

THE JUILLIARD SCHOOL
ARCHIVAL SCRAPBOOKS

Scrapbook # 46

Juilliard School of Music - Outside Activities
1947-1948

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Scrapbook # 46



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duplicate clippings
in back.

This Clipping From
PITTSBURGH, PA.
PRESS

Juilliard Foundation Requests New Works To Use in Teaching

Four Composers Accept Invitations To Write Pieces for Public Playing

By RALPH LEWANDO, Press Music Editor

While composers of today are much better off than those of a century or two ago, many of them have to rely upon related activity to exist.

Of course the better known they are the more are their chances of obtaining commissions to compose designated works. Although this procedure has its benefits, meager though they may be, it helps keep alive the spark of hope while adding something to the exchequer.

Apropos of commissions, the Juilliard Musical Foundation has asked several foremost creative musicians to produce new works for the concert hall and teaching purposes.

William Schuman, president of Juilliard School of Music and himself a prominent composer, states that these commissions constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

This is indeed a worthy view, one



Mr. Lewando

that should be highly successful in its fine purpose.

Under this year's plan four composers have accepted invitations to write major works for public performance.

Ernest Bloch's contribution will be a short piece for solo instrument and orchestra.

Teaching Pieces

Burrill Phillips will do a full-length opera, and Douglas Moore will compose a chamber music work. Also, Bernard Rogers will write a short orchestral number especially for presentation by the Juilliard Orchestra.

Moreover, three composers have been commissioned to write teaching pieces. These are to be a series of graded piano numbers to meet the needs of the elementary, intermediate and advanced levels.

To this end Darius Milhaud will write five items for the early student, Alvin Etlar will do the pieces of medium difficulty and Alexei Haieff will compose three advanced works.

"Our aim in commissioning these pieces," says Mr. Schuman, "is to provide teachers with music appropriate in technical demands and written with the artistry and craftsmanship of an accomplished composer. We hope in this manner to aid the younger student to acquaint himself, at an earlier stage in his development, with the techniques and styles of the contemporary idiom."

The composer retains the copyright and publication privilege and can dispose of his music in his own way. The only requirement is that the score indicate that the works were commissioned by the Juilliard Foundation, and that the original manuscript be given to the Juilliard Music School Library. The school does not reserve the right of first performance.

Stimulate Creation

"Our over-all objective in this program of commissions," adds Mr. Schuman, "is to stimulate and guide the creation of new music, and to help the composer obtain as wide an audience and as much financial reward for his work as is possible. For putting contemporary music to practical use will do much to win for it a more secure place in our musical life, and will give added impetus to the art as a whole."

This Clipping From
VALLEJO, CALIF.
MORNING TIMES-HERALD

Composers Will Write New Works

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

Ernest Bloch—a short work for solo instrument and orchestra.

Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

This Clipping From
MUSICAL DIGEST
NEW YORK, N. Y.

An indication of the policy of the Juilliard School of Music under its new president, William Schuman, is revealed in the award of seven commissions under the Juilliard Musical Foundation.



William Schuman

Mr. Schuman's commissions for composers are designed to enlarge the repertoire of concert and teaching compositions. Four works in the first group will be composed by Ernst Bloch, Burrill Phillips, Douglas Moore, and Bernard Rogers. They will consist of a ten-minute work for solo instrument and orchestra, a full length opera, a chamber music work, and a short orchestral work, respectively. The teaching pieces, devoted to the piano, will include five works each by Darius Milhaud, Alvin Etlar, and Alexei Haieff—in the elementary, intermediary, and advanced stages, respectively. Karin Branzell, Mack Harrell and Maggie Tate have been added to the vocal teaching staff, the latter for next summer only.

Music School Staff Honored

Two Eastman School of Music faculty members have accepted commissions by the Juilliard Musical Foundation, New York City, to write works for the concert hall and for teaching purposes, it was announced today by William Schuman, president of the Juilliard School of Music.

They are Burrill Phillips, a graduate of the Eastman School and former student of Dr. Howard Hanson, who is now teaching composition at Eastman, and Bernard Rogers, also a teacher of composition at Eastman.

The commissions, according to Schuman, constitute the first step in a long-range program to encourage the production of new music and to provide teachers with a larger and more rewarding catalog of student pieces. Rogers will compose a major work for public performance and Phillips will write a full-length opera.

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write work for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

This year's program

four composers have accepted invitations to write major works for public performance:

Ernest Bloch—a short work for solo instrument and orchestra.

Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

RENSSELAER, N. Y.
REVIEW
10/11/46

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

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Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commission to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

This Clipping From
OAKLAND, CAL.
TRIBUNE

Sunday With Yanks

By GEORGE SCHERCK

San Francisco Forty-Niners are Gotham bound today.

They'll meet the New York Yankees next Sunday in New York and the following Sabbath tangle with the Dodgers in Brooklyn. Then they'll return to play Chicago and the Los Angeles Dons at Kezar.

But the chances of landing in the money in the All-America Football

Neue Kompositionen für die Juilliard-Schule

William Schumann, der Präsident der Juilliard-Schule, teilte mit, daß die Juilliard Musical Foundation (sieben führenden Komponisten den Auftrag erteilt hat, Musikwerke für die Schule zu schreiben. Ernst Bloch wird ein kurzes Stück für ein Solo-Instrument und Orchester komponieren. Burrill Phillips hat es unternommen, eine Oper zu schreiben. Douglas Moore wird ein Werk für Kammermusik verfas- sen, und Bernard Rogers komponiert ein kurzes Stück für das Juilliard Orchester. Weiterhin wird eine Reihe von Kompositionen für den reinen Lehrgebrauch geschrieben werden. In diesem Jahre wird Darius Milhaud fünf Klaviernummern für Anfänger zur Verfügung stellen. Alvin Etler schreibt für die nächste Klasse, und Alexei Haieff wird den Fortgeschrittenen mit drei Stücken eine harte Nuss zu knacken geben.

Die Komponisten behalten alle Rechte bezüglich ihrer Kompositionen. Sie sind lediglich verpflichtet, das Originalmanuskript der Bibliothek der Juilliard zu überlassen und bei Aufführungen außerhalb der Schule zu vermerken, daß die Komposition von der Juilliard Musical Foundation in Auftrag gegeben war.

Die Idee, Kompositionen zu bestellen, ist an sich nicht neu; es ist aber sehr zu begrüßen, daß die Juilliard sich entschlossen hat, diesen Weg zu beschreiten, der zweifellos neue Anregung für die Komponisten geben wird. Wenn diese "Aufträge" für viele Jahre

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard Commissions Composers

Seven new commissions have been given by Juilliard Musical Foundation, according to an announcement by William Schuman, president of the Juilliard School of Music. The awards are to the following composers for works written in the contemporary idiom:

Darius Milhaud, five piano pieces for the elementary level; Alvin Etler, pieces for intermediate piano students; Alexei Haieff, three pieces for advanced piano students; Burrill Phillips, an opera; Ernest Bloch, a composition for solo instrument and orchestra; Douglas Moore, a chamber music piece; Bernard Rogers, a brief score to be played by the Juilliard Orchestra.

This Clipping From
WINNEMUCCA, NEV.
Humboldt Star & Silver State

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions Schuman said, constitute the first step in a long-range program designed to encourage the production of new music, and to provide teach-

This Clipping From
GREENSBURG, PA.
TRIBUNE

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

Ernest Bloch—a short work for solo instrument and orchestra.

Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etler and Alexei Haieff.

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

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Under the year's program four composers have accepted invitations to write major works for public performance: Ernest Bloch will write a short work for solo instrument and orchestra; Burrill Phillips will write a full-length opera; Douglas Moore will write a chamber music work and Bernard Rogers will write a short orchestral work especially for performance by the Juilliard orchestra.

In addition, three composers have accepted commissions to write teaching pieces. For this year, a series of graded pieces for piano have been commissioned to meet the needs of students on the elementary, intermediate and advanced levels. Darius Milhaud has agreed to write five pieces on the elementary level, Alvin Etler will contribute the intermediate pieces, and Alexei Haieff will write three pieces for advanced students.

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Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

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This Clipping From
HENDERSONVILLE, N. C.
TIMES NEWS

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

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This Clipping From
WASHINGTON, PA.
REPORTER

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In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etler and Alexei Haieff.

This Clipping From
NEW YORK, N. Y.
POST

Juilliard Commissions Works by 7 Composers

Ernest Bloch, Darius Milhaud, Douglas Moore, Burrill Phillips, Bernard Rogers, Alvin Etler and Alexei Haieff have been commissioned by the Juilliard Musical Foundation to write new works for concert and for teaching purposes, it is announced by William Schuman, president of the Juilliard School of Music.

The Juilliard commissions, first step in a long-range program aimed at augmenting repertoire and encouraging production of new music, leave all right of copyright and publication with the composer. The school does not reserve the right of first performance. It requests, however, that original manuscripts be deposited in the Juilliard library.

This Clipping From
WASHINGTON, D. C.
POST

7 Composers To 'Brighten' School Routine

New York, Nov. 9.—Seven leading composers have been commissioned by Juilliard Musical Foundation to write works for the concert hall and for teaching, it was announced today by William Schuman, president of the Juilliard School.



BLOCH

These commissions constitute the first step in a long-range program designed to augment repertoire, encourage production of new music and to provide teachers with a more rewarding catalog of student pieces.

This year four composers have accepted invitations to write major works for public performance.

Ernest Bloch will write a short work for solo instrument and orchestra; Burrill Phillips, a full-length opera; Douglas Moore, a chamber music work; Bernard Rogers, a short orchestral work especially for performance by the Juilliard Orchestra.

In addition, three composers have accepted commissions to write teaching pieces. They are Darius Milhaud, for teaching on the elementary level; Alvin Etler, intermediate pieces; Alexei Haieff, for advanced students.

Policy will leave all rights of copyright and publication with the composer. Each is encouraged to dispose of his music as he wishes in order to assure it the widest possible distribution.

This Clipping From
LA PORTE, IND.
HERALD-ARGUS

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

Ernest Bloch—a short work for solo instrument and orchestra.

Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etler and Alexei Haieff.

**This Clipping From
BILLINGS, MONT.
MORNING GAZETTE**

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes. It has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

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Ernest Bloch—a short work for solo instrument and orchestra.

Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

**This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE**

**Seven Composers Win
Juilliard Commissions**

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes. It was announced today by William Schuman, president of the Juilliard School of Music.

Under this year's program, four composers have accepted invitations to write major works for public performance: Ernest Bloch, a short work for solo instrument and orchestra; Burrill Phillips, full-length opera; Douglas Moore, chamber music work, and Bernard Rogers, a short orchestral work for performance by the Juilliard Orchestra.

Three composers have accepted commissions to write teaching pieces: Darius Milhaud, five elementary pieces; Alvin Etlar, intermediate pieces, and Alexei Haieff, three pieces for advanced students.

**This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE**

**7 Composers Will Write
Music for Juilliard School**

Works Commissioned for Performance, Teaching Purposes

William Schuman, president of the Juilliard School of Music, has announced that seven composers have been commissioned to write works for performance in the school's concert hall and for teaching purposes. These commissions, Mr. Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music and to provide teachers with a larger and more rewarding catalogue of student pieces.

Ernest Bloch will write a short work for solo instrument and orchestra; Burrill Phillips will write a full-length opera; Douglas Moore will write a chamber music work and Bernard Rogers will contribute a short orchestral work especially for performance by the Juilliard Orchestra. Milhaud will provide five piano pieces for teaching in elementary grades; Alvin Etlar will compose intermediate grade piano pieces and Alexei Haieff will write three piano pieces for advanced students.

**This Clipping From
DALLAS, TEX.
NEWS**

**Seven Composers
Are Commissioned
By Juilliard School**

NEW YORK, Oct. 13 (UP).—Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes. It has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalogue of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

Ernest Bloch, a short work for solo instrument and orchestra; Burrill Phillips, a full-length opera; Douglas Moore, a chamber music

work; Bernard Rogers, a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

**This Clipping From
NEW YORK, N. Y.
TIMES**

NEW MUSIC FOR JULLIARD

**Foundation Assigns Writers to
Do Seven Compositions**

Seven new musical compositions, including school pieces and a full-length opera, will be written for the Juilliard Musical Foundation, William Schuman, president of the Juilliard School of Music, announced yesterday.

The idea behind the school pieces is to help create a literature of music for students, written in the contemporary idiom. Accordingly, Darius Milhaud, the French composer now living in this country, has been commissioned to write five piano pieces for the elementary level. Pieces for intermediate piano students will be done by Alvin Etlar, and Alexei Haieff will write three pieces for advanced piano students.

The opera will be written by Burrill Phillips, Omaha composer, now a member of the faculty of the Eastman School of Music. The remaining work has been assigned to Ernest Bloch, for a composition for orchestra and solo instrument; to Douglas Moore, for a chamber music piece, and to Bernard Rogers for a brief work to be performed by the Juilliard Orchestra.

**This Clipping From
ROCKFORD, ILL.
STAR**

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes. It has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

Ernest Bloch—a short work for solo instrument and orchestra.

Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

**This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.**

**Juilliard Foundation
Commissions New Works**

Seven composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes.

These commissions constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalogue of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance: Ernest Bloch will write a short work for solo instrument and orchestra. Burrill Phillips will write a full-length opera. Douglas Moore will write a chamber music work. Bernard Rogers will write a short orchestral work especially for performance by the Juilliard Orchestra.

In addition, three composers have accepted commissions to write teaching pieces. For this year, a series of graded pieces for piano has been commissioned to meet the needs of students on the elementary, intermediate and advanced levels. Darius Milhaud has agreed to write five pieces for teaching on the elementary level, Alvin Etlar will contribute the intermediate pieces, and Alexei Haieff will write three pieces for advanced students.

**This Clipping From
TROY, N. Y.
OBSERVER & BUDGET**

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes. It has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance:

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Burrill Phillips—a full-length opera.

Douglas Moore—a chamber music work.

Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

**This Clipping From
ETUDE
PHILADELPHIA, PA.**

THE JULLIARD MUSICAL FOUNDATION has commissioned seven leading composers to write works for the concert hall and for teaching purposes. These commissions, according to William Schumann, president of the Juilliard School of Music, "constitute the first steps in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces." Four major works will be written by these composers: Ernest Bloch, a short work for solo instrument and orchestra; Burrill Phillips, a full-length opera; Douglas Moore, a chamber music work; Bernard Rogers, a short orchestral work especially for performance by the Juilliard Orchestra. Darius Milhaud, Alvin Etlar, and Alexei Haieff have accepted invitations to write a group of elementary, intermediate, and advanced piano pieces, respectively.

**This Clipping From
DAYTON, O.
HERALD**

The Juilliard Musical Foundation has commissioned seven leading composers to write works for concert hall and teaching purposes. The project is a first step in a long-range program to augment the repertoire and encourage the production of new music, according to William Schumann, president of the Juilliard School of Music.

Ernest Bloch will write a short work for solo instrument and orchestra; Burrill Phillips will write a full-length opera; Douglas Moore, a chamber music composition, and Bernard Rogers will write a short orchestral work for performance by the Juilliard Orchestra.

Three composers have accepted commissions to write teaching pieces. Darius Milhaud has agreed to write five pieces for teaching on the elementary level. Alvin Etlar will contribute pieces for intermediate pupils, and Alexei Haieff is to pen three pieces for advanced students.

**This Clipping From
ROANOKE, VA.
TIMES**

SEVEN LEADING COMPOSERS have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes. It has been announced by William Schuman, president of the Juilliard School of Music. The commissions, Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

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Bernard Rogers—a short orchestral work.

In addition, three composers have accepted commissions to write graded teaching pieces this year for piano. They are Darius Milhaud, Alvin Etlar and Alexei Haieff.

This Clipping From
NEW YORK, N. Y.
TIMES

JUILLIARD ENROLLS 1,800

Record Matriculation Includes
500 Veterans Under GI Bill

The Juilliard School of Music opened its new academic year yesterday with an enrollment of 1,800 students, the largest in its history, of whom more than 500 are veterans who registered under the GI Bill of Rights.

This registration includes both the Juilliard Graduate School and the Institute of Musical Art. For this year, for the first time, they have been amalgamated into a single unit in accordance with a new organizational plan put into effect by William Schuman, the president.

Speakers at the opening convocation yesterday in the Juilliard Concert Hall were John Erskine and James Warburg, representing the board of directors; Olga Samaroff Stokowski, representing the faculty; John Kelly, representing the student body, and George A. Wedge, representing the administration.

LA PRENSA

SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

La Juilliard School

La Juilliard School of Music comenzó su curso académico el 26, con una reunión en la que tomaron parte los directores, síndicos y miembros de la Facultad y del grupo estudiantil. Dirigió el acto el señor William Schuman, presidente de la escuela.

Siete importantes compositores han sido comisionados por la Juilliard Musical Foundation para escribir composiciones de concierto y para enseñanza.

This Clipping From
HARTFORD, CONN.
TIMES

Juilliard School Has Convocation Ceremony

The Juilliard School of Music began its 1946-1947 academic year last Wednesday afternoon, with convocation ceremonies in the Juilliard Concert Hall. The speakers were John Erskine and James Warburg, representing the board of directors; Olga Samaroff, representing the faculty; John Kelly, representing the student body, and George A. Wedge, representing the administration.

The academic year 1946-1947 marks the first in which the school is operating under a new organizational plan put into effect by President William Schuman. Under this plan, the Juilliard Graduate School and the Institute of Musical Art have been amalgamated into a single unit.

This Clipping From
NEW HAVEN, CONN.
REGISTER

Erskine Speaks

John Erskine, speaking at convocation ceremonies of the Juilliard School of Music, offered this food for young musicians' thought:

"In music part of the tradition has to do with the character and personality of the artist. Only 200 years ago a musician was held in low esteem by fashionable society, just as a surgeon was undistinguished from a barber. The medical profession, by the self-respect and integrity of its members, has established its right to the gratitude and homage of mankind. Liszt was one of the first to insist that the same respect be paid to the musical artist. For your chosen profession he set magnificent standards.

"Play better than Liszt if you can. Compose better music if you can. Carry even further his tradition of princely regard for your profession, of great-hearted loyalty to colleagues in your own generation, of veneration for the masters who have joined the immortals, of helpfulness to the young whenever youth aims at the highest."

This Clipping From
MIAMI, FLA.
NEWS

The Juilliard School of Music began its 1946-47 academic year with convocation ceremonies in their concert hall. Five speakers addressed the audience. Presented by William Schumann, president of the school, the speakers were John Erskine and James Warburg, Olga Samaroff, John Kelly and George A. Wedge.

This Clipping From
LOS ANGELES, CAL.
NEWS

★ Mildred Norton

With the opening of its 1946-47 academic year last week, officers of the Juilliard School of Music seized the occasion to proffer bits of advice to the student body, in the time-honored tradition.

Less traditional was the gist of their speeches, which dwelt less on the aspect of "music for art's sake" than on the part it may be expected to play in cementing world relationships, and on the role of the composer as a member of society first and an artist second.

At convocation ceremonies, presided over by president William Schuman, James Warburg, representing the board of directors, included in his address the following observation:

"Lasting peace in this world can come about only if all the peoples of the world learn to work together for the common good. Such cooperation must rest on mutual confidence.

"Confidence, in turn can be created by the fullest mutual understanding. And understanding presupposes the free exchange not only of ideas, which are the products of men's minds, but also of dreams and aspirations, which are the product of men's spirit.

"In the achievement of this free exchange among the peoples of the world, language represents the greatest barrier. Insofar as man communicates with man by the making of sounds and symbols for sound, only music can leap over the barriers of language and carry its message to all men everywhere.

"That is why you, the makers of music, can contribute so greatly to understanding, to mutual trust, and hence, to peace among the peoples of this ravaged earth. That is why it is important that you think of yourselves not only as musicians, but also as citizens."

Social awareness

Olga Samaroff, speaking for the faculty, stressed the fact

that "A highly developed social sense on the part of all musicians, teachers and students alike is imperative if music is to be the great force in human life which it can be.

"Students who are animated only by personal ambition and dreams of glory on the concert or operatic stage will find great difficulty in pursuing a successful professional career.

"The student of broader aims and higher aspirations can, without any sacrifice of artistic accomplishment in a specialized field, look forward with confidence to fruitful activities in the world that is in the making."

The need for an enlightened social attitude was further emphasized by student body representative John Kelly, who declared:

"We, as musicians and artists, must have something in the way of a basic approach to the problem of music and society. We must start with an awareness of the general conditions in contemporary life from which any culture grows and of which the arts are an expression.

"We must be conscious of and understand those sociological and economic forces which determine the general structure of existence and, hence, of thinking today."

Personal approach

A more personal approach to the musician's problem was contributed by John Erskine, also a board director, who recalled that "only 200 years ago a musician was held in low esteem by fashionable society, just as a surgeon was undistinguished from a barber.

"The medical profession, by the self-respect and integrity of

its members, has established its right to the gratitude and homage of mankind.

"Liszt was one of the first to insist that the same respect be paid to the musical artist. It is up to you to carry even further the tradition of regard for standards which he and others have set."

The current academic year marks the first in which the Juilliard school is operating under a new organizational plan put into effect by President Schuman.

Under this, the Graduate School and the Institute of Musical Art have been amalgamated into a single unit.

Registration this year is the largest in the school's history, and more than 500 veterans will be pursuing their studies under the GI Bill of Rights.

This Clipping From
AUSTIN, TEXAS
AMERICAN-STATESMAN

Frederick Cohen To Direct Juilliard Opera Workshop

The appointment of Frederick Cohen as director of the extension course opera workshop at the Juilliard School of Music was announced by William Schuman, president of the school. The Opera workshop will be open to vocal students not regularly enrolled at the School, and will offer 30 weeks of unusual operatic training.

"The Opera Workshop," Cohen explained, "instead of concentrating exclusively on the study of the conventional operatic repertoire, will aim at a basic training for the singing actor. The musical instruction

will emphasize and a greater musical independence for the singer than is generally found on the operatic stage. In addition to scenes from the standard repertoire, pre-classical opera and contemporary works will be studied."

Cohen will be assisted in the direction of the Workshop by his wife, Elsa Kahl, formerly solo dancer of the Jooss Ballet and now a well-known teacher of acting and dancing.

A special series of guest lectures on questions of contemporary opera is planned for the second half of the course.

This Clipping From
BROADCASTING
WASHINGTON, D. C.

Frederic Cohen has been engaged to head the Extension Course Opera Workshop of the Juilliard School of Music.

This Clipping From
BUFFALO, N. Y.
NEWS

Frederic Cohen, newly-appointed director of the Extension Course Opera Workshop at the Juilliard School of Music, states that the workshop "will aim at a basic training for the singing actor" rather than "concentrating exclusively on the study of the conventional operatic repertoire." Mr. Cohen, who came to this country in 1933 as co-director of the Jooss Ballet, staged the American premiere of Britten's "Peter Grimes" at the Berkshire Festival this past summer. His wife, Elsa Kahl, formerly solo dancer of the Jooss ensemble, is his workshop assistant.

LA PRENSA
SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

Juilliard School

El señor Frederic Cohen ha sido nombrado Director del Curso de Extensión de Opera en la Escuela de Música Juilliard.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

Cohen Heads Opera Workshop

Frederic Cohen has been engaged to head the Extension Course Opera

Workshop of the Juilliard School of Music. This course will be open to vocal students not regularly enrolled at the school and will offer 30 weeks of operatic training.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

Cohen Heads Opera Class at Juilliard

New York—The appointment of Frederic Cohen as director of the Extension Course Opera Workshop at the Juilliard School of Music was announced today by William Schuman, president of the school. The Opera Workshop will be open to vocal students not regularly enrolled at the school, and will offer 30 weeks of unusual operatic training.

"The Opera Workshop," Cohen explained, "instead of concentrating exclusively on the study of the conventional operatic repertoire, will aim at a basic training for the singing actor. The musical instruction will emphasize ensemble and a greater musical independence for the singer than is generally found on the operatic stage. In addition to scenes from the standard repertoire, pre-classical opera and contemporary works will be studied."

Cohen, who held many leading positions in Central European opera theaters, first came to this country in 1933 as codirector of the Jooss Ballet and composer of the score for "The Green Table." Since 1941 he has taught music at Black Mountain college, directed the Kenyon College Summer Music Institute in 1945, is president of the Music Institute, Inc., and secretary of the United States section of the International Society of Contemporary Music. During this year he produced, in New York, Stravinsky's "The Soldier's Tale" with Dimitri Mitropoulos conducting and, together with Eric Crozier, staged the American premiere of Benjamin Britten's "Peter Grimes" at the Berkshire Festival.

Mr. Cohen will be assisted in the direction of the Workshop by his wife, Elsa Kahl, formerly solo dancer of the Jooss Ballet and now a well-known teacher of acting and dancing.

A special series of guest lectures on questions of contemporary opera is planned for the second half of the course. Frequent workshop presentations and a possible public performance at the end of the course will give students the experience of performing before an audience.

Registration and audition days for the Extension Course Opera Workshop are September 21 and 23.

This Clipping From
HARTFORD, CONN.
TIMES

New Director Named For Juilliard Opera

The appointment of Frederic Cohen as director of the Extension Course Opera Workshop at the Juilliard School of Music was announced today by William Schuman, president of the school.

Mr. Cohen, who held many leading positions in Central European opera theaters, first came to this country in 1933 as co-director of the Jooss Ballet and composer of the score for "The Green Table." Since 1941 he has taught music at Black Mountain College, directed the Kenyon College Summer Music Institute in 1945, is president of the Music Institute, Inc., and secretary of the U. S. section of the International Society of Contemporary Music. During this year he produced, in New York, Stravinsky's "The Soldier's Tale" with Dimitri Mitropoulos conducting and, together with Eric Crozier, staged the American premiere of Benjamin Britten's "Peter Grimes" at the Berkshire Festival.

Mr. Cohen will be assisted in the direction of the workshop by his wife, Elsa Kahl, formerly solo dancer of the Jooss Ballet.

Registration and audition days for the Extension Course Opera Workshop are Sept. 21 and 23.

This Clipping From
NEW YORK, N. Y.
TIMES

MUSIC NOTES

Frederick Cohen, a former director of the Jooss Ballet, has been appointed director of the Extension Course Opera Workshop at the Juilliard School of Music. The workshop will offer thirty weeks of basic training for singing actors.

This Clipping From
NEW YORK, N. Y.
PM

Juilliard to Present Weekly Concert Series

A series of 20 variegated weekly concerts will be given during the winter in the Juilliard Concert Hall, William Schuman, president of the Juilliard School of Music, has announced. The first concert will be held on Friday evening and will be broadcast over WNYC at 8:30.

"It is our intention to present as far as possible a cross-section of the musical activity of the school," Mr. Schuman said. "The series will, therefore, include music in many categories. There will be concerts by the Juilliard Orchestra under the direction of Thor Johnson and Edgar Schenkman; the Juilliard Chorus under Robert Shaw; the Juilliard String Quartet; performances of two opera productions under the direction of Edgar Schenkman, and chamber music concerts by ensembles of Juilliard student-artists and soloists."

Friday's concert will be given by the Juilliard Orchestra under Thor Johnson. It will include the first performance in 15 years of Aaron Copland's *Symphonic Ode*, Mozart's *Haffner* Symphony, Sibelius' 7th Symphony and excerpts from Ber-

lioz' *Romeo and Juliet*. The second concert will feature the Juilliard String Quartet playing works of Bartok, Beethoven and Piston, while the third will feature the orchestra playing a program which will include the recently introduced *Symphony in Three Movements* of Igor Stravinsky.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

Juilliard Series Of Twenty Concerts

A series of 20 weekly concerts will be given in the Juilliard Concert Hall, it was announced today by William Schuman, president of the Juilliard School of Music. The first concert will be held Friday evening, Oct. 25. Through a special arrangement with the Municipal Broadcasting System these concerts will be broadcast over WNYC and WNYC-FM beginning at 8:30.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard School Gives New Concert Series

First Program Next Friday, Johnson Conducting

William Schuman, president of the Juilliard School of Music, has announced that a series of twenty weekly concerts will be given this season in the Juilliard Concert Hall, beginning next Friday evening. These concerts will be broadcast over WNYC and WNYC-FM, beginning at 8:30. The opening concert will be given by the Juilliard Orchestra, under the direction of Thor Johnson. The program will include the first performance in fifteen years of Copland's "Symphonic Ode," Mozart's "Haffner" Symphony, Sibelius' Seventh Symphony and excerpts from Berlioz's "Romeo and Juliet."

The second concert will be presented by the Juilliard String Quartet playing works by Bartok, Beethoven and Piston. At the third concert the orchestra, directed by Edgar Schenkman, will include on its program the recently completed symphony in three movements of Stravinsky. The Juilliard Chorus, Robert Shaw, director, will make its first appearance on Nov. 15.

New Conductor Directs Juilliard Concert

Those who still believe that good musicians are either foreign born or foreign trained received a staggering blow at the Concert Hall of the Juilliard School of Music on Oct. 25. That young American conductor is capable of first-rate performances was beautifully illustrated by Thor Johnson in his first concert as head of the Juilliard Orchestra. There was nothing compromising about the program; it was as difficult a selection of music both technically and interpretively as was possible to muster from the symphonic repertoire. The concert began with a spirited reading of the delightful "Haffner" Symphony of Mozart. The Seventh Symphony of Sibelius, which followed, permitted Mr. Johnson to display command in combining orchestral forces toward reaching climaxes. The novelty of the evening was Aaron Copland's "Symphonic Ode," composed originally for the fiftieth anniversary of the Boston Symphony and unperformed since 1932. Although the work contains structural weaknesses it belongs among the few creations of this composer conceived on a large scale symphonically. Were it not for his musically insignificant "El Salon Mexico" (rhythmically similar to the Ode in many spots) his Piano Concerto and his new Symphony which was premiered in Boston recently, we would think of Copland as a composer for small orchestra; for rarely does he build layers of tone and combine instrumental groups so that one feels the effect of a full ensemble. The performance brought an ovation for the conductor who called on the composer in the audience to share the honors. The "Festival of the Capulets" from Berlioz' dramatic symphony "Romeo and Juliet" concluded the evening and served to display the well disciplined schooling Mr. Johnson has given this young orchestra. Their playing throughout was of a professional level and was given added impetus by the compelling leadership of their new conductor. It was an auspicious opening; one that augurs well for the coming season.—J. S.

This Clipping From
NEW YORK, N. Y.
TIMES

JUILLIARD CONCERT SERIES

First of 20 Weekly Programs to Be Given at School Friday

The first in a series of twenty weekly concerts, under the auspices of the Juilliard School of Music in the Juilliard Concert Hall, will be given on Friday at 8:30 P. M. by the Juilliard Orchestra, under the direction of Thor Johnson. The program will include the first performance here in fifteen years of Aaron Copland's "Symphonic Ode" and performances of Mozart's "Haffner" Symphony, Sibelius' Seventh Symphony and excerpts from Berlioz's "Romeo and Juliet."

"It is our intention in these concerts," said William Schuman, president of the Juilliard School, "to present as far as possible a cross-section of the musical activity of the school as a whole. The series will, therefore, include music in many categories."

There will be concerts by the orchestra, the chorus and the string quartet; two opera productions, and chamber music concerts by ensembles of Juilliard student-artists and soloists.

This Clipping From
NEW YORK, N. Y.
SUN

Juilliard School Plans Concerts

Twenty weekly concerts will be given at the Juilliard School of Music, starting next Friday night, with an orchestral program directed by Thor Johnson. Later concerts will include chamber music, two operas, performances by the Juilliard Chorus, under Robert Shaw, and further orchestral programs, under Mr. Johnson and Edgar Schenkman. The opening program will include Aaron Copland's "Symphonic Ode," Mozart's "Haffner" Symphony, the Seventh Symphony of Sibelius and excerpts from "Romeo and Juliet," by Berlioz.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard Concert Series Begin

A series of 20 weekly concerts in the Juilliard Concert Hall began on Oct. 25. Through arrangement with the Municipal Broadcasting System these concerts are broadcast over WNYC and WNYC-FM. William Schuman, president of the Juilliard School of Music, states that the series presents a cross-section of the activities of the school, including concerts by the Juilliard Orchestra under Thor Johnson and Edgar Schenkman; the Juilliard Chorus directed by Robert Shaw; the Juilliard String Quartet; performances of two opera productions under Edgar Schenkman; and chamber music concerts by ensembles of Juilliard student-artists and soloists.

EDIT and RE-EDIT

Juilliard School to Broadcast Weekly

By J. F. KESSLER

The soprano, Dusolina Giannini, accompanied at the piano by Edwin MacArthur, will perform at Carnegie Hall, on Friday evening November 1st. Her program is varied, opening with the work of seventeenth century artists and five Brahms Lieder.

The Juilliard School of Music will present a series of twenty weekly concerts in its Concert Hall which will be put on the air by the Municipal Broadcasting system over station WNYC and its FM station.

The first concert will be held Friday night, October 25, and the broadcast will begin at 8:30.

Mr. Schuman, President of the Juilliard School, stated that it was the intention of the concerts to present the widest possible cross-section of the musical activity of the school. Taking part in the concerts this season will be the Juilliard Orchestra directed by Thor Johnson and Edgar Schenkman; the Juilliard Chorus under Robert Shaw; the Juilliard String Quartet; and various string ensembles of student-artists and performers.

The first concert will be given by the orchestra under the baton of Thor Johnson. Aaron Copland's "Symphonic Ode" will have its first performance in 15 years; Sibelius' 7th Symphony, and Mozart's "Haffner" Symphony are also on the program of this first week's performance.

The String Quartet will be featured in the second concert playing works by Bartok, Beethoven and Piston. Igor Stravinsky's recently completed "Symphony in Three Movements" will be given by the orchestra under Mr. Schenkman in the third concert. The Chorus will give its first performance on the fifteenth of November.

Juilliard Quartet

The Juilliard String Quartet, organized with the support of the Juilliard Musical Foundation, will make its concert debut next Friday evening at 8:30 in the Juilliard Concert Hall, 130 Claremont Avenue, playing Bartok's third quartet, Beethoven's quartet in E flat, Op. 127, and Walter Piston's first quartet. Admission is by invitation. The program will be broadcast over WNYC. The members of the group are Robert Mann and Robert Koff, violins; Raphael Hillier, viola; and Arthur Winograd, cello.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

This Clipping From
NEW YORK, N. Y.
TIMES

WNYC will broadcast a winter series of Juilliard School concerts on Fridays from 8:30 to 9:55 P. M. beginning this week and continuing through Dec. 13. The initial program will present the symphony orchestra with Thor Johnson conducting. Future concerts will offer the string quartet on Nov. 1; Robert Shaw conducting the chorus on Nov. 15; the string orchestra on Nov. 22 and 29; and Edgar Schenkman, conducting Von Weber's opera "Die Freischutz" on Dec. 13.

MUSIC ON THE RADIO

By B. H. HAGGIN

"Do you listen to the Ruggieri Ricci program today?" asks a reader—the program being ABC's Sunday Strings on Jan. 8. "New composers: Victor Herbert, Friuli and Cole Porter. Do try to find out if Ricci also plays in the orchestra—taking part in selections by these composers—or if he just plays his violin numbers. If he plays in the orchestra it is a misuse of one of the greatest violin talents we have" (my correspondent's word is a stronger one than misuse).

I did try to find out from someone at ABC whether Ricci plays as a member of the orchestra in its part of the program, and was told that he plays only in his solo numbers. But other great violin talents have been misused even though Ricci's is not. When the NBC Symphony was assembled for Toscanini in 1937 its violin section included a number of outstanding young players whose expectations of the careers as soloists, for which they were endowed and trained, had been defeated by the way the concert world is organized—its complete domination by the two huge managements which traffic in the names the public knows best through newspaper publicity—and who now engaged themselves to play not only in the NBC Symphony broadcasts under Toscanini but in NBC's other broadcasts under conductors and musicians of smaller stature.

My correspondent is deeply disturbed by the evil of that state of affairs, and calls on me to fight it by discussing not only what radio producers do but what newspaper critics write: the reviews—of which he gave me a few recent examples concerned with concerts and records—that preserve the reputations which older artists no longer justify, and that do not build up the reputations of "those many fine talents we have among us." All this should be discussed, and I have discussed it elsewhere; but here I can discuss only what is part of "music on the radio." Ricci on Sunday Strings is that; the NBC Symphony violinists are; the concert and record reviews my correspondent objects to are not.

The Juilliard School concert that WNYC broadcast on Jan. 10 is. It began with the Handel-Casades concert for viola, in which the young soloist delighted me with the fluent mastery, the beautiful sound, the unaffected musicality of his playing, and in which I also heard with pleasure the fine playing of the orchestra, the excellent pace and continuity of impetus in the performance conducted by Thor Johnson. Then came the aria "Er atmet leicht" from Strauss's "Ariadne auf Naxos," in which the soprano produced tones that still had the lovely bloom of youth, but also the varying timbre and excessive tremolo of fault vocal technique, and a lack of any sense of musical direction from one note to the next; nor was such direction supplied by the orchestra's performance, which sounded as though the conductor were groping his way cautiously through the Straussian luxuriance. And then came Prokofiev's first piano concerto, curious in the way an orchestral part reminiscent of Rimsky-Korsakoff and other predecessors was combined with the characteristic and often very fine Prokofiev writing for the piano, which the soloist seemed able only to bang out; and exhibiting a patchy structure which the conductor did not seem able to knit together. This brought me to the intermission, at which point I reflected on the fact that our great conservatories were still producing quantities of excellent players of stringed instruments and of other instruments of the orchestra (there had been a superb solo horn in the "Ariadne" piece), but not—with few exceptions—pianists, nor—with even fewer exceptions—singers.

These reflections were interrupted by another performance—that of Mark A. Schubart, the Juilliard School's director of pub-

lic activities, as intermission commentator. He began with the statement that the school was presenting these young soloists because of their outstanding ability, and because they were finished with their apprenticeship and ready for public performance—which I would say was true of the violinist of the evening, but not of the soprano and the pianist. For this, Mr. Schubart continued, they must have confidence in their ability to earn a livelihood; and as I remember it he mentioned the disillusioning experiences they were likely to have that might result in cynicism. But we should not be deceived by this cynicism, which he assured us was only an appearance covering their real belief in music. "Now you will say I am an idealist," said Mr. Schubart (nothing could have been farther from my mind), "but I will anticipate you by admitting it myself" (I still don't believe it). And he went on to consider the meaning of idealism—which turned out to be, as I recall it, the steadfast conviction that music was important. This idealism helped musicians to earn a living; there were jobs enough for every one, and no musician needed to fear he would starve.

Thus did Mr. Schubart wrap up the tragedy of the outstanding violin talents who have to take jobs playing tripe in radio house orchestras.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Aus der Musikwelt

Von WOLFGANG STRESEMANN

Gedächtniskonzert für Frank Damrosch

In der Juilliard-Musikschule fand am Freitag ein Gedächtniskonzert für Dr. Frank Damrosch statt; dieser liebenswerte Musiker, der vor zehn Jahren seine Augen schloß, war lange Zeit hindurch Leiter des Juilliard-Instituts, und so war es ein sehr schöner Gedanke, seiner durch ein Konzert zu gedenken.

Thor Johnson und das Juilliard-Orchester waren zur Stelle und sorgten dafür, daß das Gedächtniskonzert eine würdige Gelegenheit wurde. Thor Johnson, der im nächsten Jahre in Cincinnati dirigieren wird, übernahm das Orchester der Schule in dieser Saison und hat in der Tat ganze Arbeit geleistet. Noch nie hat das Orchester so ausgezeichnet gespielt wie unter ihm. Nicht nur war überall äußerste Präzision zu vermerken — Johnson ist ein hervorragender Orchester-Erzieher —, sondern in jedem Augenblick waren auch echte Belebtheit und Ausdruck im Spiel der jungen Studenten zu spüren. Dies stellt dem Musiker Johnson das beste Zeugnis aus. Seine Zeichnung war im übrigen klar und deutlich, er dirigierte mit schönem Temperament, dem nötigen Enthusiasmus und viel Empfindung.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

WNYC to Air Juilliard Concerts

A series of twenty weekly concerts, broadcast over WNYC at 8:30 p.m. from the Juilliard Concert Hall, began on Oct. 25. A cross-section of the musical activity of the entire school will be presented. The series will, therefore, include music in many categories: concerts by the orchestra under the direction of Thor Johnson and Edgar Schenkman; the chorus under Robert Shaw; the string quartet; performances of two opera productions under the direction of Edgar Schenkman; and chamber music concerts by ensembles of Juilliard student-artists and soloists.

This Clipping From
NEW YORK, N. Y.
TIMES

The Juilliard String Quartet, organized with the support of the Juilliard Musical Foundation, will make its first public appearance tonight at 8:30 in the Juilliard Concert Hall. The quartet is composed of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello.

This Clipping From
NEW YORK, N. Y.
TIMES

Felix Salmond to Give Recital
Felix Salmond, English cellist, will celebrate the twenty-fifth anniversary of his debut in this country at a chamber music concert on Saturday night, March 29, at the Juilliard School of Music, where he has taught since 1924. For his anniversary program he will play all five of the cello sonatas by Beethoven, Leonid Hambro, pianist, will be his partner. Tickets may be obtained free of charge from the school's concert department.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Students of Felix Salmond will be heard in piano quartets by Faure and Brahms and Schubert's piano quintet next Friday evening at the Juilliard School of Music, and over WNYC and WNYC-FM.

Thor Johnson Conducts Juilliard Orchestra

The Juilliard Orchestra under the direction of Thor Johnson was heard in another of its Friday evening concerts on Nov. 29 before a capacity audience. The program combined both old and new and included the Suite Symphonique by Ernest Bloch, the Piano Concerto by Shostakovich with Richard Farrell as soloist, and the great 7th Symphony by Schubert. Bloch's Suite which consists of an overture, passacaglia and finale is recently composed music, easy to listen to and very much in the vein of his Concerto Grosso written 20 years ago. It exploits the virtuoso possibilities of all the orchestral sections and concludes with an effectively lyrical climax. The performance exhibited the advanced degree of training which Mr. Johnson has given this youthful ensemble, both technical and musical. Mr. Farrell's playing of the concerto didn't omit any of the notes but did lack in capturing the spirit of the work which is far more joyful than it sounded. The Schubert Symphony was taken at a more rapid tempo than one is accustomed to and it profited much as a result for there

is considerable repetition in the work and the tendency to drag is difficult to overcome.—J. S.

The seventh concert presented by the Juilliard School, Dec. 6, was devoted entirely to chamber music in small and large combinations. The program included Mozart's Piano Quartet in A major, the Serenade in E flat for wind instruments by Richard Strauss, the Prokofiev Sonata in D for violin and piano and Ravel's Introduction and Allegro for harp, flute, clarinet and string quartet. The performances by the students revealed good schooling and careful attention to detail. Particular merit is due Irwin Hoffman who directed the ensemble in the Strauss, Nannette Levi and Natalie Roshna for their spirited reading of the Prokofiev sonata and to Jeanne Maier for her sensitive harp playing in the Ravel. A large audience was enthusiastically responsive.—J. S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Chamber Music at the Juilliard School of Music

The Juilliard continued its high standards in its chamber music concert, Jan. 17. The program opened with Beethoven's Septet in E flat major, opus 20, and except for some distorted measures in the first movement, which may have been due to nervousness on the part of the players at first, the performance was smooth, well-proportioned, and musicianly. The septet, composed of Kay Fitzmayer, violin, Calvin Seib, viola, Eula Schock, cello, Richard Topper, contrabass, Ezra Schabas, clarinet, Richard Wall, bassoon, and Andre Speyer, horn, more than redeemed itself in the succeeding movements for any shortcomings in the first.

In hearing "Verklärte Nacht" performed by Nannette Levi and Kay Fitzmayer, violins, Norman Lamb and Esther Glazer, violas, and Madeline Foley and Margaret Beck, cellos, the audience was given the opportunity to listen to Schoenberg's score the way he wrote it. The delicate passages of the opus are much more revealed in the original version for string sextet, and it was a pleasure hearing it without the inflation in the transcription for string orchestra.

Mozart's Flute Quartet in D major (K. 285) completed the program. The work was well performed by Charles E. Ehrenberg, flute, Grace Sutherland, violin, Esther Glazer, viola, and Channing Robbins, cello.—W. S.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

**Thor Johnson Conducts
Juilliard Orchestra**

The Juilliard Orchestra under the direction of Thor Johnson was heard in a concert in memory of Dr. Frank Damrosch at Juilliard School of Music, Feb. 7. The audience that filled every seat and the available standing room, and the audience that listened via WNYC were afforded excellent performances of three works, the first local hearing of Vittorio Giannini's Concerto Grosso for String Orchestra, Brahms' Double Concerto in A minor for Violin and Cello, with Berl Senofsky, violinist, and Madeline Foley, cellist, playing the solo parts, and Paul Hindemith's Symphony: "Mathis der Maler." The Giannini work, a beautiful piece, rich in texture, is neo-classic in form, but evokes a feeling of modern temperament. The composer was present to acknowledge the warm plaudits of the audience. The performance of the Brahms work was smooth and well-read, both soloists giving fine accounts of themselves. "Mathis der Maler" was given a truly memorable performance, in which deep feeling and reverence, and wonderful sonorities were achieved.—W. S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Shaw Conducts Bach at Juilliard

A capacity audience at Juilliard School of Music, Feb. 14, heard the Juilliard Chorus conducted by Robert Shaw in Bach's motet, "Jesu, Meine Freude" and in Mozart's "Requiem," and the same group conducted by Allen Lannom in two excerpts from Irving Fine's "Choral New Yorker," "Hen Party" and "Design for October." Mr. Shaw's reading of the Bach motet was the best of the evening. Helen Clayton, Jane Whiting, Kenneth Ward, and Paul Ukena were the soloists in the Mozart work. The thematic material of the "Choral New Yorker," although no doubt suited to the texts by Peggy Bacon and Jake Falstaff utilized in these excerpts, seemed hardly deserving of a place in the same program as the great works of Bach and Mozart. The efforts of Phyllis Duval, Norma Lordi, and William Hoffman, the solo assistants, Glory Fisher, who provided the piano accompaniment, and Mr. Lannom were warmly appreciated by the large audience.—W. S.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard School

New Weekly Radio Series Opens
Thursday Night

Students and faculty members of the Juilliard School of Music will be heard in a weekly series of CBS broadcasts, beginning next Thursday, from 11:30 to midnight. Robert Shaw will direct the Juilliard Chorus in works of Bach, Copland and Hindemith next Thursday, and Thor Johnson will conduct an instrumental ensemble in a Mozart Divertimento on Nov. 14. The schedule continues as follows: Nov. 21, String Quartet, Beethoven's quartet in F, Op. 135; Nov. 28, Chorus, Palestrina's "Hodie Christus"; Dec. 5, Instrumental Ensemble under Edgar Schenkman, works by Ravel and Strauss; Dec. 12, String Quartet, Schubert's quartet in A minor; Dec. 19, Chorus, Britten's "Ceremony of the Carols"; Dec. 26, String Sextet, Schoenberg's "Verklarte Nacht."

Edgar Schenkman will conduct the Juilliard Orchestra next Friday night at the Juilliard Concert Hall in Stravinsky's Symphony in Three Movements; Bach's Passacaglia and Fugue in C minor, arranged by Albert Stoessel; Beethoven's eighth symphony and Ravel's "La Valse". Admission is by invitation. This concert will be broadcast over WNYC.

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

Of special interest to Cincinnati listeners will be the concert by the Juilliard Chamber Orchestra to be heard over WKRC-CBS, at 11:30 p. m., and conducted by Thor Johnson, recently appointed conductor of the Cincinnati Symphony Orchestra for next season. Norman Lamb will be viola soloist, in the Handel-Casadesus Concerto for viola and chamber orchestra.

Johnson also is scheduled to conduct a program of twentieth century music in Carnegie Hall on March 10, with a 114-piece symphony orchestra. No definite word has been received concerning a local broadcast of this program.

This Clipping From
NEW YORK, N. Y.
TIMES

CBS inaugurates a weekly series of broadcasts by artists from the Juilliard School of Music, Thursday at 11:30 p. m. The series will feature instrumental and choral groups comprised of artists studying at Juilliard, and led by members of the faculty. The initial concert presents the Juilliard ensemble in a performance of Mozart's Divertimento in F for Two Horns and Strings. Thor Johnson directs.

BY ELMORE BACON

Columbia broadcasters and New York music school enthusiasts tonight give evidence that they are alert to the entertainment value of music and that they wish to help their city develop musical talent.

The Juilliard School opens a series of programs on the network. With the school's top student talent, as well as faculty members as network artists on the program, CBS listeners are assured of a variety of music offering the best in the classics. But the listeners will have to wait up until 11:30 at night to hear it.

We won't quarrel with that, however. We have carried the torch for good music on the air too long to allow it to be dimmed by the smoke of uncalled-for criticism. We just won't look a gift-horse in the mouth. And we'll continue to hope that the Juilliard idea will sift down through the ether and land somewhere among the fine music schools in Cleveland.

The Juilliards tonight, WGAR at 11:30, present their own ensemble in the Mozart Divertimento in F for Two Horns and Strings, with Thor Johnson, the school's orchestral conductor, directing. The work was written when Mozart was 20. He tossed it off to be played at a party given by the Countess Lodovica.

This Clipping From
RICHMOND, VA.
TIMES DISPATCH

CBS will inaugurate a weekly series of broadcasts by artists from the Juilliard School of Music, Thursday, November 7 (11:30 P. M.-12 midnight). The

series, the first this leading institution has given over CBS, will feature several different instrumental and choral groups comprising artists studying at Juilliard and led by members of the faculty.

The programs fill another sector in Columbia's over-all plan to provide late evening listeners with distinguished musical fare, supplementing Music You Know on Sunday evenings, Eileen Farrell's Monday night song concerts, and the Wednesday evening Invitation to Music. The broadcasts are a part of the broad plans of the new Juilliard administration to permit the public to benefit from the talent and activities of the students who are of highest professional caliber, while providing them with practical experience as performers.

Groups participating in the series include the Juilliard Chorus, directed by Robert Shaw; instrumental ensembles with Thor Johnson and Edgar Schenkman as conductors; and the Juilliard String Quartet.

This Clipping From
GRAND RAPIDS, MICH.
PRESS

Students at the Juilliard School of Music will inaugurate a new series of musical programs from 11:30 to 12 P. M. over CBS, beginning this Thursday.

The chorus, directed by Robert Shaw, will be heard on the initial broadcast, with the instrumental ensemble and the string quartet scheduled for succeeding weeks.

This Clipping From
CLEVELAND, OHIO
NEWS

Juilliard Talent, but Not Cleveland on Air

BY ELMORE BACON

Sometimes we tear what's left of our hair with indignation when we find other cities beating Cleveland in a radio way. Cleveland is just as chuck full of musical talent as any other city.

What started us off on this tangent was the announcement by the Columbia net that it inaugurates November 7 a weekly series of eight broadcasts by top students of the Juilliard School of Music, with the aid of faculty members.

We have long contended that the Cleveland Institute of Music, the Baldwin Wallace Conservatory, WRU music department, the Music School Settlement, and the many excellent music studios around town have talent that should be aired by Cleveland radio stations. We also have musical artists on the faculties of these schools and studios the equal of and often better equipped than artists that get heavy billing on the nets. Do we ever hear them on the air? The answer is no.

Now the Juilliard School wins a net spot to feature Robert Shaw directing his school chorus, Thor Johnson and Edgar Schenkman directing school instrumental groups and the Juilliard String Quartet.

We note that a Cleveland concern, planning air programs, went to New York for artists for its transcribed music show now on the air.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

CBS Presents Augmented Music Schedule

Juilliard Series

Diversity is the keynote of the Juilliard School of Music series, which is the Thursday evening presentation. Various student groups and their faculty leaders, all from the Juilliard School of Music take their turn before the microphone, presenting both ancient and modern works for smaller instrumental groups. The Juilliard String Quartet, brass and woodwind ensembles, string and symphony orchestra all participate.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Juilliard School of Music Series

CBS is presenting a series of Juilliard School of Music broadcasts on Thursday evenings at 11:30. On Feb. 20 Robert Ward directed vocal and instrumental performers in Darius Milhaud's Cantata "Pan et la Syrinx."

This Clipping From
NEW YORK, N. Y.
TIMES

DOES RADIO GIVE PUBLIC MUSIC IT WANTS?

By MORRIS C. HASTINGS

AMERICAN radio now is bringing to its audience as much good music and of as wide a variety as the public wants. This is the opinion of the majority of network men who are responsible for the presentation of so-called "serious music" on the air. The judgment is based on the Hooper and Nielson ratings and elaborate surveys of the public taste such as those conducted by Lazarsfeld and Stanton, or that taken of the radio preferences of American soldiers during the war. While they admit these surveys and ratings may not be completely satisfying in view of the limited number of people and localities surveyed, network officials say that they are the best available means of determining what the public wants to hear.

In brief, analyses of these public examinations find, as might be expected, that there is a larger audience for Bob Hope or Jack Benny or Fred Allen than for good music, and that more people prefer familiar light classics to symphonies, string quartets and even operas. Small as the number of good music devotees may be in comparison to the groups who demand comedy on the radio, they still make a sizable bloc that forms a considerable part of what is called "the significant minority."

Charles Barry, national director of programs for the American Broadcasting Company, states the networks attitude toward fine music programs when he says: "American radio is serving the 'significant minority' of music lovers abundantly. On ABC alone we are giving audiences the Boston Symphony, the Metropolitan Opera and the Detroit Symphony—all in sponsored broadcasts. In addition, we offer sustaining orchestral programs, some featuring American music and others interesting new works. All these programs, both commercial and sustaining, are being presented at times that make for convenient listening."

Calls Standard High

James Fasset, supervisor of serious music programs for the Columbia Broadcasting System, enlarges on this with the remark: "Never before in its history, I think, has radio featured music programs of such high standard and variety. CBS has on its regular weekly schedule concerts by two top-ranking orchestras—the New York Philharmonic-Symphony and the Philadelphia. Besides these, there are our programs, 'Invitation to Music' and the Juilliard School broadcast, on which the listener may hear rare and significant orchestra and chamber music, such as Stravinsky's 'Persephone' or a rarely performed work of Mozart for an unusual combination of instruments. And then we have concerts by the Rochester Symphony, which devotes itself to the more familiar orchestral works."

In answer to the complaint that so many of these CBS programs are put on at inconvenient times—all but the Philharmonic-Symphony and the Philadelphia are heard at 11:30 various weekday evenings—the network explains

Network Representatives Point to Polls And Some Say Answer Is Yes

that because radio is a commercial affair best listening hours must be reserved for what are known to be the most popular programs and that those designed for the "significant minority" must be relegated to second-best times.

Size of Audience

Discussing "Invitation to Music" and the audience for fine music, Davidson Taylor, vice president and director of programs for CBS, says, "When 'Invitation to Music' broadcast Stravinsky's 'Persephone,' we extended the program time to a full hour in order to permit the broadcast of the complete work. We estimate that possibly three to four hundred thousand persons listened. This is

obviously a comparatively small audience. If we had put it on earlier in the evening we might have had a slightly larger audience, but it still would have been small compared to what we have come to expect in the way of an audience in mid-evening."

Even within the networks and larger radio stations there are in varying degrees dissenting voices, however. Sylvan Levin, music director for WOR, believes that the public is not getting so much fine music as it wants at the moment, but that it will in time.

"Radio," he says, "is a commercial venture; and in commercialism fine music is a luxury, the first thing to be taken off in hard times,

the last thing to be restored in good times. We will hear more good serious music on the air when radio executives are genuinely convinced that there is an increasingly substantial audience for it. Criticize it though we may, I believe the state of music on radio now is a healthy one. It is going through an experimental period, and we must not expect an overly rapid change. Listeners themselves can help bring about improvement by writing their criticisms and by making their likes and dislikes known to the men who operate the radio networks."

This Clipping From
NEW YORK, N. Y.
TIMES

TEACHING MUSIC OVER THE RADIO

By MORRIS C. HASTINGS

AFTER nineteen years of experimenting, the radio networks are still faced with the problem of how to present an admittedly "educational" music broadcast without giving it a stuffy classroom atmosphere. But now in devoting some of their best adult thought to it, they are coming close to a solution that may surpass the straight radio concert by virtue of freshness and unity of idea.

The two outstanding weekly programs of this sort are the National Broadcasting Company's "Story of Music" (Thursdays at 11:30 P. M.), which forms part of the network's "University of the Air," and the Columbia Broadcasting System's "Gateways to Music" (Tuesdays at 5:00 P. M.), a portion of the larger "American School of the Air."

The NBC series in particular is an outgrowth of the "music appreciation" programs started back in 1928 by Walter Damrosch and continued by him for a dozen or so years—programs that made their point largely through the beguiling personality of one authoritative musician.

Since Dr. Damrosch's retirement from broadcasting, both NBC and CBS have tried to extend the idea

Considerable Progress Is Scored in Field of Mass Education

and tie the art of music in with the cultural activities—even with science and industry—for the benefit of listening students of all ages.

In one season, for example, NBC presented "Music of American Cities" which featured symphonic and vocal works, under the direction of Frank Black and with Gilbert Chase writing informative scripts, that paid tribute to the history, artistic achievements, folksongs and composers of such colorful communities as New Orleans and Boston and St. Louis.

Another year the series took up Latin-American music and introduced Central and South American composers never before heard in the United States, with their music frequently played by native musicians.

The early part of this season, the "Story of Music" was turned over to the lyric stage. Each program was based on some such ingenious idea as the Orpheus legend in music, or Shakespeare in opera, the result being that one

heard rarely-performed music of Monteverdi and Gluck as well as more familiar works of Offenbach on the first show, and little known compositions of Berlioz and Debussy (the Berceuse he wrote for "King Lear") on the second.

In recent weeks the "Story of Music" has shifted its attention to chamber music, each program coming from the Eastman School of Music in Rochester, where it is prepared under the personal supervision of Dr. Howard Hanson as part of the school's twenty-fifth anniversary celebration. The aim is to explore the less-frequented paths of chamber music of all kinds, including works for small orchestras and vocal ensembles. It is planned to present the early oratorio, "Jephthe" by Carissimi, before the series comes to a close in June.

Light Approach

CBS' "Gateways to Music" is of a more light-hearted nature. Its music director, Oliver Daniel; its script writer, Mildred Gane, and its general supervisor, Leon Levine, are advocates of "painless" education; and the titles of individual programs—"The Gay Nineties," "To My Valentine," "Stormy Weather" and "Jazz Concert"—

indicate that entertainment is a primary concern.

And yet each of these programs contains its pleasantly sugar-coated educational value. "The Gay Nineties" had its share of barber-shop singing, but its script contained apt, delightfully expressed references to the historical and artistic events and customs of the time.

Another broadcast of the series, "Colonial America," featuring music of Billings and Hopkinson per-

formed by a vocal quartet, William Hess, tenor, and an orchestra conducted by Daniel Saidenberg, evoked a period in our early history of extraordinary vividness.

Happily, "Gateways to Music" will continue through the summer under the direction of Mr. Daniel, who plans to present programs that will offer a comprehensive picture of America by way of folk music, jazz, symphonies and perhaps even operas.

CBS broadcasts still another series which comes under the head

of education, in view of the fact that it is presented with the cooperation of the Juilliard School and which is heard, absurdly enough, the same day and hour as NBC's program from Eastman (Thursdays at 11:30 P. M.).

Juilliard, which also has programs on WNYC Fridays at 8:30 P. M., believes these broadcasts to be beneficial both to the school and to radio because they present unusual works—a cantata by Milhaud, a Bartók quartet—which raise the status of radio as an artistic medium and which, at the

same time, provide an admirable stimulus to young artist-students to prepare and perform challenging music.

Perhaps all these educational programs have not yet attained their ideal form. At least, they

are alive and, for the most part, unconventional. And because each of the programs has behind it a unifying idea these broadcasts make a welcome contrast to the surfeit of catch-all music shows that radio gives us.

OFTEN surveys can be made to prove virtually anything that the surveyor wants them to. A tabulation of the American premieres of musical compositions presented by radio would be no exception to this rule. Radio executives could interpret figures of such a tabulation in a way to prove to the Federal Communications Commission that they are doing vital work for the contemporary composer and consequently furthering the arts. Radio's critics might very well twist the same figures around to show that the networks are merely throwing a sop to the progressive-minded music public. Fanatics who contend that the only vital contemporary music has to come wrapped up in some blatant form of the jazz idiom could no doubt employ the same tabulation to bolster their argument that there is a growing sterility among the symphonic composers of the day.

The following survey, then, should be allowed to speak for itself, let inference fall where it may. It includes a list of serious music—so-called for want of better terminology—which has been given its first American performance over three of the major networks—NBC, CBS, and ABC—since last September. Radio premieres are excluded, as are the programs of New York's WQXR and WNYC which do yeoman service for new or unknown music, but whose coverage is highly localized.

A glance at the accompanying list will show that new music of serious import is not to be found on the big, beautiful commercial shows whose time is assiduously devoted to *Danny Boy*, the Grieg Concerto and a handful of arias by Verdi and Puccini. Except for the Contented Hour presentation of Faith's *Snow Goose*, Firestone's performance of Donovan's *London Fantasia* and The Sunday Evening Hour premiere of MacDowell's *Sinfonica Tra-*

Continued on page 42

NBC's tally includes nine premieres:

Barrymore, Lionel: *Piranesi Suite*. Indianapolis Symphony, Orchestras of the Nation Series.
Donovan, Richard: *New England Chronicle*. NBC Symphony.
Faith, Percy: *The Snow Goose*. Contented Hour.
Hindemith, Paul: *Symphonia Serena*. Dallas Symphony, Orchestras of the Nation Series.
Phillips, Burrill: *Tom Paine Overture*. NBC Symphony.
Powell, John: *Folk Symphony*. Detroit Symphony, Orchestras of the Nation Series.
Richardson, Clive: *London Fantasia*. Voice of Firestone.
Stevens, Halsey: *Second Symphony*. NBC Symphony.
Wolmann, Frederick: *Symphony for Voice and Orchestra on Poems of Walt Whitman*. Eastman School Orchestra.

Due, in part, to the pioneering program, Invitation to Music, CBS scores sixteen premieres:

Arnell, Richard: *Concerto for Piano and Orchestra*. Invitation to Music.
Bartok, Bela: *Sixth Quartet*. Juilliard School of Music Series.
Coates, Eric: *The Three Elizabeths Suite*. Invitation to Music.
Collins, Anthony: *Hogarth Suite*, for Oboe and Strings. Invitation to Music.
Collins, Anthony: *The Dancing Master Overture*. Invitation to Music.
Guarnieri, Comargo: *Second Concerto for Piano and Orchestra*. Invitation to Music.
Jacobi, Frederick: *Prelude for Organ*. E. Power Biggs.
Kraus, Martin: *Symphony in C Minor*. Invitation to Music.

Lopatnikoff, Nicolai: *Second Piano Concerto*. Invitation to Music.
Milhaud, Darius: *Pan et Syrinx*, a cantata. Juilliard School of Music Series.
Noehren, Robert: *Sonata for Organ*. E. Power Biggs.
Read, Gardner: *De Profundis* for Organ and Horn. E. Power Biggs.
Shebalin, Bissarion: *Concerto for Violin and Orchestra*. Invitation to Music.
Templeton, Alec: *Prelude, Variations and Fugue for Organ*. E. Power Biggs.
Thompson, Virgil: *Pastorale*. Fanfare and Choral Variations for Organ. E. Power Biggs.
Villa-Lobos, Heitor: *Bachianas Brasileiras*, No. 3. Invitation to Music.
Eleven first performances are chalked up by ABC:
Bate, Stanley: *Concerto for Viola and Orchestra*. Saturday Concert.
Datz, Al: *Dance of the Leprechauns*. Sunday Strings.
Groen, Bernard: *Symphonic Arrangement of John Henry*. American Melodies.
Lantier, Pierre: *String Quartet*. Fine Arts Quartet.
MacDowell, Edward: *Sinfonica Tragica*. Detroit Symphony, Sunday Evening Hour.
Norman, Ralph: *Willie Piper Suite*. American Melodies.
Savino, Domenico: *Summer Episode*. American Melodies.
Selinsky, Vladimir: *Revolt of the Alphabet*. American Melodies.
Shostakovich, Dmitri: *Third Quartet*. Fine Arts Quartet.
Templeton, Alec: *First Quartet*. Fine Arts Quartet.
Wild, Earl: *Concertina in South American Style*. Sunday Strings.

GUARNIERI AND LIDIA SIMOES, WHO PLAYED HIS CONCERTO OVER CBS.



New Music and the Networks

on the air

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard to Revive Weber Opera

A revival of Weber's opera *Der Freischütz*, the first new production of the season, will be given at the Juilliard School of Music on Dec. 14, 16, and 17, with a preview for invited guests on Dec. 13. The work will be sung in English, conducted by Edgar Schenkman, director of the Juilliard Opera Department, staged by Alfredo Valenti, with sets and costumes designed by Frederick Kiesler. The second production of the season will be Honegger's *Antigone*, to be heard in the Spring.

This Clipping From
NEW YORK, N. Y.
TIMES

JUILLIARD PLANS OPERA

Weber's 'Der Freischütz' Will Be Presented Dec. 14, 16, 17

As its first opera production of the season, the Juilliard School of Music will present Weber's "*Der Freischütz*," it was announced yesterday by Mark Schubart, the school's director of public activities. The work will be given on Dec. 14, 16 and 17, at 8:30 P. M., in the Juilliard Concert Hall, with a special performance for the school and invited guests on Dec. 13.

The production will be the first revival of this opera here, since it was heard at the Metropolitan in the 1928-29 season. Given in English, the opera will be conducted by Edgar Schenkman, director of the Juilliard Opera Department. Alfredo Valenti will be the stage director, and the sets and costumes will be designed by Frederick Kiesler.

This Clipping From
ERIE, PA.
DISPATCH-HERALD

Speaking of Juilliard, Carl Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the school. There will be three public performances, beginning at 8:30 p. m., Dec. 14, 16, and 17. It will mark the first presentation of the opera since the Met did it in 1928.

This Clipping From
TULSA, OKLA.
WORLD

CARL Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Arthur Bodanzky.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard Opera

'Der Freischütz' To Be Sung in English Next Month

Weber's "*Der Freischütz*," last heard here at the Metropolitan Opera House in the season of 1928-29, will be presented by the Juilliard School of Music on Friday, Saturday, Monday and Tuesday nights, Dec. 13, 14, 16 and 17, at 8:30 in the school's concert hall, 130 Claremont Avenue. The first performance will be given for members of the school and invited guests. Tickets for the others may be obtained without charge by writing to the Concert Department, Juilliard School of Music, 120 Claremont Avenue, New York 27, and, if the applicants wish, naming which evening is preferred.

"*Der Freischütz*" will be sung in English and conducted by Edgar Schenkman, director of the school's opera department. Alfredo Valenti will stage the work, and Frederick Kiesler is designing the sets and costumes. The Juilliard School will give a second production, devoted to a modern work, next spring.

This Clipping From

Wheeling Int. Va.
News

Carl Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on December 14, 16 and 18, in addition to a special performance for the school and invited guests on December 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Arthur Bodanzky.

This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE

Carl Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on December 14, 16 and 17, in addition to a special performance for the school and invited guests on December 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Arthur Bodanzky.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

'Der Freischütz'

Weber Opera To Be Revived by Juilliard School

Weber's "*Der Freischütz*," which the Juilliard School of Music will present in English in its concert hall at 130 Claremont Avenue next Saturday night and the following Monday and Tuesday nights, Dec. 14, 16 and 17, was last sung here at the Metropolitan Opera House in the season of 1928-29. It was first heard in New York at the Park Theater in 1825, four years after its Berlin premiere, but it has had relatively few performances here during the last fifty years. At the Metropolitan it had a single performance in 1884-85, not returning until March 11, 1910. There were two performances that season, followed by a lapse until March 23, 1924, with Elisabeth Rethberg, Queena Mario, Curt Taucher and Michael Bohnen in leading roles. It remained in the repertoire for 1924-25, 1925-26 and 1928-29. The Wagnerian Opera Company gave it at the Lexington Opera House in March, 1923.

Edgar Schenkman will conduct the Juilliard performances. Tickets

are obtainable without charge by writing to the concert department, Juilliard School of Music, 120 Claremont Avenue, New York 27. There will also be a performance next Friday for the school and invited guests.

This Clipping From
HENDERSONVILLE, N. C.
TIMES NEWS

Carl Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on December 14th, 16th and 17th, in addition to a special performance for the school and invited guests on December 13th.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Arthur Bodanzky.

This Clipping From
BILLINGS, MONT.
MORNING GAZETTE

Carl Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, December 14, 16 and 17, in addition to a special performance for the school and invited guests Friday.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Arthur Bodanzky.

This Clipping From
LATROBE, PA.
BULLETIN

Carl Maria von Weber's "*Der Freischütz*" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Arthur Bodanzky.

This Clipping From
DOVER, OHIO
DAILY REPORTER

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13. The opera will be sung in English.

This Clipping From
MANISTEE, MICH.
NEWS ADVOCATE

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Artur Bodanzky.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Artur Bodanzky.

This Clipping From
BURBANK, CALIF.
REVIEW

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Artur Bodanzky.

This Clipping From
LA PORTE, IND.
HERALD-ARGUS

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Artur Bodanzky.

This Clipping From
CLIFTON FORGE, VA.
REVIEW

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guest on Dec. 13.

The opera will be sung in English. The production will mark its first revival in New York since its performance by the Metropolitan Opera during the season of 1928-1929 under the direction of Artur Bodanzky.

This Clipping From
MIAMI, FLA.
HERALD

Juilliard Plans
Von Weber Opera

Von Weber's "Der Freischuetz" will be the first opera production of the season at Juilliard School of Music. Mark Schubert, the school's director of public activities, has announced.

The opera will be given in English, according to the Juilliard tradition, for three performances this month. The production will mark the first New York revival of the opera since its performance by the Metropolitan Opera association in 1928.

This Clipping From
GREENSBURG, PA.
TRIBUNE

Carl Maria von Weber's "Der Freischuetz" will be the first opera production of the season at the Juilliard School of Music in New York. The work will be given three public appearances, on Dec. 14, 16 and 17, in addition to a special performance for the school and invited guests on Dec. 13.

This Clipping From
OPERA NEWS
NEW YORK, N. Y.

FREISCHUETZ AT THE JUILLIARD

Carl Maria von Weber's romantic opera *Der Freischuetz* will be presented by the Opera Department of the Juilliard School in New York City on December 14, 16 and 17 under the direction of Edgar Schenkman. This production will be the first revival in New York of Weber's opera since the Metropolitan production of 1928-29 under Artur Bodanzky.

The staging will be by Alfredo Valenti with sets and costumes by Frederick Kiesler. Tickets may be obtained free of charge by writing to the Concert Department, Juilliard School of Music, 120 Claremont Ave., New York City.

The second production, scheduled for the Spring, will be devoted to an opera by a contemporary composer.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

'Der Freischütz' Offered By Students at Juilliard

Weber's Opera Heard in City
After Absence of 16 Years

Weber's "Der Freischütz" was performed Friday night by the opera department of the Juilliard School of Music after an absence of about sixteen years from the New York musical scene. Its last previous performance here has been at the Metropolitan Opera House in 1929. The spoken dialogue used in the original version of the opera was at that time supplanted by recitative. Last night's performance at the Juilliard School returned to the authentic procedure of spoken dialogue, and the whole opera was presented in an English translation by Phyllis Mead.

A novel feature of this production was the ensemble of scenic effects contrived by the designer, Frederick J. Kiesler. To contribute to the atmosphere of witchcraft and incantation of Act II, Scene 2, he made a pyramid-shaped rock split in two to reveal apparitions and he flashed still and moving pictures of animals onto the rock.

Friday night's conductor was Edgar Schenkman. Anne McKnight, as Agatha, received a long ovation after her monologue in Act II. The other principals were Robert Teyrizan as Max, Francis Barnard as Caspar, Bernice Fries as Annie, and Edward Attarian as Cuno. Alfredo Valenti was stage director. The opera will be repeated tonight and Monday and Tuesday nights.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

Juilliard Students Revive Freischütz

WEBER'S *Der Freischütz* returned to the New York scene briefly, after an absence of some 17 years, in four performances at the Juilliard School of Music, Dec. 13 to 17. Unfortunately, it cannot be reported that the production was a representative one nor that it was up to the usual standard of a school from which, rightly or wrongly, we have come to expect work of virtually professional calibre.

There were good impersonations and some excellent singing on the part of individuals, notably Anne McKnight, the Agatha, and Edward Attarian, the Cuno, in the first cast (the various performances had alternating casts); the orchestra, under Edgar Schenkman, acquitted itself with considerable distinction, and the choral parts were admirably prepared. But it was the over-all conception of the work, plus the smallness of the stage and its mechanical inadequacies, that brought the production to grief.

Freischütz, the epoch-making *coup de grace* to the tyranny of Italian opera in Germany, was, to all intents and purposes, the first real folk opera of Teutonic origin. It is a peasant singspiel, with all the superstitious romance, naivety, sentimentality and rustic realism therein implied. Any scheme to stream-line or stylize the thing, as was attempted by Alfredo Valenti, the stage director, and Frederick J. Kiesler, the scenic designer,

in the present instance, must turn it into an absurd and meaningless burlesque. That the audience laughed frequently and heartily, when it shouldn't have, eloquently attested to this fact.

For the incantation scene in the Wolf's Glen, for instance, the Juilliard producers were satisfied with a yawning rock, a lantern projection of an owl and some intermittently scudding clouds. Such a representation of a Witch's Sabbath would scarcely have satisfied Weber who took to task his own scenic designer, Gropius, for wanting to depict the conflict of the elements and the spectral effects merely by suggestion. "Your aims are too subtle for my opera," declared the composer. "Who can evoke any kinship between your cloud shapes and your faces in the racks and the hellish racket of my music? See that you make the owl's eyes glow vividly, let numbers of bats flutter about, and do not stint yourself on ghosts and skeletons. What I want is one grand crescendo in the scene of the bullet mouldings." His biographer, Kapp, also tells us that he found the costumes too finicky and elegant.

Some old works for the lyric theatre are of sufficient hardness and universality to withstand wrenching about, trimming and transplanting out of their clime and period. We have now discovered that *Freischütz* is not one of them.

R. E.

This Clipping From
HARTFORD, CONN.
TIMES

Juilliard Chamber Opera Revives Von Weber Work

JOHN B. GROSS

A most appealing state of affairs obtained at the Juilliard School of Music in New York last Saturday night when Von Weber's "Der Freischütz" was revived as chamber opera. Fantasy took possession of the stage, drawing the audience into an enchantment of forest and music and simple, ancient legend.

This quality, intimate and joyous and musically deft, derived from the fresh, youthful appreciation of the young artists. They seemed very much at home.

"Der Freischütz," the Sharpshooter, tells the eternal tale of ambition tempted by evil and the salvation of evil through unselfish love. It was sung in English and, characteristically for chamber opera, the recitatives were spoken.

Mariquita Moll sang the role of Agatha with inner conviction and considerable vocal intelligence. Her voice has marked natural beauty. There were times when one was reminded of the early Lotte Lehmann in the sweep of phrase and richness of tone. It is hoped that her natural gifts will be allowed to ripen, that she will not be led as so many have been to squander her talents.

THE HERMIT of Edward Ansara exhibited a light bass to pleasant and tuneful advantage with legato phrases carefully molded, and Jean Paton as Annie delighted the audience with her excellent diction and some really nice coloratura passages.

The melodic score received a sparkling and authoritative reading under the finished baton of Edgar Schenkman. Special honors go to the first cellist for his singing tone, and to the young lady who played the tympani with rhythmic grace and virtuosity.

It was an evening of riches. The audience almost resented the two intermissions, so eager were they to hear and see what would happen next.

A MINIMUM of props and trappings were on view. The symbolic technique of Reinhardt's "Urfaust" appeared in Scene I, Act III, where four pillars suggest a house and a prie-dieu and small blue steps, Agatha's room. Suggestions rather than literalness, taste and economy, identified the sets. There wasn't a pixie-quant note in the entire Kiesler production. The Wolf Den scene employed many familiar devices sparingly to good effect. There were moving clouds, Hecate symbols cast on jagged peaks by lantern slide, and a gratifying minimum of off-stage echoes.

Surprisingly no one laughed when the Devil stormed and stamped. The atmosphere of an old morality play was sustained throughout.

This musical legend from the German contains riches which were gathered up by every succeeding composer, including Schubert.

This Clipping From
MUSIC NEWS
CHICAGO, ILL.

"DER FREISCHÜTZ," offered by Juilliard, under Edgar Schenkman's knowing direction musically did excellently. With the limited means at their disposal stage director Valenti and Frederick J. Kiesler, who was in charge of the scenery, did what they could, but they were unable to infuse atmosphere into the performance. The romantic flavor of the opera was completely lost, except for the Wolf Glen scene where their imagination produced a clever solution of an embarrassing stage problem.

Otherwise there was little to commend their efforts; *Freischütz* needs more than just an indicated scenery for its success. And again one must criticize the errors of style. Nothing made clear that the action of *Freischütz* is laid in the 17th century when people still believed in witches, magic bullets and other such things; putting it in to the 19th century leaves it open to ridicule.

However, the young people sang and acted with a vigor that was refreshing, and were undaunted even by unfortunate bits of stage business. Anne McKnight, propelled into sudden prominence last winter when Toscanini had her sing with the NBC Symphony Orchestra, was by far the most accomplished of all the participants. Her voice tells more to the dramatic than the lyric—in her stature too she has all the makings of a dramatic heroine. Her phrasing was excellent and she betrayed a certain depth of feeling which was alien to her fellow-students.

Kaspar was well sung by Francis Barnard. The other had not yet reached professional standards. Why should they?

The response of the public was gratifying; tickets for the four performances of *Freischütz*, virtually unknown to New Yorkers, were quickly gone and Juilliard School was left with thousands of unfilled requests.

This Clipping From
NEW YORK, N.Y.
POST



Words and Music

Weber's 'Freischuetz' Performed at Juilliard

By John Briggs

The Juilliard Opera School, which gave the first performance in this country of "Adrienne auf 'Naxos," and has to its credit some notable performances of other infrequently-heard operas, did not add to its reputation last evening.

The company made the mistake of selecting Weber's "Der Freischuetz." It was a service to opera lovers, for the seldom-heard work is a vital link in the chain that led from German "singspiel" to the grandiose works of Wagner. In every bar of music and every stage situation it anticipates "Tannhaeuser" and "Lohengrin."

But "Freischuetz" is not a suitable piece for student performance, which the Juilliard operas are, despite their careful preparation and high level of musical finish. In the first place it is terribly difficult to sing. Weber's music, like all German opera, is instrumental music for the voice. It makes inordinate demands on its interpreters which last night's cast were for the most part unable to meet.

Improbable Situations

Also, "Freischuetz" is difficult to stage. Like "Il Trovatore," it should be done well or not at all. Its situations, like those of "Trovatore," are so wildly improbable that only the most meticulous staging will make them believable. Its story depends on mood and atmosphere rather than logic. And the illusion is a tenuous fabric which one false move will rip to shreds. Last night an unfortunate bit of business in Act I got a laugh and "Freischuetz" was over. The rest was a student recital.

Anne McKnight, as Agatha,

scored a success with the aria familiar to concert-goers as "Leise, Leise, Fromme Weise." Robert Tervizan sang Max rather effectively, and acted the part with old-fashioned stagey gestures which would be appropriate if he were a fifty-year-old ham tenor from some second-rate European company, but which looked rather out of place in a Juilliard student of today. The remainder of the cast, which included Harry Wayne, Edward Attarian, Bernice Fries, Francis Barnard, John Parker, Bernard Loth and William Diehl, reached a fair level of competence. Edgar Schenkman conducted deftly.

The performance had three merits. It was sung in clear, understandable English. It gave experience to young singers who badly needed it. A serious defect of our cockeyed opera world is that American singers must start at the top or not at all, and some first-rate singers have emerged from Juilliard productions. And finally, it gave listeners a chance to hear a fascinating work which any commercial impresario would think a long time before reviving.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Der Freischütz Staged at Juilliard

The Opera Department of the Juilliard School of Music gave a colorful performance of Carl Maria Von Weber's romantic opera Der Freischütz at the first of a series scheduled for Dec. 13, 14, 16, 17 with alternating casts. Atmospheric scenic designs set the stage for the weird happenings and the rich, melodious harmonies of the masterpiece of Romantic music were splendidly played by the school orchestra, which exhibited an especially fine string section.

On the vocal side, the best work was offered by the feminine contingent. Handsome Anne McKnight, as Agatha, disclosed a lovely voice, warm and sumptuous in the higher ranges, less effective in her mezza-voice singing. Annie was portrayed with grace and charm by Bernice Fries, who also showed a potentially important vocal talent. Edward Attarian was a well-schooled Cuno, and Robert Tervizan gave his best efforts to the part of Max. As Caspar, Francis Barnard demonstrated a real gift for acting; William Diehl made a feature out of the bit part of Killian, and Harry Wayne was a proper Prince Ottokar. John Parker sang Zamiel; Bernard Loth was the Hermit. The youthful chorus was pleasantly attractive in voice and action and Edgar Schenkman kept an able control and balance over his combined forces.

The lead singers appeared tensely concerned over their projection of the English version, the translation being by Phyllis Mead. In the main, however, the diction came over clearly and with sufficient punch.

Heard in other performances of the score were Girard Bauer, Prince Ottokar; James Cosmos, Cuno; Mariquita Moll, Agatha; Jean Paton and Jeanne Eisen, Annie; Hugh Martin, Caspar; John Parker, Zamiel (for all performances); Edward Ansara, the Hermit; Lorenzo Malfetti, Killian.

Coaches listed for the opera were Madeleine Marshall, Ethelyn Dryden, Viola Peters. The stage director was Alfredo Valenti with Frederick J. Kiesler in charge of Scenic Direction.

M. C.

This Clipping From
NORFOLK, VA.
VIRGINIAN PILOT

Music

Von Weber's "Der Freischuetz" was given the first of four performances last night by the Juilliard School of Music.

This Clipping From
ROANOKE, VA.
TIMES

The World Of Music

NEW YORK, (UP).—A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on Dec. 29.

SPEAKERS NAMED—The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

This Clipping From
NEW YORK TIMES

MUSIC FOR SMALL TOWNS

Juilliard Conference Seeks to Provide More of Classics

A conference on ways to provide more music for small communities that hear little of the classics was held yesterday afternoon at the Juilliard Concert Hall, 130 Claremont Avenue. It was sponsored by the Alumni Association of the Juilliard Graduate School.

Speakers were Horace Grenell, Douglas Moore, Olga Samaroff, Robert Shaw and Dr. Howard Hanson. After hearing different aspects of the problem outlined, the delegates established a committee, headed by Herbert Sorokin, to continue the work of encouraging the expansion of music.

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE

MUSICAL CULTURE FORUM DATED FOR JUILLIARD SCHOOL

NEW YORK, Dec. 21.—A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings, and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN

NEW YORK, Jan. 4 (UP).—A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestra; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

This Clipping From
FLINT, MICH.
JOURNAL

Music Forum

New York—UP.—A conference-forum on decentralization and the spread of musical culture is scheduled at the Juilliard School of Music next Sunday. The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions

This Clipping From
DAYTON, O.
NEWS

A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

BRIEFS

A Conference-Forum on the subject of centralization in music will be held in the Juilliard Concert Hall, 130 Claremont Ave., on Sunday, Dec. 29. The Conference will be sponsored by the Alumni Association of the Juilliard Graduate School and has been set up to air this increasingly crucial question.

Six distinguished speakers will appear at the Conference. Olin Downes will discuss the place of the critic in decentralization. Morton Gould will discuss radio and motion pictures. Horace Grenell will take up decentralization in terms of current plans. Douglas Moore will discuss the role of education. Olga Samaroff will present a survey of what has been achieved thus far. Robert Shaw will discuss decentralization in terms of community activities.

The Conference, to which the general public is cordially invited, will begin at 1:00 p.m. and end at 7:30 p.m. Those wishing invitations may obtain them by writing to Fredell Lack, Secretary, Juilliard Graduate School Alumni Association, 160 W. 73 St., New York 23, N. Y., and enclosing a stamped and self-addressed envelope.

This Clipping From
TACOMA, WASH.
TIMES

NEW YORK—(UP).—A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard school of music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

This Clipping From
LAMAR, COLO.
NEWS

THE WORLD OF MUSIC
NEW YORK (UP) A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE

NEW YORK, Dec. 21 (UP).—A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on December 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras, education, artists and managers, private teachers, publications and instrument manufacturers, unions, communities, radio, television, recordings and movies, music in industry, popular music, criticism, the allied arts, musical psychology and musical therapy.

This Clipping From
NEW YORK TIMES

FORUM: A number of people have become increasingly concerned with the centralization of the control of music in a few hands in a few centers. A conference-forum on how decentralization can be achieved will be sponsored by the Alumni Association of the Juilliard Graduate School in the Juilliard Concert Hall Dec. 29. The conference will be an all-day affair, the public is invited, and speakers will include Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff, Robert Shaw and Olin Downes.

**This Clipping From
GREENSBURG, PA.
TRIBUNE**

NEW YORK (U.P.) — A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

**This Clipping From
PROVO, UTAH
HERALD**

NEW YORK, Dec. 24 (U.P.) — A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

LA PRENSA
SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

**Conferencia en la escuela
Juilliard**

Una Conferencia-Foro en la centralización en la música, se celebrará en el Salón de Concierto de la Juilliard, en Claremont Avenue, el domingo, 29 del corriente.

La Conferencia será auspiciada por la Asociación de Alumnos de la Juilliard y tomarán parte seis distinguidos oradores.

**This Clipping From
HENDERSONVILLE, N. C.
TIMES NEWS**

NEW YORK, Dec. 23. (U.P.) — A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on December 29th.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; Opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

**LATROBE, PA.
BULLETIN**

New York, Dec. 21—(U.P.)—A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of Music on Dec. 29.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instrument manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

**This Clipping From
WASHINGTON, PA.
REPORTER**

A conference-forum on decentralization and the spread of musical culture is scheduled to be held at the Juilliard School of music.

The principal speakers will be Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw. The public has been invited to attend and take part in panel discussions which will cover a wide range of the musical field. The following subjects are listed:

Composers; opera and symphony orchestras; education; artists and managers; private teachers; publications and instruments manufacturers; unions; communities; radio, television, recordings and movies; music in industry; popular music; criticism; the allied arts; musical psychology and musical therapy.

**This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE**

Juilliard Conference

Decentralization Is the Topic for Dec. 29

A conference and forum on decentralization in music will be held on Sunday, Dec. 29, from 1 to 7:30 o'clock in the Juilliard Concert Hall, 130 Claremont Avenue, under the auspices of the Juilliard Graduate School's Alumni Association. Olin Downes, Morton Gould, Horace Grenell, Douglas Moore, Olga Samaroff and Robert Shaw will speak. There will be panel discussions on composers, orchestras, education, artists and managers, private teachers, publications and instrument manufacturers, unions, communities, radio, television, recordings and movies, music in industry, popular music, criticism, the allied arts, musical psychology and therapy.

The public is invited. Those wishing invitations may obtain them by writing to Fredell Lack, secretary, Juilliard Graduate School Alumni Association, 160 West Seventy-third Street, and inclosing a self-addressed stamped envelope.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

At the Juilliard

The Friday evening concerts, inaugurated this season at the Juilliard School of Music have proven to be most stimulating.

The New Juilliard String Quartet

A truly exciting concert took place on Nov. 1 in the Concert Hall of the Juilliard School when the Juilliard String Quartet made its debut. The members of the organization, all graduates of the School and returned veterans, include Robert Mann, first violin, Robert Koff, second violin, Raphael Hillyer, viola, and Arthur Winograd, cello.

The program, one which might easily have taxed the ability of mature organizations consisted of the Third Quartet by Bela Bartok, Beethoven's opus 127 and Walter Piston's First Quartet. The opening number, the Bartok showed the intellectual grasp, the musicianship and the splendid technical equipment of the young men. That they were able to turn from the ultra modern idiom to one of the most profound examples of chamber music speaks well for their poise, traditional background and capability. Piston's Quartet proved to be one of charm, color and excellent workmanship, and was a pleasing foil to the other compositions on the program. The young men have been working together for some months and are taking their association with considerable earnestness and seriousness of purpose.

Edgar Schenkman Conducts Orchestra

As there are several training orchestras at the Juilliard, it was most gratifying to hear a second orchestra give a concert under the direction of Edgar Schenkman on Nov. 8. The program was on a professional level and was played with the careful detail, enthusiasm and fine effect, which was remarked after hearing the first orchestral concert in October. Mr. Schenkman opened with a splendid orchestration of Bach's Passacaglia and Fugue in C Minor orchestrated by the late Albert Stoessel who was his teacher. The most difficult undertaking, played amazingly well was Stravinsky's Symphony in Three Movements, which the composer dedicated to the Philharmonic-Symphony Society and was first performed in January 1946. It reflected great credit on the talented young conductor for his complete understanding and ability to train his youthful orchestra in a work of that calibre. Beethoven's Eighth Symphony was also given a clear and artistic performance. The concert closed with a brilliant reading of Ravel's "La Valse."

Robert Shaw Directs Juilliard Chorus

A capacity audience enjoyed a varied concert of choral music presented by the Juilliard

Chorus and Orchestra, under the direction of Robert Shaw, Nov. 15.

The concert opened with a spirited performance of Bach's eight-part motet "Sing Ye to the Lord." Mr. Shaw's conducting gave evidence of his thorough familiarity with the structure of the work. The superb articulation of the chorus—from the joyous first movement to the triumphant paeans of the close—was marred by a slight deficiency in resonance.

With the second half of the program, the sonority of the chorus improved as they sang the delicious nostalgic melodies by Paul Hindemith on texts by Rilke under the title "Six Chansons." These charming miniatures, lovingly interpreted by Mr. Shaw, made full use of Hindemith's characteristic modalities.

The major work was William Schuman's "A Free Song," Secular Cantata No. 2, to verses by Walt Whitman (1942). This composition is the perfect expression of Whitman's "barbaric yawp," utilizing violently percussive wind passages, frequent and blatant dynamic contrasts, and highly original orchestral color. Mr. Shaw conducted with admirable vigor. The work was enthusiastically received. Mr. Schuman was persuaded to step to the podium to acknowledge the applause.

Other works were Brahms' "Nanie" and a trilogy of Negro Spirituals arranged by William Dawson and Mr. Shaw.

A Concert of Chamber Music

Of lesser proportions numerically, but carrying on the high standard of performance, on Nov. 22, a concert of chamber music was presented at the Juilliard. Beethoven's Trio, opus 97 was played by Claire Simpson, violin, Alla Goldberg, cello and Jean Graham, piano. The three young women acquitted themselves extremely well. The pianist seems to be a particularly brilliant and gifted young woman and the other two were a close second. A delightful number, well performed, was the Hindemith Quintet for Wind Instruments, opus 24, No. 2, played by William Hebert, flute, K. Ray Still, oboe, J. Cloyde Williams, clarinet, Frederick Mueller, bassoon, and Lucius Patterson, horn. The concert closed with Mozart's Divertimento in F Major for strings and two horns, which was well played by an ensemble, with Guy Taylor as student conductor.—M. B.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

According to Marion Bauer

Conference By Juilliard Alumni



MARION BAUER

On Dec. 29 a conference was held under the auspices of the Juilliard Graduate School Alumni Association at the Juilliard School of Music. Its object was "To discuss the situation of music in America in the light of its high degree of centralization and to endeavor to find workable solutions to the problem." Whether any workable solutions were produced is another problem but there were some very interesting talks by Douglas Moore, Mme. Olga Samaroff, Robert Shaw, Dr. Howard Hanson and Horace Grenell. Donald Dixon was chairman of the afternoon. In the panel discussion the groups represented composers, opera and symphony orchestras, education, artists and managers, private teachers, publications and instrument manufacturers, unions, community, radio, television, recordings and motion pictures, music in industry, popular music, criticism, the allied arts (including choreography, translations, librettos and music in the theatre), musical psychology and musical therapy. Each of the speakers, experts in their fields presented interesting ideas, enlarging on the subject of decentralization, or a better term might be expansion, of music and of musical taste.

Juilliard Opera Presents "Der Freischutz"

The first opera of the present season to be presented by the Opera Department of the Juilliard School of Music was the rarely performed "Der Freischutz" by Carl Maria von Weber in a new English version by Phyllis Mead. The opera was presented Dec. 13, 14, 16 and 17 in the concert hall on Claremont Avenue with two alternating casts, with Edgar Schenkman as conductor, Alfredo Valenti as stage director and Frederick J. Kiesler as scenic director.

Aside from the excellent work of the young singers it was an interesting experience to hear the old opera more valuable today as a historical landmark than as an "alive" stage work. On Friday night Anne McKnight and Bernice Fries successfully sang the roles of Agatha and Annie. Francis Barnard displayed an excellent baritone voice as Caspar and John Parker did some unusual acting as Zamiel. The role does not call for singing. Edward Attarian was Cuno, the head ranger, and Robert Tervizan was Max. The small roles were well filled and the chorus of the Opera Department was exceptionally fine. William Jonson was chorus master. The opera orchestra of the Juilliard School shouldered the accompanying burden with zest and good playing. Mr. Schenkman shows unusual talent in handling all his forces on stage and in the pit, and played the beautiful music, including the overture, with sympathy and complete understanding of its romantic import.

The young singers acted naturally and many of them showed an unusual degree of talent.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.
1946

Juilliard News

The Juilliard School of Music began its 1946-1947 academic year, on Sept. 24, with Convocation ceremonies in the Juilliard Concert Hall. Five speakers addressed an audience composed of directors, trustees, faculty members and students, and were introduced by William Schuman, President of the School. The speakers were John Erskine and James Warburg, representing the Board of Directors; Olga Samaroff, representing the faculty; John Kelly, representing the student body, and George A. Wedge, representing the administration.

The academic year 1946-1947 marks the first in which the School is operating under a new organizational plan put into effect by President Schuman. Under this plan, the Juilliard Graduate School and the Institute of Musical Art have been amalgamated into a single unit. Registration this year is the largest in the School's history, and more than 700 veterans will be nursing their studies at Juilliard under the so-called "G.I. Bill of Rights."

The speakers at Convocation stressed the contribution these students can make to our society through their art, and the responsibilities they must assume in taking their places as artists-citizens.

Program of Commissions Announced

Seven leading composers have been commissioned by the Juilliard Musical Foundation to write works for the concert hall and for teaching purposes, it was announced recently by Mr. Schuman. These commissions, Mr. Schuman said, constitute the first step in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces.

Under this year's program, four composers have accepted invitations to write major works for public performance: Ernest Bloch will write a short work for solo instrument and orchestra; Burrill Phillips will write a full-length opera; Douglas Moore will write a chamber music work; Bernard Rogers will write a short orchestral work especially for performance by the Juilliard Orchestra.

Frederic Cohen Appointed Director of Extension Course Opera Workshop at Juilliard

Frederic Cohen has been appointed director of the Extension Course Opera Workshop at the Juilliard School. The Opera Workshop will be open to vocal students not regularly enrolled at the School, and will offer thirty weeks of unusual operatic training.

"The Opera Workshop," Mr. Cohen explained, "instead of concentrating exclusively on the study of the conventional operatic repertoire, will aim at a basic training for the singing actor. The musical instruction will emphasize ensemble and a greater musical independence for the singer than is generally found on the operatic stage. In addition to scenes from the standard repertoire, pre-classical opera and contemporary works will be studied. Mr. Cohen will be assisted in the direction of the Workshop by his wife, Elsa Kahl, formerly solo dancer of the Jooss Ballet and now a well-known teacher of acting and dancing."

This Clipping From
DAYTON, O.
NEWS

Music schools are reporting record enrollments this fall. An advertisement inserted in one of the New York papers, however, paints the picture far better than staid reports. The Juilliard school advertised to tell pupils to stay away: "Because of an unprecedented enrollment, no new students can be accepted in January for the second semester."

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Juilliard News

Commencement Exercises of the Juilliard School of Music for the academic year 1946-1947 took place in the Juilliard Concert Hall on May 16 and the graduating class of 127 was awarded diplomas and degrees by President William Schuman and George A. Wedge, Director of Administration.

Speaker for the occasion was Mr. Wedge, who is retiring after an association with the School of thirty-eight years duration. During seven years of this period he served as Dean of the Institute of Musical Art, and in 1945 when William Schuman was appointed President, and the Institute and the Juilliard Graduate School were amalgamated into a single unit, Mr. Wedge was named Director of Administration of the combined institutions.

In his address Mr. Wedge deplored the tendency of many Americans to consider their own music inferior to that of Europe, and praised our educational achievements.

* * *
Bloch's Sonata for Violin and Piano, Stravinsky's Octet for Wind Instruments, and Brahms' Trio in B Major for Violin, Cello and Piano were heard at the Juilliard School of Music May 2. In the Bloch sonata, Isidore Gralnick, violin, and Robert Ruda, piano, gave a performance which impressed with its directness, brilliancy, and barbaric quality. The Stravinsky octet was performed by an ensemble under the direction of Robert Craft. Mr. Craft's interpretation was one of clarity and simplicity, the sonorities of the massed instruments subordinating themselves to the individual voice. The Brahms trio was performed with warmth and feeling, by Claire Simpson, violin, Alla Goldberg, cello, and Jean Graham, piano.—W. S.

**This Clipping From
LOS ANGELES, CALIF.
NEWS**

The retirement of George A. Wedge, director of administration of the Juilliard School of Music, was announced last week by the school's board of directors.

Wedge, who has been associated with the Institute of Musical Art and the Juilliard School for 38 years, will continue in office through the present academic year, and has agreed to remain as director of the Juilliard Summer School for 1947.

**This Clipping From
DALLAS, TEXAS
NEWS**

George A. Wedge, director of administration for the Juilliard School of Music has retired after thirty-eight years association with the school. . . . He will continue his post through the 1947 summer school. . . .

**This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE**

To Quit Juilliard Post

George A. Wedge, director of administration of the Juilliard School of Music, will retire, it was announced yesterday by the school's board of directors. His intention to retire was first made known in October, 1945, but, at the request of William Schuman, president of the school, he postponed this step to give the school's new administration the benefit of his long experience. He will retain his office through the academic year of 1946-'47, and will remain as director of the Juilliard Summer School, which he founded in 1932, for 1947.

**This Clipping From
MUSICAL LEADER
CHICAGO, ILL.**

**George A. Wedge to Retire
from Juilliard**

The retirement of George A. Wedge, Director of Administration of the Juilliard School of Music, was recently announced by the school's board of directors. Mr. Wedge, who has been

**This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.**

**Wedge to Retire
From Juilliard School**

George A. Wedge, director of administration of the Juilliard School of Music, has resigned from the institution. Mr. Wedge, who has been associated with the Institute of Musical Art and the Juilliard School for many years, will continue in office through the present academic year, and has agreed to remain as Director of the Juilliard Summer School during 1947.

Mr. Wedge first made known his wish to retire in October, 1945, but, at the request of William Schuman, president of the school, consented to postpone his retirement in order to give the administration, which had just taken office, the benefit of his experience.

Mr. Wedge was appointed head of the theory department of the Institute of Musical Art in 1926, was named Director in 1937, and dean in 1939. In 1945, when the Institute and the Juilliard Graduate School were merged into a single unit, he was appointed director of administration of the combined schools. In addition, he founded the Juilliard Summer School in 1932, and has, since then, served as its Director.



GEORGE A. WEDGE

associated with the Institute of Musical Art and the Juilliard School for thirty-eight years, will continue in office through the present academic year, and has agreed to remain as director of the Juilliard Summer School for 1947.

Mr. Wedge first made known his wish to retire in October of 1945, but at the request of William Schuman, President of the School, consented to postpone his retirement in order to give the administration which had just taken office the benefit of his wide experience.

Mr. Wedge is one of the nation's most distinguished music educators and is the author of many books on music.

**This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.**

George A. Wedge to Retire

The board of directors of the Juilliard School of Music have announced the retirement of George A. Wedge, director of administration, after the end of the present academic year. He will continue as director of the Juilliard Summer School for 1947. Mr. Wedge has been associated with the Institute of Musical Art and the Juilliard School for 38 years.

**This Clipping From
MUSICAL LEADER
CHICAGO, ILL.**

George A. Wedge Honored

President and Mrs. William Schuman were hosts at the Juilliard School of Music at a reception on May 23, in honor of Mr. George A. Wedge who is retiring from the school at the close of the Summer School. Mr. Wedge who has been connected with the school for thirty-five years, is looking forward to unlimited "sabbaticals" with great pleasure. He will be greatly missed by members of the staff and the students to whom he was a constant source of helpful inspiration. A large number of the faculty attended the reception, heard Mr. Schuman's short laudatory talk and witnessed the presentation of a beautiful watch which was a present from the faculty.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

Milhaud Conducts Own Cantatas

French Composer Delights Discriminating League of Composers Audience

An evening of distinction was provided for a distinguished audience by the League of Composers when Darius Milhaud presided over a program of his own works in the Museum of Modern Art on Dec. 29. Gallic wit, restraint, precision and intimacy were the keynotes of the program, with the composer setting the tone from the first in an informal talk. He paid tribute to Robert Ward who rehearsed the ensemble of eight instruments and a vocal quartet (chiefly from the Juilliard School of Music we understand), and discoursed amiably on each work performed.

One of the cantatas listed could not be given because the music arrived too late, so a woodwind quintet, *La Cheminée du Roi René* was substituted. This is a suite of a half-dozen or so pieces excerpted from a film score, *Cavalcade d'Amour*, which Milhaud created with Honegger and Désormières in 1939. It had a certain medieval charm, and the hunting song was particularly delightful.

The three "cantatas" given bore the unmistakable stamp of their French creator—cunning effects with the greatest economy, a polish so high that the contours of the music are gemlike and faceted rather than rounded, clarity and neatness. There is no great warmth in this music but it speaks in its own individual small voice. The first cantata, *Les Amours de Ronsard*, to texts by the 16th century poet, was originally written for an English dancer who loved percussion. She neatly disembowelled one of Milhaud's works, using only the percussion to dance to, until he discovered it and wrote a work ostensibly for her.

"Adages," a set of 16 brief commentaries for the four voices and eight instruments, was incidental music to a play, *Chateau de Pape*, by the contemporary Andre de Richaud. Of infinite variety, the little pieces would have gained if the text could have been more clearly understood, so obviously was the musical setting designed to fit the many moods and sayings.

Pan et la Syrinx was written to verses by an obscure poet, de Piiis, and the contemporary Paul Claudel. Its six parts include three wordless nocturnes which didn't come off very well, separating a baritone solo by Pan (Francis Barnard), a soprano solo by Syrinx (Carolyn Blakeslee), both quite florid, and a final dance. Miss Blakeslee did the best individual work of the evening in her solo. The other singers were Bernice Fries, Doris Okerson, Earl Blakeslee and Fred Rogosin. The missing cantata, for the inauguration of the Museum of Man, was given at a later date at the Juilliard School, with the composer's wife, Madeleine Milhaud, as narrator. Q. E.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

On Jan. 7 Darius Milhaud, the famous French composer who is now a resident of California where he teaches at Mills College conducted a special concert of his cantatas which were presented in the Juilliard Concert Hall.

This Clipping From
OAKLAND, CAL.
TRIBUNE

Here Are Music Newsnotes Of Interest to Bay Devotees

By CLIFFORD GESSER

Darius Milhaud, noted composer who is professor of music at Mills College, is expected back in Oakland Sunday after a series of concerts and broadcasts in the East. Milhaud conducted the Boston Symphony Orchestra in the first public performance of his own Symphony No. 2. His First Symphony was recorded by the Columbia Broadcasting Company and presented on the New Year's Eve concert on the Eastern network. Four of his chamber symphonies also were recorded.

The League of Composers presented first performances of a program of Milhaud's cantatas at the Museum of Modern Art in New York City, including "Les Amours de Ronsard," Cantata pour l'Inauguration du Musée de l'Homme," text of Robert Desnos; "Adages," text by Andre de Richaud; "Pan et la Syrinx," text by De Pus and Paul Chaudel. The cantatas were to be repeated this week at the Juilliard School of Music.

Me. Milhaud, lecturer in French at Mills College, accompanied her husband to the East and was an assisting artist in the cantata program. She will remain there for a longer stay and will have the spoken part of "Persephone" with Stravinsky when he conducts the CBS orchestra and choir on January 15 at 8 p.m., Pacific time.

This Clipping From
NEW YORK, N. Y.
TIMES

MILHAUD: Having been honored last week by the League of Composers, Darius Milhaud will be feted on Tuesday by the Juilliard School of Music. He will confer with the composition students in the afternoon, stay for supper and then conduct four of his cantatas in the Juilliard Concert Hall at night.

While in the East Mr. Milhaud will attend the United States premiere of André Malraux's film "Man's Hope." In 1938 Mr. Milhaud composed an eleven-minute elegy for the close of the picture, but he left France almost immediately after the elegy had been recorded. The elegy has been played by the Boston Symphony as "Cortège Funèbre."

This Clipping From
NEW YORK, N. Y.
PM

Milhaud to Lead Concert Of Own Works at Juilliard

Darius Milhaud, distinguished French composer, will be guest of honor at the Juilliard School of Music tonight, and will conduct a concert of his own works in the Concert Hall, 120 Claremont Ave. Admission is free and no tickets are required. Curtain time is 8:30.

Milhaud's program, which will enlist the services of a group of 19 vocal and instrumental Juilliard student-artists, includes *Les Amours de Ronsard*, *Cantate Pour l'Inauguration du Musée de l'Homme* (first American performance), *Adages* and *Pan et La Syrinx*.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Darius Milhaud will conduct the American premiere of his "Cantata pour l'Inauguration du Musée de l'Homme" on Tuesday evening in a program of his works at the Juilliard School of Music, 120 Claremont Avenue. Mr. Milhaud will also conduct three other chamber cantatas of his own at this concert, to be given in his honor. These are "Les Amours de Ronsard," "Adages" and "Pan et la Syrinx," all of which were heard last Sunday at a concert of the League of Composers. The Juilliard evening will be open to the public, and no tickets will be required. In addition to presenting this concert Mr. Milhaud will confer with Juilliard students of composition in order to encourage an exchange of ideas.

This Clipping From
GLENS FALLS, N. Y.
POST STAR

Having been honored last week by the League of Composers, Darius Milhaud will be feted on Tuesday by the Juilliard School of Music. He will confer with the composition students in the afternoon, stay for supper and then conduct four of his cantatas in the Juilliard Concert Hall at night.

While in the East Mr. Milhaud will attend the United States premiere of André Malraux's film "Man's Hope." In 1938 Mr. Milhaud composed an eleven-minute elegy for the close of the picture, but he left France almost immediately after the elegy had been recorded. The elegy has been played by the Boston Symphony as "Cortège Funèbre."

**This Clipping From
AUSTIN, TEXAS
AMERICAN-STATESMAN**

Leading music schools of the country are taking part this week-end in a symposium of student compositions and panel discussions on present day musical problems, at the Juilliard School of Music in New York.

Works programmed include representative compositions of each of the participating schools: Curtis Institute of Music, New England Conservatory, Eastman School of Music, Yale School of Music, Sarah Lawrence College, Bennington College and Juilliard School of Music.

**This Clipping From
BURBANK, CALIF.
REVIEW**

Leading music schools of the country are taking part this week-end in a symposium of student compositions and panel discussions on present day musical problems, at the Juilliard School of Music in New York.

**This Clipping From
NEW YORK, N. Y.
TIMES**

Music Symposium at Juilliard

A three-day Symposium of Student Compositions will be held today, tomorrow and Sunday at the Juilliard School of Music. Schools participating include the Eastman School of Music, Curtis Institute, New England Conservatory, Bennington College, Sarah Lawrence College, Yale University and the Juilliard School of Music.

**This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE**

Juilliard Symposium

Student Works of Several Schools to be Performed

The Student Council of the Juilliard School of Music will sponsor performances of compositions by students of several colleges and conservatories next weekend as the main part of a symposium, which will also consider more general musical problems of the present day. The collaborating schools will be the Curtis Institute, New England Conservatory, Eastman School of Music, Yale School of Music, Sarah Lawrence College and Bennington College. The opening event of the symposium will be a concert at the Juilliard School next Friday evening, at which representative student works of these institutions, as well as of the Juilliard, will be heard.

Saturday's activities will commence at 10 a. m. Each school will present its own concert. The symposium will end on Sunday. Admission is free to the public, no tickets being required.

**This Clipping From
FLINT, MICH.
JOURNAL**

Hold Music Symposium

New York — UP — Leading music schools of the country are taking part this week-end in a symposium of student compositions and panel discussions on present day musical problems, at the Juilliard School of Music in New York.

**This Clipping From
NEW YORK, N. Y.
TIMES**

STUDENTS: The Juilliard School of Music will buzz with student compositions and talk about them this coming week-end. Seven music schools have been invited to present

concerts of music by their composition students. And in addition to the concerts there will be panel discussions of the works heard. The opening concert on Friday night will feature works from each of the participating schools, the Curtis Institute, the New England Conservatory, the Eastman School of Music, the Yale School of Music, Sarah Lawrence College, Bennington College and the Juilliard School.

**This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN**

Leading music schools of the country are taking part this week-end in a symposium of student compositions and panel discussions on present day musical problems, at the Juilliard School of Music in New York.

Works programmed include representative compositions of each of the participating schools: Curtis Institute of Music, New England Conservatory, Eastman School of Music, Yale School of Music, Sarah Lawrence College, Bennington College and Juilliard School of Music.

**This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.**

**Juilliard Plans Symposium
Of Music School Works**

Leading music schools of the country will take part in a Symposium of student compositions and panel discussions on present day musical problems, on March 14, 15, and 16, at the Juilliard School of Music. The opening concert, at 8:30 p. m., March 14, will include compositions of each of the participating schools: Curtis Institute of Music, New England Conservatory, Eastman School of Music, Yale School of Music, Sarah Lawrence College, Bennington College and Juilliard School of Music. This concert will be broadcast by Station WNYC and WNYC-FM.

In an extensive beginning at 10:00 a. m., March 15, each school will give its own concert, followed by a forum discussion led by its student composers.

The Symposium is being presented by the Student Council of the Juilliard School of Music, and complete plans have been carried out by various student committees. The public is invited to attend all these meetings.

**This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE**

**Eastman Students to Take Part
In New York Music Symposium**

Eastman School students will join with students of six other music schools in a chamber music symposium in New York, Mar. 14, 15 and 16, at the invitation of the Student Council of Juilliard School, a new departure in symposia, in that it is student-inspired.

In no sense a contest, the symposium will provide a friendly basis for the comparison of styles of composition. Each school will provide its own program, taking along its own performers as well as composers, forums to follow each session. Other schools participating are Juilliard, Yale, New England Conservatory, Curtis Institute, Sarah Lawrence College and Bennington College.

In writing for the symposium, Eastman students were given free hand. The only faculty connection

was in choosing works for their variety, which was done by Dr. Howard Hanson, Bernard Rogers and Burrill Phillips. The Eastman Student Association is financing the trip through proceeds of the production of "Pinafore."

Composers to be represented are Robert Marvel, James Brown, Richard Johnston, Charles Whittemberg, Louis Gordon, Louis Lane, Lawrence Rosenthal, Philip Slates, Byron McCulloh and Clifford Julstrom.

Performers will be Dorothy Merriam, violin; Robert Marvel, piano; Mary Gardner, soprano; Lawrence Rosenthal, piano; Sylvia Deutscher, bassoon; Karl Leifheit, piano; Dorothy Purdy, cello; Louis Gordon, piano; De Vere Moore, oboe; Louis Lane, piano; James Brown, piano; Walfrid Kujala, flute; Philip Slates, piano.

**This Clipping From
MUSICAL LEADER
CHICAGO, ILL.**

**College Symposium at Juilliard
School**

For three days, Mar. 14-15-16 the Juilliard School of Music was host to a remarkable venture: a Symposium of New Compositions, Dance Recitals and Forum Discussions by the students of Bennington College, Curtis School of Music, Eastman School of Music, New England Conservatory of Music, Sarah Lawrence College, Yale School of Music and Juilliard School of Music. The value of hearing the talented composers of the various out-of-town music schools, giving the young creative workers the chance to hear each other's numbers, the benefit derived from the forums conducted by the students of the different institutions, seeing the dance programs in which the students were their own choreographers and composers of the dance figures, realizing the high degree of technical proficiency among the performers, made this an outstanding occasion. It was generally conceded that the idea is a constructive one and bound to promote good fellowship as well as friendly rivalry, and to stimulate ambition and musically creative activity. Other institutions will no doubt be invited to join the group in succeeding years.

—M. B.

Press Clippings, New York, before Concert March 10th

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This Clipping From
NEW YORK, N. Y.
PM

MAR 7 - 1947



THOR JOHNSON rehearses the Juilliard Orchestra which he will conduct Monday evening at Carnegie Hall in the first of two concerts sponsored by the Juilliard School featuring music of the 20th Century. Monday's program will include works by Ernest Bloch, Aaron Copland, Ulysses Kay, Paul Hindemith and the premiere performance of Bernard Rogers' *Amphitryon* Overture.

This Clipping From
NEW YORK, N. Y.
AMSTERDAM STAR NEWS
MAR 15 1947

MUSIC

By Nora Holt



A Symphony Orchestra Uptown

A "Symphony Orchestra Uptown" may sound remote and intangible as an idea for future development but the connotation is a reminder that the establishment of an orchestra of symphonic proportions engaging the services of Negro musicians and other nationalities, is not the impossible task it may seem to be. Qualified conductors and orchestral men are available. Audiences are eager to hear good music and artists of exceptional calibre and merit as shown by the Roland Hayes concert at Mt. Olivet Baptist Church two years ago when more than 3500 persons thronged the auditorium and many were turned away. Recently Carol Brice drew a capacity crowd of 3000 music lovers at Abyssinia Baptist Church on the occasion of her first uptown recital. A symphony orchestra program, highlighted by the appearance of a first-rate performer, would undoubtedly capture the interest of the public and tend to arouse the community to a more conscious effort to participate in diversified cultural events.

Business processes for the foundation of a symphony orchestra are no more difficult than projects for health, race relations, juvenile delinquency, and other social and civic agencies. In the heat of demanding justice, freedom from discrimination and social equality, the behavior of the individual is often overlooked—the behavior and conduct which reflects a man's cultural background, and is frequently used as an example to bolster the negation of white supremacists. A young Negro composer recently deplored the apathy of well-to-do and upper class race members who give so little support to young artists, but glory in their success after they have been recognized and aided to high positions by white friends and organizations. The reflection is unhealthy and presents a serious situation to leaders who are making plans for wider participation in world democracy.

The idea of a Woman's Guild to start the ball rolling in support of a symphony orchestra comprised primarily of Negro musicians was brought to mind when we heard a group of 30 men (15 colored, 15 white) in a symphony program at St. Mark's Methodist Church last Sunday evening directed by the promising young conductor, Everett Lee, assisted by the brilliant soprano, Louvinia White. The worthy undertaking was sponsored by several courageous women of the Senior Choir who paid union wages to each musician, packed the auditorium, and were fortunate enough to make a profit for their organization. The point is that these excellent players should be heard in a series of recitals each season with the business-like prospectus of concerts in southern schools and large cities throughout the country. Properly organized on a profit-for-art basis, there is every reason to believe the project would be successful, giving sustaining salaries to creditable musicians, bringing good music to the community and important, identifying Negroes as finally cognizant of their own obligation to the culture of the race. Once firmly established, an organization of this kind would find countless resources from which to draw and expand.

Notes and Coming Events—Recital, Choir of the Church of the Master, 86 Morningside Avenue, Friday, March 14, 8:30 p. m. Soloists: June McMechen, Lorraine Wright, Betty Voorhees, Arthur Wilson, Robert Bradford, Arthur Francis, Harold DesVerney. . . . The Juilliard Orchestra conducted by Thor Johnson, featuring Ulysses Kay's "Of New Horizons" on the program at Carnegie Hall, Monday, March 10. . . . Louis Kaufman, violinist, in recital at Town Hall, March 14, 8:30 p. m. will include the world premiere of William Grant Still's "Pastorela." . . . Gordon Heath, star of "Deep are the Roots" will read a motion picture script on the Negro Veteran at the residence of Mr. and Mrs. Paul T. Moltke, Friday evening, March 14.

Press Clippings, New York, before Concert March 10th

This Clipping From
BROOKLYN, N. Y.
JEWISH EXAMINER
MAR 7 - 1947

The Juilliard Orchestra, directed by Thor Johnson, will give the first of two concerts of Twentieth Century music at Carnegie Hall Monday night.

This Clipping From
TERRE HAUTE, IND.
TRIBUNE

FEB 16 1947

THE WORLD OF MUSIC

NEW YORK, Feb. 14.—(UP)—The Metropolitan Opera Company has announced the most extensive tour in its history, to be made this spring. More performances will be given and more mileage covered than in any season since the founding of the Metropolitan in 1883.

The tour, which covers 7,440 miles, will include 57 performances in 14 cities of the east, midwest, and southwest. It opens in Balti-

more on Monday, March 17, and closes in Rochester on Monday, May 19.

This year marks the Metropolitan's first visit to San Antonio, Tex. The company will return to Atlanta and New Orleans for the first times since 1942.

The schedule of performance dates and cities to be visited follows: March 17-18, Baltimore; March 19, New York; March 20-29, Boston; March 30 through April 5, New York; April 7-12, Cleveland; April 14-15, Bloomington; April 17-19, Minneapolis; April 21-26, Chicago; April 28-29, Atlanta; May 1-4, Dallas; May 5, San Antonio; May 6-7, Houston; May 8-10, New Orleans; May 12-13, Memphis; May 14-17, St. Louis; May 19, Rochester.

Two special concerts in Carnegie Hall, devoted to music of the twentieth century will be presented this spring by the Juilliard School of Music in New York. The first concert on March 10 will feature the Juilliard orchestra under

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 9 - 1947



CONCERT SERIES . . . Conductor Thor Johnson will direct the Juilliard orchestra tomorrow evening in Carnegie Hall.



This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 9 - 1947

THE ORCHESTRAS

By FRANCIS D. PERKINS

IN ITS fourth visit of the season to New York, the Boston Symphony Orchestra will present Lukas Foss's new biblical solo cantata, "The Song of Songs," in all three of Serge Koussevitzky's programs, next Wednesday night and Saturday afternoon in Carnegie Hall and Friday night at the Brooklyn Academy of Music. Ellabelle Davis, the American Negro so-

prano for whom this work was written on a commission from the League of Composers, will be the soloist. It was first performed in Boston last Friday and Saturday, and will also be given this week in Northampton, New Haven and Philadelphia. The New Haven performance will be broadcast Tuesday night over the ABC network.

Igor Stravinsky's "Symphony of Psalms," composed in 1930 for this orchestra's fiftieth anniversary, will also be performed on Saturday afternoon, with a chorus of members of the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth.

Leopold Stokowski conducts the Philharmonic-Symphony Orchestra next Thursday night and Friday and Sunday afternoons at Carnegie Hall, and also in the season's second special concert for members of the Philharmonic-Symphony Society tomorrow night at the Hotel Plaza. Several members of the orchestra will be heard as soloists in this concert. Information about membership in the society is obtainable at its office at 113 West Fifty-seventh Street. The membership dues go to the orchestra's pension fund.

In the Carnegie Hall concerts on Thursday, Friday and next Sunday Robert Casadesu will be the piano soloist in Vincent d'Indy's Symphony on a French Mountain Air and Franck's Symphonic Variations. The d'Indy work has had only four performances here during the last twenty years, by the Philharmonic in April, 1936, and April, 1941. The program for these dates also includes what is announced as the first public performances of Olivier Messiaen's "Hymne pour Grande Orchestre." The only information thus far received about this work by one of France's most prominent contemporary composers is that it was completed in 1945.

Efrem Kurtz, conductor of the Kansas City Philharmonic Orchestra, will conduct the Philharmonic-Symphony during the fortnight beginning March 17. The soloists are Isaac Stern, violinist, March 22 and 23, and Jascha Heifetz, who will introduce Erich Korngold's new violin concerto to New York, on March 27, 28 and 30, and Ania Dorfmann, pianist, March 29. Mr. Kurtz will conduct

the Havana Philharmonic Orchestra today and tomorrow. Mr. Stokowski will conduct during the closing fortnight, with Rudolf Serkin, pianist, as soloist on April 10, 11 and 13. On Saturday night, April 12, Mr. Stokowski will conduct Beethoven's Ninth Symphony in a concert for the benefit of the orchestra's pension fund.

Leonard Bernstein will conduct the New York City Symphony in the annual George Gershwin Memorial Concert sponsored by the Victory Lodge of B'Nai B'rith on Monday night, March 31, at the Brooklyn Academy of Music, where the two prize-winning works in the Lodge's annual Gershwin Memorial contest, Ulysses Kay's "A Short Overture," and Earl George's "Introduction and Allegro," will have their first public performances.

The Musicians Chapter of the American Veterans Committee is sponsoring a benefit concert to be given today at 3 o'clock in the Hunter College Assembly Hall, Sixty-ninth Street, between Park and Lexington Avenues, by an orchestra of eighty-five World War II veterans under the direction of Walter Hendl, assistant conductor of the Philharmonic-Symphony Society. Ruggiero Ricci, also a former service man, will be the soloist in Mendelssohn's violin concerto. The proceeds will be used to buy musical instruments for veterans in hospitals in this area. The musicians are contributing their services.

Thor Johnson, who becomes conductor of the Cincinnati Symphony Orchestra next season, will conduct the Juilliard School's orchestra tomorrow night at Carnegie Hall in the first of two programs of music of this century. Bernard Rogers's "Amphitryon" overture will be played for the first time, and Aaron Copland's "Letter From Home" will have its first New York performance.

Zino Francescatti, who reappears as soloist today with the Philharmonic-Symphony Orchestra, under Bruno Walter's direction, will also be heard in Carnegie Hall on Tuesday night, March 18, with the Philadelphia Orchestra in the ninth concert of its New York series. He will play Beethoven's violin concerto.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 9 - 1947

Press Clippings, New York, before
Concert March 10th

JUILLIARD ENSEMBLE COMES DOWN TOWN



The school's orchestra and chorus are giving two concerts devoted to contemporary music. The first of these, tomorrow night at Carnegie Hall, will be an orchestral concert and will be directed by Thor Johnson, shown at top leading members of the

ensemble. The second, to be presented in April, will include choral works and will be conducted by Robert Shaw. Members of the chorus (lower right), who will sing in the April concert. The youthful members of the French horn section (lower left).

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 3-8860

Cir. (D 419,447) (S 805,967)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 9 - 1947

JUILLIARD TO OFFER POPULAR CONCERTS

School to Give Two Programs
at Carnegie Hall—Works by
Student-Artists to Be Heard

The Juilliard School of Music will present two popular-priced concerts of contemporary music in Carnegie Hall. The first, on March 10, will be an orchestral concert. The second, on April 14, will be for chorus with orchestral accompaniment. And both will implement the new policy of presenting the school's most gifted student-artists in music that is not always available to concert-goers.

Thor Johnson will conduct the Juilliard orchestra at the first concert. Robert Shaw will conduct the combined Juilliard Orchestra and Juilliard Chorus in Zoltan Kodaly's "Missa Brevis" at the second, which will also include Hindemith's "Six Chansons" for a capella chorus.

The orchestral concert will introduce Bernard Rogers' Overture "Amphitryon," which was commissioned for the occasion. It will also include the first New York performances of Aaron Copland's "Letter From Home" and Ulysses Kay's "Of New Horizons."

Another novelty of the orchestral concert will be what is said to be the first performance in America of "Six Epigraphes Antiques," Debussy's last composition that was orchestrated after his death by Ernest Ansermet, who followed the instructions he had received from the composer.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 330,138) (S 538,005)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 9 - 1947

Juilliard to Present 2 Carnegie Programs

Music School Expanding Its
Activities to Midtown Area

An orchestral program by the Juilliard Orchestra in Carnegie Hall on Monday evening, March 10, will inaugurate the Juilliard School's new plan of presenting concerts in the regular mid-town concert halls. This program, to be conducted by Thor Johnson, will be followed by a second event in the same hall on April 14, when the Juilliard chorus and orchestra will combine under the baton of Robert Shaw.

The program of March 10 will include first New York performances of Aaron Copland's "Letter from Home" and Ulysses Kay's "Of New Horizons." Another American composition to be heard will be the overture "Amphitryon," by Bernard Rogers, a work commissioned by the Juilliard Musical Foundation and to be heard in its world premiere on this occasion. Other works on the program will be Ernest Bloch's "Suite Symphonique"; Paul Hindemith's Symphony, "Mathis der Maler," and Debussy's last work, "Six Epigraphes Antiques," orchestrated by Ernest Ansermet after the composer's death. The Debussy will have its American premiere.

Zoltan Kodaly's "Missa Brevis" will have its American premiere at the concert of April 14, at which time Mr. Shaw will also conduct Hindemith's "Six Chansons" for chorus, a capella, in addition to other works to be announced later.

The aim of the mid-town concerts of the Juilliard School of Music will be to present new and rarely performed contemporary works. The top price of tickets will be \$1.50, but subscriptions for the two concerts are available at slightly lower rates.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 22,619) (S 33,799)

This Clipping From
WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

MAR 2 1947



SLOE-EYED HAZEL BROOKS, who has a leading role with John Garfield in "Body and Soul," will be starred in her next film.

Dixie All Over

By DON BISHOP

NEW YORK. — North Carolinians in the entertainment field are well represented in upcoming schedules:

Frank M. Warner, formerly of Durham and Greensboro, will take his home-made banjo to Asheville for a program of folk music on March 10.

Robert Reud of Hickory, theatrical producer, has announced he will bring to the stage a new play called "Duet for Two Hands," the story of a man who lost his hands and had others put on to find that they had belonged to a murderer. He is asking for the services of John Mills, an English star, for the lead.

Thor Johnson of Winston-Salem, conductor of the Juilliard School of Music Orchestra, will appear at Carnegie Hall with the orchestra on March 10 for a program of modern music. Bernard Rogers' Overture "Amphitryon" will be introduced and the program also will include the first New York performances of Ulysses Kay's "Of New Horizons" and Aaron Copland's "Letter From Home."

Frances Watlington of Reidsville, who acquired her college music education at Salem College, will sing a 15-minute program of semi-classical music at 5:30 p.m. on radio station WNYC in New York City on March 28.

Cameron Shipp, formerly of Charlotte, will be represented in Collier's by an article on the problems of independent film producers.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. [D 189,495] [S 187,616]

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

FEB 10 1947

Concert Hall Recording of Piano Praised

By Glenn Dillard Gunn

RECORDINGS of Aaron Copland's Second Sonata for piano as played by Leo Smit have been sent this department for review. They were produced by Concert Hall Recording Society, Inc., and achieve the best reproduction of the piano's tricky and deceptive acoustics yet heard by me.

Piano is difficult to record because its tone is compounded of accent and echo, the latter being controlled and amplified by the damper and sostenuto pedals. Early piano recordings failed to capture this echo with its rich and fascinating color of overtones and sympathetic vibrations. The radio also has been unable to pick up the overtones, which accounts for the brittle and percussive style of piano playing practiced by the jazz pianists and others who serve the microphone.

CONCERT HALL SOCIETY recordings of piano music have overcome these faults to such a degree that the record quite nearly matches the actual performance. In addition to their fidelity to pitch and tone-color, they also are faithful to the artist's tempo as ordinary commercial recordings are not. The latter often are so speeded up that they give a totally false impression of tempo and pitch, as a check against a piano tuned to regular concert pitch will prove. Such recordings are dangerously misleading to students. Commercial recordings represent mass production and high profits. Concert Hall recordings are produced only in limited editions of 2,000, all pressed directly from the master record on vinylite. They do not compete with the commercial product, since the Concert Hall catalogue lists items from the contemporary repertoire which appeal only to the more experienced and discriminating music lovers.

IT was to Concert Hall recordings that the Cultural Division of the State Department turned for examples of American music to be sent to their various information centers in Europe where a demand for our music had reached embarrassing proportions. Since this company specializes in the music of today, it has been obliged to include a great many of our own composers who are omitted as a matter of business practice by the commercial recording companies. About one third of Concert Hall's listings are American. The proportion should be enlarged since only Russia, England, and Hungary are producing worthwhile music in Europe at the moment and not in great quantity.

Copland's Second Sonata for piano is a personal expression. No other music, past or present, resembles it nearly through his idiom, compounded of simple materials with liberal employment of simultaneous contrasts in tonality, is shared in principle by other moderns.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. [D 7,307]

This Clipping From
LA PORTE, IND.
HERALD-ARGUS

FEB 11 1947

The World of Music

New York, Feb. 11—(UP)—The Metropolitan Opera company has announced the most extensive tour in its history, to be made this spring. More performances will be given and more mileage covered than in any season since the founding of the Metropolitan in 1883.

The tour, which covers 7,440 miles, will include 57 performances in 14 cities of the east, mid-west, and southwest. It opens in Baltimore on Monday, March 17, and closes in Rochester on Monday, May 19.

This year marks the Metropolitan's first visit to San Antonio, Tex. The company will return to Atlanta and New Orleans for the first time since 1942.

The schedule of performance dates and cities to be visited follows: March 17-18, Baltimore; March 19, New York; March 20-23, Boston; March 31 through April 5, New York; April 7-12, Cleveland; April 14-15, Bloomington; April 17-19, Minneapolis; April 21-26, Chicago; April 28-29, Atlanta; May 1-4, Dallas; May 5, San Antonio; May 6-7, Houston; May 8-10, New Orleans; May 12-13, Memphis; May 14-17, St. Louis; May 19, Rochester.

Two special concerts in Carnegie Hall, devoted to music of the twentieth century will be presented this spring by the Julliard School of Music in New York. The first concert on March 10 will feature the Julliard orchestra under the direction of Thor Johnson, and the second, on April 14, will present the Julliard chorus with the Julliard orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigraphs Antiques."

A special feature of the program will be the premier of the overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Julliard chorus on April 14th, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composer, Zoltan Kodaly.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. [D 2,723]

This Clipping From
BURBANK, CALIF.
REVIEW

FEB 12 1947

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The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigraphs Antiques."

A special feature of the program will be the premier of the overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Julliard Chorus on April 14th, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composer, Zoltan Kodaly.

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It was to Concert Hall recordings that the Cultural Division of the State Department turned for examples of American music to be sent to their various information centers in Europe where a demand for our music had reached embarrassing proportions. Since this company specializes in the music of today, it has been obliged to include a great many of our own composers who are omitted as a matter of business practice by the commercial recording companies. About one third of Concert Hall's listings are American. The proportion should be enlarged since only Russia, England, and Hungary are producing worthwhile music in Europe at the moment and not in great quantity.

Copland's Second Sonata for piano is a personal expression. No other music, past or present, resembles it nearly through his idiom, compounded of simple materials with liberal employment of simultaneous contrasts in tonality, is shared in principle by other moderns. It is music that profoundly interests the professional and the experienced lay listener and has slight appeal to the conventional ear and mind. Leo Smit plays it admirably.



THE same mail brought a recording by the Gordon String Quartet of Prokofiev's Second Quartet. Since the Gordons played this work at the National Gallery a few months ago, it was possible to make an accurate comparison between actual performances and record. Again it is necessary to praise Concert Hall's product for its fidelity.

Concert Hall Recordings is, of course, not the only force that actively combats the conservatism of the commercial record makers, the symphony conductors and the recital headlines. Juilliard School of Music joins with the Eastman School to promote contemporary music by announcing two concerts of modern music to be given in Carnegie Hall during March and April.



UNLIKE the Eastman concerts Juilliard plans to recognize contemporary Europeans as well as Americans. Thor Johnson, newly appointed successor to Goossens as conductor of the Cincinnati Symphony, on March 10 will conduct premieres of works by Aaron Copland, Claude Debussy and Bernard Rogers. The new works to be heard are "Letter from Home," Copland; "Of New Horizons," Ulysses Kay, a native newcomer; "Six Epigrams Antiques," Debussy's last work; Overture, "Amphitryon," Rogers.

Robert Shaw, Juilliard's choral conductor, is mistaken when he announces a performance of Kodaly's "Missa Brevis," scheduled for April 14, as the first in this country. It was done in Washington under the composer's direction, a fortnight ago. This program also will include "Six Chansons," for a cappella choir, by Hande-mith. Other works remain to be announced.

orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigrams Antiques."

A special feature of the program will be the premier of the overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Juilliard chorus on April 14th, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composer, Zoltan Kodaly.

Johnson, and the second, on April 14, will present the Juilliard Chorus with the Juilliard Orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigrams Antiques."

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* * *

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
WHEELING, W. VA.
NEWS-REGISTER

FEB 16 1947

MUSIC

New York, Feb. 15 (U.P.)—The Metropolitan Opera Company has announced the most extensive tour in its history to be made this spring. More performances will be given and more mileage covered than in any season since the founding of the Metropolitan in 1883.

The tour, which covers 7,440 miles, will include 57 performances in 14 cities of the east mid-west, and southwest. It opens in Baltimore on Monday, March 17, and closes in Rochester on Monday, May 19.

This year marks the Metropolitan's first visit to San Antonio, Tex. The company will return to Atlanta and New Orleans for the first time since 1942.

The schedule of performance dates and cities to be visited follows: March 17-18, Baltimore; March 19, New York; March 20-29, Boston; March 31 through April 5, New York; April 7-12, Cleveland; April 14-15, Bloomington; April 17-19, Minneapolis; April 21-26, Chicago; April 28-29, Atlanta; May 1-4, Dallas; May 5, San Antonio; May 6-7, Houston; May 8-10, New Orleans; May 12-13, Memphis; May 14-17, St. Louis; May 19, Rochester.

Two special concerts in Carnegie

Hall, devoted to music of the twentieth century will be presented this spring by the Juilliard School of Music in New York. The first concert on March 10 will feature the Juilliard Orchestra under the direction of Thor Johnson, and the second, on April 14, will present the Juilliard Chorus with the Juilliard Orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work "Letter from Home" and "Of New Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America by Claude Debussy's last composition, a suite of "Six Epigraphs Antiques."

A special feature of the program will be the premiere of the overture "Amphitryon" by the

American composer, Bernard Rogers.

For the concert by the Juilliard Chorus on April 14th, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composer, Zoltan Kodaly.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 16,220) (S 21,892)

This Clipping From
BILLINGS, MONT.
MORNING GAZETTE

FEB 16 1947

The World Of Music

New York, Feb. 15.—(U.P.)—The Metropolitan Opera company has announced the most extensive tour in its history, to be made this spring. More performances will be given and more mileage covered than in any season since the founding of the Metropolitan in 1883.

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The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter From Home" and "Of New Horizons" by the young American composer Ulysses Kay.

There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigraphs Antiques."

A special feature of the program will be the premiere of the overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Juilliard chorus April 14, Shaw will direct the first performance in America of "Miss Brevis" by the Hungarian composer, Zoltan Kodaly.

This Clipping From
WINSTON-SALEM, N. C.
JOURNAL

MAR 9 1947

Johnson, at 33, Is One of Nation's Ranking Conductors, Will Direct Cincinnati Symphony Orchestra Next Season

By DON BISHOP

New York.—Thor Johnson will mount the podium at Carnegie Hall Monday night, March 10, to demonstrate to New York music lovers why, at 33, he was appointed conductor of a major symphony orchestra, the Cincinnati.

When he goes to Cincinnati next season, the former Twin Citizen will be one of the youngest American-born regular conductors in the country.

The concert Monday night will be a program of music of the twentieth century, performed by the Juilliard School of Music Orchestra, with Johnson conducting. In addition to other selections, Johnson will conduct the world premiere performance of Rogers' overture "Amphrtryon," the first American performance of Debussy's "Six Epigraphs Antiques," and the first New York performance of Copland's "Letter From Home."

Johnson Will Use Scores

With such a program, he naturally will use the scores in preference to conducting from memory.

"At a first performance too many things can go wrong," he said. "I don't pretend to have a Toscanini memory."

With no thought of being theatrical, but out of sheer necessity, Johnson did something much more spectacular when he appeared for the first time as guest conductor for the Cincinnati orchestra.

On Friday night, last December 6, he was called to hurry to Chicago by Sunday, for it was possible that he might be needed to conduct the Cincinnati orchestra in the absence of ailing Eugene Goossens, regular conductor. He met the orchestra manager in Chicago on Saturday night and obtained the program.

It included Dvorak's "Fourth Symphony in G Major," which he had never heard. Furthermore, he



THOR JOHNSON

had never heard the Cincinnati orchestra play, except once or twice on recordings. The musicians were almost as unacquainted with Johnson's conducting. The first trombonist and tuba player had worked under his direction in New York one Summer. Everyone else was a stranger.

Serge Koussevitzky had his Boston Symphony in Chicago. Johnson, a protege of Koussevitzky, asked him if he knew Dvorak's Fourth. Koussevitzky also was unfamiliar with it.

Nothing to Do But Wait

There was nothing to do but wait until next morning when the orchestra would arrive, bringing the scores. At 11:30 a.m. Sunday, four hours before the concert, Johnson was told that he definitely would substitute for Goossens.

Then followed four hours of study and deciphering of Goossens' conductor's cues. Every conductor has its own additions

to the standard cues, Johnson explained, and he had to use Goossens', not his own. There wasn't even a piano available for assisting his study.

Aaron Copland's "Appalachian Spring" was on the program and, since Copland was to be in the audience, Johnson offered him the baton for his own composition. But Copland said he would not undertake to conduct it without a rehearsal. So Johnson made a substitution of Tchaikovsky's "Romeo and Juliet" overture.

Critics Acclaim

That is how the music critics learned the circumstances of Johnson's presence, and their reviews acclaimed him.

Johnson played six more concerts with the Cincinnati orchestra in December and, 10 days after his debut, he was signed to a year's contract as conductor, with option for renewal.

He will take with him the music experience accumulated at the University of North Carolina, the

Mozart Festival in Asheville, N. C., the North Carolina Symphony, the Little Symphony at the University of Michigan, the Ann Arbor, Mich., May Festival, the Grand Rapids Symphony Orchestra, the United States Army, and guest appearances with the Philadelphia, New York Philharmonic, Boston Pope, and Chicago orchestras.

Parents Live in Mount Airy

Johnson returned from army service to visit his parents, Rev. and Mrs. H. B. Johnson, at Mount Airy, where Rev. Mr. Johnson has been pastor of the Grace Moravian Church for six years. Johnson was born in Wisconsin, but at an early age he moved to Friedberg, in Davidson County, N. C. Afterwards, his family moved to Winston-Salem, where Rev. Mr. Johnson was pastor of Fries Memorial Moravian Church.

At Juilliard, where he is usually at work at 7:15 a.m., he has many students in conducting who are considerably older than he.

This Clipping From
RALEIGH, N. C.
NEWS-OBSERVER

MAR 9 1947

Thor Johnson Wins Acclaim Among Nation's Conductors



At 33, Mt. Airy's Thor Johnson leads major symphony orchestra.

By DON BISHOP.

New York.—Thor Johnson will mount the podium at Carnegie Hall Monday night, March 10, to demonstrate to New York music lovers why, at 33, he was appointed conductor of a major symphony orchestra, the Cincinnati.

When he goes to Cincinnati next season, the North Carolinian will be the youngest of three American-born regular conductors in the country.

The concert Monday night will be a program of music of the 20th century, performed by the Juilliard School of Music Orchestra, with Johnson conducting.

With no thought of being theatrical but out of sheer necessity, Johnson achieved the spectacular when he appeared for the first time as guest conductor for the Cincinnati orchestra.

On Friday night, last December 6, he was called to hurry to Chicago by Sunday, when it was possible that he might be needed to conduct the Cincinnati orchestra in the absence of the ailing regular conductor, Eugene Goossens. He met the orchestra's manager in Chicago on Saturday night and obtained the program.

This Clipping From
ROCKFORD, ILL.
STAR

MAR 22 1947

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The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, Letter from Home, and Of New Horizons, by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of Six Epigraphs Antiques.

Press Clippings, Out-of-Town, before Concert on March 10th

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 65,966) (S 86,786)

This Clipping From
TULSA, OKLA.
WORLD

FEB 16 1947

MET ANNOUNCES TOUR SCHEDULE

**Opera at Dallas May 1-4;
Two Other Texas Dates**

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THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 3-8860

Cir. (D 37,265) (S 59,918)

This Clipping From
ROANOKE, VA.
TIMES

FEB 16 1947

The World of Music

NEW YORK, Feb. 15 (UP).—The Metropolitan Opera company has announced the most extensive tour in its history, to be made this spring. More performances will be given and more mileage covered than in any season since the founding of the Metropolitan in 1883.

57 Performances

The tour, which covers 7,440 miles, will include 57 performances in 14 cities of the east, mid-west, and southwest. It opens in Baltimore on Monday, March 17, and closes in Rochester on Monday, May 19.

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This Clipping From
TULSA, OKLA.
WORLD

FEB 16 1947

MET ANNOUNCES TOUR SCHEDULE

Opera at Dallas May 1-4;
Two Other Texas Dates

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This Clipping From
FLINT, MICH.
JOURNAL

FEB 16 1947

Juilliard Plans Special Concerts

New York—UP—Two special concerts in Carnegie Hall, devoted to music of the twentieth century will be presented this spring by the Juilliard School of Music in New York. The first concert on March 10 will feature the Juilliard Orchestra under the direction of Thor Johnson, and the second, on April 14, will present the Juilliard Chorus with the Juilliard Orchestra under the baton of Robert Shaw.

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This Clipping From
ELMIRA, N. Y.
TELEGRAM

FEB 16 1947

World of Music Metropolitan To Perform In 14 Cities

United Press

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A special feature of the program will be the premiere of the overture "Amphitryon" by the American composer, Bernard Rogers.

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NEW YORK HERALD TRIBUNE, TUESDAY, MARCH 11, 1947

MUSIC

By VIRGIL THOMSON

JUILLIARD ORCHESTRA. Thor Johnson, conductor, first of two concerts of twentieth century works presented by the Juilliard School of Music, last night at Carnegie Hall. The program:
 Suite Symphonique.....Ernest Bloch
 Six Epigraphes Antiques, Debussy, arr. Ansermet
 First time here in this form
 Letter From Home.....Aaron Copland
 First time in New York
 Of New Horizons.....Ulysses Kay
 Overture, "Amphitryon".....Bernard Rogers
 Symphony, "Mathis der Maler".....Hindemith

Of Our Century

THE Juilliard Orchestra, an organization made up chiefly of students now registered at the Juilliard School of Music, gave a concert of contemporary music last night in Carnegie Hall. The oldest piece played was Paul Hindemith's "Mathis the Painter." The only other European work (for "Mathis" was written before Hindemith took up residence in the United States) was Ernest Ansermet's orchestration of Debussy's "Six Antique Epigraphs." The rest were local works, running from Ernest Bloch through Aaron Copland and Bernard Rogers to Ulysses Kay, all of them of recent composition and most of them new to New York.

Debussy's Six Epigraphes Antiques are a transcription for full orchestra by a great Swiss conductor of a suit for two pianos inspired by poems of Pierre Louys. The composer had long intended to orchestrate the work, but he never got around to doing so. Its six evocations of classical Greece are first-class Debussy, and Ansermet has scored them in the manner of Debussy with a refinement which would have pleased the master himself, I am sure. They are delicious pieces and merit currency in repertory.

Ernest Bloch's Symphonic Suite, consisting of an overtone, passacaglia and fugue, is Baroque in form, Romantic in expression, contemporary in texture. It is a dignified, friendly, abundant, warm and ample. As always with Bloch, it is richly, handsomely scored, too. It is not excitingly original, but it is real music, the work of a master.

Copland's "Letter from Home" is a transcription by the composer for full orchestra of a work written in 1944 for Paul Whiteman's Philco Radio Orchestra. Though not, as concert pieces go, lengthy, it seemed long to this listener, a bit over-extended, perhaps, for the unpretentious nature of its ma-

Thor Johnson



Who conducted the Juilliard Orchestra last night at Carnegie Hall

terial. It is expressive but, in its present blown-up form, a little pompous. Its orchestral sound, however, is personal, imaginative, successful. It is a presentable work, but a little soft of substance, not Copland at his most direct.

Bernard Rogers's "Amphitryon" is a boisterous piece, skillful enough in design, but weak in melodic material. Ulysses Kay's "Of New Horizons" is first-class student work but low, like the Rogers piece, in expressivity. It is a pleasure to hear music by a Negro boy that makes no bow to spirituals, blues or other racial cliches. It is straightforward American music, pleasant, competent, a little stiff, as the music of the gifted young is likely to be. Its future I cannot predict, but its present health is vigorous.

Thor Johnson conducted everything cleanly, and the orchestra played well. The concert was agreeable for a certain freshness in spite of its general loudness. Everything was over-loud except the Debussy. The Hindemith piece ended up a rowdy racket such as only an over-vigorous leader can produce with a band of competent young people and a thoroughly over-scored work.

PRESS REVIEWS AFTER MARCH 10th CONCERT AT CARNEGIE

JOHNSON CONDUCTS YOUNG ORCHESTRA

Leads Juilliard School Group
of 120 in Modern Works
by Copland and Rogers

By OLIN DOWNES

A young conductor, Thor Johnson, who next season will be the leader of the Cincinnati Symphony Orchestra, directed the youthful orchestra of the Juilliard School of Music in a program of modern compositions last night in Carnegie Hall. Mr. Johnson is evidently an able musician; he had presumably the full sanction of the composers, Aaron Copland and Bernard Rogers, who were present, in the performances of their scores. The orchestra is a competent one, numbering more than 120 players—a good orchestra as student orchestras go. But the compositions, by composers of the older as well as the younger set, were disappointing.

Even Ernest Bloch's "Suite symphonique," heard only once before in this city, comes under the same heading. Not that it fails to sound or to proceed with complete facility and the best of order from its beginning to its end in a passacaglia. But the music could have been written by a nineteenth-century German kapellmeister. It is written very well, by the platitude and the yard. It is a thousand miles from the Bloch of the new string quartet introduced here Feb. 26 by the Grillers—a new wash of genius.

We come to the "Six Epigraphs Antiques" of Claude Debussy—four hand piano pieces, suggested by the "Chansons Bilitis" of Pierre Louys, and orchestrated by Ernest Ansermet. One wonders just why? For there is precious little to orchestrate, let alone listen to. The six pieces are repetitions of repetitions, with all sorts of charming titles, which mean something, attached to little, short, tired, affected pieces which mean nothing. And how dated!

Aaron Copland entered the lists with his new piece, "A Letter from Home," heard for the first time here. It has a folksy tune, a certain sentimental affectation and some more platitudes, this time of the old home, American kind. Love from Annie and the cow, and outside Joe is a-thumin' and a-strummin'. There is the solo trumpet effect which is becoming a mannerism of certain Copland scores. This piece too is platitudinous, not convincing.

"Of New Horizons," by Ulysses Kay, is a much fatter score, more elaborate and extended. But—where is the commanding musical idea? Bernard Rogers' overture, "Amphitryon," has its moments; it is the expression of an artist of feeling. It is also episodic and inconclusive.

Mr. Johnson could have shown more of his metal, probably, with less new music that the orchestra

NEW YORK TIMES, TUESDAY, MARCH 11, 1947.

had to learn from the ground up. With laudable purpose, he chose the harder course. He held the orchestra together, and had thought his scores out.

The concert ended with "Matthis der Moler." Orchestra, conductor and the composer present—Mr. Copland and Mr. Rogers—were warmly applauded. The audience was of good size.

JOHNSON LEADS STUDENT GROUP

By HAROLD C. SCHONBERG.

With fine impartiality, the music played at the first of two concerts conducted in Carnegie Hall last night by Thor Johnson was divided among two Americans, a German, a Frenchman and a Swiss. The ensemble was composed of students of the Juilliard School.

There could be no gainsaying the contemporary emphasis, though a stronger sampling might have been chosen. Debussy's "Six Epigraphes Antiques" is a novelty, but no more representative of the best in modern French music than Bernard Rodgers's Overture "Amphitryon" is of American. Or, for that matter, as Ernest Bloch's "Suite Symphonique" is among his masterly output. Apart from Hindemith's "Mathis der Maler," the concert contained little of more than "uncommon" interest.

The Debussy work, in its orchestration by Ernest Ansermet, was played for the first time in New York. Its six sections are reminiscent of the sketches that compose the second Book of Preludes. Slight in substance, they throw an atmospheric haze over typical impressionistic subjects—Pan, god of the summer wind; an unnamed grave; the morning rain. Ansermet has scored it with a light hand, following Debussy's own procedures closely.

Two other performances new to this city were Aaron Copland's "Letter from Home," and Rodgers's "Amphitryon" Overture. Home, in this instance, is the place where the buffalo roams; Copland, in a folksy mood, invokes the frontier at the drop of a ten-gallon hat. The Rodgers work is not very inventive, but is beautifully scored, with the climaxes built up imposingly with a vivid feeling for instrumental combinations.

The greatest impression of the evening was made by the Juilliard Orchestra. This well-trained group, hitherto unheard downtown, produced a homogenous tone, of good ensemble and balance. Much virtuoso playing was heard, though the horn section did not enjoy too successful an evening. Young as the members are, they can rank with any of the country's better ensembles. Johnson's conducting was rhythmically alert and he showed confidence, plus an incisive beat, and enthusiasm for his work.

THE NEW YORK SUN, TUESDAY, MARCH 11, 1947.

NEW YORK POST, TUESDAY, MARCH 11, 1947

Thor Johnson Leads Juilliard Orchestra

By JOHN BRIGGS

Last evening in Carnegie Hall, the Juilliard School presented one of the many gifted young conductors ready to take over in the event of a sudden high mortality rate among established maestros.

For his appearance with the Juilliard orchestra, Mr. Johnson had selected a program of 20th century music. The "Suite Symphonique" of Ernest Bloch, which opened the program, was also among the evening's most impressive items.

Certainly there was little to recommend the Debussy "Six Epigrammes Antiques" which followed. It was a first local performance of the work, which Debussy wrote for two pianos and intended to turn into an orchestra piece. It was orchestrated by Debussy's pupil, Ernest Ansermet. The work is not very good Debussy, and suggests the composer decided it wasn't worth the trouble of orchestrating.

Aaron Copland's "Letter From Home," also a first local performance, presented that composer in an ingratiating mood. It is constructed with Mr. Copland's customary expertness, and its content lacks the rugged contours often present in his work. Altogether it suggested a serviceable programmatic filler that would stand re-hearing well.

"Of New Horizons," by Ulysses Kay, is less expert than Mr. Copland's work, but it suggests a young vigorous talent which is growing and will continue to grow. Mr. Kay has a serviceable knack for melodic invention and

Music Tonight . . .

Maria Jeritza, soprano, Carnegie Hall, 8:30.

Emelia de Bernard, pianist, Town Hall, 8:30.

a sense of tradition. His piece was effective, which in any art which involves public performance is half the battle.

By contrast, the "Amphitryon" overture of Bernard Rogers was sterile and uninspired as his late unhappy venture in opera. It is all contrived; there is no freshness or spontaneity in it. The familiar "Mathis der Mahler" of Hindemith brought the evening's music to a close.

PRESS REVIEWS AFTER MARCH 10th CONCERT AT CARNEGIE

New York Journal-American
 ★ Tues., March 11, 1947—9

Modern Works At Carnegie

By MILES KASTENDIECK

That a concert of 20th Century music should turn out to be a hotbed of conventionalism seems incredible. Yet such was the case in Carnegie Hall last night. The first concert of the Juilliard Orchestra was a tame affair both in content and in performance.

The only work that escaped such classification was Hindemith's "Mathis der Maler" which ended the concert. Otherwise the music had an extraordinary run-of-the-mill aspect. Even Bloch's Suite Symphonique which opened the list was a conventional opus. Such middle-of-the-road atmosphere was discouraging.

Not that some of the music was not pleasant to hear. Ansermet's orchestration of Debussy's "Six Elégies Antiques" was skillful. It sounded agreeable; that is about all. This is conventional Debussy. Now that it has had its first performance here, it may be shelved.

Three American works left native music status quo. The first New York performance of Copland's "Letter from Home" revealed a typical work; in fact one quite conventional for him. The mellowing influence has brought too much repetition. The letter had something in the way of quotation from ballet scores, something annoying something sweet.

It was all said in a thoroughly agreeable manner.

Roger's overture, "Amphitryon," in a first hearing appeared to conform to the same kind of pattern. Its moods never crystallized into anything definite. Ulysses Kay's "Of New Horizons" also sounded ordinary. The bright new world it painted was hardly alluring. Here were works solid enough in technique but shallow in content.

As a student orchestra, numbering well over a hundred players, this was pretty good. Thor Johnson led it capably. He asked little beyond playing correctly. Imagination, insight and inspiration were at a premium in this concert.

New York, N.Y. "PM"

MUSICAL ROUNDUP

Contemporary and Mostly American

More than a hundred-strong, the Juilliard Orchestra journeyed down from Morningside Heights to Carnegie Hall Monday evening and put on the first of two concerts of 20th-century music, sponsored by the Juilliard School of Music. Under the expert and energetic guidance of conductor Thor Johnson, the student ensemble made an excellent showing in an unhackneyed and well-chosen program of music which was predominantly contemporary in character.

Receiving their official New York concert premieres were Aaron Copland's *Letter from Home*, Bernard Rogers' *Amphitryon* Overture, and Claude Debussy's *Six Epigraphes Antiques* as orchestrated by Ernest Ansermet. The list also included two recent and relatively unfamiliar works—Ulysses Kay's *Of New Horizons* and Ernest Bloch's *Suite Symphonique*—and closed with Paul Hindemith's familiar symphonic masterpiece, *Mathis der Maler*. Composers Copland, Kay and Rogers were present to bow in acknowledgment of the applause which greeted their works.

Of the new pieces, Mr. Copland's *Letter from Home* is the most rewarding. Though not quite top-drawer Copland, it has a sweetness and a warmth, a melodic freshness and a swing to it that are uncommonly appealing. Mr. Kay's *Of New Horizons* generates considerable momentum, has a certain positive, muscular quality, and is pervaded by a sort of courageous, forward-looking spirit; but, like an alarm clock, it often runs down and has to be wound up again. Mr. Rogers' *Amphitryon* is episodic, lively in a rather garrulous and edgy way, and fairly thin in substance.

More substantial music is Mr. Bloch's three-movement *Suite*, made up of Overture, Passacaglia and Finale. On second hearing, it remains a moving and satisfying work—masterfully put together and rich in feeling, if somewhat conventional in tone.

The Debussy *Epigraphes*, which the composer originally penned in 1900 as accompaniments for poems by Pierre Louys, and later rearranged into a suite for two pianos, are charming enough in Ansermet's stylistically apt, if rather pale, orchestral dress. At least they served

to demonstrate that the Juilliard instrumentalists can spin out light-textured, coloristic music as felicitously as they can set forth the heavier and more full-bodied sonorities of Bloch and Hindemith.

By his admirably perceptive handling of these diversified scores, Mr. Johnson again proved himself one of our most promising young batoneers. His alert and forceful, yet always flexible and sensitive, conducting drew notably good results. The playing was remarkably clean, the general orchestral tone unusually pleasing, for so young an ensemble. That an excess of vigor and enthusiasm sometimes resulted in a tendency to play too loud and over-stress climaxes, may be easily excused.

Certainly, the performance given Hindemith's *Mathis der Maler*, a hard test for any orchestra, was in every way first-rate. It well deserved the cheers it brought forth from the large audience.

Press Reviews After March 10th Concert At Carnegie

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

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This Clipping From
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

APR 5 - 1947

Toscanini

A performance of Stravinsky's "Symphony of Psalms" with the aid of the Harvard Glee Club and the Radcliffe Choral Society was the high point of the Bostonians' visit.

Twice Toscanini has lifted his audiences at the NBC Symphony concerts into seventh heaven. A French program early in the month and an all-Mendelssohn list at the close were the sources of exaltation. The center of interest was music from Dukas' "Ariane and Bluebeard," a score neglected beyond all reason, especially since the music is symphonic in character. Debussy's "La Mer" and Franck's "Redemption" completed the French program. Though the performance of Mendelssohn's Octet for Strings was revealing, that of the "Reformation" Symphony had overwhelming power.

Both the program of twentieth-century music and the performances of the Juilliard Orchestra turned out to be tame. Only Hindemith's "Mathias der Maler" emerged as a striking work. The program included Ansermet's orchestration of Debussy's "Six Epigraphes Antiques," Copland's "Letter From Home," Rogers' Overture, "Amphitryon," and Kay's "Of New Horizons." Thor Johnson conducted.

Press Clippings, Out-of-Town, before Concert April 14th

**THE ORIGINAL
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PRESS CLIPPINGS**

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This Clipping From
**BLACKWELL, OKLA.
JOURNAL-TRIBUNE**

MAR 9 1947

The symphonic psalm, "King David," by the contemporary French composer Arthur Honegger, will be revived by the Juilliard chorus and orchestra under the direction of Robert Shaw in Carnegie Hall on April 14. The premiere of "The Bell Witch," a secular cantata for vocal soloists, chorus and orchestra by the young American composer, Charles Bryan, also will be heard on the program. The Missa Brevis of Zoltan Kordaly completes the program.

**THE ORIGINAL
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PRESS CLIPPINGS**

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This Clipping From
**GREENSBURG, PA.
TRIBUNE**

FEB 21 1947

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A special feature of the program will be the premiere of the overture "Amphitryon" by the American composer, Bernhard Rogers.

For the concert by the Juilliard Chorus on April 14th, Shaw will direct the first performance in American of "Missa Brevis" by the Hungarian composer, Zoltan Kordaly.

Press Clippings, New York, before Concert April 14th

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
NEW YORK, N. Y.
PM

APR 13 1947



In full voice, Robert Shaw directs a rehearsal of the Juilliard Chorus which, along with the Juilliard Orchestra, he will conduct in a concert at Carnegie Hall on Monday evening. The program will include the first performance of Charles Bryan's *The Bell Witch*.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 208,918) (Sat. 153,736)

This Clipping From
NEW YORK, N. Y.
POST

APR 14 1947

Music Tonight...

Juilliard Chorus and Orchestra,
Robert Shaw conducting,
Carnegie Hall, 8:30.
Neure Jorjorian, soprano,
Town Hall, 8:30.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 419,447) (S 805,967)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 14 1947

MUSIC NOTES

Events tonight: Juilliard Chorus and Orchestra, Robert Shaw, conductor, Carnegie Hall, 8:30 o'clock; Neure Jorjorian, soprano, Town Hall, 8:30; An Evening in Cathay, presented by the Chinese Cultural Theatre, Barbizon-Plaza Concert Hall, 8:45.

Frederick Jacobi, assisted by Jean Carlon, soprano, will give a lecture-demonstration on the music of Offenbach and Johann Strauss at 8:40 tonight at the Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street.

Pan American Day will be celebrated in Washington tonight with a concert at the Pan American Union which will feature the Inka Taky Trio of Peru and the combined choruses of the Washington-Lee High School of Arlington and the Matthew Fontaine Maury High School of Norfolk, Va.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 13 1947

Monday

Juilliard Chorus and Orchestra, Robert Shaw director, Carnegie Hall, 8:30. Soloists: Maraquita Moll, soprano; Evelyn Sachs, contralto; Farrold Stephens, tenor; Norma Lordi, contralto; Eileen Schauler, mezzo-soprano; Paul Ukena, basso; Lloyd Pfautch, narrator.

"The Bell Witch" Cantata (premiere), Charles P. Bryan
Six Chansons Hindemith
"King David" Honegger
Neure Jorjorian, soprano, Town Hall, 8:30. Accompanist, Coenraad V. Bos.

Caro Mio Ben Giordani
Selve Amiche Caidara
Rejoice Greatly, from "The Messiah" Handel
Immer Lelser Wird Mein Schlummer, Sandmannchen, Von Ewiger Liebe, So Willst Du Des Armen Brahms
Aria di Rosa: "Esser Madre e un Inferno" Cilea
C'est Mon Ami, What a Little Thing Pierne
Le Boulou Castlenovo-Tedesco
Recuerdo Dos Cantares Populares, Coplas del Curro Dulce Obradors
Group of Armenian songs.

Press Clippings, New York, before Concert April 14th

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NEW YORK, N. Y.
PM

APR 13 1947



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Cir. (D 208,918) (Sat. 153,736)

This Clipping From
NEW YORK, N. Y.
POST

APR 14 1947

Music Tonight...

Juilliard Chorus and Orchestra,
Robert Shaw conducting,
Carnegie Hall, 8:30.
Neure Jorjorian, soprano,
Town Hall, 8:30.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 419,447) (S 805,967)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 14 1947

MUSIC NOTES

Events tonight: Juilliard Chorus and Orchestra, Robert Shaw, conductor, Carnegie Hall, 8:30 o'clock; Neure Jorjorian, soprano, Town Hall, 8:30; An Evening in Cathay, presented by the Chinese Cultural Theatre, Barbizon-Plaza Concert Hall, 8:45.

Frederick Jacobi, assisted by Jean Carlton, soprano, will give a lecture-demonstration on the music of Offenbach and Johann Strauss at 8:40 tonight at the Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street.

Pan American Day will be celebrated in Washington tonight with a concert at the Pan American Union which will feature the Inka Taky Trio of Peru and the combined choruses of the Washington-Lee High School of Arlington and the Matthew Fontaine Maury High School of Norfolk, Va.

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Cir. (D 330,138) (S 538,005)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 13 1947

Monday

Juilliard Chorus and Orchestra, Robert Shaw director. Carnegie Hall, 8:30. Soloists: Maraquita Moll, soprano; Evelyn Sachs, contralto; Farrold Stephens, tenor; Norma Lordi, contralto; Eileen Schauler, mezzo-soprano; Paul Ukena, basso; Lloyd Pfautch, narrator.

"The Bell Witch" Cantata (premiere). Charles P. Bryan
Six Chansons Hing Smith
"King David" Hing Smith
Neure Jorjorian, soprano. Town Hall, 8:30. Accompanist, Coentraad V. Bos.

Caro Mio Ben Giordani
Selve Amiche Caldara
Rejoice Greatly, from "The Messiah" Handel
Immer Lelser Wird Mein Schlummer, Sandmannchen, Von Ewiger Liebe, So Willst Du Des Armen Brahms
Aria di Rosa: "Esser Madre e un Inferno" Cilea
from "L'Arlésiana" Crist
C'est Mon Ami, What a Little Thing Pierne
Le Boulin Castelnovo-Tedesco
Recuerdo Dos Cantares Populares, Coplas del Curro Dulce Obradors
Group of Armenian songs.

Press Clippings, Out-of-Town, before Concert April 14th

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Cir. (D 13,005) (S 14,636)

This Clipping From
VALLEJO, CALIF.
MORNING TIMES-HERALD

MAR 16 1947

The symphonic psalm, "King David," by the contemporary French composer Arthur Hon-egger, will be revived by the Juilliard chorus and orchestra under the direction of Robert Shaw in Carnegie Hall on April 14. The premiere of "The Bell Witch," a secular cantata for vocal soloists, chorus and orchestra by the young American composer, Charles Bryan, also will be heard on the program. The Missa Brevis of Zoltan Kodaly completes the program.

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Cir. (D 6,013) (S 13,900)

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN

FEB 23 1947

Two special concerts in Carnegie Hall, devoted to music of the twentieth century will be presented this spring by the Juilliard School of Music in New York. The first concert on March 10 will feature the Juilliard Orchestra under the direction of Thor Johnson, and the second, on April 14, will present the Juilliard Orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New

Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigraphs Antiques."

A special feature of the program will be the premiere of the overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Juilliard Chorus on April 14th, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composer, Zoltan Kodaly.

Press Clippings, Out-of-Town, before Concert April 14th

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Circ. (D 3,240)

This Clipping From
HENDERSONVILLE, N. C.
TIMES NEWS

FEB 24 1947

World of Music

NEW YORK, Feb. 24. (U.P.)—The Metropolitan Opera Company has announced the most extensive tour in its history, to be made this spring. More performances will be given and more mileage covered than in any season since the founding of the Metropolitan in 1883.

The tour, which covers 7,440 miles, will include 57 performances in 14 cities of the east, mid west, and southwest. It opens in Baltimore on Monday, March 17, and closes in Rochester on Monday, May 19.

This year marks the Metropolitan's first visit to San Antonio, Tex. The company will return to Atlanta and New Orleans for the first time since 1942.

The schedule of performance dates and cities to be visited follows: March 17-18, Baltimore; March 19, New York; March 26-29, Boston; March 31 through April 5, New York; April 7-12, Cleveland; April 14-15, Bloomington; April 17-19, Minneapolis; April 21-26, Chicago; April 28-29, Atlanta; May 1-4, Dallas; May 5, San Antonio; May 6-7, Houston; May 8-10, New Orleans; May 12-13, Memphis; May 14-17, St. Louis; May 19, Rochester.

Two special concerts in Carnegie Hall, devoted to music of the twentieth century will be presented this spring by the Julliard School of Music in New York. The first concert on March 10 will feature the Julliard Orchestra under the direction of Thor Johnson, and the second, on April 14, will present the Julliard Chorus with the Julliard Orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New

Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suite of "Six Epigraphs Antiques."

A special feature of the program will be the premiere of the overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Julliard Chorus on April 14th, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composer, Zoltan Kodaly.

S. Hurok has announced the return to New York of the Original Ballet Russe, Col. W. De Basil, director general, for a limited spring engagement at the Metropolitan Opera House. It will start at the close of the opera season on March 26 and continuing through March 29 for 13 performances.

Slated for revival is the first presentation at the Metropolitan of "Pictures at an Exhibition" which made its New York debut with the International Ballet in 1944. The engagement will begin with "Giselle" featuring Alicia Markova in the title role, partnered by Anton Dolin.

Press Clippings, Out-of-Town, before Concert April 14th

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 51,588) (S 53,602)

This Clipping From
GREENSBORO, N. C.
NEWS

APR 6 - 1947

Dixie All Over

By Don Bishop

NEW YORK, April 5.—Fifteen hundred dispensers of good will for the University of North Carolina—alumni of the institution—live in the New York City area, Alumni Secretary J. Maryon Saunders informed the New York chapter as it met in Town Hall.

One of them, Sidney Blackmer of Salisbury, N. C., stage and screen star, also had it down in black and white that he is an "official distributor of the gospel and glories of our Tar Heel state" in a letter from Gov. R. Gregg Cherry. J. Dewey Dorsett, president of the New York alumni, read a portion of the Governor's message to Blackmer:

"Since by virtue of your birth you know the difference between roast pork and barbecue, can discriminate between Smithfield ham and North Carolina country cured ham, are acquainted with the fundamental fact that gravy can be spread upon biscuit, that pot-likker is a food and not a beverage, and that a chittlin' strut is a source of protein; and—

"Since you have never fully abandoned the practice of our customs, can still make adept use of our idioms, propose the Tar Heel toast in an enthusiastic manner, sing the state song acceptably (if not melodiously), can identify the state flag at a quarter of a mile, firmly believe that Andrew Jackson was born just a little north of the South Carolina line, and can—upon inquisition—reveal precisely what the Governor of North Carolina said

Warner Brothers has announced the names of 14 players, and that doesn't count any mob scenes or battleground scenes that might be thrown in.

Southern Legend

A Southern folk legend provides the inspiration for a cantata by Charles F. Bryan of McMinnville, Tenn., a Guggenheim Fellow, which will be presented April 14 by the Juilliard Chorus and Orchestra. The story, well-known in Tennessee, North Carolina, and Mississippi, tells of the Bell family, who bore a dreadful curse for generations because the forefather, John Bell, once killed his overseer in a fit of anger.

American National Theater and Academy's Experimental Theater will present its fifth and final play of the current series on Sunday evening, April 13. Name of the play is "Virginia Reel," a three-act drama portraying the effect of a sudden rumored prosperity on the lives of impoverished people in the Blue Ridge Mountain of Virginia. John D. Weaver and his wife, Harriett, of Front Royal, Va., are co-authors.

When Sammy Kaye, now at the Capitol Theater here lost his vocalist, Betty Barclay of Macon, Ga., by way of marriage to a Miami barber, the bandleader announced his specifications for a new singer: A girl who can sing like Dinah Shore, has a face like Lana Turner, a figure like Betty Grable, and the poise of Ingrid Bergman.

Press Clippings, Out-of-Town, before Concert April 14th

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
**WINSTON-SALEM, N. C.
JOURNAL**

APR 7 - 1947

Dixie All Over

By DON BISHOP

NEW YORK.—Fifteen hundred dispensers of good will for the University of North Carolina—alumni of the institution—live in the New York City area, Alumni Secretary J. Maryon Saunders informed the New York chapter as it met in Town Hall.

One of them, Sidney Blackmer of Salisbury, N. C., stage and screen star, also had it down in black and white that he is an "official distributor of the gospel and glories of our Tar Heel State" in a letter from Governor R. Gregg Cherry. J. Dewey Dorsett, president of the New York alumni, read a portion of the Governor's message to Blackmer:

"Since by virtue of your birth you know the difference between roast pork and barbecue, can discriminate between Smithfield ham and North Carolina country-cured ham, are acquainted with the fundamental fact that gravy can be spread upon biscuit, that pot-likker is a food and not a beverage, and that a chittlin' strut is a source of protein; and

"Since you have never fully abandoned the practice of our customs, can still make adept use of our idioms, propose the Tar Heel toast in an enthusiastic manner, sing the State song acceptably (if not melodiously), can identify the State flag at a

(Norfolk, Va.), Betty Field, Martha Scott, and Beatrice Pearson (Dennison, Texas) have been seen in the part of Sally Middleton. Miss Pearson was ill last week and Joan Webster filled in as nicely as anyone, including Alan Baxter as Sergeant Bill Page, could ask.

The makers of the film of course have no intention of letting "The Voice of the Turtle" be its simple, straightforward self—even if they could, censor problems considered. Warner Brothers has announced the names of 14 players, and that doesn't count any mob scenes or battleground scenes that might be thrown in.

Southern Legend

A SOUTHERN folk legend provides the inspiration for a cantata by Charles F. Bryan of McMinnville, Tenn., a Guggenheim Fellow, which will be presented April 14 by the Juilliard Chorus and Orchestra. The story, well known in Tennessee, North Carolina, and Mississippi, tells of the Bell family, who bore a dreadful curse for generations because the forefather, John Bell, once killed his overseer in a fit of anger.

American National Theatre and Academy's Experimental Theatre will present its fifth and final play of the current series on Sunday evening, April 13.

Press Reviews After April 14th Concert At Carnegie

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
NEW YORK, N. Y.
SUN

APR 15 1947

SHAW CONDUCTS JUILLIARD CHOIR

By IRVING KOLODIN.

Music of the age, if not of the ages, was presented by the Juilliard School in its second "downtown" concert of the season last night in Carnegie Hall. The conductor this time was Robert Shaw, directing the excellent choir of the school and a student orchestra. Nobody paid to get in, and nobody was paid to perform, but the evening otherwise conformed to professional practice.

Along with relatively familiar works of Hindemith and Honegger, Shaw introduced an elaborate cantata, "The Bell Witch," by an American previously unknown here, Charles F. Bryan. He has a plausible subject to work with—a folk tale of the Carolinas about John Bell, whose family labored under a curse because he killed an overseer in a fit of anger—and he has embellished it with some likeable folk-sounding material.

However, Bryan has also swallowed the modern rattle without digesting same; and his good simple intentions frequently are confused by the idea that it is sinful to sound old-fashioned. This is true particularly of the recitative delivered by a character called "Ballad Singer," who sets the mood of piece and relates its main action. Less awkward intervals and more natural scanning of the lines would have been welcome. In any case the work is too long for its content, though there are some attractive moments, especially the choral statements describing Bell's "skinny black mule," and a square dance. Norma Lordi was excellent as the Ballad Singer, Paul Ukena leveled a powerful

baritone voice at Bell's music, and Eileen Schauler sang prettily as his daughter Nancy.

H and H.

So far as being old-fashioned is concerned, Bryan might have lent an ear to the six "Chansons" of his teacher, Paul Hindemith, which followed. Using texts of Rilke, they deal with such subjects as "The Doe," "A Swan," "Springtime," "In Winter," &c., with a freedom and ease that are almost Mendelssohnian, and a tonal vocabulary that is timeless. They are little gems of writing for unaccompanied voices (Hindemith, plainly, knows his capellas) and they were brilliantly sung by a section of the student choir. It is not often that one hears voices of such high individual quality in an ensemble.

Though the evening-ending performance of Honegger's "King David" did not match the potential of that superb score—the soloists were not up to the demands of the music, and Shaw himself did not generate the heat to make the performance glow—it was an admirable enterprise to rehearse the work and present it publicly. Eclectic as it is, it also has a largeness of thought, a facility of workmanship which are Honegger's own contribution. Presented in English, the soloists were Maraquita Moll, soprano; Evelyn Sachs, contralto; Earl Blakeslee (vice Farrold Stephens), tenor, and Lloyd Pfautsch, narrator. Bryan was present to accept the applause for his "Bell Witch" and Hindemith was honored in absentia with an encore of the final "Chanson."

THE ORIGINAL
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Cir. (D 641,194) (S 1,067,857)

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

APR 15 1947

20th Century Music At Carnegie Hall

By MILES KASTENDIECK

Juilliard presented its second concert of 20th Century music in Carnegie Hall last night. The works performed included the first performance of Charles F. Bryan's "The Bell Witch," Hindemith's six chansons, and Honegger's "King David." They were performed by the Juilliard Chorus and orchestra. Robert Shaw conducted.

Such an undertaking has its merits. Chief among them is making available music that otherwise might be shelved. The performances were on the student level, though the chorus rose above this level while singing parts of "King David."

Mr. Bryan's venture into folk legend of his native North Carolina is technically sound, but inspirationally and stylistically weak. Too much under the influence of his mentor, Hindemith, he has composed a pale work pierced occasionally by shafts of light.

When he actually goes native his music begins to get character, otherwise it falls into monotony.

Musical Prosody

One of the problems this concert accentuated was that of musical prosody. Mr. Bryan needs to recognize speech accent in relation to rhythmic accent in order to make his own language sound

as language instead of some arty conception of it.

Translating the Hindemith songs only illustrated how intranslatable they are because of the peculiar rhythmic character of the Hindemith idiom. The translation of the Honegger came out best.

The Hindemith chansons have a certain charm. They reflect more skill than inspiration. As sung last night they sounded a bit affected.

Honegger knows how to be effective. His "King David" has its elements of theatre. For the most part, the work contains more than a semblance of artificiality. It would have sounded better in a more balanced performance.

The Sunday School narration of Lloyd Pfautsch hardly ingratiated the listener. The chorus's diction was none too clear but its brilliance was electrifying at moments.

Various student soloists of the evening — Norma Lordi, Eileen Schauler, Maraquita Moll, Evelyn Sachs, Paul Ukena, and Earle Blakeslee — proved adequate.

Robert Shaw conducted the first half of the concert too gently. When he got brilliance and vitality into the Honegger, it tended to go to extremes. Nevertheless the chorus sang and the orchestra played for him.

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

APR 15 1947

Music

Season's Top Choral Concert Given by Juilliard School

By LOUIS BIANCOLLI.

Arthur Honegger's so-called symphonic psalm, "King David," returned to local circulation last night in Carnegie Hall in a stirring reading by the Juilliard Chorus and Orchestra led by Robert Shaw.

Rendered on the same program with the Honegger masterpiece were Charles F. Bryan's fresh and folksy cantata, "The Bell Witch" and Hindemith's "Six Chansons" (after Rilke).

These scores formed part of the "Music of the Twentieth Century" series laudably sponsored by the Juilliard School in an effort to keep good new music off the permanently retired list.

"King David" a Masterpiece

That "King David" is a masterpiece few doubted last night as the power and impact battered through the score in ringing style.

Since writing the score some two decades ago, Mr. Honegger has struck out in other directions, but the Biblical mood is still on him, and this ace of the French vanguard certainly knows how to rework the old material to gripping purpose.

Having a performance like last night's in the bargain, it was a cinch the music would work like magic on the crowd. This is strong musical writing. Add a strong chorus and conductor and the effect is certain.

For Mr. Shaw again showed the

born choirmaster's flair in controlling volume, gauging tempi and maneuvering each mass of tone like a dramatic climax in a play.

Best Choral Showing.

The combined Juilliard forces caught the signals with split-second precision, and for the moment one was ready to grant them primacy in the season's choral showing to date.

Joining in ably as soloists were Maraquita Moll, soprano; Evelyn Sachs, contralto, and Earle Blakeslee, tenor, replacing Farrold Stephens, who was indisposed.

Added clarity and sonority of line came from the speaking voice of Lloyd Pfauch, who read off the running commentary as the Narrator.

Original Music Augmented.

Last night's excellent English text was the work of Edward Agate. For the concert hall presentation of the Honegger score, an augmented version of the original music was used.

"The Bell Witch," with its tall tale-telling and homespun spoofing, brought the help of Norma Lordi, contralto; Eileen Schauler, mezzo-soprano, and Paul Ukena, basso, as soloists.

Hindemith's "Six Chansons," written for mixed chorus, were run off like quicksilver in the fast play of interweaving lines. A good concert!

**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 419,447) (S 805,967)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 15 1947

**Juilliard School Offers Choral Works
In Second Concert of 20th Century Music**

By **HOWARD TAUBMAN**

For its second Carnegie Hall concert devoted to music of the twentieth century the Juilliard School of Music turned to choral works last night. The school's chorus and orchestra, aided by a number of soloists and conducted by Robert Shaw, presented works by Charles F. Bryan, composer from Tennessee, Paul Hindemith and Arthur Honegger.

Mr. Bryan's cantata, "The Bell Witch," had its premiere. Based on a North Carolina folk legend, it has a text that seeks to blend poetry with folksiness and that ends up by sounding affected. The music, scored for full orchestra, chorus and soloists, suffers from a similar ailment. There are some nice touches here and there—an affecting viola solo, a bouncing chorus, a rich orchestral effect—but the whole thing strikes one as being too pretentious for its own good.

To convey the folk spirit, with such a large apparatus, a composer needs the knowledge, taste and sophistication of an Aaron Copland. Mr. Bryan, who is still young at the game, may find his way in time. He was on hand to acknowledge the applause of the audience.

Hindemith was represented by his Six Chansons for a capella chorus. These songs, set to poems of Rilke, reveal what a composer of immense skill and experience can do with simple means to capture the emotion of a moment.

Honegger's "King David," not done as often as it deserves to be, is a score of stature, written with boldness and felicity. The music, though it has the bite and sparkle of our time, does justice to its biblical theme.

Mr. Shaw drew performances of spirit and character from his young performers. A master at building and integrating a choral group, he turned the Juilliard singers into an exciting unit that sang with freshness, cohesiveness and wealth of nuance. The orchestra did a professional job with its share. The soloists in the Bryan score were Norma Lordi, contralto; Eileen Schauler mezzo-soprano, and Paul Ukena, bass. In the Honegger, they were Maraquita Moll, soprano; Evelyn Sachs, contralto, and Earl Blakeslee, tenor, with Lloyd Pfautsch serving as the narrator.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 208,918) (Sat. 153,736)

This Clipping From
NEW YORK, N. Y.
POST

APR 15 1947

Music

**Robert Shaw Conducts
Juilliard Choral Concert**

By JOHN BRIGGS

The most rewarding feature of last night's Carnegie Hall concert, aside from the unbelievably fine performance of the Juilliard Chorus and Orchestra under Robert Shaw, was a group of six songs for mixed chorus by Paul Hindemith.

All the songs, to verses of Rainer Maria Rilke, bore the stamp of Hindemith's technical craftsmanship. At least one, "A Swan," was of a high order of expressiveness. There was abundant contrast of mood and material throughout the group. "Orchard" achieved an almost pianistic effect in the accompaniment-like pattern of subordinate voices, and would doubtless be dismal

musical chop suey in a less expert performance than last night's.

* * *

The program opened with a "Secular Folk Cantata," by Charles F. Bryan, entitled "The Bell Witch." This is the sort of thing, determinedly "folksy" and ridden with dialect, which composers essay every now and then as a gesture to the great American tradition. As musical archaeology from the caves of the Great Smokies, Mr. Bryan's piece has a certain scientific interest. As music for performance I found it tedious and, at times, unintentionally funny.

The competent soloists for "The Bell Witch" were Norma

Music Tonight ...

Leo Sirota, pianist, Carnegie Hall, 8:30.

Morris Neiberg, violinist, Town Hall, 8:30.

Lordi, contralto; Eileen Schauler, mezzo-soprano, and Paul Ukena, bass.

Honegger's "King David," with Marquita Moll, soprano; Evelyn Sachs, contralto, and Farrold Stephens, tenor soloists, and Lloyd Pfautch as narrator (his robe and lectern giving the whole thing the air of a very low church Episcopal service) brought the concert to a lively conclusion.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard to Give Concerts Of 20th Century Music

Two special concerts devoted to music of the 20th Century will be presented on March 10 and April 14 at Carnegie Hall by the Juilliard School of Music. The first will feature the Juilliard Orchestra under Thor Johnson's direction, and the second, the Juilliard Chorus with the orchestra under the baton of Robert Shaw.

The March 10 concert will include several works new to New York audiences: Aaron Copland's short orchestral work, *Letter From Home*; and *Of New Horizons* by the young American composer, Ulysses Kay, winner of the Gershwin Memorial Concert. Also on the program will be the first performance in America of Debussy's last composition, a suite of *Six Epigraphs Antiques*, orchestrated after the composer's death by Ernest Ansermet, who carried out Debussy's instructions. Of interest will be the premiere of the *Overture Amphitryon* by the American composer Bernard Rogers, commissioned for the occasion by Juilliard.

The April 14 concert will feature the first American performance of Zoltan Kodaly's *Missa Brevis*.

This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE

Two special concerts in Carnegie hall, devoted to music of the twentieth century will be presented this spring by the Juilliard School of Music in New York. The first concert on March 10 will feature the Juilliard Orchestra under the direction of Thor Johnson, and the second, on April 14, will present the Juilliard Chorus with the Juilliard Orchestra under the baton of Robert Shaw.

The March 10 concert will offer several works new to New York audiences, including Aaron Copland's short orchestral work, "Letter from Home" and "Of New Horizons" by the young American composer, Ulysses Kay. There will also be the first performance in America of Claude Debussy's last composition, a suit of "Six Epigraphs Antiques."

A special feature of the program will be the premiere of the

overture "Amphitryon" by the American composer, Bernard Rogers.

For the concert by the Juilliard Chorus on April 14, Shaw will direct the first performance in America of "Missa Brevis" by the Hungarian composed, Zoltan Kodaly.

This Clipping From
NEW YORK, N. Y.
PM

Modern Music Concerts Set By Juilliard

Two special concerts in Carnegie Hall devoted to music of the 20th Century will be presented this Spring by the Juilliard School of Music. The first concert on Monday evening, March 10, will feature the Juilliard Orchestra under the direction of Thor Johnson, while the second, on April 14, will present the Juilliard Chorus with the Juilliard Orchestra under the baton of Robert Shaw.

The March 10 concert will include several works new to New York audiences. Aaron Copland's short orchestral work, *Letter from Home* will be heard for the first time here as will *Of New Horizons* by the young American composer, Ulysses Kay, winner of the Gershwin Memorial Concert. There will also be the first performance in America of Claude Debussy's last composition a suite of *Six Epigraphs Antiques*, which was orchestrated after the composer's death by Ernest Ansermet. The program will also offer the premiere of the overture, *Amphitryon*, by Bernard Rogers, a work commissioned by Juilliard for this occasion.

For the concert by the Juilliard Chorus on April 14, Robert Shaw will direct the first American performance of *Missa Brevis* by Zoltan Kodaly, Hindemith's *Six Chansons* and other works.

Tickets are \$1.65 to 55c. Subscriptions for the two concerts are available at a slightly lower rate.

This Clipping From
NEW YORK, N. Y.
NEWS

Juilliard Concerts

Two special concerts in Carnegie Hall devoted to music of the 20th Century will be presented on March 10 and April 14 by the Juilliard School of Music.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

Juilliard to Present Twentieth Century Music

Two popular-priced concerts of music of the Twentieth Century will be given by the Juilliard School of Music in Carnegie Hall, the first on March 10, and the second on April 14. The programs will be presented by the Juilliard Orchestra, Thor Johnson, conductor, and the Juilliard Chorus, Robert Shaw, conductor.

Among first performances will be Aaron Copland's *Letter from Home*, and Bernard Rogers' overture, *Amphitryon*. First American performances will be given of *Six Epigraphs Antiques* by Debussy and of Kodaly's *Missa Brevis*. There will be other compositions yet to be announced.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Juilliard Orchestra In Carnegie Hall

March 10 marked a constructive departure from Juilliard traditions, when the first of two concerts in Carnegie Hall presented by the Juilliard School of Music took place. The program consisted of Music of the Twentieth Century played by the Juilliard Orchestra under

the direction of Thor Johnson, the gifted young American conductor. The program opened with Ernest Bloch's Suite Symphonique—Overture, Passacaglia and Finale, composed in 1944. A beautiful work in neoclassic style reminding one somewhat of the composer's earlier Concerto Grosso, it was played with fine tone and excellent musicianship. Mr. Johnson showed his ability to turn from the vigorous style of the Bloch to the impressionistic mood of Claude Debussy's lovely work "Six Epigraphes Antiques" which received its first New York performance as orchestrated by Ernest Ansermet, a pupil of Debussy. These six pieces written on Greek scales were the result of improvisation made by Debussy for Pierre Louys' "Chansons de Bilitis." Debussy expanded the original into a suite for two pianos, stating his intention to orchestrate it. His plans were carried out by his pupil. The archaic quality of the pieces, the exquisite sonorities and the true Debussyan charm made the performance a veritable experience. Three of these were of extraordinary beauty, and all were more than acceptable.

Three works by Americans followed, Aaron Copland's "Letter from Home" which had its first New York performance, Ulysses Kay's "Of New Horizons" and Bernard Rogers' Overture "Amphitryon." The Copland work is in his simpler style such as one finds in "The Quiet City" and "Our Town," one which stems from the composer's study of American folk music. Mr. Kay's Overture was cheerful and bright and he handled the form and orchestration skilfully. The Rogers work commissioned by the Juilliard Musical Foundation was a premiere. It is in four sections, opening with a march-like theme, followed by a quiet intermezzo and a return to the first theme. With the exception of a vague development in the middle, the work presents fine material extremely well orchestrated.

The program closed with a splendid performance of Hindemith's Symphony "Mathis der Maler." Hearing the orchestra in Carnegie Hall gave one the conviction that it is an organization of unusually fine character,

achievements, and possibilities. Mr. Johnson handled the young musicians with authority and brilliant results.—M. B.

This Clipping From
NEW YORKER
NEW YORK CITY

THE entire program of the excellently played and conducted concert by the Juilliard Orchestra, under the direction of Thor Johnson, who recently has been appointed conductor of the Cincinnati Orchestra, was devoted to twentieth-century music. Only one of the six works—Hindemith's "Mathis der Maler"—has been played with any frequency in our auditoriums. Debussy's "Six Epigraphes Antiques," best known until now as a suite for two pianos, was presented, for the first time, in an orchestral arrangement by Ernest Ansermet, who was a pupil of the composer and whose scoring sounded quite like his preceptor's in style. The basic music is characteristic (though not especially vital) Debussy, and the orchestral edition is a pleasant addendum to the catalogue. Aaron Copland's "Letter from Home," originally written for Paul Whiteman's orchestra, had its Carnegie Hall debut in a version for a full symphony, prepared by Mr. Copland. It was friendly, agreeable music, and if it seemed a trifle wordy in spots, so are a good many other letters from home. Bernard Rogers' overture "Amphitryon" considers Amphitryon (according to Mr. Rogers' statement in the program notes) in his character as a host and reflects the

moods of a man with guests. This host, again according to the composer, "is buoyant, meditative, and narrative in turn," and the overture relays the hospitable fellow's psychology clearly, with many interesting orchestral devices. He must have been a generous host, too, because the overture begins and ends with sounds that suggest the popping of a cork.
—ROBERT A. SIMON

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

**Johnson Leads Juilliard
Modern Program**

A program exclusively of contemporary music was presented by the Juilliard Orchestra, March 10, under the direction of Thor Johnson. Playing with enthusiasm, a good average of technical skill and distinguished style, the young group communicated to their hearers something of their own enjoyment and liking for the difficult, atonal works. As is perhaps natural, the string section still surpasses the brass, but the

whole was well-integrated and woven into an impressive balance of tone by Mr. Johnson's accurate beat and fine reading of the scores.

In first performance here were the Six Epigraphes Antiques of Debussy, scored by Ernest Ansermet; Aaron Copland's Letter from Home, with an undertone of the wide prairie; Bernard Rogers' Amphitryon, a work of attractive orchestra texture, and the ovation-winning composition of the evening, Of New Horizons, by Ulysses Kay, which possesses atmosphere and interesting color. The concert commenced with an excellent rendition of Ernest Bloch's Suite Symphonique and closed with the climactic suite from Mathis der Maler, of Hindemith.
M. C.

Music News, Chicago, Ill.

Schools Must Act . . .

HOWEVER, WE KNOW OF NO better agency for the promotion of American music than the music schools of our universities, most of which are doing little to make American youth conscious of American music, and we know of no better institutions than our conservatories, the strength of which will have to prove themselves in the future unless they want to fall victim to antiquated standardized social conditions. It cannot be sufficiently emphasized that it is their job not only to train the younger generation of creators of music but also to do their share in bringing their music to the attention of performers and listeners. The JUILLIARD SCHOOL OF MUSIC has followed the model of EASTMAN in giving concerts of compositions by pioneering contemporaries and we have no doubt that some schools with as yet modest contributions in this direction and others which are making none as yet will follow suit.

JULY, 1947

This Clipping From
FLINT, MICH.
JOURNAL

Revive 'King David'

New York —UP— The symphonic psalm, "King David," by the contemporary French composer, Arthur Honegger, will be revived by the Juilliard chorus and orchestra under the direction of Robert Shaw in Carnegie Hall on April 14.

This Clipping From
ROANOKE, VA.
TIMES

THE SYMPHONIC PSALM, "King David," by the contemporary French composer Arthur Honegger, will be revived by the Juilliard chorus and orchestra under the direction of Robert Shaw in Carnegie Hall on April 14. The premiere of "The Bell Witch," a secular cantata for vocal soloists, chorus and orchestra by the young American composer, Charles Bryan, also will be heard on the program. The Missa Brevis of Zoltan Kodaly completes the program.

This Clipping From
JACKSONVILLE, FLA.
TIMES-UNION

The symphonic psalm, "King David," by the contemporary French composer Arthur Honegger, will be revived by the Juilliard chorus and orchestra under the direction of Robert Shaw in Carnegie Hall on April 14. The premiere of "The Bell Witch," a secular cantata for vocal soloists, chorus and orchestra by the young American composer, Charles Bryan, also will be heard on the program. The Missa Brevis of Zoltan Kodaly completes the program.

This Clipping From
NEW YORK, N. Y.
TIMES

Juilliard Students to Be Soloists
Seven students of the Juilliard School of Music will appear as soloists with the Juilliard Chorus and Orchestra, under Robert Shaw, at the school's concert, April 14, in Carnegie Hall. Four will be heard in Honegger's "King David" and three will sing in the premiere of Charles Bryan's cantata, "The Bell Witch."

This Clipping From
MIDDLETOWN, N. Y.
TIMES HERALD

THE SYMPHONIC psalm, King David, by the contemporary French composer Arthur Honegger, will be revived by the Juilliard chorus and orchestra under the direction of Robert Shaw in Carnegie Hall on April 14. The premiere of The Bell Witch, a secular cantata for vocal soloists, chorus and orchestra by the young American composer, Charles Bryan, also will be heard on the program. The Missa Brevis

of Zoltan Kodaly completes the program.

The world premiere of The Mother of Us All, Virgil Thomson's second opera using a book by Gertrude Stein, will be given May seventh at Columbia University. The story is based on the life of Susan Anthony.

HERALD TRIBUNE N.Y.

Juilliard School

Will Revive Honegger's Work at Carnegie Hall

The Juilliard School's chorus and orchestra will give the first performance here in several years of Arthur Honegger's "King David" in the second of two concerts of twentieth century music at Carnegie Hall on Monday night, April 14. This work, based on a drama by Rene Morax, had its first New York performance in a concert of the former Society of the Friends of Music in 1926. "The Bell Witch," a secular cantata for soloists, chorus and orchestra by Charles Bryan, a young American composer, and Zoltan Kodaly's "Missa Brevis," a work new to New York, will also be presented. Mr. Bryan's candidate is based on a North Carolina folk legend. Robert Shaw will conduct.

In the first of these concerts Monday night, March 10, Thor Johnson, who becomes conductor of the Cincinnati Symphony next season, will conduct the Juilliard Orchestra in works by Bloch, Debussy, Copland, Kay, Rogers and Hindemith.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Robert Shaw



Eileen Darby

Conducting a rehearsal for tomorrow night's concert of the Juilliard Chorus and Orchestra at Carnegie Hall

This Clipping From
STANDARD

McMinnville, Tenn.

Bryan's 'Bell Witch Cantata' Has Carnegie Hall World Premiere

World premiere of Charles Bryan's latest work, "Bell Witch Cantata" will be presented under the baton of one of America's foremost conductors, Robert Shaw, in a performance at world-famous Carnegie Hall in New York next Monday evening. Mr. and Mrs. Bryan left McMinnville for New York Thursday where they will be entertained by Mr. Bryan's publisher, Joseph Fischer, following the premiere.

The Bell Witch was written by Bryan from the vast store of legends concerning the Bell family and its dreadful curse. He selected one episode from a North Carolina source as the most dramatic. This relates the events of a tragic afternoon and night when the curse descended in full force on John Bell and his hapless daughter, Nancy. The cantata has already been published by the J. Fischer and Company of New York.

Mr. Shaw will conduct the Juilliard Symphony Orchestra in the presentation next Monday night. William Strickland and the Nashville Symphony Orchestra will present the cantata in its southern premiere in the fall.

The Bryans will visit friends at Yale University, New Haven, Conn., before returning home.

This Clipping From
NEW YORKER
NEW YORK CITY

THE Juilliard Chorus and Orchestra, directed by Robert Shaw, undertook some twentieth-century music in Carnegie Hall last week, their subjects being Charles F. Bryan's cantata "The Bell Witch" (a premiere), Paul Hindemith's "Six Chansons," and Arthur Honegger's "King David." Mr. Bryan's composition is based on a legend about a North Carolina family, named Bell, that is harried by a curse. When the music is in a folk vein, it has a winning quality and ingenious details; sometimes, though, the writing becomes rather abstract, and at such moments the score doesn't keep up with the dramatic content. The Hindemith songs are thoroughly fetching, and so charming that you hardly notice their careful craftsmanship—which is as it ought to be. "King David," I think, is one of the finest choral works of recent times. The young Juilliard chorus, making its Carnegie Hall debut, sang in the Shaw tradition—that is, with first-rate cohesiveness and understanding.

—ROBERT A. SIMON

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard Forces in Second Modern Concert

Music of the current century was again the subject of the Juilliard School of Music concert on April 14, feature of which was the first performance of Charles F. Bryan's "The Bell Witch." Mr. Bryan has written a cantata against a folk background of North Carolina. It was sung by the Juilliard chorus conducted by Robert Shaw, with the soloists Norma Lordi, contralto, Eileen Schauler, mezzo-soprano, and Paul Ukena, bass, with orchestral accompaniment. The work proved an interesting experiment, retaining the flavor of its homespun origin, but told in more sophisticated musical terms. Its performance was expert, reflecting much credit on Mr. Shaw and those under his baton.

The program also brought the Six Chansons of Hindemith for a cappella chorus and Honegger's King David; in the latter, the able soloists were Maraquita Moll, soprano; Evelyn Sachs, contralto; Earle Blakeslee, tenor, and Lloyd Pfautsch, narrator. The Hindemith settings of Rilke poems reveal the composer's vast command of modern polyphonic writing, utilized to portray powerful and yet simple impressions. The Honegger King David, which has had several hearings here since it was published in 1921, remains a work of dignity and classic strength despite its modern idiom and contemporary treatment of the theme. The audience was warmly appreciative.

B. C.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

Shaw Conducts Juilliard Chorus and Orchestra

A new folk cantata called The Bell Witch by Charles F. Bryan, the Six Chansons of Paul Hindemith and Arthur Honegger's King David made up the substantial program given by the Juilliard Chorus and Orchestra under Robert Shaw in Carnegie Hall on April 14. Throughout the evening

the chorus made a splendid showing, and the orchestra played well, though Mr. Shaw is obviously still more at home with singers than he is with instrumentalists.

Mr. Bryan's cantata is concerned with the sad fate of Nancy Bell, who dies under the family curse, caused by the murder of an overseer by one of her ancestors. There are three solo parts: a Ballad Singer, taken by Norma Lordi, contralto; Nancy Bell, sung by Eileen Schauler, mezzo-soprano; and John Bell, sung by Paul Ukena, bass. From Mr. Bryan's cantata two things were immediately to be seen. He can write smoothly for chorus in any number of parts and he is still very much under the influence of his teacher, Paul Hindemith. Of genuine folk flavor and dramatic imagination there were scarcely a trace in his cantata. It could just as well have been a legend of mediaeval Italy, except for one or two brief hints of a fiddler tuning up for a square dance and a mountain ballad. But Mr. Bryan will be admirably prepared, when he has something original to say. All three of the soloists sang with gusto.

The Hindemith Chansons gave Mr. Shaw a chance to show what he can do with a student chorus, even in subtle and difficult music like these poems. But the major achievement of the concert was the stirring performance of Honegger's King David. Maraquita Moll, soprano, Evelyn Sachs, contralto, and Earle Blakeslee, tenor, were the soloists and Lloyd Pfautsch the Narrator. From beginning to end the dramatic tension of this choral tour de force never slackened. Altogether this was a notable evening.

S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Juilliard Chorus and Orchestra In Carnegie

The second concert of Music of the Twentieth Century presented by the Juilliard School of Music took place April 14. The program, devoted to choral works included the first performance of Charles F. Bryan's "The Bell Witch," Six "Chansons" by Paul Hindemith and Arthur Honegger's Symphonic Psalm "King David." The new work is by a young composer from Tennessee, who has studied with Hindemith at Yale and holds a Guggenheim Fellowship. Mr. Bryan has used a Tennessee legend for his secular folk cantata and has written in a modern vein in which the folk spirit prevails. The work has many points of interest and some excellent writings for chorus and solos, although it occasionally grows monotonous in the use of modal counterpoint. The soloists were Norma Lordi contralto, who has a voice of beautiful quality and unusual promise; Eileen Schauler, mezzo soprano, and Paul Ukena, bass. The chorus under the direction of Robert Shaw, the gifted young conductor sang admir-

ably in the Ryan work as it did also in the rest of the program. The six songs by Hindemith to text by Rainier Maria Rilke were sung in English translated by Elaine de Sincay and were most impressive in their beautiful line and musicianly writing.

A more beautiful performance of Honegger's "King David" has certainly never been given in this country. It was sung in Edward Agate's English version and the diction of the chorus was particularly clear. Their singing was sympathetic, of fine quality and reflected the intelligent direction and musical understanding of Mr. Shaw. The soloists were Maraquita Moll who possesses a dramatic soprano voice of unusual quality which she uses with intelligence and freedom; Evelyn Sachs whose contralto voice has depth and volume and Earle Blakeslee, tenor, who replaced Farrold Stephens who was indisposed. Mr. Blakeslee has a light, lyric tenor voice of pleasing quality and he is a musician. Lloyd Pfautsch was the rich voiced narrator. The orchestra responded successfully to Mr. Shaw's direction and united with the chorus in making an outstanding evening.—M. B.

McMinnville Tenn
Southern States

New York Audience Hails Bryan's Work In Premiere

The performance of "The Bell Witch Cantata," Charles Bryan's latest work, in its world premiere last Monday evening in Carnegie Hall, was most enthusiastically received according to an Associated Press dispatch from New York Tuesday. The release stated that the composer was called out twice by the audience. A picture of Mr. and Mrs. Bryan appeared in Wednesday's edition of the Nashville Tennessean.

The complete dispatch is as follows:

"The sad, sad legend of Nancy Bell and the Bell family witch, as done in text and music by Charles F. Bryan of McMinnville, Tenn., was presented in Carnegie Hall tonight by the Juilliard Chorus and orchestra.

"With Robert Shaw conducting, the 115 voices and the instrumentalists gave the first performance

of the cantata called "The Bell Witch" before an audience which nearly filled the hall, and which beyond a doubt liked the work and all those who had any part in it.

"Soloists were Norma Lordi, contralto, the ballad singer; Eileen Schauler, mezzo soprano, Nancy Bell, and Paul Ukena, bass, John Bell. Like members of the chorus and orchestra, they are Juilliard students.

"The music written on a Guggenheim grant had its convincing passages, and Bryan showed a real feeling for the dramatic. The composer was called out twice by the enthusiastic audience."

The famous young composer was accompanied to New York for the performance by his wife and they visited in New Haven, Conn., before returning home.

NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard Chorus

Robert Shaw Leads Bryan's
'Bell Witch' Cantata

The chorus and orchestra of the Juilliard School of Music were heard at Carnegie Hall last night under the leadership of Robert Shaw in the first performance of Charles F. Bryan's folk cantata, "The Bell Witch," "Six Chansons" for mixed chorus by Hindemith, and Arthur Honegger's oratorio, "King David."

Mr. Bryan's cantata, which was written recently on a Guggenheim Fellowship, is a twenty-five-minute work for orchestra, chorus and three soloists. The piece is based on a popular legend of Tennessee, the author's home state, and features a ballad singer, sung last night by Norma Lordi, contralto; "Nancy Bell," sung by Eileen Schauler, mezzo-soprano, and "John Bell," sung by Paul Kena, bass. The singers detail a sad story of mountain witchery in a modal mountain manner. The orchestra parts, and those of the soloists, too, are held quite consistently to an Anglo-American vernacular musical basis, which is quite well assembled by the composer within an over-all Hindemithian texture, stressing the pan-pentatonic elements in that composer's technique. While well designed, the piece lacks dramatic power and forceful melodic invention, leaving this listener with the impression that its author's concern for stylistic address defeated him in that end by being more directed toward textural concerns than expressive display. This usually nullifies the full projection required in composing a narrative work of this kind, and it did so in Mr. Bryan's work.

Honegger's superbly dramatic "King David" received a rousing reading from Mr. Shaw. Indeed, he led the whole program with spirit and shape. But little could stand up beside this feature of the evening. The soloists, Maraquita Moll, soprano, Evelyn Sachs, contralto, and Bevington Blakeslee, tenor, despite vocal imperfections here and there, all carried their assignments with strength, and the choral work was very good, clear in diction and bright in color. The role of the narrator was effectively declaimed by Lloyd Pfautch.

The "King David" retains over the years its intense and direct expressive force. It was again made clear last night that its author is a master in our time of the oratorio style, knows to a note what will advance the narrative line, varies his stylistic manner according to the need of the moment and writes so brilliantly that the cumulative effect is still irresistible.

L. H.

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This Clipping From
SCRANTON, PA.
TRIBUNE

Concert by Juilliard Orchestra, Chorus Planned Here April 25

The Juilliard Chorus and Orchestra, Juilliard School of Music, New York, will appear in Scranton on Friday evening, April 25, to perform at the convention of the Eastern Music Educators Conference, to be held here April 23 through April 26.

The chorus and orchestra, directed by Robert (Bob) Shaw, will entertain at a special evening meeting of the conference. It is expected that practically the same program will be presented by the group as that presented by them April 14 in Carnegie Hall, New York.

Shaw is widely known for his association with Fred Waring, which began in 1938 when he came to New York from California to form a glee club for Waring, who had seen him conduct the Pomona College Glee Club when the film "Varsity Show" was made on the Pomona campus in Claremont, Calif.

Mr. Shaw remained with Fred Waring until he was inducted into the Navy in the Spring of 1945. In addition to his regular radio work during those eight years he also trained choruses for the Aquacade at the New York and San Francisco Expositions and for the musical shows, "Carmen Jones," "Laughing Room Only" and "Seven Lively Arts."

CLASSICAL CONDUCTOR

Mr. Shaw is also widely known for his work in classical music and he has conducted the ABC Symphony, the NBC Symphony and, since 1944, the CBS Symphony Orchestra. Last Summer he was appointed choral director of the Berkshire Music Center following his acceptance of the chair of choral activities at the Juilliard School of Music. In August of this year he will be given a high honor when he will act as guest conductor of the Boston Symphony.

It is probably true, however, that Mr. Shaw has attained his widest fame as director of the Collegiate Chorale, an amateur chorus of 185 which he founded in November of 1941 and which he has directed ever since, even during his war service.

This group has premiered works by Samuel Barber, Arnold Bax, Marc Blitzstein, and others. Some of the major choral and orchestral works which it has performed include the difficult Mass in B Minor by J. S. Bach, the Ninth Symphony by Beethoven and the Brahms Requiem.



Bob Shaw . . . leads Juilliard musicians

This Clipping From
NEW YORK, N. Y.
PM

CRITICAL and AMUSEMENTS

Juilliard Music School Reorganizes Curriculum

Schuman Criticizes Present Theory Instruction In Revealing Changes

A drastic revision of the curriculum of the Juilliard School of Music was announced today by William Schuman, president of the School. This revision will go into effect next Fall for the academic year 1947-1948.

Schuman revealed that major changes will be made in the teaching of the theory of music, and sharply criticized conventional methods which, he said, have failed to give students a true and practical knowledge of the language of music.

Under the new curriculum, the present theory department will be discontinued, and will be replaced by a department of Literature and Materials of Music. Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises. Instead, all students at the School will study the Literature and Materials of Music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods.

The text of these courses, Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

"The present education in the theory of music," Schuman stated, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship



William Schuman, president of the Juilliard School of Music.

to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

Under the new curriculum, Schuman explained, knowledge of the techniques of music will be closely inter-related with the practice and performance of music itself. Students will, for example, sing in graded choral groups, which will provide sight-singing experience, and at the same time furnish an extensive knowledge of the choral literature.

In order to aid in carrying out this new plan, several well-known teachers and composers have been

invited to join the Juilliard faculty next year. They are:

¶ Frederic Hart, distinguished theorist and teacher, who is on leave of absence from Sarah Lawrence College.

¶ Vincent Persichetti, composer and member of the faculty of the Philadelphia Conservatory.

¶ Roger Goeb, composer, instrumentalist and member of the faculty of Bard College.

¶ Robert Ward, composer, conductor, and at present a faculty member of Columbia University.

¶ Peter Mennin, young American composer, winner of the Gershwins Memorial Contest and at present teacher at the Eastman School of Music.

¶ Julius Hereford, distinguished pedagogue and music historian.

¶ Richard Franko Goldman, young American conductor and composer.

Additional emphasis will also be placed on the preparation and performance of chamber music next year. Hanz Letz, a member of the violin and ensemble faculties of the Juilliard Graduate School for many years, has been named chairman of this department.

Also in line with the new policy of placing greater emphasis on the concept of music as a craft, as well as an art, an Opera Theater Unit has been formed for advanced students specializing in opera.

Frederic Cohn, associate director of opera at the Berkshire Music Center, and formerly director of the Essen Opera and of the Jooss Ballet, will serve as Director of this new Unit.

Thor Johnson, orchestra conductor of the School, will leave the faculty in order to assume the musical direction of the Cincinnati Orchestra next season.

In order to place these plans into operation with a minimum of difficulty, and to ease the burden on both students and faculty members, the academic year will be lengthened from 30 to 35 weeks. At different periods of the year students will thus be able to concentrate on specific phases of their education, and the final 15 weeks will be kept largely clear for the completion of the major study, for orchestra rehearsals and concerts, opera and choral performances and intensive preparation in chamber music and other group activities.

This Clipping From
CHARLEROI, PA.
MAIL

WORLD OF MUSIC

THE WORLD OF MUSIC NEW YORK, (UP)—

Major changes in the teaching of the theory at the Juilliard School of Music have been announced by William Schuman, president of the school.

Schuman sharply criticized conventional methods, which he said have failed to give students a true and practical knowledge of the language of music.

An announcement from the school said:

"Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, the mere completion of which have come to be accepted as a substitute for an understanding of music itself.

"Instead all students at the school will study the literature and materials of music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses, Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

"The present education in the theory of music," Schuman said, "has failed so largely because it is based on the theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

This Clipping From
DAYTON, O.
NEWS

THE lifted eyebrows on some of the nation's foremost music educators this week were caused by the drastic revision of the curriculum at the Juilliard School of Music. The changes, announced by William Schuman, composer and president of the school, will become effective in the fall.

Sharply criticizing conventional methods of teaching the theory of music, Schuman revealed that the present theory department will be discontinued and will be replaced by the department of literature and materials of music. The conventional methods, he said, have failed to give students a true and practical knowledge of the language of music.

Instruction, Schuman said, "will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, the mere completion of which have come to be accepted as a substitute for an understanding of music itself."

"THEORY" AT JULLIARD

By VIRGIL THOMSON

REVISING the curriculum is a major American sport. Everybody enjoys it. Students and faculties alike find it invigorating. For presidents of educational institutions it is the sine qua non of tenure. It is the perfect mechanism for getting rid of one's predecessor's aides-de-camp and putting in one's own. And it is proof both to students and to the intellectual world that the job is no sinecure but a full-time occupation. It offers to all the comforting conviction of progress. And it is intrinsically good for educational institutions, for without it they do go to seed.

The Julliard School of Music has just announced such a revision of its "theory" department, "theory" meaning all the branches of musical instruction that have to do with the texture, structure and composition of music, as distinguished from its performance. The announcement is welcome, not so much because of any notorious inefficiency in the present instruction as because of its fittingness in the general pattern of William Schuman's presidency of the institution, a reign, or regime, that has begun brilliantly and that offers every prospect of continuance with high benefit to American music.

Mr. Schuman is young, vigorous, sincere, passionate and competent. To follow in his predecessor's footsteps would be neither appropriate nor interesting, though these footsteps have marked out trails of no mean value. Nor is there any question of backtracking and of calling those trails an error. It is simply that Mr. Schuman must go on from there. And the way any first-class American educator goes on from where he took over is to remake the institution into the kind of household where he can live and work with comfort. He must reform it into his own image.

Systematizing Personal Initiative

IT IS a characteristic of American life that many of our greatest teachers, from Mark Hopkins to Frank Lloyd Wright, have been less the product of schools than of self-education. Now when these men take over the instruction of others, they tend not to destroy the systematic or formal elements of education. They value, rather, the formalities that their own youth was deprived of. But they do tend to alter the content of those formalities. They revise the curriculum with an eye to making it a systematized version of their own non-systematic education.

William Schuman is a composer and teacher whose preparation has been, in any scholastic sense, of the sketchiest, but whose practical experience in both composition and pedagogy has been marked by continued success. He is a practical man, an autodidact, an eclectic. He has learned his business the easy way (for any American of talent and character), that is to say, by doing it. He now proposes to offer his students a systematized version of his own training; and if all our grandest American precedents hold, he will be successful. He will be successful not because his system is any better than another, but because he is a good teacher and, like any other good teacher, he must teach his subject the way he learned it.

That way is the way of personal initiative. Schuman proposes to let the students learn methods rather than rules and to derive these from the study of classical and modern music rather than of rule-books. The procedure is similar to the famous "case system" of the Harvard Law School, where the principles of law are arrived at through the study of many court cases rather than learned in advance and applied to the interpretation of court cases. It works beautifully if the instructors see to it that the proper principles are arrived at. It works badly unless the student acquires these principles, in one way or another, along with his repertory of cases.

Keeping Instruction Alive

IN MUSICAL "theory" instruction the abandonment of textbooks for case books is a normal accompaniment to that revision of the curriculum that takes place in any case about every twenty or twenty-five years. When the old books lose their savor and the older instructors their understanding, the old books have to be thrown out and the instructors changed. The young instructors, when this happens, are likely to teach for a year or so right out of Palestrina's and Bach's and Schoenberg's own works. Then gradually they systematize, too, their teaching, settle on certain examples that they have found more useful than others for exposition purposes, and codify the principles of composition, as they understand them, with these tested examples as illustrations. Next, to simplify transmission of their now codified thought, they print, first a syllabus of their course, and then a whole textbook of it. And everything is right back where it was twenty years before. So a new president takes over and throws out the old textbooks and gets some new blood into the teaching staff.

It is the opinion of this writer that one system of instruction is about as good as another, exception made for whichever one has just been in use. Teachers vary in effectiveness, however, and so do students. The ungifted will always blame these failures on the set-up. A good teacher and a good student can always come to terms, no matter what system of instruction is in vogue. A good president can rarely come to terms with the system and personnel he has inherited from his predecessor. It is a proof of William Schuman's devotion to his job at the Julliard School that he has undertaken a thorough revision of its teaching. A busy man and a successful composer, he could so easily have kept the status quo and let his institution quietly run down. But he has accepted the responsibility of keeping a great institution at least as effective as it has been before. He would even like to make it more so. Consequently, he has undertaken a massive curricular revision. This involves lots of work, but there is no other way. There is nothing in the whole intellectual domain so elaborate to install and, once installed, so fragile and so impermanent as any of the pedagogical methods by which civilization is preserved and transmitted.

Music Notes

By MRS. GEORGE C. EICHMORN

A drastic revision of the curriculum of the Julliard School of Music was announced within the week by William Schuman, president of the school. This revision, which will go into effect next Fall for the academic year 1947-48, is of such interest and significance to all musicians, and especially to teachers of music, that it is here given in some detail.

Mr. Schuman revealed that major changes will be made in the teaching of the theory of music, and sharply criticized conventional methods which, he said, have failed to give students a true and practical knowledge of the language of music.

Under the new curriculum, the present theory department will be discontinued, and will be replaced by a Department of Literature and Materials of Music. Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing, consisting largely of abstract techniques and graded exercises, the mere completion of which has come to be accepted as substitute for an understanding of music itself. Instead, all students of the school will study the literature and material of music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods.

"The present education in the theory of music," Mr. Schuman stated, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

"The solution," he continued, "does not lie in substituting another 'system' for the present one. For it is possible and, in fact, easier for the student to understand the techniques of composition, mistakenly called 'theory,' through studying the music he is performing, however excellent. The music is, after all, the primary source material and has within it all the composer's concept of form, melody, harmony, rhythm, counterpoint, orchestration. Given the proper guidance, the student can make use of this primary source to greater advantage than a secondary one, and can grasp these concepts more fully and more easily."

Mr. Schuman also announced a list of teachers and composers who have been invited to join the Julliard faculty next year to aid in carrying out this new plan. They include Frederick Hart, Vincent Persichetti, Roger Goeb, Robert Ward, Peter Merin, Julius Herford and Richard Franko Goldman. New emphasis will be placed on choral work under Elaine Brown, and Hans Letz will head the new chamber music department. An opera theater unit has been formed for advanced students specializing in opera, and a department of acoustical engineering has been created.

In order that the new plans may get under way with a minimum of difficulty, and to ease the burden on both students and faculty members, the academic year will be lengthened from 30 to 35 weeks, Mr. Schuman said. At different periods of the year students will thus be able to concentrate on specific phases of their education, and the final 15 weeks will be kept largely clear for the completion of the major study, for orchestra rehearsals and concerts, opera and choral performances and intensive preparation in chamber music and other group activities.

"In general," Mr. Schuman concluded, "though many of these curricular changes represent more or less radical departures from current educational procedures, they are all based on one principal which remains constant—to bring music education closer to music itself."

This Clipping From SANTA BARBARA, CALIF. EVENING NEWS PRESS

NEW YORK, May 21 (UPI)—Major changes in the teaching of the theory of music at the Julliard School of Music have been announced by William Schuman, president of the school. Schuman sharply criticized conventional methods, which he said have failed to give students a true and practical knowledge of the language of music.

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This Clipping From
TROY, N. Y.
OBSERVER & BUDGET

WORLD OF MUSIC

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the United States and start his 15th season at the Metropolitan.

Claudio Arrau will present a series of three Carnegie Hall recitals next season, featuring piano literature of three centuries.

The first program will include works of the 18th century: Haydn, Beethoven, Mozart and Bach. The second will feature works of the 19th century: Weber, Schubert, Mendelssohn, Chopin, Brahms, Franck and Liszt. The third will run the gamut of 20th century piano literature, including Busoni, Casella, Debussy, Ravel, Satie, Fauré, Albeniz, Stravinsky, Bartok, Ernesto Halffter and Schoenberg.

This Clipping From
LATROBE, PA.
BULLETIN

The World Of Music

Juillard School To Revise Course In Theory Of Music— New Prokofieff Ballet Has New York Premiere

New York, May 24. —(UP)—Major changes in the teaching of the theory of music at the Juillard School of Music have been announced by William Schuman, president of the school.

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This Clipping From
GREENSBURG, PA.
TRIBUNE

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This Clipping From
ELMIRA, N. Y.
TELEGRAM

World of Music School Alters Course in Music Theory

United Press

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This Clipping From
BURBANK, CALIF.
REVIEW

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This Clipping From
DALLAS, TEX.
TIMES HERALD

A DRASTIC revision of the curriculum of the Juilliard School of Music was announced Saturday by William Schuman, president of the school. Its revision will go into effect next autumn for the academic year 1947-1948.

Schuman revealed that major changes will be made in the teaching of the theory of music, and sharply criticized conventional methods which, he said, have failed to give students a true and practical knowledge of the language of music.

Under the new curriculum, the present theory department will be discontinued, and will be replaced by a department of literature and materials of music. Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, the mere completion of which

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"The present education in the theory of music," Schuman stated, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that

language, and not through a consistent consideration of technical procedures as ends in themselves."

Under the new curriculum, Schuman explained, knowledge of the techniques of music will be closely interrelated with the practice and performance of music itself. Students will, for example, sing in graded choral groups, which will provide sight-singing experience, and at the same time furnish an extensive knowledge of the choral literature. In more advanced literature and material of music courses, students will examine the technical aspects of music in terms of their own fields, making a special study of the repertoire written for their instrument.

In order to aid in carrying out this new plan, several well-known teachers and composers have been invited to join the Juilliard faculty next year.

This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

Revising Teaching At Juilliard School

Theory Of Music Course To Be Changed

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System Has 'Failed'

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This Clipping From
POMONA, CAL.
PROGRESS-BULLETIN

Juilliard School Revises Music Study Theories

NEW YORK, May 22 (U.P.)—Major changes in the teaching of the theory of music at the Juilliard School of Music have been announced by William Schuman, president of the school.

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This Clipping From
TERRE HAUTE, IND.
STAR

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This Clipping From
WHEELING, W. VA.
NEWS-REGISTER

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This Clipping From
NEW YORK, N. Y.
TIMES

Juilliard School of Music to Alter Program In Fall, With Literature Added to Studies

William Schuman, American composer, who started his second year as president of the Juilliard School of Music by merging the school's Institute of Musical Art with its Graduate School, announced yesterday that he would open his third year next fall with another major reorganization. He is abolishing the present theory department and replacing it with a department for the study of "The Literature and Materials of Music."

To implement the reorganization, eleven new members will be added to the faculty and the school's academic year will be extended from thirty to thirty-five weeks. The purpose of the reorganization is to eliminate watertight courses in harmony, ear-training and sight-singing, and, in general, "to bring music education closer to music itself." Many phases of the curriculum will be affected.

"The present education in the theory of music," Mr. Schuman said, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language."

Music itself will be the chief text of the new courses, Mr. Schuman said. Practical courses will give students an opportunity to explore the styles and techniques of composition will be taught through study of the music the student is performing.

Five of the new faculty members are composers. They are Vincent Persichetti of the faculty of the Philadelphia Conservatory, Robert Goeb of the faculty of Bard College, Robert Ward of Columbia University, Peter Menin of the Eastman School of Music and

Richard Franko Goldman, the son of Edwin Franko Goldman, the bandmaster.

The other faculty members for the new department of literature and materials will be Frederic Hart of Sarah Lawrence College, where Mr. Schuman previously taught, and Julius Hereford, music historian.

Other new appointments are Elaine Brown of Temple University, as associate director of choral music; Frederic Cohen, formerly of the Joos Ballet, as director of the new opera-theatre unit for advanced students; Frederick Waldman, from the Mannes School, as associate director of this unit, and Harry Robin of the RCA Institutes, as the director of the new department of acoustics.

It also was announced that the acoustics department would have at its disposal a new sound recording studio with complete recording equipment, which will record all Juilliard concerts and individual student performances on request.

Edgar Schenkman of the opera department will succeed Thor Johnson as conductor of the school's orchestra, and Hans Letz of the violin and ensemble facilities has been named chairman of the chamber music department.

This Clipping From
NEW ORLEANS, LA.
ITEM

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard Plans Sharp Revision Of Curriculum

Teaching of Music Theory Faces Changes; School Year To Be Lengthened

Beginning next fall the curriculum of the Juilliard School of Music, 120 Claremont Avenue, will be drastically revised, according to an announcement made yesterday by the school's president, William Schuman.

The principal changes will be made in the teaching of the theory of music. A new department of literature and materials of music will replace the present theory department. Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises. Instead, all students will study the literature and materials of music, described by Mr. Schuman as practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

Knowledge of the techniques of music is to be closely inter-related with the practice and performance of music. Students, for example, will sing in graded choral groups, and thus gain both sight-singing experience and an extensive knowledge of choral literature. In more advanced courses, students will examine technical aspects of music in terms of their own fields, making special study of the repertoire for their particular instruments.

To aid in carrying out this new plan, seven well known teachers and composers have been invited to join the Juilliard faculty next fall. These are Frederic Hart, now on leave of absence from Sarah Lawrence College; Vincent Persichetti, of the faculty of the Philadelphia Conservatory; Robert Goeb, of the Bard College faculty; Robert Ward, now of Columbia University's faculty; Peter Menin, who is now teaching at the Eastman School of Music; Julius Hereford, teacher and music historian, and Richard Franko Goldman, associate conductor of the Goldman Band. Elaine Brown, on leave of absence from Temple University, will come to the Juilliard School as associate director of choral music.

Additional emphasis is to be placed on the preparation and performance of chamber music. Hans Letz will be chairman of this department. For advanced students specializing in opera, an opera theater unit has been formed, with Frederic Cohen, associate director of opera at the Berkshire Music Center, as director, and Frederick Waldman as associate director.

This unit will present the school's public opera productions. Edgar Schenkman, who continues as conductor of the opera department, will supervise the training of all the school's orchestras. A department of acoustical engineering has been created under the direction of Harry Robin, an instructor at the Radio Corporation of America Institutes. This department, with a sound-recording studio and complete equipment at its disposal, will record all Juilliard concerts for the school's library and record individual student performances for educational purposes.

This Clipping From
PITTSBURGH, PA.
PRESS

Major changes in teaching theory of music at Juilliard School of Music have been announced by William Schuman, school president. He sharply criticized conventional methods, which he said have failed to give students a true and practical knowledge of the language of music.

Here is the Schuman statement: "Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, the mere completion of which have come to be accepted as a substitute for an understanding of music itself.

"Instead, all students at the school will study literature and materials of music—practical courses designed to give the students opportunity to explore at first hand the styles and techniques of the great composers of all periods.

"The text of these courses," Schuman said, "will be music itself, and instruction will be given



on a flexible basis to fill the needs of the individual student.

"The present education in the theory of music," added Schuman, "has failed so largely because it is based on the theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

This Clipping From
LOS ANGELES, CALIF.
TIMES

HALF NOTES

The Juilliard School of Music New York, headed by the young American composer, William Schuman, has completely revised the conventional course of music study. In place of the customary "theory" department there will be a literature and materials of music department. Traditional textbooks and abstract exercises will be abandoned in favor of an approach to musical techniques through the actual music the student studies and performs.

This Clipping From
MIDDLETOWN, N. Y.
TIMES HERALD

World of Music

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This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard School of Music Revises Teaching of Theory

A drastic revision of the curriculum of the Juilliard School of Music has been announced by William Schuman, president of the School, for the academic year 1947-8. Major changes will be made in teaching of the theory of music. "Conventional methods," he said, "have failed to give students a true and practical knowledge of the language of music."

Under the new curriculum, the present theory department will be discontinued, and will be replaced by a department of Literature and Materials of Music. Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, "the mere completion of which have come to be accepted as a substitute for an understanding of music itself."

Instead, all students at the School will study the Literature and Materials of Music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses, Mr. Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

Under the new curriculum, "knowledge of the techniques of music will be closely inter-related with the practice and performance of music itself. Students will sing in graded choral groups, which will provide sight-singing experience, and at the same time furnish an extensive knowledge of the choral literature. In more advanced Literature and Materials of Music courses, students will examine the technical aspects of music in terms of their own fields, making a special study of the repertoire written for their instrument."

New Faculty Members Named

In order to aid in carrying out this new plan, several well-known teachers and composers have been invited to join the Juilliard faculty next year. They are: Frederic Hart, theorist and teacher, who is on leave of absence from Sarah Lawrence College; Vincent Persichetti, composer and member of the faculty of the Philadelphia Conservatory; Roger Goeb, composer, instrumentalist and member of the faculty of Bard College; Robert Ward, composer, conductor, and at present a faculty member of Columbia University; Peter Menin, young American composer, winner of the Gershwin Memorial Contest and at present teacher at the Eastman School of Music; Julius Hereford, pedagogue and music historian; and Richard Franko Goldman, young American conductor and composer.

Mr. Schuman also announced that Elaine Brown, on leave of absence from Temple University where she has served as choral director, will come to Juilliard as Associate Director of Choral Music. Mrs. Brown, besides conducting performing choruses, will direct and supervise the formation of graded courses which, under the new curriculum, will replace present classes in sight-singing exercises.

Additional emphasis will also be

placed on the preparation and performance of chamber music next year, in keeping with this new plan. Hanz Letz, a member of the violin and ensemble faculties of the Juilliard Graduate School for many years, has been named chairman of this department.

Also in line with the new policy of placing greater emphasis on the concept of music as a craft, as well as an art, an Opera Theatre Unit has been formed for advanced students specializing in opera. The purpose of this unit will be "to bring performance into closer contact with the opera curriculum, so that each opera production will emerge directly from the classroom and workshop, rather than remain as an unrelated event." Frederic Cohen, associate director of opera at the Berkshire Music Center, and formerly director of the Essen Opera and of the Jooss Ballet, will serve as Director of this new Unit. Frederick Waldman, at present a member of the faculty of the Mannes School, will join the Unit as Associate Director.

Thor Johnson, orchestra conductor of the School, will leave the faculty in order to assume the musical direction of the Cincinnati Orchestra next season, and the training of all Juilliard orchestras will be placed under the supervision of Edgar Schenkman. Mr. Schenkman will also continue to serve as conductor of the Opera Department. One or more guest conductors, to be announced later, will also appear with the Juilliard Orchestra during the season.

Academic Year Lengthened

"In order to put these plans into operation with a minimum of difficulty, and to ease the burden on both students and faculty members, the academic year will be lengthened from thirty to thirty-five weeks," Mr. Schuman said. "At the

ferent periods of the year students will thus be able to concentrate on specific phases of their education, and the final fifteen weeks will be kept largely clear for the completion of the major study, for orchestra rehearsals and concerts, opera and choral performances and intensive preparation in chamber music and other group activities."

He also announced the creation of a department of Acoustical Engineering and the appointment of Harry Robin, an instructor at the RCA Institutes, to serve as its director. This department, which will have at its disposal a sound recording studio and complete recording equipment, will record all Juilliard concerts for the Juilliard Library, and will make recordings of individual student performances and composition for educational purposes.

"In general," Mr. Schuman concluded, "though many of these curricular changes represent more or less radical departures from current educational procedures, they are all based on one principal which remains constant—to bring music education closer to music itself. If this objective can be achieved, it is my belief that a great service to the art as a whole will have been rendered."

This Clipping From
DAVENPORT, IA.
DEMOCRAT

THE JUILLIARD SCHOOL

... of music in New York will make an important change in its program for next fall according to William Schuman, who will begin his third year as president at that time. Believing that the present education in the theory of music has failed, because it is based on theoretical dogma he will replace it with a department for the study of "The Literature and Materials of Music." To conduct this department 11 new members will be added to the faculty and the school's academic year will be increased from 30 to 35 weeks. The object is to bring musical education closer to music itself.

Juilliard School Revises Curriculum

FAR-REACHING changes in music education are embodied in the revised curriculum of the Juilliard School of Music, announced by its president, William Schuman, on May 13. These changes represent a new point of view rather than a mere substitution of one syllabus for another. They will emphasize the dynamic nature of the materials of music and will close the gap which at present exists between the actual performance and creation of music and the academic study of it in unrelated courses. The curriculum will go into effect next fall.

The present theory department of the Juilliard School will be discontinued, and replaced by a department of Literature and Materials of Music. Students will no longer be instructed in harmony, ear-training, dictation and sight-singing in isolated courses, made up largely of abstract techniques and graded exercises, which have come to be accepted as a substitute for the understanding of music itself. They will all study the Literature and Materials of Music, listening, playing and singing, exploring at first hand the styles and techniques of great composers of all periods. The text of these courses will be music itself, and the training will enable students to think in terms of living composition.

"Do Away with Dogma"

"The present education in the theory of music," explained Mr. Schuman, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves. The solution does not lie in substituting another 'system' for the present one. For it is possible and, in fact, easier for the student to understand the techniques of composition, mistakenly called 'theory', through studying the music he is performing rather than through textbooks, however excellent. The music is, after all, the primary

source material and has within it all the composer's concepts of form, melody, harmony, rhythm, counterpoint, orchestration. Given the proper guidance, the student can make use of this primary source to greater advantage than a secondary one."

He added that the basic procedures of traditional harmony can be mastered by an intelligent student in 12 weeks, instead of the years that have been expended repetitiously in going over the same technical abstractions. This does not mean that the student will be less thoroughly trained, but just the opposite, for he will examine analytically works of many styles and periods which he is actually performing or studying. Standards of technique and musical understanding will be as high or higher than ever, but they will be established in a creative way.

Additions to Faculty

No school is better than its teachers, Mr. Schuman pointed out, and the plans for the new curriculum have been threshed out by a group of 17 Juilliard faculty members and advisers. Several new additions to the staff have been made. These include Frederic Hart, theorist and teacher, on leave from Sarah Lawrence College; Vincent Persichetti, composer and teacher at the Philadelphia Conservatory; Roger Goeb, composer, performer and faculty member at Bard College; Robert Ward, composer, conductor and teacher at Columbia University; Peter Menin, composer and teacher at the Eastman School of Music; Julius Hereford, teacher, pianist and music historian; and Richard Franko Goldman, conductor and composer. Elaine Brown, on leave from Temple University, will be associate director of choral music with Robert Shaw. She will direct the formation of graded courses in choral singing which will replace the present classes in sight-singing exercises.

In explaining the overall plan for the new curriculum Mr. Schuman divided the work of the school roughly into five areas: 1) major in performance and composition, a training laid out over five years, with six years required for a master's degree; 2) literature and materials of music;

(Continued on page 29)

Juilliard Changes Curriculum

(Continued from page 10)

3) chamber music; 4) choral music; and 5) academic studies, a general classification including such widely varied subjects as English literature, music history and acoustics.

During the first two years of their education students will work with the literature and materials of music. They will make a general survey of music from the pre-Bach period to contemporary styles. But this will not be superficial. They will play the works, sing them, analyze them, as well as listen to them. This will give them a grasp of the actual vocabulary of the textures of Western music. They will concentrate in the first year on melody, ranging from Lassus to Hindemith in their examination of its nature and treatment. This will lead them naturally to harmony and the other elements of music. All kinds of

music will be used in these sessions, which will be held four times a week, an hour and a half each time. In the second year, students will take up two-part writing. Everyone will participate. Instrumentalists and singers will perform the work and those who have no special creative ability will be expected nonetheless to know how to handle the vocabulary of composition and to understand the elements of style. During these first two years of general preparation, students will attend concerts in New York, listen to rehearsals at the school and give recitals; to widen their background in the literature of music. They must convince their teachers of their usefulness and ability before they progress to more specialized training.

The third and fourth years will be more concentrated. Students will work in small groups of two or three in close collaboration with an instructor. They will make an intensive survey of the literature of the instrument in which they are specializing. These courses will be adapted to their needs. The flexibility of the plan is an essential part of it, for the school does not intend to set up a rigid syllabus in place of the old one.

Chamber music as well as choral music will play an important part in the training of all students. They will be assigned to the chamber music department in their first year, and intermediate students will meet every week. Advanced students will work in groups under supervision and also independently, preparing for school broadcasts and concerts. Hans Letz is chairman of this department. Orchestral music will be approached in the same way, so that students will become familiar with the scores themselves. An opera-theatre unit has been formed for advanced students in opera, putting greater emphasis upon the concept of music as a craft as well as an art. Opera productions will be prepared in the classroom and workshop rather than as unrelated events. Frederic Cohen, associate director of opera at the Berkshire Music Center, will direct this unit. Frederick Waldman, a teacher at the Mannes Music School, will be associate director. Edgar Schenkman will train all of the Juilliard orchestras and will continue as conductor for the opera department. One or more guest conductors will also appear with the Juilliard Orchestra.

New Acoustic Department

The school has also created a department of Acoustical Engineering, with Harry Robin, an instructor at RCA Institutes, as director. The department will have a sound recording studio and complete recording equipment and will record all Juilliard concerts for the Juilliard Library, as well as individual student performances and compositions, for educational purposes.

The academic year will be lengthened from 30 to 35 weeks, in order to ease the burden on faculty and students in setting the new plan into operation. At different periods of the year students will concentrate on specific phases of their education, and the final 15 weeks will be devoted largely to the completion of their major studies, orchestral rehearsals

and concerts, opera and choral performances and intensive work in chamber music and other group activities.

"Though many of these curricular changes represent more or less radical departures from current educational procedures, they are all based on one principle which remains constant—to bring music education closer to music itself," declared Mr. Schuman in summing up the new program. The school is well aware of the practical problems involved, but the faculty is united in its conviction that both the objectives and the operation of the plan will justify themselves and that the art of music as a whole will benefit greatly.

R. S.

This Clipping From
DOWN BEAT
CHICAGO, ILL.

Cesana Asks: Is Juilliard Retreating

By OTTO CESANA

New York—The news that the Juilliard School of Music plans to eliminate their theory department is as electrifying as if General Motors announced the motors would be eliminated from their motor cars. It might cut-down expenses, but it would also take us back to yesterdays' goodie carriage days. Discarding something because it is afflicted with too many Gremlins is no solution. Get rid of the Gremlins.

In a day when so many conflicting styles and schools of music are tossing about, we can only hark back to basic principles if we are to get a clear perspective of what is, or should go on. And by basic principles we mean those rules that tell us that two and two add up to four and not four and a half. Examination of existing musical examples can only be beneficial if we have a touchstone by which we can judge whether or not our specimen conforms—or if it deviates, to what extent. Imagine trying to judge the value of a piece of literature without being fore-armed with a thorough knowledge of grammar, spelling, punctuation, syntax, etc.

Needs Ground Work

No amount of perusal of literary works can give the student a firm grasp of literary principles—not within a practical length of time. The same is true about music. Unless he is well grounded in the theoretical principles of harmony, counterpoint, form, and orchestration, a student is in no position to fully appraise these elements in a musical work.

Musical masterpieces are in themselves poor guides to a total

musical understanding. At best they can only place the accent on certain aspects, for instance, Bach's counterpoint, Beethoven's form and thematic developments, Chopin's harmonic textures, Rmsky-Korsakov's orchestration and jazz's rhythms. But the elements found in a successful musical composition are as a rule a deviation from a principle rather than basic examples. Only if we know the basic principle, that is, what we know to be the rule, can we appreciate what deviation the composer has achieved.

Another fault in studying examples only, is that while classical examples have been proven acceptable by posterity, their contemporary value is slightly questionable. If Beethoven were to suddenly appear on the scene and hear some of the music he wrote over a hundred years ago, he'd be sure to exclaim: "Boy, am I corny!"

Only Time Judges

Modern examples on the other hand, while more timely, have a questionable merit. Only time and the great unwashed will determine who was who back in 1947. With a basic knowledge of the materials involved all these risks are reduced to a minimum.

But we must have modern methods—methods that not only ex-

plain the happenings of the past but also point to the aspirations of the future. The present quality of theoretical pedagogy is so obsolete that as one book actually states in its introduction, "the teaching of theory is in general fifty years behind the times." Only in music

can such an unfortunate state of affairs exist. If the same backwardness existed in engineering, medicine, architecture and other current arts and crafts, we'd still be living by eighteenth and nineteenth century standards. "The golden era when the great art of song and symphony was so overflowing with masterful manifestations that no modern Pan has ever deigned to approach" etc., etc. Nuts! We need that same research in music as in other arts and crafts.

Bach And Theorists

At present if all the learned

Parker Playing At The Deuces



New York—Parker's back and the Deuces' got him. Yardbird and his band at the Three Deuces the night he returned to 52nd Street. Tommy Potter is the bass man, while Miles Davis is on trumpet. Charlie, reported currently on a health kick, certainly looks well and happy.

heads of musical theory were placed end to end they could not arrive at the conclusion as to why Bach answered his fugal subjects with an imitation. But that's only a sample.

Music is becoming more and more a necessary product in our daily lives; it is indispensable to radio, movies, recordings and innumerable forms of entertainment. Since it has a function to perform it is worthy of deep and serious study and this must start with the mouldable youth who is seeking to fathom its mysteries.

I understand that the Juilliard School of Music is endowed by the Juilliard Woolen Interests. If they persist in discarding their theory department, they are pulling their good wool over the eyes of their young neophytes. We hope they won't.

Otto Cesana is the well known teacher, composer and arranger. Though Down Beat respects Mr. Cesana's opinions, they are his, and not necessarily those of this newspaper.

This Clipping From
FLINT, MICH.
JOURNAL

Music Theory Changes Held Schools Need

New York — UP — Major changes in the teaching of the theory of music at the Juilliard School of Music have been announced by William Schuman, president of the school.

Schuman sharply criticized conventional methods, which he said have failed to give students a true and practical knowledge of the language of music.

An announcement from the school said:

"Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, the mere completion of which have come to be accepted as a substitute for an understanding of music itself.

"Instead, all students at the school will study the literature and materials of music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses, Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

"The present education in the theory of music," Schuman said "has failed so largely because it is based on the theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

This Clipping From
DOWN BEAT
CHICAGO, ILL.

Juilliard Revises Music Curriculum

New York—The Juilliard school of music has announced that beginning next fall its curriculum will be drastically revised.

Most notable change will be in the teaching of the theory of music. Replacing the abstract technique will be a department of literature and materials of music which has been designed to give the student a chance to explore at first hand the styles and techniques of the top composers of all periods.

This Clipping From
CANONSBURG, PA.
NOTES

NEW YORK (U.P.)—Major changes in the teaching of the theory of music at the Juilliard School of Music have been announced by William Schuman, president of the school.

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"The present education in the theory of music," Schuman said, "has failed so largely because it is based on the theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

This Clipping From
PASADENA, CAL.
STAR-NEWS & POST

NEW IDEAS ABOUT MUSIC THEORY

The young composer, William Schuman, who last year became president of the Juilliard School of Music, has announced drastic reform in the school's curriculum, declaring that major changes will be made in the teaching of the theory of music. He sharply criticizes conventional methods which "have failed to give students a true and practical knowledge of the language of music."

The present theory department will be discontinued and will be replaced by a Department of Literature and Materials of Music. Instruction will no longer be given in such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, "the mere completion of which have come to be accepted as a substitute for an understanding of music itself." Instead, students will study

practical courses designed to give them an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses, Mr. Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

"The present education in music theory," the composer stated, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language and not through a consistent consideration of technical procedures as ends in themselves."

This Clipping From
TOLEDO, OHIO
TIMES



By FREDRICK J. KOUNTZ

A WEEK or more ago there was released from the Juilliard School of Music the statement of its president, William Schuman, concerning the impending revision of the curriculum of the school and the reasons for it. The present theory department will be discontinued and will be replaced by a department of Literature and Materials of Music. No longer will instruction be given through such courses as harmony, ear-training, dictation and sight-singing, which, in the words of the release, consist "largely of abstract techniques and graded exercises." All students will now study the Literature and Materials of Music in courses which, it is said, will give the students "an opportunity to explore at first hand the styles and techniques of the great composers of all periods."

Mr. Schuman himself says, "The present education in the theory of music has failed so largely because it is based on the theoretical dogma which bears little or no living relationship to musical performance."

There is no question but that education in music has over the last two decades followed pretty much the same pattern as has all education—it has vigorously emphasized specialization. That there has been need of some such specialization in the general educational plan is obvious enough. Our scientific and technological progress has been so tremendous as to place, a constantly enlarging premium on highly trained specialists. Whether the overall theory of nurturing these sharply segregated skills has gone beyond the bounds of necessity is a question which is beyond the scope of this discussion. The large educational tendency is mentioned in these remarks only because there is no clear cut reason why music should ever have been included in it. It is not that music has been left while everything else has been ad-

vancing, but simply that the basic elements of sound musicianship are the same now as they were at the beginning of the history of the art.

The best way to approach Mr. Schuman's plans and his remarks is through the back door, that is, in the light of the kind of performance we customarily hear today from orchestras and instrumentalists and chamber groups. The big names in the music world today are mostly those of specialists. And what they specialize in is a type of performance so highly polished and so technically efficient in a very emphatic manner that their musical consideration of the music in hand is mostly non-apparent. The top ranking orchestras have become models of smooth, impeccable performance. The soloists have achieved such a state of precision and mechanical facility that they frequently resemble hand tooled products that are engineered within a small fraction of an inch of absolute correctness.

The sad part of the whole condition lies in the fact that the music itself is pretty well forgotten. Music has become less of an art in itself and more of a vehicle from which virtuosity can be constantly displayed. For example, I have heard during the past season at least two orchestral concerts and a much greater number of recitals in which works of Bach and Mozart seemed very similar and collectively bore a marked resemblance to the music of Brahms which was included in the programs. And the reason for such an anomaly was perfectly evident. The whole emphasis in each performance was placed on the production of a flawless exterior, a shining surface. And in each case the surface was polished so highly that it was impossible to see beneath it. In fact it is doubtful that the performers ever intended that anything but a kind of exterior musical structure should be visible. And that Bach himself should have sounded like Brahms was an entirely understandable condition since the music of each represented only an underpinning upon which to apply an overall covering. And once this glistening top dress had been applied, what was underneath it was permanently out of sight.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

A Courageous Step Forward in Music Education

"THOSE who can, do; those who cannot, teach," wrote George Bernard Shaw many years ago, and although he did not have musicians in mind, his witticism has often seemed peculiarly appropriate to the field of music education, both public and private. Time and again educators and artists have discussed the cleavage between the practice of music as a profession either in a creative or a performing capacity and the training which our students receive.

The courageous resolve of the Juilliard School of Music to strike at the root of the problem is therefore of revolutionary importance in American life. "To bring music education closer to music itself" is the avowed objective of the school's president, William Schuman, and his colleagues. They are beginning by tearing down the walls between the living experience of music and the study of it. Music itself will be the text of the courses; students will not do abstract exercises on paper which have no musical meaning, but will play and sing and write music which they will hear. The rules of thumb and principles which they build up will be derived from the works of the great masters and not from secondary sources. Every work which the instrumentalist or singer learns will be analyzed and understood. Instead of thinking of musical theory (a term which Mr. Schuman rejects as a false concept) as a set of mechanical laws bearing little or no relationship to the music which they perform, students will learn the logic of the living art.

The conditions which this plan will combat have long been chronic. Students have been herded through courses in the theory of this, the appreciation of that and the technique of the other thing. Then, after passing through the academic mill, they have found it necessary to hasten to the feet of some great artist or teacher, to undo the work of the preceding years, to discover their individual needs and capacities and to begin their real education. Music, all too often, has been stretched on a bed of Procrustes, fashioned out of abstract theories or convenient generalizations. And since the living masterpieces never fitted, they were either lopped and cropped, or quietly ignored—to be taken up "later", after the student had learned the "theory" of music. A pedantic and pretentious body of musical doctrine has interposed itself between young students and the art itself.

The dangers and difficulties of the new plan are obvious, and the school faculty has already analyzed them very carefully. But the rewards will be so great and the need for a change is so pressing that everyone must wish success to the venture. For the first time, students are to be treated as ma-

ture and intelligent human beings, and will be expected to have the attitude of an artist towards his work. No one will graduate from the school, once this plan is under way, with a superficial concept of other fields of music than the one in which he is specializing. No one will be a virtuoso performer with a childish understanding of the music he performs, or on the other hand a musical chess-player who can analyze works but neither loves nor cares about them as living experiences. Not all of these objectives are new, and several of our leading music schools have experimented and achieved a great deal in recent years. But now the Gordian knot is to be cut; what has been thought about for years will be done in the face of timidity and reaction. One wishes to Mr. Schuman and his fellow pioneers the success which they deserve both for their sakes and for the sake of the future.

This Clipping From
CINCINNATI, OHIO
ENQUIRER

Music Standards Criticized By Head Of New York School

NEW YORK, May 25—(UP)—Major changes in the teaching of the theory of music at the Juilliard School of Music have been announced by William Schuman, President of the school. Schuman sharply criticized conventional methods, which he said have failed to give students a true and practical knowledge of the language of music.

An announcement from the school said:

"Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, the mere completion of which have come to be accepted as a substitute for an understanding of music itself.

"Instead, all students at the school will study the literature and materials of music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses, Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

"The present education in the theory of music," Schuman said, "has failed so largely because it is based on the theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves."

ONE OF THE LIGHTEST, most humorous and melodious ballets of the season has been given a world premiere in New York by the American-Soviet Music Society, dedicated to United States-Russian musical interests.

The music of Serge Prokofiev's "Summer Sun" a gay sequence of ballet music in his most musical mood. The ballet was fashioned by Jerome Robbins and danced by him with Annabelle Lyon.

It was the highlight of a concert

which also saw the American premiere of Prokofiev's "Betrothal In A Convent," based on Sheridan's "Duenna"—another light and humorous excerpt from the Soviet master.

THE AMERICAN INSTITUTE of Musicology in Rome has announced a summer session of six to eight weeks' advanced studies in mediaeval and renaissance music. The sessions will be held at the American Academy on the heights of the Janiculum in Rome from the first week in July through August.

The studies during the 1947 summer session will be under the direction of Armen Carapetyan, director of the institute; Prof. Jacques Handschin, of the University of Basle, Switzerland; Prof. Leo Schrade of Yale University and Guillaume de Van, formerly of the Bibliotheque Nationale in Paris.

The summer institute has been established to offer facilities to young musicologists in America for a personal touch with original sources; to impart to young scholars a method and outlook in musical scholarship; to afford them the benefit of another cultural environment and of work with some eminent European scholars.

This Clipping From
NEW YORK, N. Y.
TIMES

\$2,000 Scholarship for Juilliard

The Heckscher Foundation for Children has given \$2,000 to the Juilliard School of Music to be used for scholarship awards in the school's preparatory department. The awards are to be made without discrimination for race, creed or color. It is the first scholarship grant the foundation has made to a professional music school.

LA PRENSA

SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

\$2,000 para becas en la Juilliard School

La Fundación Heckscher para niños, ha donado la suma de \$2,000, a la escuela Juilliard de música, para que los destine a becas en la clase preparatoria.

Así lo anunció Mr. William Schuman, presidente de la escuela. Dos o más becas se concederán en un período de dos años.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard Gets \$2,000 Gift

Donation from Heckscher Foundation is Announced

The Juilliard School of Music has received \$2,000 from the Heckscher Foundation for scholarships in its Preparatory Department, according to an announcement yesterday by William Schuman, President of the school. Two or more scholarship awards will be made over a period of two years, and the Foundation has specifically requested that they be made without discrimination as to race, creed or color, in keeping with the policy of the Juilliard School.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

Foundation for Children Donates Scholarships

The Heckscher Foundation for Children has donated \$2,000 to the Juilliard School of Music for scholarships in the Preparatory Department. It was announced by William Schuman, president of the School. Two or more scholarship awards will be made over a period of two years, and the Foundation has specifically requested that they be made without discrimination as to race, creed or color, in keeping with the policy of the Juilliard School. Although it has given class instruction in music and has sponsored private instruction for several deserving children, this is the Foundation's first scholarship grant to a professional music school.

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

The Heckscher Foundation for Children has donated \$2,000 to the Juilliard School of Music for scholarships in the preparatory department. Two or more scholarship awards will be made over a period of two years. The foundation has requested that they be made without discrimination as to race, creed or color.

This Clipping From
GREENSBURG, PA.
TRIBUNE

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This Clipping From
TULSA, OKLA.
WORLD

Music Scholarships

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This Clipping From
BURBANK, CALIF.
REVIEW

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This Clipping From
ASHLAND, KY.
INDEPENDENT

The Heckscher Foundation for Children has donated \$2,000 to the Juilliard School of Music for scholarships in the preparatory department. Two or more scholarship awards will be made over a period of two years. The foundation has requested that they be made without discrimination as to race, creed or color.

This Clipping From
LATROBE, PA.
BULLETIN

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This Clipping From
MIDDLETOWN, N. Y.
TIMES HERALD

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This Clipping From
NEWBURGH, N. Y.
NEWS

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This Clipping From
WILMINGTON, N. C.
NEWS
JUN 22, 1947

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White Plains Herald
August 7, 1947

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Musical Courier (N.Y.)
July, 1947

Heckscher Foundation Donates
Juilliard Scholarships

The Heckscher Foundation for Children donated \$2,000 to the Juilliard School of Music for scholarships in the Preparatory Department. Two or more scholarship awards will be made over a period of two years, and the foundation has specifically requested that they be made without discrimination as to race, creed or color, in keeping with the policy of the Juilliard School.

Newark (N.J.) Herald News
June 14, 1947

The Heckscher Foundation for Children has donated \$2,000 to the Juilliard School of Music for scholarships in the Preparatory Department, to be made without discrimination as to race, creed or color, according to William Schuman, President of the School.

This Clipping From
NEW YORK, N. Y.
PM

Hague MUSICAL ROUNDUP

Festival at Columbia: Choral and Orchestral

So much music of real interest and distinction turned up at Columbia University's first two annual Festivals of Contemporary American Music, I was perhaps expecting too much of the third, held this past week end in the McMillin Theater. In any case, it proved a pretty dismal disappointment — more of a fiasco than a festival — at least as far as the choral and orchestral sessions were concerned.



Robert A. Hague

Surely, Friday evening's choral concert hit bottom, establishing a musical nadir which I trust will not be reached again for some time. The two major works on the program were Nicolai Berezowsky's *Gilgamesh* and Leo Sowerby's *The Canticle of the Sun*. Both were commissioned by the Alice M. Ditson Fund, and the second was the winner of last year's Pulitzer Prize for music.

In honoring the Sowerby work the Pulitzer judges certainly picked a lemon. A setting for chorus and full orchestra of St. Francis of Assisi's hymn to the sun, in Matthew Arnold's translation, it is a long-winded, pedestrian and noisily ineffective piece. Though the chorus sings loudly, and the orchestra saws away energetically and blows stridently, during most of its course, it doesn't hold the attention. The music, couched in an idiom that might be described as rear-guard modernism, is rarely expressive; and though a great deal of serious thought and craftsmanship obviously has gone into its composition, it is at best a respectable bore.

Even less can be said for *Gilgamesh*, the musical retelling of a Babylonian epic of 2000 B. C., which employs the services of orchestra, mixed chorus, four solo voices and narrator. An incoherent and loosely strung together series of declamations, chantings and instrumental interludes, it is as inept as it is interminable. Music of no discernible unity of design or style, it starts and stops and flounders about, getting nowhere in particular. Even when it attempts to be merely descriptive, as in the episode of *Gilgamesh's* tussle with the fearful bull-of-heaven, it is more ludicrous than telling. And so exaggerated are the choral lamentations indulged in over the death of *Gilgamesh's* friend, Enkidu, they brought laughter instead of tears from several members of the audience.

The soloists and the Juilliard School Chorus and Orchestra did their job well under the guidance

of Thor Johnson. He is an expert and versatile conductor, but can hardly make silk purses out of sow's ears.

As a curtain raiser, Mr. Johnson directed a clean and spirited performance of Vittorio Giannini's *Concerto Grosso for String Orchestra* — a well-made and listenable, if not especially inspired, piece along conventional lines.

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

LAST week Columbia university presented its third annual Festival of Contemporary American Music. Opera, choral, symphonic, and chamber works were heard and duly reviewed. But if your descendants want to hear recordings of Virgil Thomson's opera, "The Mother of Us All," or of symphonic works by Burrill Phillips, Ross Lee Finney, Halcy Stevens, Richard Donovan, and Douglass Moore, as played by the N.B.C. Symphony under Alfred Wallenstein, these will not be available. They have not been made.

Similarly, if they are curious as to the creative and recreative art of such masters of choral composition as Leo Sowerby and Nicolai Berezowsky, as these were defined by instrumental and vocal forces of the Juilliard school under the able baton of Thor Johnson, they will be obliged to rely upon the written record.

The manufacturers of the audible record are too busy catering to the public that dropped four billion nickles in the juke box maw last year.

Chamber Opera Features Festival Of Contemporary American Music

Work by Virgil Thomson, Gertrude Stein Occupies
Four Evenings of Annual Event Which Completes
Week-Long Session at Columbia University

BY RUTH TRIFF
Journal-Bulletin Music Critic

New York, May 18.—The Third Annual Festival of Contemporary American Music at Columbia University closed a week's session this afternoon.

The first four evenings were given over to the performance, at Brander Matthews Hall, of a chamber opera in three acts, "The Mother of Us All," text by Gertrude Stein, music by Virgil Thomson. The work was commissioned by the Alice M. Ditson Fund of Columbia University. The performance Thursday evening completed those currently planned, but we sincerely hope they will not be the last performances.

Columbia Theatre Associates, in co-operation with the Columbia University Department of Music, staged a fine piece of provocative entertainment. If the opera was intended for subtle "bunk," it was a riotously funny success. If it was intended to be serious then things are different. According to one of the best Stein lines, declaimed by the prima donna, "It is very useful to be right."

The opera is written in fantasy style, around scenes from the life of Susan B. Anthony of woman suffrage fame. The nineteenth century sets and costumes were excellent.

Has Historical Characters

Some of the historical characters were Daniel Webster (he sang a debate with Susan B.), John Adams (he couldn't kneel to kiss the lady's hand because he was an Adams) and Ulysses S. Grant (he stamped his foot for silence in the political rally because the army had no vote).

Other characters were named for friends of Gertrude Stein and several times, composer and author, in present-day attire, entered the operatic discussions by proxy.

Jo the Loiterer, the male comedy lead discoursed at length about wealth and poverty. He had no vote because he was a loiterer. His best line was "I had a pen. It was supposed to last a year. It only lasted six weeks."

The female comedy lead was a suffragette. She sang triumphantly, "I have just converted Lillian Russell to the cause of woman suffrage." Enter L. R., with a devastating sweep, ostrich plumed hat, fluted chiffon flounces, etc., including parasol. The next aria by the suffragette, "I have faith and hope but not charity."

The Thomson score hung together for the greater part of the time. After one hearing, it is impossible to say how it managed to stay within the limits of the much-used primary triads and yet brought in present-day musical idioms. It had as skillful a touch as the well-whittled Stein prose. The score will soon be published. It should make good reading.

Juilliard Groups Perform

On Friday evening, at McMillin Academic Theater, the chorus and orchestra of Juilliard School presented a choral concert. Thor Johnson conducted the young musicians with enthusiasm for his task and complete mastery of the difficult scores. The entire performance spoke eloquently of the serious intentions of the musicians.

A "Concerto Grosso for Strings" by Vittorio Giannini, opened the program. In three movements, its form was traditional and its counterpoint well written.

Leo Sowerby's Pulitzer Prize composition for 1946, "The Canticle of the Sun," was sung. The chorus brought out the beauty of the text, which was the Matthew Arnold translation of the hymn of St. Francis of Assisi. In the quiet portions, the music was truly beautiful. The orchestral accompaniment was very full.

As the final half of the program, a first performance of Nicholas Berezowsky's "Gilgamesh, a Babylonian Epic Poem," was given. The text goes back to 2000 B. C. It has been taken from cuneiform symbols on clay tablets.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

43
This Clipping From
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

Festival at Columbia

By Miles Kastendieck
New York

Contemporary American music received still another boost through the introduction of 12 new works at Columbia University's third annual festival held during the week end of May 16-18. Eight of them were premières, and four of them first New York performances. No masterpieces were uncovered, but the festival gave every indication that native composers had plenty of vigor and were in a healthy state of mind.

This year the week-end concerts followed four festival performances of the Stein-Thomson opera, "The Mother of Us All." The opening event was a choral concert dictated by last year's Pulitzer Prize, around which one of the festival events is regularly built. The stabilizing factor was again the orchestral concert given by the NBC Symphony, Chamber music supplied the novelty in a program given by The Fivewind Ensemble which made its debut at this time.

Sowerby's "The Canticle of the Sun" was the pivotal work of the choral concert on Friday night. The center of interest was Berezowsky's "Gilgamesh, a Babylonian epic poem," commissioned by the Alice M. Ditson Fund which makes this festival possible. Gianini's Concerto Grosso for Orchestra (1946) was used as a curtain-raiser. The orchestra and chorus of the Juilliard School, conducted by Thor Johnson, performed.

Sowerby's 'Canticle'

Neither choral work made any striking impression. The Sowerby founded on conventional vocal writing. Its earthy qualities tended to exclude whatever meaning might have been conveyed in Matthew Arnold's text. The mood of exaltation at the start soon petered out in mundane treatment, placing the customary idiom of the orchestral writing somewhat at odds with the old-fashioned handling of the voices.

After 32 minutes of a curious mixture of materials the average listener cared little whether the epic of "Gilgamesh" was older than any other poem in the world. A lack of unity and balance left the work something of a shambles, making it hard to understand what its musical sequence was. Four soloists and a narrator struggled as best they could with their unrewarding material.

This Clipping From
NEW YORK, N. Y.
POST

Music Three Festival Concerts At Columbia University

By JOHN BRIGGS

Three more concerts of Columbia University's festival of American music took place over the week-end. They were of a sort to pose the familiar question—what, if anything, should be done about the American composer?

At this point nobody seems to care very much, except possibly the American composer himself. It is a paradoxical fact that with music consumption at the highest level in our history, the public in regard to new music is insensitive as an armadillo's posterior. Radio house bands go through the equivalent of a symphony a day. Recording companies turn out music in carload lots. But it is all by nineteenth century romanticies. For mass producers the art of musical composition appears to have ended in 1910 or thereabouts.

Even the romantics aren't inexhaustible, however. Some record companies have skilled technicians whose function is calming down the five or six pianists who all want to record the "Emperor" concerto simultaneously. Artists can't go on recording the same old stuff forever. That is the American composer's opportunity.

It has so far failed to arrive because the American composer has limited audience appeal. His albums gather dust on dealer's shelves. With every year of concert-going you see more clearly that his symphonic appearances are tolerated by listeners as a minor irritant before the evening's serious business. The American composer dislikes to hear these homely truths because he is generally a great artist. He recalls at the thought of "writing down" to the public. But it is

surely no more ignoble to please a buying public in the twentieth century than to please a wealthy patron in the eighteenth.

Under that heading came much of the music heard at the festival concerts. There were pleasant exceptions, such as Vittorio Gianini's vigorous Concerto Grosso for string orchestra, the "Tom Paine" overture of Burrill Phillips, and, yesterday afternoon, the fluent, skilfully constructed Serenade for Piano and Woodwinds by Alexei Haleff. But much of the weekend's music was the arid, contrived sort of thing that is foredoomed to make the grand tour of earnest festivals, and then vanish without a trace into the Library of Congress.

The new works had the benefit of excellent first performances by skilled musicians. On Saturday afternoon Alfred Wallenstein exhibited his dexterity with the NBC Symphony Orchestra. Friday evening's concert, by the Juilliard Chorus and Orchestra, with Thor Johnson conducting, had professional finish. Yesterday afternoon marked the debut of an excellent new chamber music group, the Fivewind Ensemble.

This Clipping From
PORTLAND, ORE.
OREGONIAN

2 Choral-Orchestra Numbers Featured In Columbia American Music Festival

By HILMAR GRONDAHL
Music Editor, The Oregonian

NEW YORK, May 20 (Special)—The second concert in Columbia University's third "Festival of Contemporary American Music" featured two choral works and an orchestral suite in old form with the chorus and orchestra of the Juilliard school under Thor Johnson. Johnson is the young Koussevitzky protégé who has just assumed the responsible position with the Cincinnati orchestra left vacant by Eugene Goossens. Those of us who were watching his work for the first time were deeply curious to see what he had "on the ball."

Big Problem Faced

He didn't get in either Vittorio Gianini's "Concerto Grosso for String Orchestra," nor Leo Sowerby's "Canticle to the Sun," nor Nicolai Berezowsky's "Gilgamesh," anything worth wearing himself out on. But he applied himself devotedly nevertheless, made the most that he and the ensemble could of some complex orchestral situations thought up by Berezowsky.

Upon commission of the Alice M. Ditson fund, Berezowsky has tried to set a Babylonian epic poem to music. This is not a small assignment, and the composer went about it with a determination, it seems, to make

the most of every dramatic resource inherent, or manufacturable, in a large chorus, a full orchestra, a narrator, and a quartet of character soloists.

He has done everything conceivable for effect, from having the chorus mumble gibberish to having the narrator count off the miles as Gilgamesh walked them, not forgetting to furnish a lot of orchestral business between every mile.

Such a method suggests one of the work's worst faults—its indefensible length; it requires nearly an hour to tell a short story. One questions that even in the interest of some excellent tonal effects, this thing could be trimmed and tailored into anything worth hearing.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 17 1947

Columbia Festival

First Concert of Current American Music

By Francis D. Perkins

COLUMBIA UNIVERSITY FESTIVAL OF CONTEMPORARY AMERICAN MUSIC, first concert last night at the McMillin Academic Theater, with the Chorus and Orchestra of the Juilliard School. Thor Johnson conducting.

Concerto Grosso for String Orchestra, by Vitoria Giannini. The Canticle of the Sun, by Leo Sowerby. Gilgamesh, a Babylonian epic poem, by Nicolai Berzowsky.

First Performances: Soloists, Andrew McKimley (Gilgamesh); Marjatta Moll (Ishtar); Frances Lehnerts (Ishtar); Chester Watson (Ishtar); Adolph Anderson (Ishtar).

Columbia University's third annual Festival of Contemporary American Music, which began with four performances of the new Thomson-Stein opera, "The Mother of Us All," moved last night from Brander Matthews Hall to the McMillin Theater for the first of three concerts of new or unfamiliar works. Nicolai Berzowsky's "Gilgamesh," commissioned by the M. Ditson Fund, which sponsors these festivals, had its first public performance. Leo Sowerby's "The Canticle of the Sun," which won one of the 1946 Pulitzer Prizes, was first heard here in a concert of the Schola Cantorum at Carnegie Hall under Hugh Ross on April 16, 1945.

The value of these festivals is incalculable, although last night's concert did not seem likely to rank as a milestone of American music. Mr. Berzowsky's extensive "Gilgamesh"—its performing time was fifty-two minutes—has a text adapted by Alice Berzowsky and Robert Shaw from William Elphinstone Leonard's version of a Babylonian epic which dates from about 2000 B. C. It is scored for chorus, orchestra, four singers and a reciting narrator.

"Gilgamesh" is ambitious in scope and intention, but, as heard last night, it missed its objectives. One reason for this was its episodic and discursive nature, a length not matched by its inherent musical and dramatic interest. Much of the solo singing was of a lyrically declamatory character; the text was, as a rule, flexibly treated and the words were well projected, but there was a lack of variety of pace which added to the sense of listlessness of motion. The orchestration had color and a certain descriptiveness, and projected a vaguely Oriental atmosphere; but the work seldom gave an impression of significant individuality of style or cogency of musical ideas. There were expressive episodes here and there, as in Gilgamesh's dramatically sung lament after his friend's death; there were also one or two bizarre effects in the choral music which proved unintentionally humorous.

Mr. Sowerby's "Canticle of the Sun," a setting of Matthew Arnold's translation of the hymn of St. Francis of Assisi, is a better integrated score which suggests here and there the emotions of its text, but only in part. Its idiom might be described as up to date in a conservative way, while it does not suggest the opening of a

new path in American choral music. The orchestration is well wrought. It sometimes seemed over-weighted in relation to the choral writing—also sylfyll, but rather overmuch inclined to sobriety of hue.

This effect of orchestral overbalance may have been owing to the placement of the participants on the stage, or to the balance of the instrumental and the choral music under the direction of Mr. Johnson. The enunciation of the text was rather obscure in the "Canticle"; both this and the general balance of the performance fared better in "Gilgamesh."

Mr. Johnson, who takes charge of the Cincinnati Symphony Orchestra next season, directed a spirited, straightforward performance of Mr. Giannini's Concerto Grosso, deftly constructed, rather conventional music which seemed well calculated for testing the ability of a talented student orchestra.

This Clipping From
NEW YORK, N. Y.
TIMES

NEW CANTATA EXPECTED

Features of Festival at Columbia to Be Berzowsky Work

"Gilgamesh," a new cantata by Nicolai Berzowsky based on an ancient Babylonian epic poem, will be performed for the first time on May 16 as a feature of the third annual Festival of Contemporary American Music at Columbia University.

The work, commissioned by the Alice M. Ditson Fund, which makes the festival possible, will be performed by the Juilliard School Chorus and Orchestra under the direction of Thor Johnson. Soloists will be Andrew McKimley, Marjatta Moll, Frances Lehnerts, Chester Watson and Adolph Anderson.

There will be three more world premieres at the concert the next afternoon, which will be given by the NBC Symphony Orchestra under Alfred Wallenstein: Burrill Phillips' "Tom Paine Overture," Halsey Stevens' Second Symphony and Richard Donovan's New England Chronicle.

Premiere performances at the concert of the Five Wind Ensemble on Sunday afternoon, May 18, will be Anis Fuleihan's "Overture," John Verrall's "Serenade," Adolph Weiss' Sextet for Piano and Winds and Aaron Bodenhorn's Quartet for Winds.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
MAY 17 1947

Music Festival At Columbia

By MILES KASTENDIECK

Columbia's third annual festival of contemporary American music got under way with a choral concert in McMillin Theatre last night.

Three works were presented. But only two were written for chorus. The orchestra and chorus of the Juilliard School, conducted by Thor Johnson, participated.

The program was built around Sowerby's "The Canticle of the Sun" which won the Pulitzer prize in music for 1946.

Berezowsky's cantata "Gilgamesh," a Babylonian epic poem, commissioned by the Alice M. Ditson Fund, which makes the festival possible, received its first performance anywhere.

The "curtain raiser" was Giannini's concerto grosso for orchestra, written in 1946.

While the epic of Gilgamesh is older than any other great poem in the world, Berezowsky's work is not likely to make it better known.

Possibly the adaptation of Alice Berezowsky and Robert Shaw is at fault, but the composer has hardly enhanced it with a score that has unity of concept and balance in execution. Not existing as an entity, the work tends to fall to pieces because of its sectionalism.

On first hearing, this music backs and fills in curious ways. There is a mixture of background material, of episodic commentary, and of regular vocal writing. There is the peculiar angularity in the midst of a fairly firm vocal line. There is the college-cheering section at one point and a chorale-like finale on spiritual immortality. What the musical sequence is, however, remains obscure.

Not Impressive

One of the pleasing sections is Gilgamesh's "confession" to his forefather. This found Andrew McKimley at his best.

The other soloists—Marjatta Moll, Frances Lehnerts, Chester Watson, and the narrator, Adolph Anderson—did what they could with their variable material.

They strove earnestly to make of it what they could. The sum total was not impressive.

Mr. Sowerby suggests more promise than he fulfills. What might have been a paean of faith becomes a mundane exposition. Its vocal conventionalisms hardly blend with the contemporary writing for orchestra.

What starts out in a mood of exultation and brilliance loses its lustre in a series of "praised be's" which get lost in thick treatment of voices and orchestra.

Mr. Giannini's music marks a cautious emergence from romantic indulgence to speaking acquaintance with contemporary idiom. It is solid stuff, middle-aged and melodically secure. Such music has its satisfying elements but adds up to little more than firm workmanship.

There was plenty of drive to the performances. Mr. Johnson whipped up the orchestra and let it play full-steam ahead. The consequent loudness cried out for relief and subtlety: energy and vigor won out. The diction of the chorus was lamentable, but singers and orchestra were undoubtedly capable.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 17 1947

2D CONCERT IN FETE AT COLUMBIA HEARD

Thor Johnson Leads Juilliard Chorus and Orchestra in Works by Americans

By OLIN DOWNES

It is a hard thing to say about the concert of a music festival which particularly aims to promote American composition, but it must be stated in sorrow rather than anger that the program of the second concert of the third annual festival of American Music held under the auspices of the Alice M. Ditson Fund of Columbia University, last night in the McMillin Theatre presented only conventional or fifth-class music, and was in the sum of it a bore.

The most ingratiating and entertaining piece came first. It had not been commissioned by anybody, so far as the program revealed, nor had it been given a prize. It was Vittoria Giannini's Concerto Grosso for String Orchestra—a lively, well-written piece, with enough harmonic pepper in it to show that it was written in the Nineteen Forties, and with a slow movement that attained a climax of genuine lyricism. The orchestra of the Juilliard School, conducted by Thor Johnson, played the concerto in a spirited manner, if not with perfect balance.

To be respected for the sincerity and cogency of the style was Leo Sowerby's setting for chorus and orchestra of St. Francis' "Canticle to the Sun," which, commissioned by the Alice M. Ditson Fund, in 1944, won a Pulitzer Prize in 1946, and was performed by the Schola Cantorum April 18 of this year in Carnegie Hall. There is a certain flavor of the trivial in this score, which is appropriate and there are passages such as the greeting to the Lord of the Wind, the Air and the Cloud that are suggestive. The concluding part is harmoniously pleasant, if a little too soft. The second movement, with its detail and redundancy, is laborious.

But what of the other works? Nicolai Berzowsky's "Gilgamesh," for chorus, orchestra, and soloists? It also was commissioned by the Alice M. Ditson Fund. Fortunately, neither the Fund nor Mr. Berzowsky are to be judged by this bad, flimsy, tedious music, only entertaining when it was funny; as for example the place where the orchestra imitated the snoring, trappings and howlings of the heavenly sun at last thrown and slain by Gilgamesh and his brave but fated friend Enkidu.

Part of the text is spoken by the chorus. A narrator, who speaks. Others of the soloists speak into song. The principal part is that of the tenor, Gilgamesh, taken belittlingly by Andrew McKimley. The other singers were Marjatta Moll, Frances Lehnerts, Chester Watson and Adolph Anderson.

Let us quote the program book: "The themes of Gilgamesh are those of great literature: ever since sex-love, combat, friendship, adventure, valor, loyalty, Nature and the mystery of birth and death." "Cherish," said the gifted author of St. Elmo, "the microcosm of the macrocosm; cherish the boundless choral aggregations of the vast deep." "Gilgamesh" also absorbed much valuable time. The chorus, trained by Mr. Shaw, sang difficult music very well. The soloists comported themselves ably, considering. Thor Johnson conducted in generally competent fashion.

45
This Clipping From
NEW YORK, N. Y.
SUN

MAY 17 1947

CHORAL MUSIC AT UPTOWN CONCERT

By IRVING KOLODIN.

A group of American composers who are neither polemical nor problematical had an evening to themselves at the McMillin Theater last night in the course of Columbia's third annual festival of contemporary music. This is a description, not an evaluation; for Vittorio Giannini, Leo Sowerby and Nicolai Berezowsky are not to be summed up in a "neither, nor."

The only problems presented by the works of Berezowsky and Sowerby were the lengths each went, with choral and orchestral assistance, to make much effect of limited ideas. Berezowsky in his "Gilgamesh" (based on a Babylonian epic of 2,000 B. C.) had the virtue of an interesting idiom based on some exotic scales and instrumental effects, but the scope of the scenario, with its five-character cast and choral chanting, was a difficult deal for the composer to shuffle.

On the whole, Berezowsky was more adept with the orchestral elements of the performance than he was with the solo vocalists or the choral ensemble. In some respects it recalled William Walton's "Belshazzar's Feast," but it has some graces of lyric writing wholly its own. Andrew McKinley, Mariquita Moll, Frances Lehnerts, Chester Watson and Adolph Anderson were the vocalists, under the direction of Thor Johnson.

"Canticle of the Sun."

St. Francis of Assisi, whose hymning verses have tempted other composers, from Liszt to Loeffler and Rosenthal, earned for himself and Sowerby a Pulitzer prize in 1946. Whether the good judges of that occasion evaluated this score by eye or by ear, it seemed little entitled to such honor last night. Learning it has, and technical resource, but also the kind of devotional feeling that it is more evident in effort expended than in results achieved. Climaxes were as frequent as weddings in June, but hardly with the same spontaneity.

Johnson's direction of the Juilliard orchestra and chorus in this work was vigorous, the response of his players and singers thoroughly unified. The virtuosos strings of the orchestra romped through the opening "Concerto Grosso" of Giannini like so many proteges in search of a manager, who could do worse than sign up all of them. Giannini's score is artfully contrived, but he neglected to write individuality into his score along with its many notes. The close-packed audience also suffered from the close atmosphere of the undersized auditorium.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
MAY 17 1947

New Berezowsky Works Offered

By ROBERT BAGAR.

The third annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund of Columbia University, continued with a choral-orchestral concert in the McMillin Academic Theater last evening. One brand new work was heard, Nicolai Berezowsky's "Gilgamesh" for orchestra, mixed chorus, four solo voices and narrator. Also scheduled were Vittorio Giannini's "Concerto Grosso" for string orchestra, and Leo Sowerby's "Canticle of the Sun" for chorus and orchestra, a setting of Saint Francis' poem.

Participants were the chorus and orchestra of the Juilliard School under the direction of Thor Johnson, including also, for the performance of the Berezowsky work, Andrew McKinley, Mariquita Moll, Frances Lehnerts and Chester Watson, as the vocal quartet, and Adolph Anderson, narrator.

Mr. Giannini's Concerto Grosso, written in 1946, is a dramatic, spirited, often engaging work in the modern idiom. Its three movements are perfectly balanced in themselves and in relation to the whole. It is never wearying, it seems moving, and most of the time in sounds that are rarely unpleasant apart from the considerations of form, of which Mr. Giannini is a master.

Like all modern music, whatever its classification, it is slightly acidulous, excepting in the middle movement, which has a sensuous aria of affecting beauty. It was

played with zest by the orchestra, although the performance was far from always the epitome of refinement.

Mr. Sowerby's "Canticle of the Sun," commissioned by the Ditson Fund and published in 1944, received the Pulitzer Prize Award in Music in 1946. This, too, would give a positive, if mild acid reaction, on contact with some tonal equivalent of litmus paper.

Acidity, however strong or faint it may be, is not necessarily an objectionable quality. But interminable monotony is, particularly when, as in this work, there

is an almost total lack of anything to say. One supposes this to be well-tailored piece, for Mr. Sowerby is no amateur at the trade of cutting a pattern and stitching together a garment.

The Berezowsky composition, also commissioned by the Ditson Fund, does not represent this talented musician at his most lofty inventiveness. Its subject is drawn from a Babylonian epic poem in the English version of William Ellery Leonard, freely adapted for text by Alice Berezowsky and Robert Shaw who trained the chorus.

Music Contemporary Music Presented at Columbia

By HARRIETT JOHNSON

The concert presented last night at Columbia University as part of the third annual festival of contemporary American music was an event to inspire respect but not love. Taking place at the McMillin Theatre and performed by the chorus and orchestra of the Juilliard School, Thor Johnson conducting, the three works performed were Vittorio Giannini's "Concerto Grosso for String Orchestra," "The Canticle of the Sun" by Leo Sowerby, and "Gilgamesh," a Babylonian epic poem by Nicolai Berezowsky.

The titles indicate a variety of approach and of that there was plenty. Mr. Giannini's work employed the style of the 18th century Concerto Grosso applied to a more modern harmonic idiom. It was skillfully constructed and orchestrated but lacked the inspired spontaneity of the early masters.

Mr. Berezowsky's composition, scored for chorus, four singing soloists and a narrator, utilizes a saga of Gilgamesh, (an ancient king of Uruk, a Babylonian city, who was concerned with the mystery of immortality. Its text, set for the most part in accompanied recitativo, was stark, barren and unemotional in its musical effect. If a tale of people who lived thousands of years ago does not come alive through its words and music it doesn't fulfill its purpose. The listener was treated to a trip through a museum not a visit to the musico-theatre. Utilizing a simple folk-like melody, the final section sung by the chorus was the most effective.

The "Canticle" of Mr. Sowerby is a heavy, over-scored work which has too much music in volume and length for its content. Surprisingly enough it received the Pulitzer prize for 1946 which

This Clipping From
NEW YORK, N. Y.
POST

MAY 17 1947

its impression last night would not appear to justify.

With orchestral and choral resources hammered full blast at one another almost continuously, it was impossible for the chorus to make one word understood or for either contingent to make any kind of single or total impression. The music continued on like an essay written without a comma or period from one end to the other.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Schedules Festival Of American Music

Columbia Announces Event for May 16, 17 and 18

Columbia University announced yesterday that eight works will have first performances in the concerts of its third annual Festival of American Music on May 16, 17 and 18, while several others will be heard for the first time in New York.

Nicolai Berezowsky's "Gilgamesh," a setting of William Ellery Leonard's translation of an ancient Babylonian poem, will be introduced at 8:30 Friday night, May 16, when Thor Johnson will conduct the Juilliard School's orchestra and chorus in Columbia's McMillin Theater, Broadway and 116th Street. This work, which has four soloists, was commissioned by the Alice M. Ditson Fund, which also makes these annual festivals possible. This program also includes Leo Sowerby's "Canticle of the Sun" for chorus and orchestra, which won a Pulitzer Prize last year.

46

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Festival of Contemporary American Music

The third annual Festival of Contemporary American Music sponsored by Columbia University through the Alice M. Ditson fund presented the Chorus and Orchestra of the Juilliard School of Music, Thor Johnson conducting, at the McMillin Theater on May 16 in a program including a vigorous, soundly written "Concerto Grosso" of Vittorio Giannini, Leo Sowerby's "The Canticle of the Sun" and the debut of "Gilgamesh," a cantata by Nicolai Berezowsky. Mr. Sowerby's 1946 Pulitzer Prize winner is a complex, scholarly work not easily fathomed in one hearing. "Gilgamesh" is notable for some handsome effects and evocative scoring. Soloists in the Berezowsky work were Andrew McKinley, Mariquita Moll, Frances Lehnerts, Chester Watson and Adolph Anderson.—S. J. S.

The orchestral concert on May 17, was presented by the NBC Symphony Orchestra under the direction of Alfred Wallenstein, conductor of the Los Angeles Philharmonic, and was given jointly by Columbia University and the University of the Air of the National Broadcasting Company. A large, representative audience heard the program in the McMillin Academic Theater, and it was also broadcast nationally. The Alice M. Ditson award to an American conductor for distinguished services to American music was given this year to Mr. Wallenstein, a native of Chicago, who started his career as a cellist.

The program consisted of five first performances, two of which had had premieres elsewhere. The most important work of the afternoon, was Douglas Moore's Symphony No. 2 in A Major, a gracious, mature piece of writing which won immediate acclaim. The Symphony opened with a lovely mood which Mr. Moore sustained throughout in a modified classical style. The third movement is more in what might be designated as the composer's American style than the other movements. The work is dedicated to the memory of Stephen Vincent Benet, and the second movement was suggested by a poem of James Joyce on music heard at twilight. It was extremely well played with sympathetic direction from Mr. Wallenstein.

A symphony by Halsey Stevens was also heard. It was written while the composer was in the U. S. Navy, and is in three compact movements, which show a definite talent and a well trained knowledge of the technique of composition and of orchestration. The first number, Burrill Phillips' "Tom Paine," an overture for orchestra, was given its first performance by courtesy of the Koussevitzky Music Foundation, which had commissioned it. A simple direct musical statement, it is intended as a musical parallel of Paine's forceful ideas and vigorous utterances. It is well wrought and effective in a style which we have come to accept as American. Ross Lee Finney's Variations, Fugue and Rondo was also American in spirit, especially as he used a theme by William Billings in the early Massachusetts composer's own primitive yet powerful harmonization. The same American feeling was caught by Richard Donovan in "New England Chronicle" of which he said that it was "an account of the adventures of a few musical

ideas in one section of the country." Curiously enough the program gave one the feeling of too much similarity in style, idiom, and treatment, but if we have been seeking for an American accent in music, one might safely state that Messrs. Phillips, Finney, Donovan and Moore had employed it successfully in these works.—M. B.

The Festival concluded on May 18 with the debut of the Fivewind Ensemble in a concert. The group gave first performances of works of Anis Fuleihan, John Verrall, Adolph Weiss, and Aaron Bodenhorn, first New York performances of works of Roger Goeb and John Barrows, and also a work of Alexei Haieff, which had been heard here previously. All of the first performances disclosed musical talent, and proved a decided addition to the repertoire of this unique combination of instruments. The Sextet for Piano and Wind Quintet by Mr. Weiss contained interesting dissonances, and an agitated, nervous rhythm. The Serenade for Five Instruments by Mr. Verrall was clever and skillful as was also Mr. Bodenhorn's Andante and Scherzo from his Woodwind Quartet. Mr. Goeb's Prairie Songs had the American flavor and were well written for the instruments. Mr. Barrows wrote an amusing March for the ensemble's final number. The Fivewind Ensemble, composed of Ralph Eichar, flute, Leis Wann, oboe, Milton Shapiro, clarinet, John Barrows, horn, and David Manchester, bassoon (replacing Charles Sirard) performed with notable clarity, polish, and precision usually found only in ensembles of considerably longer duration in working together. They were assisted by Eleanor Gough and Alexei Haieff, pianists.—W. S.

This Clipping From
NEW YORK, N. Y.
TIMES

7 WIN JULLIARD PRIZES

Awards Made at Graduation Exercises of Music School

Seven students received awards for outstanding achievements, at the commencement exercises of the graduating class, numbering 127, held yesterday afternoon by the Juilliard School of Music in Juilliard Concert Hall. The prizes, and also the diplomas and degrees were presented by William Schuman, president, and George A. Wedge, director of administration.

The Morris Loeb Memorial Prize went to Madeline Foley, cellist, a pupil of Felix Salmond. Will Gay Bottje, composer and flutist, received the Coolidge Chamber Music Prize, and Charles Ehrenberg the George Barrere Flute Prize. The Alice Breen Memorial Prize was divided between Genevieve Meddlin and Grace Toronto, voice students, and the Harry Rosenberg Prize and Frank Damrosch Scholarship were divided between Virginia Passacantando and Claudette Sorel, pianist.

Mr. Wedge, who was the speaker at the exercises, is retiring after being associated for thirty-eight years with the school. He served for seven years as dean of the Institute of Musical Art, and in 1945, when the institute and the Juilliard Graduate School were amalgamated into a single unit, became director of administration of the combined organizations.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard Music School Holds Commencement

The Juilliard School of Music held commencement exercises yesterday afternoon in its concert hall at 130 Claremont Avenue, where 127 members of the graduating class received diplomas and degrees from William Schuman, president of the school, and George A. Wedge, director of administration, who is retiring from the school after an association of many years.

The Morris Loeb Memorial Prize went to Madeline Foley, first cellist of the Juilliard Orchestra and a pupil of Felix Salmond. Will Gay Bottje, composer and flutist, won the Coolidge Chamber Music Prize. The Alice Breen Memorial Prize was divided between Genevieve Meddlin and Grace Toronto, singers; the Harry Rosenberg Prize and Frank Damrosch Scholarship were shared by Virginia Passacantando and Claudette Sorel, pianists. The Georges Barrere Flute Prize went to Charles Ehrenberg.

The Juilliard Orchestra, under Edgar Schenkman's direction, played works of Dvorak, Prokofiev, R. R. Bennett, Purcell and Wagner, with members of the graduating class as soloists. In his commencement address, Mr. Wedge praised American educational achievements in the field of music.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard Graduates 127

Commencement exercises of the Juilliard School of Music took place in the Concert Hall on May 16, when 127 were awarded diplomas and degrees by President William Schuman and George A. Wedge, Director of Administration. Speaker for the occasion was Mr. Wedge, who is retiring after an association with the school of 38 years.

Both also awarded prizes to students for outstanding achievements. The Morris Loeb Memorial Prize was given to Madeline Foley, cellist and pupil of Felix Salmond, who served as first cellist of the Juilliard Orchestra and made numerous appearances in concert and on the radio as soloist and in chamber music ensembles. The Coolidge Chamber Music Prize went to Will Gay Bottje, composer and flutist; the Alice Breen Memorial Prize was divided between

Genevieve Meddlin and Grace Toronto, both voice students; the Harry Rosenberg Prize and the Frank Damrosch Scholarship were divided between Virginia Passacantando and Claudette Sorel, pianists; and the Georges Barrere Flute Prize was awarded to Charles Ehrenberg.

The musical portion of the exercises was provided by the Juilliard Orchestra under Edgar Schenkman. The program included appearances by members of the graduating class: Madeline Foley was heard in the Dvorak Cello Concerto; Claudette Sorel performed the Third Concerto of Prokofiev and four young flutists—Samuel Baron, Pauline Bergseth, Will Gay Bottje and William Hebert—joined forces for Robert Russell Bennett's Quartet for Four Flutes. The orchestral works heard were the Purcell-Stoessel Trumpet Voluntary and the Prelude to Wagner's Die Meistersinger.

This Clipping From
JAMAICA, N. Y.
LONG ISLAND PRESS

Juilliard

8 Queens Music Students Are Graduated

Eight Queens music students were graduated from the Juilliard School of Music at exercises in the Manhattan school's concert hall, Friday.

They are Rosamonda Lewin, 167-04 Gothic drive, Jamaica, piano; Donald H. Wittekind, 116-57 Newburg street, St. Albans, orchestral instruments; Doris Ellen Pines, 80-04 193rd street, Jamaica, piano; Evelyn Gloria Bondi, 130-02 101st avenue, Richmond Hill, voice; Wilfred A. Schwartz, 8 Highland court, Far Rockaway, violin; Dorothea Lillian Kaatz, 100-15 89th avenue, Woodhaven, voice, and Elizabeth Kaiser, 60-42 Grove street, Ridgewood, piano.

This Clipping From
NYACK, N. Y.
JOURNAL-NEWS

County Girls Graduated From Juilliard School

(Special to The Journal-News)

NEW YORK, May 19 (INS)—Three Rockland County music students were graduated from the Juilliard School of Music at exercises in the school's concert hall at 130 Claremont Avenue, New York, Saturday afternoon.

Annette Elsie Mellon, of 24 North Main Street, Spring Valley, received a Master of Science degree in music education; Audrey Heidgerd, of Monsey, was presented a Bachelor of Science Degree in music education; and Adele E. Arance, of 17 Jay Street, Spring Valley, earned a diploma in piano.

The diplomas and degrees were presented to the class of 127 by William Schuman, president of the school, and by George A. Wedge, director of administration. The Juilliard Orchestra, under Edgar Schenkman's direction, played works of Dvorak, Prokofiev, Robert Russell Bennett, Purcell and Wagner, with members of the graduating class as soloists.

This Clipping From
NEW YORK, N. Y.
ENQUIRER

JUILLIARD COURSES

The Juilliard School of Music, at 120 Claremont Ave. in New York City, announces an extension of its training of young singers to include radio and television techniques. Courses in acting, introduction to broadcasting, microphone techniques, and radio and television production are scheduled for the 1947 summer session which begins on June 30th.

The new courses are designed to give the Juilliard graduate a wider background with which to increase his usefulness as a performing musician. The new studies have been organized for Juilliard by Roger Bowman, for four years a Staff Announcer at NBC, and more recently an independent commentator and producer of documentary programs for CBS Television. Mr. Bowman, who has announced for NBC such commercial programs as *Manhattan Merry-Go-Round*, *Lorenzo Jones*, and the *Harkness* and *Kaltenborn* programs, will teach the introductory courses, as well as acting for stage, radio and television, and microphone techniques.

He will be assisted by Edward Stasheff, Script Supervisor of Station WNYE, New York, writer for the CBS Television series, *Judge for Yourself*, and writer and director of two programs which received first awards at the 1946 Institute for Radio. Mr. Stasheff, author of several published songs and operettas, will also teach the composition of lyrics and librettos.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

Juilliard Summer School Courses

Radio and television techniques will be taught at the Juilliard School of Music's summer session by Roger Bowman, who has shared announcing honors on such NBC programs as *Manhattan Merry-Go-Round*, *Waltz Time*, *Portia Faces Life*, and *Lorenzo Jones*; and Edward Stasheff, educational consultant to CBS Television and script supervisor of WNYE, New York. This is the first time that courses of this nature have been given at Juilliard. Instruction and practice in acting, introduction to broadcasting, microphone techniques, and radio and television production will be offered to students enrolling in these summer courses. Registration for the summer season will be held from June 23 to 27.

Appleton and Field, American two-pianists, will teach master classes for their third year at Juilliard's summer session.

Fritz Mahler has been engaged for the ninth consecutive year. The repertoire of his course in advanced conducting extends from Bach to Prokofiev and Copland. His opera course for singers and conductors will be specifically devoted to the study of Mozart's operas. Mr. Mahler will again be musical director of the opera workshop, with Desire Defrere as stage director. The repertoire includes *Falstaff*, *Aida*, *Traviata*, *Cavalleria Rusticana* and the *Barber of Seville*. Excerpts from these operas will be performed with orchestra at the end of the session.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Distinguished Musicians on Juilliard Summer School Faculty

The Juilliard Summer School announces that in addition to Maggie Teyte, the celebrated English soprano, who will have classes in the interpretation of French songs, and Olga Samaroff who is teaching piano for the first time



GEORGE A. WEDGE
Dean of the Juilliard Summer School

in this summer school, there will be many other distinguished musicians on the faculty. Ernest Hutcheson, former president of the Juilliard School of Music, heads the piano faculty which includes Katherine Bacon, Lonny Epstein, Bernice Frost, Sascha Gorodnitzki, Guy Maier, Alfred Mirovitch, Carl Friedberg and Sigismund Stojowski. Vera Appleton and Michael Field will have classes in two-piano ensemble, and Teddy Wilson will teach piano jazz improvisation.

Cocnraad Bos will have a class in the art of accompanying and will coach in singing the great lieder and song cycles. Mack Harrell will teach singing and Rene Maison will coach in operatic repertoire. Bernard Taylor, Belle Julie Soudant and Edgar Schofield will also teach singing. Fritz Mahler will be the musical director of the Opera Workshop and Desire Defrere will be stage director.

Samuel Lifschey will have classes on the viola; Louis Persinger, Louis Bostelman, Edouard Dethier and Paul Nero are members of the string department. David McK. Williams, organist of St. Bartholomew's Church will give instruction on the organ. Peter Wilhousky will teach choral conducting and organization.

The department of radio and theatre music includes Barbara Benson, Lyn Murray and Earl Rogers, Ted Royal Dewar, Paul Nero, Roger Bowman.

Theory of music will be taught by Howard Brockway, Marion Bauer, Vittorio Giannini and George A. Wedge, Dean of the Summer School.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

Juilliard Engages Teachers For Radio Technique

The Juilliard School of Music has engaged for its summer session Roger Bowman and Edward Stasheff to teach radio and television technique. The former has taken part in numerous broadcasts over NBC and the latter is educational consultant to CBS television and script supervisor of station WNYE, New York. Registration for the session will begin on June 23.

This Clipping From
DAYTON, O.
NEWS

List Teachers For Summer At Juilliard

NEW YORK, May 31.—Carl Friedberg, Ernest Hutcheson and Olga Samaroff of the piano faculty of the Juilliard School of Music will be among many distinguished musicians and educators giving special courses and classes at the school's sixteenth summer session, it was announced today by George A. Wedge, director. Hutcheson and Mme. Samaroff, together with Bernice Frost and Alfred Mirovitch, will conduct classes in piano teaching methods as well as courses in piano instruction. Vera Appleton and Michael Field will teach two-piano ensemble playing, and Teddy Wilson and Lee Dell'Anno will again hold classes and private instruction in piano jazz improvisation.

Giuseppe de Luca and Rene Maison in addition to regular voice instruction, will hold classes in operatic repertoire, and Desire Defrere and Fritz Mahler will conduct the summer school opera workshop. In addition, Mahler will conduct a course devoted to the study of the operas of Mozart, with special emphasis on style and tradition of performance and coaching of singing ensemble.

Maggie Teyte will return to teach the interpretation of French and Italian songs and operatic arias. The celebrated English soprano will hold classes for performers and auditors and will offer constructive criticism and advice concerning the performance of works which singers are preparing for concert use.

Two new courses have been added to the voice department of the summer school. Queena Mario will hold bi-weekly seminars for voice teachers, and Charles Baker will coach in church and oratorio repertoire and interpretation.

In a newly established group of chamber music courses, Carl Krauss and Samuel Lifschey will give instruction for individual ensembles of string quartet, piano quartet, sonata and trio groups.

This Clipping From
SAN DIEGO, CAL.
UNION

TEACHERS NAMED

Listed on the faculty of the Summer Session of the Juilliard School of Music, New York, are Maggie Teyte, Giuseppe de Luca and Rene Maison, in voice and repertoire; Carl Friedberg, Olga Samaroff, and Ernest Hutchinson in piano; Queena Mario in seminars for voice teachers, and Charles Baker in church and oratorio repertoire. Desire Defrere and Fritz Mahler will conduct the opera workshop. Piano jazz improvisation will be taught by Teddy Wilson and Lee Dell'Anno.

Teachers of orchestral instruments will include Louis Persinger, Edouard Dethier, Lois Wann and Lief Rosanoff. Richard Franco Goldman will conduct the Summer School Band. Many other noted musicians will be on hand to teach arranging and orchestration, music education, chamber music courses, and other subjects.

This Clipping From
VARIETY
NEW YORK, N. Y.

Musical Bridge

Sylvan Levin, WOR N. Y. music director, at request of Juilliard Institute of Music, has prepared a course in radio orchestra playing which he'll give this summer at the N. Y. long-hair conservatory for advanced students and the GI extension course. Six weeks' course starts June 30.

Idea will be to give the serious music student a practical application of what he'll meet in the world of radio after graduation. Levin has been asked to do course also for school's regular extension course next winter.

Musical America
August 1947



A. P. Szabo

TEACHER AND STUDENTS
Mme. Queena Mario (standing in center) with several members of her summer classes at the Juilliard School of Music

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

Notable Musicians on Faculty of Juilliard's 16th Summer Session

CARL FRIEDBERG, Ernest Hutcheson and Olga Samaroff of the piano faculty of the Juilliard School of Music will be among distinguished musicians and educators giving special courses and classes in the School's 16th Summer Session. George W. Wedge, director, announces. Mr. Hutcheson and Mme. Samaroff, together with Bernice Frost and Alfred Mirovitch, will conduct classes in piano teaching methods, as well as courses in piano instruction. Vera Appleton and Michael Field will teach two-piano ensemble playing. Teddy Wilson and Lee Dell'Anno again will have classes with private instruction in piano jazz improvisation. Giuseppe de Luca and Rene Malson, in addition to regular voice instruction, will have classes in operatic repertoire. Desire Defrere and Fritz Mahler will conduct the Summer School opera workshop. In addition Mr. Mahler will conduct a course devoted to the study of the operas of Mozart, with emphasis on style and tradition of performance and coaching of singing ensemble.

MAGGIE TETTE will return to teach interpretation of French and Italian songs and operatic arias. The celebrated English soprano will have classes for performers and auditors and will offer constructive criticism and advice concerning the performance of works which singers are preparing for concert use. Two new courses have been added to the voice department of the Summer School. Queena Mario will conduct biweekly seminars for voice teachers, and Charles Baker will coach in church and oratorio repertoire and interpretation. Classes in music education will be taught by Marion Bauer, Edgar Hansen, Dr. Jacob Kwalwasser of New York and Syracuse, Ruth Shafer, Robert Tangeman and George A. Wedge.

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

Eastman Graduates Join Faculty Of Juilliard School of Music

PETER Mennin, 24-year-old teaching fellow at the Eastman School of Music, and Robert Ward, another Eastman graduate, are among seven teachers and composers who will join the faculty of the Juilliard School of Music next fall. The appointments were announced last night by William Schuman, president of the school.



PETER
MENNIN

Others known in this area who have received appointments are Vincent Persichetti, composer and faculty member of the Philadelphia Conservatory; Roger Goeb, composer, instrumentalist and faculty member at Bard College; Fred-eric Hart, distinguished theorist and teacher, on leave of absence from Sarah Lawrence College; Julius Hereford, pedagogue and music historian, and Richard Franko Goldman, young American conductor and composer.

Mennin, whose honors include winning of the Gershwin Memorial Contest and the Bearns Music Prize, given by Columbia University, is now in line for his Ph.D. degree at the Eastman.

He has received numerous commissions for compositions. World premier of his Symphony No. 3 was given in February by the New York Philharmonic-Symphony Orchestra. His "Folk Overture" won

the Academy of Arts and Letters Award.

Robert Ward, composer and conductor, is on the faculty at Columbia University.

Coinciding with the appointments, President Schuman announced a drastic revision of the curriculum, including major changes in the teaching of the theory of music. The present theory department will be discontinued, and will be replaced by a department of literature and materials of music.

Schuman announced also creation of a department of acoustical engineering, which will have at its disposal a sound recording studio and complete recording equipment.

Eastman School long has had such a department, which records all Eastman concerts for its library, and makes recordings of individual student performances.

William Bergsma, another Eastman alumnus, joined the Juilliard School faculty last fall.

This Clipping From
PASADENA, CAL.
STAR-NEWS & POST

Among the staff at Juilliard School of Music Extension Division next year will be Povla Frijsh, Walter Hendl, Ernest Hutcheson, Rosalyn Tureck, Olga Samaroff. Special courses will be given by David Hall, recorded music; Marion Bauer, music history; and Alfredo Valenti, stage direction.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

Juilliard Extension Announces Its Plans

The Juilliard School of Music has announced several appointments to its extension division for next season. Povla Frijsh, soprano, will give a series of ten master classes in the interpretation and performance of song literature. Walter Hendl will conduct the orchestra which the extension division plans to form, and which will include, among its activities, a composers forum for the reading of manuscript works.

The Juilliard String Quartet has also been invited to function in the extension division while at the same time serving as a residence unit of the main division. It will present six lecture-concerts devoted to the quartets of Beethoven and Bartok. Ernest Hutcheson will hold master classes in piano, and Olga Samaroff will conduct classes in pedagogy and, for laymen, a course known as "Rehearsals for Listening."

The curriculum will also include courses in music history under Marion Bauer, in Bach's piano music under Rosalyn Tureck, in twentieth century violin music under Robert Gross, the contemporary visual arts under Frederick Kiesler, in opera under Alfredo Valenti, and in appreciation of symphonic music under Marion Rous. The chorus of the extension division will be directed by Elaine Brown, and Frederick Waldman, assisted by Frederick Kiesler, will be in charge of an opera theater.

This Clipping From
NEW YORK, N. Y.
TIMES

SPECIAL JUILLIARD COURSE

Robert Hufstader Will Direct
the Extension Division

The Juilliard School of Music announced yesterday that it again would conduct an extension division providing special courses and classes for professional musicians and laymen who want to study individual subjects without taking a complete, formally prescribed course of study.

Robert Hufstader is director of the Extension Division. Among those who will conduct special classes are Povla Frijsh, Ernest Hutcheson, Olga Samaroff, David Hall, Marion Bauer, Marion Rous, Robert Gross, Rosalyn Tureck and member of the Juilliard String Quartet.

There will also be an Extension Orchestra conducted by Walter Hendl, an Extension Chorus conducted by Elaine Brown, an Opera Theatre directed by Frederic Cohen, Frederick Waldman, and Frederick J. Kiesler, and classes in stage department and opera repertoire by Alfredo Valenti.

This Clipping From
MIAMI BEACH, FLA.
STAR

Juilliard School Expands Course

The Juilliard School of Music, in New York city, announces an extension of its training of young singers to include radio and television techniques. Courses in acting, introduction to broadcasting, microphone techniques, and radio and television production are scheduled for the 1947 summer session which begins on June 30.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

SCHOOLS

The Juilliard School is taking a step in line with the original spirit of the bequest by announcing a series of extension courses available to professional musicians and laymen who wish to pursue individual subjects without registering for a formally prescribed course, for entrance to which neither entrance requirements nor the filing of formal applications for admission will be required. Mme. Povla Frijsh will give a series of ten master classes in the interpretation and performance of song literature. Other courses will be by Walter Hendl, Ernest Hutcheson, Rosalyn Tureck, Olga Samaroff, the Juilliard String Quartet, and many others. The Orchestra of the Extension Division, conducted by Walter Hendl, will be open to properly qualified musicians. Designed to provide orchestral experience and routine, it will participate in a composers' forum for the reading of manuscript works. The Extension Division also will maintain an Opera Theatre, under the direction of Frederic Cohen; and two special courses in opera will be given by Alfredo Valenti, its distinguished stage director. Robert Hufstader is director of the Extension Division.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

De Luca Joins Juilliard Faculty

The appointment of Giuseppe de Luca, distinguished operatic baritone, to the faculty of the Summer School of the Juilliard School of Music has been announced by George A. Wedge, director.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

De Luca Joins Juilliard Staff

Giuseppe de Luca, long a leading barytone of the Metropolitan Opera Company, has joined the faculty of the summer school of the Juilliard School of Music, according to an announcement yesterday by George A. Wedge, the school's director. Mr. de Luca will give a half hour of private voice teaching and two one-hour classes each week during this summer's session.

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

RENSSELAER, N. Y.
REVIEW
5/30/47

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
BUFFALO, N. Y.
NEWS

Music Notes

Appointment of Giuseppe de Luca, distinguished baritone, to the faculty of the Summer School of the Juilliard School of Music was announced today by George A. Wedge, director. Before his debut at the Metropolitan Opera in 1915, Mr. de Luca appeared for eight seasons at La Scala in Milan and in other major European opera houses. He sang at the Metropolitan for 20 years before returning to Italy in 1935. During the war he lived quietly in Rome. Although not expected to reappear in public life, he returned to this country last year for a triumphant recital at Town Hall, an appearance at the Lewisohn Stadium with the New York Philharmonic, and an extensive concert tour, his first since 1918.

This Clipping From
NEW YORK, N. Y.
TIMES

HEMIDEMISEMIQUAVERS:

Giuseppe de Luca will be one of the teachers at the Summer School of the Juilliard School of Music, which opens its sixteenth session June 30. . . .

This Clipping From
TROY, N. Y.
OBSERVER & BUDGET

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

Giuseppe de Luca, the distinguished Italian baritone who acquired a repertoire of more than 100 operatic roles in his 20 years as a Metropolitan Opera star, 1915 to 1935, has been appointed to the faculty of the summer school of the Juilliard School of Music. He recently completed a nationwide concert tour.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

De Luca for Juilliard Summer School

Giuseppe de Luca, distinguished operatic baritone, has been appointed to the faculty of the Summer School of the Juilliard School of Music, it has been announced by George A. Wedge, Director. Mr. de Luca, who recently completed a nationwide concert tour, will give one half hour of private voice instruction and two one-hour classes weekly at the school. This year's summer session, Juilliard's sixteenth, will mark the famous baritone's first association with a music school.

De Luca appeared for eight seasons at La Scala and other principal opera houses in Europe before singing at the Metropolitan for twenty years, acquiring a repertoire of more than 100 roles.

This Clipping From
TAMPA, FLA.
TRIBUNE

TO TEACH AT JULLIARD

NEW YORK, May 31.—(U.P.)—Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the Summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
OAKLAND, CAL.
TRIBUNE

De Luca to Juilliard

Giuseppe de Luca, veteran operatic baritone who sang in the Bay area last year, has joined the faculty of the Juilliard School.

This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
DAYTON, O.
HERALD

Giuseppe de Luca Named Teacher At Juilliard

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
TULSA, OKLA.
WORLD

De Luca Joins Juilliard

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

Giuseppe de Luca, distinguished operatic baritone, has been added to the faculty of the Juilliard School summer faculty. . . .

This Clipping From
CLINTON, OKLA.
NEWS

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour.

This Clipping From
NEW YORK, N. Y.
NEWS

Joins Faculty

baritone, has joined the faculty of the Summer school of the Juilliard School of Music as voice instructor. Giuseppe de Luca, veteran Italian

WHITE PLAINS, N. Y.
HERALD
5/30/47

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Juilliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
SCHOOL & SOCIETY
NEW YORK, N. Y.

GIUSEPPE DE LUCA, former baritone of the Metropolitan Opera Company, will give private and class lessons in voice instruction during the summer session of Juilliard School of Music (New York 27).

This Clipping From
BURBANK, CALIF.
REVIEW

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Julliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
MIDDLETOWN, N. Y.
TIMES HERALD

GIUSEPPE DE LUCA, baritone survivor of the Golden Age at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Julliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

This Clipping From
TERRE HAUTE, IND.
STAR

Giuseppe de Luca, baritone survivor of the "golden age" at the Metropolitan Opera, has been appointed to the faculty of the summer school at the Julliard School of Music. De Luca recently completed a nation-wide concert tour. He will give one half-hour of private voice instruction and two one-hour classes weekly at the school.

Musical Leader

The appointment of **Giuseppe de Luca**, distinguished operatic baritone, to the faculty of the Summer School of the Julliard School was announced by George A. Wedge, director.

Fritz Mahler has been engaged for the ninth consecutive season for the summer session.

This Clipping From
NEW YORK, N. Y.
SUN

No One Ever Had to Force Them to Practice Their Scales



Irwin Hoffman, 23-year-old violinist, aspires to be a recognized conductor. At right: The goal of concert pianist has been pegged by Gerson Vesson, 18.



terial, fiber that's strong and young an endurance with that in mind, I rushed to the nearest Western Union and wired my mother: "Have the piano tuned immediately. If not sooner," I said—in ten words or less!

He added that copies or originals of every report made by the department between 1934 and 1945 should be in the files of the department today, "because they were there when I left office on December 31, 1945."

"The blundering misstatements that have been made are based on the erroneous notion that the files of the Department of Investigation are in City Hall," Yavner said. "They are not. They are in the headquarters of the Department of Investigation, or, in

SOME LAGUARDIA PAPERS MISSING

Continued from Page 1.

th wrong place," he remarked. He added that copies or originals of every report made by the department between 1934 and 1945 should be in the files of the department today, "because they were there when I left office on December 31, 1945."

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Mrs. F. P. Corrigan Dies in Cleveland

Cleveland, May 29 (A. P.).—Mrs. Frank P. Corrigan, 61 years old, wife of the United States Ambassador to Venezuela, died in Cleveland Clinic Hospital of a heart ailment today after a six-month illness.

Ambassador Corrigan, who accompanied her back to Cleveland last November, was at her bedside when she died.

Dr. Corrigan was appointed Ambassador by the late President Roosevelt in 1938 after serving as Minister to Panama. A daughter, Mrs. A. E. Poppano, and three sons, Robert Foster, Edward and Kevin Corrigan, all of Cleveland, also survive.

Fairfield, Conn., May 29 (A. P.).—Their throats severed by an ax, apparently while they slept, Mrs. Jennie Murcko, 45 years old; her son, John Jr., 19, and her daughter, Jennie, 23, were found dead in their beds today after fire had swept the interior of their five-room cottage.

Police Chief James Kranyik said it was definite that the mother and her children had been slain, but a verdict in the death of the husband and father, John F. Murcko, 45, whose body also was found in the house, would not be possible until an autopsy had been performed. Murcko's abdomen had been slashed open, Kranyik said, and an ax and a pair of scissors were found beside his body.

Dr. Stanton R. Smith, medical examiner, said that bloodstains were found on Murcko's auto, which was parked in a nearby alley, and on one of the walls of an adjoining garage.

Kranyik said there were indications that the cottage had been set ablaze after the slayings. As far as could be determined, today's tragedy wiped out the entire Murcko family.



I.J. FOX
scientific fur storage
We Store... Clean
Repair... Restyle

floor tier of cells late last night and hurtled over a rail. His fall was broken by a catwalk two tiers below. American prison officials said that he died two hours later.

Boehme was one of the principal defendants in a case prepared by the United States against twelve German military leaders in the Balkans and Norway. He was indicted May 10 on charge that he rounded up hostages and issued orders for their execution. Indicted with him were two field marshals, List and Von Weich, and nine other generals.

Boehme was the fifth important prisoner to commit suicide in the American-guarded Nuernberg Prison. Three, including Herman Goerring, were defendants before the International Military Tribunal. Since then, an S.S. colonel cut short his prosecution by leaping from the top tier of cells. The fall to the main floor is about 100 feet.



First question: Are you a case of retarded B-flat? That's when you grow up wanting to be a deep-sea diver and your mother decides you'll be another Iturbide.

Well, the other day I visited the Juilliard School of Music. It reminded me of what my mother told me, how she stood over me with a mumbly switch for the first sixteen years of my life, while I practiced scales, and how at the end of that tortuous period there was the first piano recital, at which I played "The Swan Dance in the Twilight" with one hand—and Mummy didn't look for a whole while.

Betty Brown Finds That the Young Musical Hopefuls at Juilliard Meet All Obstacles in the Proper Key.

By BETTY BROWN.

of Music the long, hard road to a concert singer's career.



Helen Clayton, of New Orleans, La., is learning at the Juilliard School

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This Clipping From
BEAVER-ROCHESTER, PA.
TIMES

Radio In Review . . .

Propaganda to Russia

By JOHN CROSBY

Ilya Ehrenburg, Soviet newspaper man who is an even more waspish critic of American radio than I am, has complained that American State Department broadcasts to Russia were compounded of Nazi propaganda and reports on barbarous American customs such as bubble gum. This sounded like a curious witches' brew to emanate from our high-collared State Department, so I have investigated a few of our broadcasts and I'm happy to report that Mr. Ehrenburg has wildly overstated the case.

The State Department—to start at the beginning—broadcasts to Russia a full hour program once a day which hits Moscow at the peak listening hour of 9 p.m., their time. The program is composed roughly of twenty minutes of news, twenty minutes of music, and twenty minutes of features about science or Americana of one sort or another.

The news is presented in as scrupulously objective fashion as a market report, though to Russian ears some of it may sound like propaganda. There is no apparent attempt to tone down news the Russians won't like, such as the anti-Communist campaign of the Administration. On the other hand, the more unpleasant news about the United States isn't prettied up either. We have been giving the Russians a play-by-play account of our innocent abroad, Henry Wallace presenting both his views and those of his critics. Mr. Wallace's reaction to the Truman doctrine ("a reckless adventure" leading to war) was reported as was Senator Pepper's suggestion to refer the Greek matter to the Security Council. The State Department even broadcast "The Daily Worker" editorial which called the Truman Doctrine "a national shame for our country."

Generously the State Department even gives the Russians a good deal of news about their own countrymen that they may or may not get from their own newspapers. Comrade Constantin Simonov's play "The World Over," which opened recently in New York, got nice notices and the news commentator also mentioned a recent 10,000-word article

on Soviet medicine, neither of which may be construed as anti-Soviet propaganda.

The State Department, for some reason, has been putting a lot of emphasis on American music, which may just unwittingly in-trench the Russian belief in the superiority of their own way of life since they're pretty good at music. Some samples of American music we've been broadcasting to the Russians are Aaron Copland's tone poem "El Seleno Mexico" played by the New York Philharmonic and "Dancing in the Dark" played by Artie Shaw and his hep cat philharmonic.

Mr. Ehrenburg got particularly upset about a mythical character on these broadcasts called Georgi Georgievitch Otvetov, who acts as a sort of Russian Answer Man. It was this Answer Man who told about that barbarous bubble gum. Well, it's true that Otvetov concentrates on the lighter sides of Americana. Besides Bubble gum, he has spoken of the origin of the American lunchwagon, explained—not uncritically—the American passion for book clubs, and even said a few words about that particularly barbarous custom of recording wedding ceremonies for posterity.

However, the Answer Man intrudes only once a week. The rest of the week the Russians are fed heavyweight material about our cities, our scientists, our customs and our government. Most of it is solemn enough to satisfy the most humorless Russian, including Mr. Ehrenburg. In America, this feature stuff would be described as first-rate audience killers. Among the recent broadcasts for instance, the Russians got a long talk on the Juliard School, a ten-minute descriptive talk about Louisiana, and lectures on the function and organization of the United States Supreme Court and on the surgical refrigeration of tissues as practiced in this country.

Just how large an audience "The Voice of America" has in Russia the State Department has no way of knowing. The fact that Ehrenburg got so mad about it indicates it must be penetrating more homes than the Russians care to think about.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

OCT 1 - 1947



REPERTOIRE CLASS OF BERNARD TAYLOR,
at the Juilliard School of Music, season 1947. (Photo by Standard Studios.)

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

SEP - 1947



Standard Studios

The 1947 Repertoire Class of Bernard Taylor at the Juilliard School of Music

Music Schools and Teachers

Juilliard Makes Extension Plans

Povla Frijsh, Walter Hendl, Ernest Hutcheson, Rosalyn Tureck, Olga Samaroff, the Juilliard String Quartet and other distinguished musicians will give special courses and classes in the Extension Division of the Juilliard School of Music this year. Robert Huftstader, the division's director, announced that these courses are available to professional musicians and laymen without registering for a formally prescribed course of study. Some courses for laymen and auditors specify neither entrance requirements nor the filing of formal applications for admission.

Mme. Frijsh will give a series of 10 master classes in the interpretation and performance of song literature. Mr. Hendl, assistant conductor of the New York Philharmonic-Symphony, will direct the orchestra of the Extension Division. Mr. Hutcheson will conduct a master class in piano interpretation which will be open to auditors, as well as performers. Mme. Samaroff will hold "Rehearsals for Listening" laymen's courses. She will also conduct a class in the Pedagogy of Lecturing. Other courses open to auditors include the history and development of recorded music, to be given by David Hall; five lecture courses on music history by Marion Bauer; and "Symphonic Forecasts" under the direction of Marion Rous. The Extension Division will maintain an Opera Theatre, under the direction of Frederic Cohen. Mr. Cohen's staff will include Frederic Waldman as musical director and Frederick J. Kiesler, who will give a course in the contemporary visual arts. Two special courses in opera will be given by Alfredo Valenti, one devoted to stage deportment, while the other, a repertoire class, will include the study of several complete operas.

The Juilliard String Quartet has been invited to give a series of six lecture-concerts on the string quartets of Beethoven and Bartok for the Extension Division. One quartet by each composer will be played and analyzed at each concert. Other special courses include Violin Music of the Twentieth Century by Robert Gross; the chorus of the Extension Division, which will be directed by Elaine Brown; and a course in the piano music of J. S. Bach to be conducted by Rosalyn Tureck.

This Clipping From
NEW YORK, N. Y.
TIMES

JUILLIARD REPORTS ON CONCERTS OF YEAR

The Juilliard School of Music issued its annual report yesterday on its concert-giving activities for the year. It lists fifty concerts and a larger number of radio broadcasts than ever before.

There were thirty-seven broadcasts altogether. Sixteen of them were part of the school's first large-scale venture in professional radio. They were a series of chamber music programs presented by the Juilliard faculty and student-artists in collaboration with the Columbia Broadcasting System.

Two of the other broadcasts were beamed to Europe as part of the "Voice of America" series, under the auspices of the International Broadcasting Division of the Office of International Cultural Affairs of the United States State Department. One went to Russia, the other to Germany.

The remaining nineteen broadcasts were made by WNYC at concerts at the school. The intermission commentator during these concerts was Mark A. Schubart, director of the school's public activities.

The public events included two concerts of twentieth century music at Carnegie Hall, programs included in the Alice M. Ditson Festival of Contemporary American Music at Columbia University, four performances of Weber's "Der Freischuetz," which had not been given in this city in eighteen years, and a number of events at the Juilliard Concert Hall.

MUSICAL COURIER
NEW YORK, N. Y.

Juilliard School Engages Giannini, Gomborg and Stambler

Three additions to the Faculty of the Juilliard School of Music have been announced by William Schuman, president of the school. Dusolina Giannini, distinguished operatic soprano; Harold Gomborg, solo oboist of the New York Philharmonic Symphony; and Bernard Stambler, noted historian and educator, will join the faculty when the school opens for the academic year 1947-48.

Mme. Giannini, one of America's best known singers, is at present making her first post-war tour of Europe. After fulfilling concert engagements in France, Belgium, Holland and the Scandinavian countries, she will make an extensive tour of Australia, returning to this country in the fall to take up her duties at Juilliard.

Harold Gomborg is a graduate of the Curtis Institute of Music, where he studied with Marcel Tabuteau and with Fritz Reiner. Preceding his engagement by the New York Philharmonic Symphony Society in 1943, he was solo oboist with the National Symphony in Washington for two years, with the Toronto Symphony for one year and with the St. Louis Symphony for three years.

Bernard Stambler, also a musicologist, will head the English Department at Juilliard. He is at present Acting Chief Historian for the War Assets Administration in Washington and a member of the faculty of George Washington University. Mr. Stambler is a graduate of Cornell University, where he received his Doctor's Degree in 1938. Before going to work for the War Production Board in 1944 as editor of "War Progress," he was instructor of English at the University of Indiana.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

Dusolina Giannini to Join Faculty of Juilliard School for 1947-48

ADDITIONS TO the faculty of Juilliard School of Music for 1947-48 are Dusolina Giannini, distinguished operatic soprano; Harold Gomborg, solo oboist of the New York Philharmonic Symphony, and Bernard Stambler, historian and educator. Mme. Giannini has sung here twice under management of the Syracuse Civic Music Association. She now is on a tour of Europe with singing engagements in France, Belgium, Holland and Scandinavia and will tour Australia before returning to the States in the fall. Mr. Gomborg, Curtis Institute of Music alumnus, was solo oboist with the National Symphony Orchestra under Dr. Hans Kindler before going to the New York Philharmonic Symphony. He is a former member of the Toronto Symphony and the St. Louis Symphony. Bernard Stambler, noted musicologist, to head the Juilliard English department, was graduated from Cornell. He now is acting chief historian for the war assets administration in Washington and is a member of the faculty of George Washington University.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

Dusolina Giannini, operatic soprano, after a tour of the Scandinavian countries will join the faculty of the Juilliard School of Music. A new appointment also announced recently is that of Harold Gomborg, solo oboist of the New York Philharmonic Orchestra.

This Clipping From
NEW YORK, N. Y.
TIMES

3 ON JUILLIARD FACULTY

Giannini, Gomborg, Stambler to
Lecture in Fall

Dusolina Giannini, American operatic soprano, will join the faculty of the Juilliard School of Music when she returns in the fall from touring in Europe and Australia. William Schuman, president of the school, announced yesterday.

Two other new faculty appointments were announced. Harold Gomborg, oboist, who has been a member of the New York Philharmonic-Symphony Orchestra since 1943, and Bernard Stambler, acting chief historian for the War Assets Administration and a member of the faculty of George Washington University, will head the Juilliard English Department.

This Clipping From
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

Giannini at Juilliard

Three additions to the faculty of the Juilliard School of Music are announced. Dusolina Giannini, operatic soprano; Harold Gomborg, solo oboist of the New York Philharmonic Symphony; and Bernard Stambler, historian and educator, will teach in the academic year 1947-1948.

Miami Florida Herald

Juilliard Signs Miss Giannini

Dusolina Giannini, distinguished operatic soprano, has been signed as a new faculty member by Juilliard School of Music, New York, when the fall season opens, according to William Schuman, president.

This Clipping From
PORTLAND, ORE.
JOURNAL

New York School Adds To Faculty

The Juilliard School of Music in New York, where several young Portland musicians are students, announced three additions to the faculty. William Schuman is president.

Joining the faculty for the 1947-48 academic year are Dusolina Giannini, distinguished operatic soprano; Harold Gomborg, solo oboist of the New York Philharmonic, and Bernard Stambler, noted historian and educator. Madame Giannini, one of America's best known singers, is making her first postwar European tour.

This Clipping From
NEW YORK, N. Y.
POST

Dusolina Giannini To Teach at Juilliard

Dusolina Giannini, American soprano, will join the faculty of the Juilliard School of Music next season. It is announced by William Schuman, president of the school. Other newcomers will include Harold Gomborg, solo oboist of the Philharmonic-Symphony, and Bernard Stambler, musicologist now at Georgetown University.

Music News

Dusolina Giannini will teach at the Juilliard School of Music, which thus has found an excellent substitute for Karin Branzell . . .
L. G.

58

This Clipping From
MEMPHIS, TENN.
PRESS-SCIMITAR

GREAT MUSIC OF TOMORROW

It Won't Come From New York,
Says Visiting Composer

The great progress in the development of American music must come from a section of the country apart from New York City, William Schuman, distinguished composer and president of the Juilliard School of Music in New York, said in Memphis today.

Mr. Schuman is in Memphis for the day to visit Memphis College of Music.

"It is very exciting," said Mr. Schuman, "for me to find



MR. SCHUMAN

such a forward-looking music school in this part of the country."

Asked to explain his statement about New York City, Mr. Schuman said that New York is "a great musical center," but that greatest development will not come from such centers. American musicians, he said, are looking to the country as a whole for great music of the future.

A prominent composer whose works are played thruout the country, Mr. Schuman spent his time en route to Memphis by composing. He is working on a violin concerto.

"The college is making excellent use of the aid we are giving," Mr. Schuman said. The College of Music is one of the Juilliard School's extension projects. For the past few years the school has sent a teacher for the Memphis faculty. Miss Florence Knox, violin instructor, is a Juilliard teacher.

Mr. Schuman heard the Southwestern Singers in practice this afternoon after a Neely Hall luncheon at which he was guest of the Southwestern faculty. He was scheduled to interview several music majors interested in attending the Juilliard School.

New York Times
August 6, 1947

JUILLIARD NAMES AIDE

Robert Hufstader Succeeds G. Wedge as Head of Summer School

Robert Hufstader has been appointed to succeed George A. Wedge as director of the Juilliard Summer School. It was announced yesterday by William Schuman, president of the school. Mr. Hufstader will continue as director of the Extension Division of the Juilliard School and will assume his new position next summer upon the retirement of Mr. Wedge.

Mr. Hufstader has been the head of the Music Department of the University of Buffalo, assistant professor of music and chapel organist at Princeton University, instructor in Polyphonic Music at Pius X School of Liturgical Music and was organizer and conductor of the Bach Circle Orchestra and Chorus of New York. He has been a faculty member of the Juilliard School since 1945.

New York Herald Tribune
August 6, 1947

Juilliard School Director

Robert Hufstader Is Named to Head Summer Session

Robert Hufstader has been appointed to succeed George A. Wedge as director of the Juilliard Summer School. It was announced today by William Schuman, president of the Juilliard School of Music. Mr. Wedge, who will retire when the summer session ends next Friday, organized the Juilliard Summer School in 1931 and has been its director since that time.

Mr. Hufstader was born in Hornell, N. Y., in 1907 and passed most of his youth in Buffalo. He studied at the Eastman School of Music, Columbia University and the American Conservatory at Fontainebleau, France. He has been on the faculty of the Juilliard School since 1945, and he will con-

tinue his teaching during the regular academic year, when he will also conduct the Extension Division Madrigal Choir. Before joining the Juilliard faculty Mr. Hufstader taught at the University of Buffalo, Princeton University and the Pius X School of Liturgical Music. He has also had a career as conductor with several choruses and orchestras. In 1940 he organized the Bach Circle Orchestra and Chorus.

Syracuse (N.Y.) Herald-American
August 10, 1947

Robert Hufstader, Eastman Alumnus, Juilliard Summer School Head

APPOINTMENT OF Robert Hufstader as director of the Juilliard Summer School to succeed George A. Wedge who is retiring from that position at the end of the present summer school session, is announced by William Schuman, president of the school. Mr. Hufstader, who has been assistant director of the summer school since 1945, will continue as director of the extension division of the Juilliard School to which post he was appointed last January. Mr. Hufstader, born in Hornell, lived in Buffalo, was graduated from the Eastman School of Music of the University of Rochester in 1931. He subsequently studied in Columbia University and at the Conservatoire Americain at Fontainebleau, France, where he was a student of Nadia Boulanger, Charles-Marie Widor, and other distinguished French teachers.

MR. HUFSTADER has been the head of the music department of the University of Buffalo, assistant professor of music and chapel organist at Princeton University, instructor in Polyphonic music at Pius X School of Liturgical Music, and faculty member of the Juilliard School since 1945. Mr. Hufstader organized and conducted the Bach Circle Orchestra and Chorus of New York in 1940 and continued with this organization until his entrance into the United States Army in 1942. He has conducted choruses and orchestras in the East, as well as having been accompanist for many outstanding artists, including Rose Hampton, James Melton, Mina Hager and others. Mr. Hufstader will continue to teach at Juilliard and will conduct the extension division Madrigal Choir.

La Prensa (N. Y.)
August 8, 1947

Nuevo Director de la Juilliard School

La Juilliard Summer School, de esta ciudad, anuncio que se habia nombrado Director a Robert Hufstader, en substitucion de George A. Wedge, que se retira despues del curso de verano.

Hufstader, que ha sido Director suplente de la Escuela de verano desde 1945, continuara como Director de la Division de Extension de la Juilliard School, puesto para el cual fue nombrado en enero de este año.

Dansville (N.Y.) Breeze
August 19, 1947

Robert Hufstader, Well-Known Here, Named to Music Post

Friends of Robert Hufstader, formerly of Hornell and Buffalo, and who visited Donald Jenks and family on various occasions several years ago, will be interested to learn of his recent appointment as director of the Juilliard School of Music Summer School in New York City.

"Bob" will continue as director of the extension division of the Juilliard School, a post to which he was named last January.

While Mr. Hufstader was assistant Professor of Music and chapel organist at Princeton University, he worked with Dr. Roy Dickenson Welch, a native Dansville son who for many years has been head of the music department at Princeton.

Bob was born in Hornell and lived in Buffalo until he entered the Eastman School of Music in Rochester, where he and Mr. Jenks met.

Later he studied at Columbia University and at the Conservatoire Americain at Fontainebleau, France where he was taught by Nadia Boulanger and other distinguished French teachers.

Besides his present position and his Princeton post, Mr. Hufstader has been head of the music department of the University of Buffalo and was an instructor in polyphonic music at Pius X School of Liturgical Music in New York. He organized and conducted the Bach Circle Orchestra and Chorus of New York in 1940 and continued with this organization until entering the U. S. Army in 1942.

He was piano accompanist for such outstanding artists as Rose Hampton, James Melton, Mina Hager. He has been a member of the Juilliard faculty since 1945.

Musical Leader
Chicago, Ill.
August, 1947

Robert Hufstader to Succeed George Wedge as Director of Summer School

William Schuman, president of the Juilliard School of Music, announced the appointment of Robert Hufstader to succeed George Wedge who is retiring as Director of the Juilliard Summer School. Mr. Hufstader has been Assistant Director of the Summer School since 1945, and in January, 1947, he was made Director of the Extension Division of the Juilliard School in which post he will continue.

Mr. Hufstader is a graduate from the Eastman School of Music in Rochester and subsequently studied at Columbia University and at the American Conservatory at Fontainebleau, France. He was head of the Music Department of the University of Buffalo, assistant professor of Music and Chapel Organist at Princeton University, instructor of Polyphonic Music at Pius X School of Liturgical Music, N. Y., and faculty member of the Juilliard School since 1945. He was founder and conductor of the Bach Circle in 1940, and continued with this organization until his entrance into the U. S. Army in 1942.

The Diapason
Chicago, Ill.
September 1, 1947

HUFSTADER WILL DIRECT JUILLIARD SUMMER SCHOOL

Robert Hufstader has been appointed to succeed George A. Wedge as director of the Juilliard Summer School. It is announced by William Schuman, president of the school. Mr. Hufstader will continue as director of the extension division of the Juilliard School and will assume his new position next summer upon the retirement of Mr. Wedge.

Mr. Hufstader has been head of the music department of the University of Buffalo, assistant professor of music and chapel organist at Princeton University and instructor in polyphonic music at the

Pius X School of Liturgical Music. He was the organizer and conductor of the Bach Circle Orchestra and Chorus of New York. He has been a faculty member of the Juilliard School since 1945.

Musical America
August 1947

Hufstader Takes Juilliard Position

Robert Hufstader will be director of the Juilliard Summer School, succeeding George A. Wedge who is retiring at the end of the present session. Mr. Hufstader, who has been assistant director of the Summer School since 1945, will continue as director of the Extension Division of the Juilliard School.

Mr. Hufstader has been the head of the music department of the University of Buffalo, assistant professor of music and chapel organist at Princeton University, instructor in polyphonic music at Pius X School of Liturgical Music, and faculty member of the Juilliard School since 1945.



Robert Hufstader

IN SCHOOLS AND STUDIOS



QUEENA MARIO (center, second row)
with some members of her voice classes at Juilliard Summer School. Her
entire class included 78 members. (Photo by A. F. Sozio.)

Hufstader to Head Juilliard Summer School

Robert Hufstader has been appointed to succeed George A. Wedge as director of the Juilliard Summer School, it was announced by William Schuman, president of the school. Mr. Hufstader will continue as director of the Extension Division of the Juilliard School and will assume his new position next summer upon the retirement of Mr. Wedge.

Mr. Hufstader has been the head of the Music Department of the University of Buffalo, assistant professor of Music and chapel organist at Princeton University, instructor in Polyphonic Music at Plus X School of Liturgical Music and was organizer and conductor of the Bach Circle Orchestra and Chorus of New York. He has been a faculty member of the Juilliard School since 1945.

La Prensa
Spanish Daily Newspaper

Becas en la Juilliard School of Music

William Schuman, presidente de la Juilliard School of Music, anunció que su institución había concedido un total de 207 becas para estudiantes para el año académico de 1947-1948.

Después de examinar a 224 aspirantes, la escuela aceptó solamente a 39, a quienes les otorgó becas; pero antes se habían concedido becas a 168 alumnos.

Entre los agraciados se encuentran 24 estudiantes que representan a siete países extranjeros.

Brooklyn N.Y. Eagle
Sep. 27, 1947

Juilliard Scholarships

A total of 207 scholarships has been awarded to students at the Juilliard School of Music for the academic year 1947-1948, it was announced today by William Schuman, president of the school.

Herald Tribune N.Y.
Oct. 12, 1947

Juilliard School

1,085 Students Enrolled for New Academic Year

The Juilliard School of Music, under the presidency of William Schuman, has awarded 207 scholarships for the 1947-48 academic year. Thirty-nine new students out of 244 applicants received scholarships, and 168 previously awarded scholarships have been renewed. The list of scholarships includes twenty-four students from seven foreign countries.

Three hundred and three new students have been accepted out of 680 applicants. The total enrollment of students pursuing degree and diploma courses is 1,085, including 551 veterans enrolled under the G. I. Bill of Rights. Owing to more stringent entrance requirements, this year's number of students is smaller than last year's, although the number of applicants was considerably larger.

Los Angeles, Cal. News
Sep. 30, 1947

★ Mildred Norton

A total of 207 scholarships has been awarded students at the Juilliard School of Music for the academic year 1947-1948, it was announced today by William Schuman, president of the school.

Scholarships were awarded to 39 new students, after examination of 244 applicants by faculty juries. Twenty-four students representing seven foreign countries are among scholarship recipients.

Out of a total of 680 applicants for admission this year, 303 new students were accepted. The school's enrollment of students pursuing degree and diploma courses is now 1085, of which half are veterans enrolled under the GI Bill of Rights.

Owing to more stringent entrance requirements, the present student body is smaller than that which registered last year, although the number of applicants for admission was considerably larger.

The forthcoming academic year, the second in which the school is operating under a new organizational plan put into effect by President Schuman, is the first in which new courses in the literature and materials of music will take the place of formal theory studies.

Among other changes taking effect this year is the establishment of ensemble teaching on a much more widespread basis. All students at the school will take part in instrumental ensemble

Award 207 Scholarships At Juilliard

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Materials of Music will take the place of formal theory studies. Among other changes taking effect this year is the establishment of ensemble teaching on a much more widespread basis.

Spokane, Washington
Spokesman-Review
October 26, 1947

207 SCHOLARSHIPS GIVEN.

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Musical Leader
October, 1947

207 Scholarships Awarded at Juilliard

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Harper's Magazine
September, 1947

Happening to be in the vicinity of the Juilliard School on this past Fourth of July, I listened for most of the morning to the carillon of Riverside Church, which, in combination with the diminutive architecture of that building, gives it the effect of a tinkling music box. It would be slightly more flattering to say that the bells are played like a *glockenspiel* in a brass band, and on the Fourth, at least, the repertoire was almost identical. I noted down some of the more recognizable tunes: "Summertime," "The Battle Hymn of the Republic," "Old Black Joe," and (inevitably) "The Bells of St. Mary's." It must be said that on other days the selection is limited to hymns, with a purpose that is pious but, I think, misguided. It would advance both music and piety in the helpless neighborhood around 120th Street if the Church and the faculty at Juilliard were to get together, pass out copies of *The Nine Tailors*, and ring a full set of Grandsire Triples. A carillon isn't suited to them, of course, but it might be an improvement.

Musical Courier
September, 1947

The new youthful note around Juilliard seems to include quite a lot of sartorial abandon—a "casual" approach—one visitor reports. . . . Paintings collected by Vladimir Golschmann, including Picassos and other moderns, will be exhibited early in October at Paul Rosenberg Galleries, N. Y. . . .

Title changes some films go through is something. The Nelson Eddy-Ilona Massey musical of the Great Outdoors, advertised as *End of the Rainbow*, now is showing on Broadway as *Northwest Outpost*. . . . Yorkville Branch of Manhattan Savings Bank in N. Y. supplies music on a Hammond Organ played by Rosamond Tanner, in order to make their clients feel "comfortable and relaxed," even perhaps when their balance is "lightly off." . . .

James Pease, bass-baritone, while singing Plunkett at the Central City Opera House in Colorado, on July 23, utilized offstage moments to pace back and forth like any other expectant father. His new daughter was making her debut in Ocean City—and she is appropriately named Martha. . . .

Columbus (Ga.) Ledger
September 10, 1947

Exchange Of Students

There are signs of increasing cooperation and interchange of ideas between the country's leading music schools. Last March the Juilliard School of Music played host to composition students from six other schools. They met for a joint concert of their works which was followed by discussion and dissection. And now, the Peabody Conservatory of Music in Baltimore has circularized other music schools, suggesting they send one or two of their most brilliant students to perform at each other's concert halls and to mingle with other students on the campus for 2 or 3 days.

To start the ball rolling, Reginald Stewart of Peabody has issued two invitations for next year. The conservatory will pay expenses of visits from two student-artists from other schools. Mr. Stewart said he hoped it would off-set the "certain insularity" which develops in pupils whose study has been confined to one institution.

It is most too early to see how other schools will respond but William Schumann, president of Juilliard, favors the plan and will cooperate if practical arrangements can be worked out.

New York Times
August 29, 1947

The Juilliard School of Music has completed arrangements with Station WNYC for another season of musical programs to be broadcast at 8:30 P. M. Friday nights, beginning Oct. 17. According to Mark Schubart, director of public activities of the school, the program will include both orchestral and chamber-music presentations. The Juilliard School this season will have use of a new studio designed to acquaint its students with the special problems of musical broadcasts. Harry Robin, formerly with RCA, who is head of the school's acoustical engineering department, will be in charge of the studio's operations.

N. Y. Herald Tribune
October 12, 1947

Stations WNYC and WNYC-FM will again broadcast weekly concerts from the Juilliard Concert Hall this season, beginning next Friday night at 8:30, when Edgar Schenkman will conduct the Juilliard School's orchestra.

Daily Worker
October 12, 1947

WNYC to Broadcast Juilliard Concerts

Through a special arrangement between the Juilliard School of Music and the Municipal Broadcasting System, Stations WNYC and WNYC-FM will broadcast weekly concerts from the Juilliard Concert Hall. The series will open on Oct. 17.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1947

WNYC Broadcasts Juilliard Concerts

Through a special arrangement between the Juilliard School of Music and the Municipal Broadcasting System, Stations WNYC and WNYC-FM will broadcast weekly concerts from the Juilliard Concert Hall. The series opened on Oct. 17, with a concert by the Juilliard Orchestra under the direction of Edgar Schenkman. The broadcasts will take place Friday evenings, beginning at 8:30. David Hall, well known annotator and staff member of the National Broadcasting Company, will serve as commentator for these broadcasts.

New York Times
October 6, 1947

The News of Radio

CBS American School of the Air to Open 18th Season of Broadcasts Today

The Columbia Broadcasting System's American School of the Air will open its eighteenth consecutive season of broadcasts today from 5 to 5:30 P. M. with the presentation of a new program, "Liberty Road," a series dramatizing human rights as understood and practiced in different parts of the world. "Liberty Road" will be the regular Monday feature of the school, replacing last season's "World Neighbors" program.

Today's premiere performance will deal with the Rights of Man. The dramatization will show that for centuries the common man had little freedom; that he fought for rights and gradually secured them; and today, through the United Nations, he is shaping a world-wide Bill of Rights.

On Tuesdays the CBS School of the Air will present "Tales of Adventure," with the first program offering an adaptation of "Secret Sea," Robb White's story of a modern treasure hunt.

Wednesdays will bring "The March of Science" with the first program dramatizing "Conquest of Fear," showing man's scientific approach in overcoming the superstitions of his ancestors.

Thursdays will offer "Gateways to Music," with Alfredo Antonini leading the concert orchestra. Eileen Farrell, soprano and William Hess, tenor, will be guests on the initial program.

Fridays will feature "Opinion, Please," the first half of which will be devoted to a dramatization of a current world problem. The second half will present a forum discussion of the day's subject by university or college students. "The Nations United" will be the first offering and four students of Harvard University will participate in the discussion.

All broadcasts will be heard from 5 to 5:30 P. M. and the entire series is being produced by Leon Levine, CBS assistant director of education.

"What's on Your Mind?" weekly forum discussion on WQXR at 8:30

P. M. on Tuesdays, will celebrate its 100th broadcast tomorrow when its speakers consider "Can We Afford the Marshall Plan?"

The actual discussion will take place before the Woman's Club of Orange at 8:30 o'clock tonight, at which time it will be recorded for tomorrow afternoon's broadcast.

Participating in the forum will be Robert P. Patterson, former Secretary of War; Paul A. Porter, former OPA chief; Senator Owen Brewster of Maine; and Cyrus L. Sulzberger, chief foreign correspondent for THE NEW YORK TIMES. Iphigene Bettman will be moderator.

The Little Singers of Paris—"Les Petits Chanteurs a la Croix de Bois"—world famous French boys' choir now in this country for a concert tour will broadcast over WNYC on Friday from 8 to 8:15 P. M. The thirty-five youngsters are scheduled to have their American premiere at Carnegie Hall on Saturday.

WNYC, beginning Oct. 17; also will broadcast the Friday night concerts at the Juilliard School of Music. The concerts will present faculty and students and are scheduled to be heard from 8:30 until 9:45 on WNYC and until conclusion on WNYC-FM.

Beginning today WFUV, Fordham University's FM station, will inaugurate a series of lessons in French conversation. The language sessions will be broadcast on Monday, Wednesday and Friday at 4:45 P. M. under the direction of Maria Icelin Brown.

Sports Notes: Beginning tonight at 10 WHN will have a microphone at ringside for the boxing bouts at St. Nicholas Arena. Don Dunphy will do the blow by blow reporting, while Steve Ellis will provide the color commentary.

Results of all football games played by Nassau and Suffolk high schools will be broadcast each Saturday at 6:55 P. M. over FM station WHNY in Hempstead.

Musical America
November 15, 1947

WNYC Broadcasts Juilliard Friday Night Concerts

Through a special arrangement between the Juilliard School of Music and the Municipal Broadcasting System, stations WNYC and WNYC-FM are broadcasting the Friday night concerts from the Juilliard Concert Hall. The series opened Oct. 17, with the Juilliard Orchestra directed by Edgar Schenkman. David Hall, annotator and staff member at NBC, will serve as commentator and WNYC's engineering staff is joined by Harry Robin, head of Juilliard Department of Acoustics, in the technical direction of the broadcasts, which start at 8:30.

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Herald Tribune
October 24, 1947

Juilliard Concert Tonight

Walter Hendl, assistant conductor of the Philharmonic-Symphony Orchestra, will conduct tonight's concert of the Juilliard Training Orchestra in the Juilliard Concert Hall, 130 Claremont Avenue, substituting for Edgar Schenkman, who has influenza. The program includes Mozart's overture to "The Marriage of Figaro" and piano concerto in G major (K.453); Roger Sessions's suite from "The Black Maskers" and Schumann's "Spring" Symphony. Soloist will be Ronald Hodges.

N.Y. Times
October 24, 1947

Hendl to Conduct at Juilliard

Walter Hendl, assistant conductor of the Philharmonic-Symphony Orchestra, will direct tonight's concert of the Juilliard Training Orchestra in Juilliard Concert Hall, replacing Edgar Schenkman, the regular conductor, who is indisposed. Mr. Hendl agreed to take over the concert late Wednesday afternoon and will conduct with limited rehearsal time.

Daily Worker N.Y.
Oct. 10, 1947

Music Scholarship Auditions Oct. 10-11

Auditions for scholarships in Povla Frijah's course in "Interpreting a Song," which will be offered during the coming academic year in the Extension Division of the Juilliard School of Music, will be held at the School on Friday, Oct. 10, from 4 to 6 p.m. and Saturday, Oct. 11, from 2 to 4 p.m., it was announced yesterday by Robert Hufstader, director of the Extension Division.

Classes, which will be taught by the distinguished Danish soprano, will meet on Mondays at 4 p.m. beginning Oct. 13. The course will include the interpretation and performance of song literature including contemporary European and American repertoire.

Herald Tribune N.Y.
Oct. 8, 1947

English Scholarship Auditions

Auditions for scholarships in Povla Frijah's course in "Interpreting a Song," to be offered this season by the extension division of the Juilliard School of Music, will be held from 4 to 6 p.m. Friday and from 2 to 4 p.m. Saturday at the school, 130 Claremont Avenue. Applications may be made at the school's extension office at this address. The first weekly meeting in this course will

Musical Leader October, 1947

A new course in "Music Materials and Methods for Teachers of the Elementary Schools" will be presented during the coming academic year at the Juilliard School. The course will be taught by **Helen Windsor**, noted music educator, and will include the study of song literature, rhythmic activities, and singing games.

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Etude October, 1947

A COURSE on the development of American piano music will be offered for the first time at the opening of the new season of the Juilliard School of Music. It will be available to students in the Extension Division and will be conducted by **Jeanne Behrend**, pianist-composer.

La Prensa (N.Y.)
October 24, 1947

Conciertos de música

El Cuarteto de Instrumentos de Cuerda de la Juilliard School, ofrecerá una serie de seis conciertos y conferencias durante el próximo año académico. Así, lo anunció Robert Hufstader, director de la Extensión de Estudios.

En cada una de las sesiones se tocará música de Beethoven y Bartok, y después se analizarán sus principales características. Las conferencias en esta forma resultarán más atractivas, pues los estudiantes pueden darse cuenta de estos temas, sin necesidad de apelar a notas o apuntes.

La Prensa
November 13, 1947

Curso especial de música

La Juilliard School of Music designó a Emil Hauser, pedagogo y violin para maestro del curso especial sobre "Cuarteto de Música con instrumentos de cuerda".

El curso será de doce semanas, y las horas de clases, serán de 6 P. M. a 9 P. M., los miércoles, comenzando el 4 de febrero.

LEA Y ANUNCIESE EN
"LA PRENSA"

Musical America
November 15, 1947

Juilliard to Hold String Quartet Classes

A special course in string quartet playing, conducted by Emil Hauser, will be presented during the second semester of the current academic year

by the extension division of the Juilliard School of Music. The course, which will be of 12 weeks duration, will be given Wednesdays from 6 to 9 P.M. beginning Feb. 4. It will offer a thorough study of the technique of string quartet playing, together with the analysis and interpretation of the literature for this medium.

Manchester, N. H.
Leader
November 1, 1947

School, League Plan Three Block Concerts

NEW YORK—(UP)—The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on November 14 and 15.

The League of Composers is joining in the festival as part of the anniversary celebration of its 25th season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits.

Tiffin, Ohio
Advertiser-Tribune
November 1, 1947

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15.

The League of Composers is joining in the festival as part of the anniversary celebration of its 25th season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits.

Gettysburg, Pa. Times
November 4, 1947

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15.

The League of Composers is joining in the festival as part of the anniversary celebration of its 25th season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits.

Hazleton, Pa. Times
November 2, 1947

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15.

The League of Composers is joining in the festival as part of the anniversary celebration of its 25th season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits.

Herald Tribune
November 9, 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

ONE reader complained after the first autumn broadcast of the Boston Symphony that "the crescendi are still being lopped off"; another wrote that this broadcast was quite good but that in the second there was a sudden loss of volume and high frequencies at one point with a return to normal after about fifteen minutes, which caused him to think "they have experimenters not engineers (for the Boston Symphony broadcasts)." I

did not hear these two broadcasts, but heard part of the third, and noted the leveling off of the first big crescendo and climax in Mendelssohn's "Italian" symphony, but thereafter was aware rather of the lack of liveliness and brilliance, caused either by the cutting down of the frequency range in the line transmission or by a limitation of range (which I doubt) in the machine to which I happened to be listening. However, one improvement over the Tanglewood broadcast was unmistakable and welcome: no disintegration of drums and other forceful sounds.

The loss of brilliance in the Mendelssohn symphony spoiled what has always been one of Koussevitzky's finest performances—dazzling in its impetus, buoyancy and radiance, and fabulous in its orchestral sonority and execution. On the other hand, the Scherzo from the "Midsummer Night's Dream" music was a succession of pretty sounds that became almost laughable in its insipidity after Toscanini's excitingly inflected performance on his second N. B. C. Symphony broadcast (of which I will say more later—though I will say right now that N. B. C. omitted its hourly time-signal, which A. B. C. and C. B. S. also should do in such broadcasts).

A reader who agreed with my criticism of the "fancy introductory remarks" on A. B. C.'s Coffee Concerts thought, however, that A. B. C. "deserves much credit for being the only major station (WQXR excluded) which carries a program of live chamber music and also presents it in such excellent performances, as, for instance, the one of the C minor Beethoven Violin Sonata." A. B. C. does indeed deserve credit for putting on that program of chamber music, and additional credit for the opportunity it gives the outstandingly talented young musicians in its orchestra, which makes me reluctant to criticize it for giving only a half-hour at 8:30 Sunday morning, for occasionally filling this half-hour

with little bits of things or cutting off a large work before the end, and for occasionally having such a work—Beethoven's Trio Opus 97, for example—played by young musicians who are not equal to it.

Another reader's complaint about Dr. Karl Krueger's "inabilities" and "attempts at musicological profundities" on the Sunday Evening Hour led me to listen to the program last Sunday. Since this was the occasion when the winners of the prize competition were to be announced, Dr. Krueger's remarks on the music were few; but he did, nevertheless, achieve a description of Glazunov's Violin Concerto as the work of that brilliant Russian eclectic in which were combined the Tolstoyan idea of atonement and the pleasures of the drawing room (I'm not sure I have every word exactly right), and another of the music of the Viennese academic Franz Schmidt as bringing the epoch of the classic Viennese symphony to a close. But Dr. Krueger contributed only a small part of the pretentiousness that surpasses anything that is to be heard on the air. The program offers the utmost in lack of distinction, but to listen to the announcer, to Dr. Krueger, to Dr. Alfred Human, one would suppose the Sunday Evening Hour to be something without precedent, spectacular in its daring, watched breathlessly by the whole world, something that could have been thought up only by the brain of the man who is constantly referred to in hushed and fulsome adoration: Henry—A.—Reichold.

On the other hand, there is what WQXR has thought up: Jacques Fray as radio's first classical disc jockey, saying "Bon soir," offering "music and chit-chat—not for the highbrow—a little music for the heart—a little for the head—a little for the foot," and then doing a Jean Sable act around the first movement of Mozart's D minor Quartet, what he calls Wagner's "Liebestand," and Ravel's "La Valse."

The arrangements which the

two-piano team of Hambro and Zayde have been playing on WQXR haven't interested me; but when the program last Tuesday was to be a couple of works by Haydn, period, I listened—only to have them turn out to be two-piano arrangements of an Adagio and a Sonata for one keyboard instrument, which I think should be played on one keyboard instrument.

Outstanding among the week's events are WNYC's broadcasts of the three concerts of Ernest Bloch's music at the Juilliard School on Friday at 8:30 p. m. and Saturday at 5 and 8:30 p. m. The Viola Suite and the Quintet for piano and strings will be performed, but not the Violin Sonata, and not "Voice in the Wilderness" for cello and orchestra, which impressed me as one of Bloch's finest works when Rodzinski played it with the Philharmonic and Schuster in 1936 and when I heard it again in 1939 played by the Boston Symphony cellist Tourtellier with Bloch at the piano, and which the Juilliard School might have given us now in place of the always-played "Schelemo."

Also, Toscanini's performance of Tchaikovsky's "Pathétique" with the N. B. C. Symphony next Saturday will provide an opportunity to hear what Tchaikovsky sounds like when played by a musician of taste. And here are some additional programs of the week:

Today—P. M.: Stravinsky's Dumbarton Oaks Concerto, WNYC, noon; Mahler's Symphony No. 2, WBAM (FM), 4; Haydn's Quartet, Op. 76, No. 2, Mozart's "Hunt" Quartet, played by the WQXR String Quartet, WQXR, 6; Schubert's Octet, WQXR, 7; Mozart's Serenade K. 388 and Masonic Funeral Music K. 477, WABF (FM), 9:30; Mozart's Piano Concerto K. 455, Hawthorne's Symphonic Studies, WQXR, 11; Prokofiev's Piano Concerto No. 5, played by Samson Francoeur, with the C. B. S. Symphony under Leonard Bernstein, C. B. S., 11:30.

Monday—P. M.: Handel's Concerto Grosso No. 10, WNYC, 7; Haydn's Symphony No. 53, WQXR, 8.

Tuesday—P. M.: Stravinsky's Suite Italienne, a Charles Ives violin sonata, WNYC, 8.

Wednesday—P. M.: Rehearsal of the National Orchestral Association, WNYC, 6.

Thursday—P. M.: Mozart's Symphony in C ("Jupiter"), Debussy's Rhapsody for clarinet and orchestra, WQXR, 8.

Friday—P. M.: Excerpts from Berlioz's "Roméo and Juliet" (new Toscanini recording), WQXR, 10:30.

Saturday—P. M.: Britten's String Quartet, Op. 35, No. 2, WQXR, 8:30; Haydn's Quartet, Op. 74, No. 2, Schubert's Trio, Op. 99, WQXR, 11.

Music: NOV 11, 1947 DAILY WORKER

Ernest Bloch Festival

THE Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Friday evening, Nov. 14, and Saturday afternoon and Saturday evening, Nov. 15.

All three concerts will take place in the Concert Hall of the Juilliard School of Music, 130 Claremont Ave., N. Y. C., according to plans announced yesterday.

The League of Composers is participating in the festival as part of the anniversary celebration of its twenty-fifth season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding con-

tribution to music. The eminent Swiss composer is expected to attend the festival if his health permits.

THE FIRST PROGRAM on Nov. 14 will open with the Quintet for Piano and Strings, presented in its world premiere twenty-five years ago in the first program by the League of Composers on Nov. 11, 1923, at the Klaw Theatre with Harold Bauer and the Lennox Quartet.

New York Times
Oct. 5, 1947

HOMAGE TO BLOCH

Festival to Be Highlight Of League Birthday

By HOWARD TAUBMAN

THE observance of anniversaries can be—and has often been—turned into a solemn bore. Now and then, however, such an occasion is made the excuse for much beneficent activity, and it looks as if the twenty-fifth anniversary of the League of Composers, to be marked this season, will be the stimulus for a good many lively occasions.

Many of the orchestras in the country, major and minor, will probably pay their respects to the league by playing at least one composition that the group has commissioned. Since 1923, the year of its founding, the league has commissioned eighty-six works. The list of composers who have been asked to write works for the league reads like, and is, in fact, a who's who of American music.

The practice of commissioning new works goes on, and the powers-that-be in the league manage to find the most interesting people to do the commissioning. Thus Irving Berlin and Richard Rodgers have underwritten a new sonata for piano to be composed by Samuel Barber. Men who have made fortunes through their music have the imagination and wisdom to contribute toward the creation of new music of another kind.

Other Candidates

There are others who should be tapped to commission new music. One thinks of the movie and record companies that have had the enormous advantage of being able to use music in the public domain, without payment of royalty. From Hollywood there came a Chopin picture some years ago, and now there is a new one about the Schumanns and Brahms with their music, royalty free, providing the material for the sound track. Films about Tchaikovsky and Mozart are said to be on the way. It is too late to pay these composers, but why not turn some of the profits over to the composers of our own day?

Mrs. Arthur M. Reis, chairman of the executive board of the league, and her colleagues probably need no advice as to how to handle the commissioning of new works. Besides the Barber assignment, commissions for the new season have been obtained for Nicolai Berézkovsky, Harold Shapero, Robert Ward, William Bergsma, Peter Mennin and Wallingford Riegger.

As to the performances during the anniversary season, complete, specific plans will not be available for some time.

Leonard Bernstein, however, has disclosed that he will devote his final concerts with the New York City Symphony on Nov. 24 and 25 to a complete production of Marc Blitzstein's opera, "The Cradle Will Rock." This work was produced on Broadway in the mid-Thirties and stirred up a furor of excitement. One recalls that in default of an orchestra, the composer himself played the full score on the piano, seated at the side of the stage.

Now at last it will be done with an orchestra, as Mr. Blitzstein wrote it in the first place. It has taken a long time, and Mr. Bernstein could not have chosen to honor the league more gracefully, for in reviving this score he is giving the public the chance to hear again—and perhaps anew—an enormously provocative work.

Another big event of the anniversary season should be the Ernest Bloch festival that will be presented at the Juilliard School of Music in mid-November. This festival is the joint enterprise of the school and the league; they united forces to put it on after they discovered that each had in mind some way to pay homage to one of the greatest of our living composers.

Composer to Be Here

There may be three concerts, and they should reveal varied aspects of Bloch's long and rewarding creative career. One will be an orchestral concert, and it is expected and hoped that the composer himself will be on hand to conduct at least one of his works.

Mr. Bloch has not been East in some years. He has been living on the Pacific Coast, teaching and writing. Friends who visited him near Santa Barbara in California in recent months report that he is in good health and composing in his customary slow and painstaking fashion. If new scores have not come from his pen in abundance of late, those that will emerge will be awaited all the more eagerly.

He has been completing a piano concerto, and he expects to get to work shortly on another concerto, this one commissioned by the Juilliard School of Music.

The composer, who was 67 last July, talks on occasion with the air of a man who is resigned to finishing but a few more works. But the air of resignation was not convincing to those who saw him recently, and it would not be convincing to anyone who knows Bloch. The man has too much vitality and zest for living to be capable of the apathy that comes with resignation, and one dares to guess that his latest compositions will be the best proof of that.

The Bloch festival will be good not only for us but for the composer. One has heard rumbles in recent years from the Far West that the composer felt he had been forgotten. Well, if he needs evidence that he has not been forgotten, here it is.

A little more such evidence.

however, would not be amiss. It must be confessed that aside from "Schelomo," played by some of the orchestras, and the "Nigun," used by a good many of the violinists in recital, not much Bloch has been played here. His Second Quartet was introduced to this city last season, and occasionally the First Quartet and Piano Quintet receive performances. We could and should make a better showing. The league and the Juilliard School point the way.

New Bedford (Mass.)
Standard-Times
October 19, 1947

League of Composers Celebrates

Commemorating the 25th anniversary of the League of Composers, which has commissioned 86 works since its founding, a fine gesture has been made by Irving Berlin (popular) and Richard Rodgers (popular) who have underwritten a new sonata for piano to be composed by Samuel Barber (young and of a serious musical slant).

In mid-November, Ernest Bloch is being honored by a festival at Juilliard, probably of three concerts. The composer is expected to conduct. The Juilliard School has commissioned a concerto from Bloch.

Marc Blitzstein's opera, "The Cradle Will Rock," is to be produced by Leonard Bernstein, complete with the New York City Symphony, Nov. 24 and 25. In the mid-30s, Blitzstein, alone, at the piano, accompanies, using the full score.

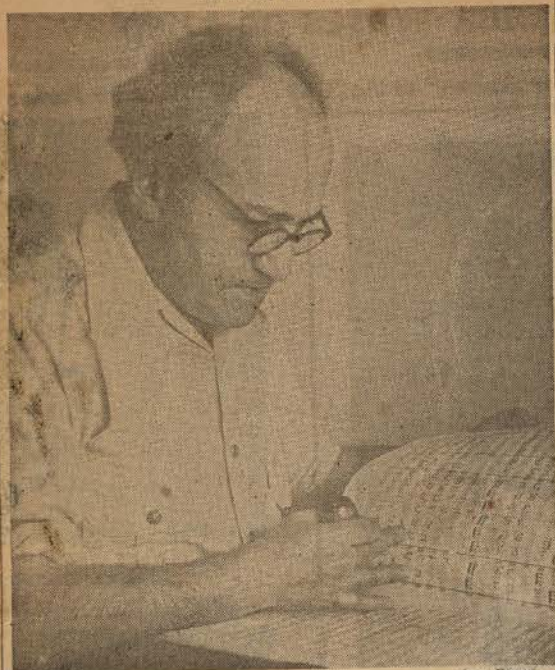
Terre Haute Ind.
Tribune
November 1, 1947

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15.

The League of Composers is joining in the festival as part of the anniversary celebration of its 25th season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits.

Herald Tribune
November 9, 1947

Ernest Bloch



A festival series of his works will be given at the Juilliard School next Friday and Saturday.

Kalamazoo, Mich.
Gazette
November 2, 1947

THE JUILLIARD School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to the music of Ernest Bloch Nov. 14 and 15. The purpose is to give recognition to Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits. The League is joining in the Festival as part of its anniversary celebration of its 25th season.

Portland Me. Express
November 3, 1947

Plan Festival

The Juilliard School of Music and the League of Composers are ambitiously sponsoring an Ernest Bloch Festival on Nov. 14 and 15 at the school. This is to be presumed, is one of the many events which will be arranged in observance of the League's 25th anniversary. The opening selection will be the composer's Quintet for Piano and Strings, which was premiered at the League's first concert on Armistice Day, 1943.

Juilliard Will Offer Ernest Bloch Festival

Ernest Bloch, American composer of Swiss birth, will be honored in a two-day festival of his music by the Juilliard School of Music next Friday and Saturday, in collaboration with the League of Composers which is participating as part of its twenty-fifth anniversary celebration. Bloch's Quintet, which will be heard at the first program next Friday evening at the Juilliard School, figured on the opening program of the league, Nov. 11, 1923, at the Klaw Theater, with Harold Bauer.

Following the quintet on the first program of the Bloch Festival there will be two Psalms for soprano and piano, dating back to the period of World War I, the viola suite and Four Episodes for Chamber Orchestra. The second program, Saturday at 5 p. m., will be devoted to the piano sonata, pieces for string quartet, and the second quartet.

The last concert, Saturday night, will be given by the Juilliard Orchestra under Edgar Schenckman, with Felix Salmond as cello soloist in "Schelomo." The Concerto Grosso, two interludes from the opera "Macbeth," and the "Israel" Symphony will also be played.

The three concerts will be given in the concert hall of the Juilliard School. Admission is by invitation, which may be obtained by writing to the school at 130 Claremont Avenue.

N. Y. Times
November 16, 1947

2D QUARTET GIVEN IN BLOCH FESTIVAL

String Work, Written in '45,
Impresses at Juilliard and
Composers League Fete

The festival of the music of Ernest Bloch continued yesterday afternoon with the second of three concerts at the Juilliard Concert Hall under the joint sponsorship of the Juilliard School of Music and the League of Composers. The music, in three utterly different veins, was drawn from the latest three decades of his life, and was all of the chamber variety.

The newest piece was the Second String Quartet, composed in 1945, the longest and most impressive part of the impressive program. It bears all the earmarks of a late work of a highly musical, ever-developing intelligence. There is the air of profound meditation, the poignant melodic ideas, the long, evolved line, the masterful integration of the whole through use of similar motives for various sections. All of this is in addition to the composer's powerful rhythmic urge and musical conviction. The Griller Quartet gave it a clean, sensitive reading.

The earliest works heard yesterday were "Prelude," "Night" and the two-movement "In the Mountains," all for string quartet. They showed a fully developed feeling for the medium, each piece growing inevitably from beginning to end, using, in "In the Mountains," more figuration and color effects than in the other two. All achieved a romantic mood, plus the sense of meaty strength which is characteristic of Bloch. A professional performance of quality was given to them by Charles Libove, Arnold Belnick, Sol Greitzer and Alla Goldberg, all students at the Juilliard School.

The least appealing music of the afternoon was the Piano Sonata, a dramatic, thick-textured piece of craggy line and massive shape. Its polytonalities and undistinguished counterpoint made it seem too easily composed by comparison with the rich quartet music. Sigl Weissenberg played it accurately, if over-precussively.

The final concert in the series presented Bloch's orchestral music to a full house last night. Edgar Schenckman conducted the Juilliard Orchestra in the Concerto Grosso, with piano obligato by Donald Kemp. Two interludes from "Macbeth," "Schelomo," a Hebrew Rhapsody, with Felix Salmond playing the cello, and the "Israel" Symphony. C. H.

Daily News
November 5, 1947

Bloch Concert

The Juilliard School will sponsor a three-concert festival of Ernest Bloch music at the school Friday and Saturday.

Daily Worker
November 3, 1947

Music

Bloch Quartet Featured In Chamber Music Concert

By O. V. Clyde

THE item that attracted attention on the chamber music concert given by the Griller String Quartet at the YMHA the other night was Ernst Bloch's Second Quartet written in 1945.

Bloch has pursued a career as a "modern composer" notable for its stubborn devotion to a given tradition, based mainly on a creative reworking of Hebraic or Jewish motifs.

His style, technically, owes much to certain idioms which were very popular as "modern" in the 1920's, but which today has a dated flavor about it. In Bloch's hands, however, the technical idiom rarely becomes a mere mannerism without content.

To my ears, the new quartet does not advance to new ground in Bloch's development. One hears in it again thematic material easily recognizable from earlier works. Nevertheless, it has many passages of beauty, and I for one, would like to hear it repeated several times for further study.

The quartet's performance was studious and earnest, but lacking I suspect in that rhapsodic poetry which was clearly present in many pages of the score, but which did not emerge in the playing.

In the Mozart quartet which complete the concert, the familiar G Major (K. 387), the quartet found

a warmth of tone and an accuracy of phrasing which were not always present in the Bloch.

The players deserve credit for their attention to the work of a modern master whose chamber works are not often played.

The Juilliard School, incidentally, has announced an Ernst Bloch festival. It should be a rewarding experience.



Richard Dyer - Bennet, folk-singer, will be heard in recital at Town Hall Saturday, Nov. 8, at 8:30 p.m.

Herald Tribune
November 17, 1947

Bloch Festival Presents Third and Last Concert

The last of the three concerts in the Ernst Bloch Festival at the Juilliard School of Music, in collaboration with the League of Composers, was given Saturday evening under the direction of Edgar Schenkman, following a chamber program in the late afternoon. It comprised the Concerto Grosso, two interludes from "Macbeth," "Schelomo" (Felix Salmond, cellist), and the "Israel" Symphony.

Bloch's gift has developed an impressionist pigment to convey a personal mood of pious contemplation. On a limited canvas, as in the brief quartet pieces of 1924 and 1925 opening the afternoon program, the sheer deployment of a texture is acceptable, and in many ways these were the most satisfying of Saturday's inclusions. The idiom is especially adaptable to strings and is marked by a unique way of beginning and ending so that the stream of consciousness is caught as if by a candid camera, devoid of the formalities that a more active creator brings to the introduction and final resolution of his ideas.

But most often Bloch forces his ideas against their will to extend themselves over trying expanses, and the need, in larger forms, for incisive contrasts has led him often to eclecticism. How banal his sources can become was illustrated by the unfamiliar excerpts from "Macbeth" and, after the inspired prelude, the three later movements of the Concerto Grosso. The Second Quartet, impressively played by the Griller Quartet, represented Bloch at the other extreme, selective and at his

best, though by the end of the second movement he seems to have said everything vital he has to say.
A. V. B.

Journal American
November 17, 1947

Tribute to Bloch

All the efforts made by Juilliard and the League of Composers in behalf of Ernst Bloch brought forth three rewarding concerts at the Juilliard School on Friday and Saturday. This "festival" in tribute to his outstanding position as an American composer certainly enhanced his prestige. It would be fine if it stimulated further performances of his music.

Faculty and students did nobly with the music. Their performances were a credit to them and to Bloch. The guest artists on Saturday were the Griller Quartet which played Bloch's newest work, his Second String Quartet, which they introduced here last season. Their performance of this great work was a masterpiece, too.

Limitations of space unfortunately preclude extended discussion of the festival.

THE WORLD OF MUSIC: BLOCH FETE

By ROSS PARMENTER

THE Ernst Bloch festival to be sponsored by the Juilliard School of Music and the League of Composers will be held at the school the evening of Nov. 14 and the afternoon and evening of Nov. 15. Since the event is to celebrate the league's twenty-fifth anniversary, as well as to honor the composer, the first program, fittingly enough, will include a performance of the Quintet for Piano and Strings, which received its premiere at the league's first concert, Nov. 11, 1923. It is hoped the 67-year-old Swiss composer's health will allow him to leave his home in California to be present.

Most of the music will be performed by school members. But England's Griller Quartet will also participate. It will play the Second String Quartet, which it introduced here last season. Felix Salmond will play the "Schelomo" with the Juilliard School Orchestra, under Edgar Schenkman. Dusolina Giannini will sing the two Psalms, accompanied by Vincent Persichetti. Milton Katims will play the Viola Suite in Four Movements. Other works to be played include two interludes from "Macbeth," the Concerto Grosso, the "Israel" Symphony, Four Episodes for Chamber Orchestra, the Piano Sonata and Prelude, "Night" and "In the Mountains" for string quartet.

Festival on Nov. 14 and
15 Devoted to Music
In Varied Forms

N.Y. Times
October 26, 1947

Daily Worker
November 13, 1947

Music:

Ernest Bloch Festival

THE Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernst Bloch on Friday evening, Nov. 14, and Saturday afternoon and evening, Nov. 15.

All three concerts will take place in the Concert Hall of the Juilliard School of Music, 130 Claremont Ave., N. Y. C., according to plans announced yesterday.

The League of Composers is participating in the festival as part of the anniversary celebration of its twenty-fifth season. The purpose of the programs is to give recognition to Ernst Bloch's outstanding con-

tribution to music. The eminent Swiss composer is expected to attend the festival if his health permits.

THE FIRST PROGRAM on Nov. 14 will open with the Quintet for Piano and Strings, presented in its world premiere twenty-five years ago in the first program by the League of Composers on Nov. 11, 1923, at the Klaw Theatre, with Harold Bauer and the Tenenbom Quartet.

N. Y. Post
November 13, 1947

Juilliard Bloch Festival

The Juilliard School, in cooperation with the League of Composers, will present three concerts of music by Ernst Bloch tomorrow and Saturday afternoon and evening.

N.Y. World Telegram
November 17, 1947

Music

Bloch's Music Stars In Juilliard Concert

By ROBERT BAGAR.

A festival of music by Ernest Bloch over Friday and Saturday, at Juilliard Concert Hall brought rather forcibly to mind the fact that he is a much neglected man. The more so because his music is of such individualistic character and immediacy.

Three concerts of his works were given under the joint auspices of the League of Composers and the Juilliard School of Music, one on Friday evening, the other two on Saturday. In all, there were 13 of his pieces, from songs to symphonic ones. And it is scarcely an exaggeration to say that the festival was a huge success in every way.

Performance a Tribute.

Of the artists participating in the performances, several were professionals, including Dusolina Giannini, Milton Katims, Vincent Persichetti, Felix Salmond, Edgar Schenkman, all members of the Juilliard faculty, and also Artur Balsam and the Griller Quartet, appearing by special invitation. The remainder were students. That a great deal of preparation had gone into the renderings was all too obvious. That the renderings were a tribute to the performers, as well as to Bloch himself, is a still greater credit to the whole enterprise.

Ernest Bloch, ill at his home in Agate Beach, Oreg., was unable to attend. He sent his thanks by telegram. This quiet, unassuming musician does not indulge in literary prattle about his convictions. But it becomes only too clear that he has convictions, and strong ones, by the mere listening to his music.

A Musical Prophet?

If, after the experience of hearing his Quintet for Piano and Strings (1924), his Two Psalms (1912-1914), his Second String Quartet (1945), his Concerto Grosso (1925), his "Schelomo" (1915), and his "Israel" Symphony (1916), one should come away less ennobled in spirit by the urgent passion of his protests, or not touched by the splendors of his writing technique, one should really be deaf to what may be, perhaps, the voice of a musical prophet all too aware of the times we live in.

A vote of thanks, therefore, to

the League of Composers and the Juilliard School, to all who took part in the series, not excluding Hans Lentz and Olga Samaroff, who helped in the preparation. I sincerely hope that one result of the festival will be the more frequent performance of Bloch's compositions. There is no necessity to add that they will speak for themselves. We need today not only his music, as such, but also his powerful arguments.

P.M. Nov. 17, 1947

CRITICAL and AMUSEMENTS

Hague

MUSICAL DIARY

Ginette Neveu

Friday afternoon, Nov. 14—By her performance of the Brahms Violin Concerto with the Philharmonic under Charles Muench in Carnegie Hall, Ginette Neveu

proved herself an artist of the very first rank. A work which demands of the performer the uth degree of technical equipment, tone quality, musician ship and temperament, it serves as a pretty comprehensive test of a violinist's abilities. The young French violinist met all its demands superbly.

Her playing was technically first-class, tonally persuasive, always rhythmically alive; it had vigor and animation—a disciplined exuberance. Her interpretation was notable for its nobility and breadth,

and was illuminated from within by an intense but finely controlled fire. A profoundly sincere, serious and searching artist, her deep concentration in her task and her complete absorption in the music were always apparent. All in all, hers was a performance which enchanted the ear, the mind and the heart.

Any superlatives which remain should go to conductor and orchestra for their part in a truly memorable presentation of the Concerto. Dr. Muench's conducting was marked by more repose, sensitivity and temperance than on other recent occasions. He did not whip and overdrive the players, or overdramatize the music, as he had done a week ago in Brahms' Fourth Symphony.

Bloch Festival

Friday evening—The first of three concerts devoted to the music of Ernest Bloch was presented by the Juilliard School of Music and the League of Composers in the



Hague

Herald Tribune
November 15, 1947

Juilliard Festival

School's Concert Is Devoted to Works of Ernest Bloch

The Juilliard School of Music began a two-day festival devoted to the music of Ernest Bloch last night in its concert hall, 130 Claremont Avenue. The composer had been invited to attend, but he telegraphed his regrets yesterday from his home in Agate Beach, Oregon, saying: "I am immensely sorry that ill health prevented me from being present, but I will be with you in thoughts. I hope that my music will bring to all of you the message of fraternity and human fellowship which it has always tried to convey."

The opening program included the quintet for piano and strings, composed in 1924; two Psalms, sung by Dusolina Giannini to Vincent Persichetti's accompaniment; the suite for viola and piano (1919), played by Milton Katims and Artur Balsam, and Four Episodes (1926), played by the school's chamber orchestra under Edgar Schenkman's direction. The other two festival programs, presented with the collaboration of the League of Composers, will be given today at 5 o'clock and 8:30.

school's concert hall. Both music and performance were first-rate, and it was good to find works by one of our most distinguished modern composers—works which are not heard as often as they deserve to be—so enthusiastically received by so large an audience.

For me, the high point of the program was the Suite for viola and piano composed in 1919—a work of great individuality and beauty. Violist Milton Katims set forth its deeply affecting measures with remarkable skill and understanding, and Artur Balsam provided able collaboration at the piano. Also heard were Two Psalms (1912-1914), tellingly and movingly sung by soprano Dusolina Giannini; the Quintet for Piano and Strings (1924), expertly performed by Juilliard students, and Four Episodes

(1926) in an ex-

MORE

Musical Courier
November 1947

Bloch Festival for Juilliard

With the cooperation of the League of Composers, the Juilliard School of Music is sponsoring three programs of Ernest Bloch's works in its Concert Hall on the evening of Nov. 14 and the afternoon and night of Nov. 15. Among works to be performed by noted solo artists and the school orchestra under Edgar Schenkman, are Bloch's Quintet for piano and strings; two interludes from the opera Macbeth; the "Israel" Symphony; Night and In the Mountains for string quartet; the Piano Sonata, and Four Episodes for Chamber Orchestra.

N.Y. World Telegram
November 17, 1947

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P.M. Nov. 17, 1947

CRITICAL and

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Hague

Herald Tribune
November 15, 1947

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CONTINUED

Musical Diary

cellent performance by the Juilliard Chamber Orchestra, under the guidance of Edgar Schenkman. Of this last, the second section, *Obsession*, was particularly arresting, and the third, *Calm*, uncommonly touching.

Came the Deluge

Saturday—In this busiest of concert seasons, there are an increasing number of days which bring the concertgoer an embarrassment of riches, and find the professional reviewer hard put to know which way to turn. Faced with more than a dozen events scheduled for the city's opera and concert halls, many of compelling interest and importance, I managed, through careful

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Musical Courier
November 1947

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Boston, Mass.
Christian Science
Monitor
October 25, 1947

Festival to Honor Bloch

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Nov. 14, 15 in the Concert Hall of the Juilliard School, New York City. The League of Composers is participating as part of the celebration of its 25th season. Felix Salmond, cellist, will be heard with the Juilliard Orchestra, under the direction of Edgar Schenkman, in a performance of "Schelomo"; Dusolina Giannini will sing the composer's two Psalms, and Milton Katims, violinist, will perform the Suite in four movements, assisted by Artur Balsam at the piano. The Griller Quartet will perform Bloch's recently composed Second String Quartet.

N. Y. Times
October 26, 1947

Bloch Songs

To the Music Editor:

Apropos of the article on "Homage to Bloch" in the TIMES of Oct. 5, I have wondered at times why Ernest Bloch's "Poèmes d'Automne"—a cycle of four songs set to poetry of Beatrice Rhodes and translated by Sigmund Spaeth—have been so neglected.

Few people know these songs. As you say, aside from "Schelomo" and the "Nigun," not much Bloch has been played here. Wouldn't the Bloch Festival that will be presented by the Juilliard School of Music in mid-November be an excellent time for the public to hear these songs again and decide whether they should be heard from time to time?

I have had these songs since Matzenauer sang them at her first "comeback" recital—I don't know how many years ago. It has been a surprise to me that not one of our fine singers—those who sometimes get away from hackneyed programs—should not have thought them worth while. If I may suggest it, Jennie Tourel could no doubt be induced to sing them and, I am quite certain, could do them justice.

SELINA R. MAYER
Douglaston, L. I.

Wheeling (W.Va.)
Daily News
November 13, 1947

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on November 14 and 15.

PM October 27, 1947

Music Fete to Honor Bloch

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to the music of Ernest Bloch on Friday evening, Nov. 14, and Saturday afternoon and evening, Nov. 15. The concerts will be given in the school's Concert Hall, 130 Claremont Ave.

The League of Composers is participating in the festival as part of its 25th anniversary celebration. The purpose of the programs is to give recognition to Bloch's outstanding contribution to music. The composer is expected to attend the festival if his health permits.

Artists of the Juilliard School will participate in the programs. Among the faculty members to appear are: Felix Salmond, cellist,

who will be heard with the Juilliard Orchestra, under the baton of Edgar Schenkman, in *Schelomo*; Dusolina Giannini, noted soprano, to be heard in Bloch's *Two Psalms*, accompanied by Vincent Persichetti; and Milton Katims, violinist, who will perform the Suite in Four Movements, assisted by Artur Balsam at the piano. The Griller Quartet will play the recently composed Second String Quartet.

Other works to be heard include the Piano Quintet, Two Interludes from *Macbeth*, the *Israel Symphony* and the *Concerto Grosso*.

Music Business
November 1947

hard and League of Composers will sponsor three-concert festival of music by Ernest Bloch, Nov. 14, 15 at Juilliard Concert Hall. First program opens with Bloch's "Quintet for Piano and Strings," premiered 25 years ago in League's first program by Harold Bauer and Lennox Quartet. Taking part are Juilliard artists Felix Salmond, Dusolina Giannini, Vincent Persichetti, Milton Katims, Artur Balsam; Griller Quartet.

N. Y. Herald Tribune
October 26, 1947

Festival of Bloch's Music

Juilliard Will Sponsor Series of Three Concerts

The Juilliard School of Music announced yesterday that it will sponsor a festival series of three concerts devoted to Ernest Bloch's music, to be held in the Juilliard Concert Hall, 130 Claremont Avenue, on Friday evening and Saturday afternoon and evening, Nov. 14 and 15. The League of Composers will take part in this festival as a part of its twenty-fifth anniversary observance.

Among the works to be performed are Mr. Bloch's quintet for piano and strings, which opens the first program; two interludes from the opera "Macbeth," the "Israel" Symphony, the *Concerto Grosso*, "Night" and "In the Mountains" for string quartet, the piano sonata and the Four Episodes for chamber orchestras. Mr. Bloch, who is now living in Oregon, will attend the festival if his health permits.

White Plains Herald
November 14, 1947

The Juilliard School of Music, in collaboration with the League of Composers, will sponsor a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15.

The League of Composers is joining in the festival as part of the anniversary celebration of its 25th season. The purpose of the programs is to give recognition to Ernest Bloch's outstanding contribution to music. The eminent Swiss composer is expected to attend if his health permits.

San Diego Union
November 16, 1947

BLOCH FESTIVAL

An Ernest Bloch Festival, sponsored by the League of Composers and the Juilliard School of Music in New York, was held Friday and yesterday in the school auditorium. Bloch compositions performed in the Festival's three concerts included "Quintet for Piano and Strings," which was premiered in the League's first concert, Nov. 11, 1923.

Among other Bloch works presented were the "Concerto Grosso," "Israel Symphony," two "Interludes" from "Macbeth" and "Four Episodes for Chamber Orchestra." Bloch's "Schelomo" was played by Felix Salmond, cellist. Dusolina Giannini sang Bloch's "Two Psalms." His "Viola Suite in Four Movements" was played by Milton Katims, and his second string quartet by the Griller Quartet of England.

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N. Y. Times
November 15, 1947

JUILLIARD STARTS FESTIVAL OF BLOCH

School and Composers League
Join in Offering 3 Concerts
of the Writer's Music

By OLIN DOWNES

In proportion to the quality of his output, the music of Ernest Bloch has not received the measure of attention to which it is richly entitled by its qualities. And last night, in the concert room on Claremont Avenue, the Juilliard School, collaborating with the League of Composers, gave the first of the three concerts which will constitute a festival and an admirably comprehensive summation of Bloch's best music.

The magnificent piano quintet, given an excellently prepared, if not a supremely imaginative performance, was the first offering. It is the one modern quintet that stands up to the quintets for the same instruments of Brahms and Cesar Frank. As these works were eloquent of their periods and authors who created them so is the Piano Quintet of Bloch's born of his own genius and the tonal sensibilities of today.

There is another element in this quintet which gives it rank among the four or five greatest scores that Bloch has produced. This is the grand structure and the symphonic character of the score. Its expression is wholly modern, yet the proportions, the developments and the basic tonalities involved are as classic as they well could be. "Tonic major," "relative minor," lying at the base of harmonic combinations which often become "polytonal"; richly dissonant within the framework of a traditional harmonic scheme combination. Then there are the closeness of the development and cyclical treatment of the principal theme which recurs in all the movements, with a variety of transformations, thematic and emotional, that seem endless. The quintet is a masterpiece of form and feeling. The mystical slow movement could be a scene from "The Dybbuc." The energy and passion of the finale is something that only Bloch with his intense feeling and his love of life could have achieved.

The players of this work were Isidore Cohen and Francis Chaplin, violins; Paul Lannini, viola, and Channing Robbins, for a well-balanced quartet. Alice Shapiro, pianist, was brilliant in ensemble. Dussolini Giannini sang the two Psalms, Nos. 137 and 114, which have been unaccountably neglected of late seasons. They are lyrical with the lyricism of the East, and in very essence Hebraic. They ask everything of the singer.

The most extreme—shall we say completely matured and unadulterated—Bloch came with the playing of the Viola Suite by Milton Katims, with Arthur Balsam as his pianist. Mr. Katims proved that he could not only play the difficult viola part, but interpret it with sympathy and a fantasy akin to the composer's own. Here Bloch is entirely and uncompromisingly himself. His is a different harmony than we know, or can readily explain. The composer built up to this independence, gradually, consistently, until he has created a completely individual style. The work is profoundly oriental, but this is not the Cook's traveler showing how jolly oriental he can be. Whether this suite will eventually take its place among popular works for concert performance one cannot tell, and one gravely doubts it. It is too inward and uncompromising in its expression to find easy popularity. It will probably rank as the extreme Left of Bloch Center.

There is the lament by the waters of Babylon and there is the song of triumph after the passage through the Red Sea. Miss Giannini sang so dramatically that the wildly rhapsodic chants were irresistible, despite the absence, for the accompaniment, of an orchestra. Miss Giannini was remarkably accompanied by Vincent Persichetti, who played music which is orchestral and not fundamentally pianistic in conception with complete authority. The music, and its stirring delivery, swept the audience from its feet. There were uncounted recalls for Miss Giannini.

Four Episodes for Chamber Orchestra were played by the Juilliard Chamber Orchestra, Edgar Schenkman conductor. They are of the lesser Bloch, though the movement "Calm" is very beautiful and romantic. The pieces are cut to order, effectively instrumentated, and of a finished craftsmanship. Under the able baton of Mr. Schenkman they did exactly what was expected of them to finish the concert.

N. Y. Times
November 16, 1947

2D QUARTET GIVEN IN BLOCH FESTIVAL

String Work, Written in '45,
Impresses at Juilliard and
Composers League Fete

The festival of the music of Ernest Bloch continued yesterday afternoon with the second of three concerts at the Juilliard Concert Hall under the joint sponsorship of the Juilliard School of Music and the League of Composers. The music, in three utterly different veins, was drawn from the latest three decades of his life, and was all of the chamber variety.

The newest piece was the Second String Quartet, composed in 1945, the longest and most impressive part of the impressive program. It bears all the earmarks of a late work of a highly musical, ever-developing intelligence. There is the air of profound meditation, the poignant melodic ideas, the long, evolved line, the masterful integration of the whole through use of similar motives for various sections. All of this is in addition to the composer's powerful rhythmic urge and musical conviction. The Griller Quartet gave it a clean, sensitive reading.

The earliest works heard yesterday were Prelude, "Night" and the two-movement "In the Mountains," all for string quartet. They showed a fully developed feeling for the medium; each piece growing inevitably from beginning to end, using, in "In the Mountains," more figuration and color effects than in the other two. All achieved a romantic mood, plus the sense of meaty strength which is characteristic of Bloch. A professional performance of quality was given to them by Charles Libove, Arnold Belnick, Sol Greitzer and Alla Goldberg, all students at the Juilliard School.

The least appealing music of the afternoon was the Piano Sonata, a dramatic, thick-textured piece of craggy line and massive shape. Its polytonalities and undistinguished counterpoint made it seem too easily composed by comparison with the rich quartet music. Sigi Weissenberg played it accurately, if over-precisely.

The final concert in the series presented Bloch's orchestral music to a full house last night. Edgar Schenkman conducted the Juilliard Orchestra in the Concerto Grosso, with piano obligato by Donald Kemp. Two Interludes from "Macbeth," "Schelomo," a Hebrew Rhapsody, with Felix Salmoud playing the 'cello, and the "Israel" Symphony. C. H.

Journal American
November 16, 1947

MUSIC

By Miles
Kastendieck

HOMAGE to the composer Ernest Bloch has come at last. Three concerts in his honor comprised a "festival" which ended last night at the Juilliard School. If they served no other purpose, they brought this foreign-born American composer the recognition long over-due him.

Except for his rhapsody for 'cello, "Schelomo," and the violin piece "Nigun," Bloch's music is not so well known by the general public as it should be. His list of works is not extensive. What there are deserve more attention than his adopted country has given him. His position as an American composer is significant.

1947 His Year

IT happens that 1947 has been his year for recognition. The music critics were quick to perceive the merits, even the greatness, of his Second String Quartet first heard here last

February. The Music Critics Circle voted him their award in Chamber Music last June. This two-day festival, sponsored by the Juilliard School and the League of Composers, crystallizes his emergence into a place in the sun. Had the League of Composers not been celebrating their 25th Anniversary, one wonders how much longer he might have had to wait.

At the inaugural concert of the League on Nov. 11, 1923, Bloch's Quintet had its New York premiere. This is the work which has been ranked fine enough to be placed in the

same company with the famous Schumann, Brahms, and Franck Quintets. It led off the festival on Friday night appropriately.

Though the three programs indicate how much outstanding chamber music Bloch has written, he is well represented in the orchestral field. In the final concert last night the Concerto Grosso, Two Interludes from "Macbeth," "Schelomo,"

and the "Israel" Symphony were played. Others including the Violin Concerto would have easily made up additional programs. One prize-winning work, his epic rhapsody "America," warrants more consideration

NOV 27 1947

Ernest Bloch Festival Major Musical Achievement

THE festival of three concerts devoted to the music of Ernest Bloch, conducted by the Juilliard School of Music, Nov. 14 and 15, was the outstanding event so far of the New York music season. It gave belated

justice to a man who is the foremost of living composers writing music consciously as Jews; who, born in Switzerland and celebrated in France and Italy, has become one of the most revered of teachers in American musical life; who has written some of the most important and lasting works of our time.

Like most composers of the deepest sincerity today, Bloch is more respected than performed. It is the charlatan, generally, who gains the self-advertisement and promotion necessary for performances, or the man who manages to strike the right kind of shallow novelty that attracts the casual listener. Or again, it is the composer of extremist works, lending themselves easily to cultist theories, who gains the notoriety, sometimes undesired.

Bloch does not lend himself easily to cults or imitations. He is romantic, without falling into neuroticism; he is a master of classic design, without falling into contrapuntal ingenuities or prettiness, he is national, in his use of Jewish themes, and yet tries to merge these themes with the great tradition of Beethoven and Brahms.

HIS MUSIC is deeply moving upon familiarity, but generally does not sound well on first hearing. This is probably a limitation, but it is one that springs from his absolute sincerity. Because he does not adopt a clear pattern for its own sake, depending rather for his design upon the movement of his emotional drives, his forms seem often turgid. Because he does not use color for its own sake, sometimes demanding more richness and intensity of sound than the instruments can give his textures often sound heavy. He sounds best in

works which afford a contrast of tone color and dynamics. The Quintet for Piano and Strings sounded like a masterpiece, as did the familiar Schelomo for cello and orchestra. The closing pages of the Israel Symphony, after the entrance of the human voices, sounded very beautiful. The Concerto Grosso for piano and small orchestra, although slighter, was very satisfying.

OTHER WORKS were more difficult for me to follow, such as the Piano Sonata, which was given a magnificent performance by the young Palestinian pianist, Sigi Weissenberg, and the Second String Quartet performed by the notable English Quartet, the Grillers. Parts of both works were deeply moving, but the absence of the wider color palette seemed to make for a thickness of texture, as if the ideas were not fully clothed in sound. This difficulty may clear up with further hearings. It is good to know that the Quartet is being recorded, so that it can be given the study it deserves. The Quintet was recorded years ago and should be restored to the catalogue.

The performances, but for the two mentioned above, were by students and faculty members of the Juilliard School, and were in all cases excellent. The School seems to be aiming to fill a living role in New York musical life, under its new enterprising president, William Schumann, and deserves congratulations. The very magnitude of the accomplishment made one wish for even more. Would it be so much to ask for the school to take a fling at producing Bloch's opera, Macbeth?—S. F.

Portland, Oregon
Oregon Journal
November 9, 1947

Composers, School Plan Bloch Honor

The Juilliard School of Music and the League of Composers have arranged a festival of three concerts devoted to the music of Ernest Bloch, eminent Swiss-American composer who makes his home at Agate Beach, Or., for November 14 and 15 in the concert hall of the New York school. Mr. Bloch will not be able to attend.

The purpose of the programs is to give recognition to Bloch's outstanding contribution to music. Appearing will be these faculty members: Felix Salmond, cellist, who will play "Schelomo" with the Juilliard orchestra; Dusolina Giannini, who will sing two psalms, and Milton Katims, who will play the "Viola Suite in Four Movements" with Artur Balsam at the piano.

AT THE INVITATION of Mr. Bloch and of the school, the Griller quartet will take part in the festival, playing the recently composed "Second String Quartet." The first program will open with the "Quintet for Piano and Strings," which had its world premiere in the League of Composers' first program November 11, 1923, at the Klaw theatre with Harold Bauer and the Lennox quartet.

Orchestral and chamber works will complete the programs. Sigi Weissenberg will play the Bloch piano sonata.

Musical Courier
December, 1947

Juilliard School and Composers' League Sponsor Festival in Honor of Bloch

The Juilliard School of Music, in collaboration with the League of Composers, sponsored a festival of three concerts devoted to music of Ernest Bloch on Nov. 14 and 15 in the Concert Hall of the School.

The League of Composers participated in the festival as part of its 25th anniversary celebration. The purpose of the programs was to give recognition to Bloch's outstanding contribution to music.

Artists and faculty members participating included Felix Salmond, cellist, with the Juilliard Orchestra, under the direction of Edgar Schenkman, in Schelomo, a superb performance; Dusolina Giannini, soprano, heard in the composer's two Psalms, accompanied by Vincent Persichetti; Milton Katims, violist, playing the Suite in Four Movements, assisted by Artur Balsam at the piano. At the special invitation of Mr. Bloch and of the School, the Griller Quartet agreed to take part in the festival, performing Bloch's recently composed Second String Quartet. The novel idiom, including the principle of non-repetition of themes in the first movement, had a splendid reading.

The Nov. 14 recital opened with the Quintet for Piano and Strings, given its world premiere 25 years ago in the first program by the League of Com-

San Francisco, Cal.
Examiner
November 9, 1947

Composer Bloch To Be Feted in N.Y.

Ernest Bloch, world famous composer on the music faculty of the University of California, will be honored in a three concert Bloch festival at the Juilliard School of Music, in New York, next Friday and Saturday.

Famous soloists, chamber music artists and the Juilliard Orchestra will play and sing such outstanding Bloch works as "Schelomo," "Second String Quartet," "Psalms," "Piano Quintet," "Concerto Grosso," "Israel" Symphony, and interludes from the opera, "Macbeth."

posers, Nov. 11, 1923, at the Klaw Theatre with Harold Bauer and the Lennox Quartet.

The second concert (afternoon of Nov. 15) included Prelude, Night, and the two sections of In the Mountains, all for String Quartet, played by Charles Libove, Arnold Belnick, Sol Greitzer and Alla Goldberg, Juilliard students. This was a worthy hearing of early descriptive works. Much temperament but somewhat harsh sonorities characterized 18-year-old Sigi Weissenberg's dynamic performance of the polytonal piano sonata.

On the final evening, a large audience heard the Chamber Orchestra under Mr. Schenkman in the Concerto Grosso, of Bloch's "neo-classic" period, with Donald Kemp playing the piano obbligato. Interesting as examples of the composer's impressionistic style of some 35 years ago were the two interludes from his opera Macbeth, which earned warm applause. The most fervid ovation, however, went to Mr. Salmond for his fine playing in Schelomo; his golden tone was beautifully complemented by the vivid playing of the orchestra. The Israel Symphony closed a festival which gave worthy representation to the various periods of one of the most vivid musical creative figures in this country.

M. T.

MUSIC ON THE RADIO

By B. H. HAGGIN

IT WAS interesting to hear Prokofiev's Classical Symphony as it was played by Koussevitzky with the Boston Symphony on their Nov. 11 broadcast over A. B. C., and then, a few days later, to hear what Toscanini made of it with the N. B. C. Symphony. The Koussevitzky-Boston Symphony performance—particularly of the first and last movements—is all sound, fabulous in its radiance and refinement, the incorporeal lightness with which it floats off as it is tossed in the air; and as such it is one of the wonders of modern orchestral performance. On the other hand the Toscanini performance is all texture—extraordinarily clear, and enlivened by sharp phraseological inflection; and certainly it is wonderful in its own way.

But on Nov. 15 it was like nothing by the side of what Toscanini's taste as a musician and powers as a conductor achieved with Tchaikovsky's "Pathétique" Symphony. For those who had been made contemptuous of this work by the overemphatic, vehement distortions of it that have become traditional it must have been a shock, and to some it may have been a revelation, to hear the symphony with all the traditional distortions removed—to hear it, that is, played as Tchaikovsky himself directs, and with beautifully integrated tonal values and plastic proportions which restored to it the organic coherence, the dramatic power and the artistic validity of which the Koussevitzky and Stokowski, great and small, had robbed it.

I was able to hear only part of what was broadcast over WNYC from the Juilliard School's three concerts of Ernest Bloch's music. I was especially interested in two interludes from the opera "Macbeth" (1910) that I had never heard before; and was astonished to hear how completely the first one was in the French idiom of the period, but equally astonished to hear in the second only the unmistakable beginnings of Bloch's own idiom. Some other works that I heard for the first time—"Prelude" (1924), "Night" (1925), "In the Mountains" (1925) for string quartet, the two Psalms

(1912-1914)—struck me as feeble, and the Piano Sonata (1936) as a rehashing of old ideas. Of the familiar works I did not hear the Viola Suite (1919) and "Schelomo" (1915), which haven't impressed me as they used to. But the "Israel" Symphony (1916) now seemed to me one of Bloch's best works—the Quintet for piano and strings (1924) being another.

One thing I must speak of is the wonderful playing of the Juilliard School student orchestra—the kind of playing which, as a friend observed, one would get only from such young, as well as brilliantly gifted, musicians, and we had got from the young musicians of the Philadelphia Orchestra many years ago.

'A Genius of Unique Gifts'

Composers Salute Bloch

By Paul Hume

ERNEST BLOCH has established his place in musical history on the merits of his writing alone.



ERNEST BLOCH

Such masterpieces in varying forms as "Schelomo," the brilliant purple rhapsody for cello and orchestra, the recent second-string quartet, and the suite for viola and piano would serve by themselves to mark Bloch as a genius of unique gifts. To these add the concerto grosso, the piano quintet, and the vocal writings for both solo and chorus, as typified by the Psalms, and the Sacred Service, and you have the dawning of a remarkable talent, motivated by an unusual spirit.

But Ernest Bloch will be remembered also for and by his pupils. American music today is far richer because of the compositions of Roger Sessions, Randall Thompson, Douglas Moore, Bernard Rogers, Frederick Jacoby, Quincy Porter, Ernst Bacon, Theodore Chanler and many more who have studied with Bloch. It is amazing to note the wide divergence of tastes and styles in writing that marks the work of these men, all of whom came under Bloch's influence, and they represent only a small number of the musicians of this country who have been and are today working under his guidance.

They Know His Work

LAST WEEK the League of Composers, in collaboration with the Juilliard School of Music, presented a festival of three concerts, all the music of which was written by Bloch. The League of Composers chose wisely in settling on Ernest Bloch to celebrate their twenty-fifth anniversary, for their members know the measure of his work.

The musicians for the festival were largely students of the school, but they were joined at times by such well-known artists, some of them from the Juilliard faculty, as Dusolina Giannini, Milford Katims, Artur Balsam, the Griller String Quartet, Vincent Persichetti, and Felix Salmond.

Though the actual performances themselves were not the salient feature of the festival, for attention was given completely to the music itself, there were memorable occasions during the three concerts. To hear the Griller Quartet in the second quartet (which they played here at the Library of Congress last January) is one of the most remarkable experiences in current music. It was also a notable event to hear Felix Salmond in a scholarly, though not impassioned playing of "Schelomo." Milton Katims and Dusolina Giannini were hailed extravagantly for their accounts of the Viola Sonata, and two of the Psalms, respectively.

What of Washington?

THE ONE non-Bloch item which kept recurring to your listening editor throughout all the concerts was "How great the gain for Washington when it has its own conservatory with student orchestra, chorus, faculty of artist teachers, and all the resources of such an institution." To hear an orchestra of youngsters turning out the "Israel" Symphony, or the accompaniment for "Schelomo" was thrilling. A musical institution like that would bring music into the life of this community as nothing else will ever do.

Conservatories were not out of place at the Bloch Festival, for the composer's first major assignment in this country was as director of

the Cleveland Institute of Music, where he remained for five years. From there he went to head the San Francisco Conservatory, for a similar period.

Bloch can write in a vein which is completely without reference to nationalistic background, as in the Viola Sonata, the String Quartets, or the Concerto Grosso. Or he can make his Hebrew ancestry and training the channel for some of the most impassioned outcries in music, as in the "Israel," "Schelomo," the sacred service, and the Psalms. A profound student of philosophy, Bloch has wended his way through the various esthetic and practical problems which beset the creative artist in a period of restlessness. As a composer, he turned to no "school" of composition.

There is no musical form in which he has not written. One of the impressive pieces on the festival was the piano sonata dating from 1936. Washington has good reason to be acquainted with the 137th Psalm, sung here twice by Katharine Hansel, and scheduled for the National Symphony Orchestra with Juanita Carter as soloist later this season. We heard music last week from Bloch's opera, "Macbeth" and it reached interesting proportions as a study in the psychological conflicts of that drama.

Recognition Was Slow

BLOCH IS NOW in his sixty-eighth year. His career up to this time is well summarized in a portion of the appreciation written for the Festival by Roger Sessions:

"For years he worked quietly and modestly as a teacher, striving earnestly to understand the new country which he had adopted, and in the finest American tradition, to make his contribution toward solving our musical problems. Those of us who had the good fortune to become his pupils know better than anyone the generosity and abundant faith which he brought to this effort.

"Recognition of his true standing as a composer, however, came slowly. Though it was accorded him in generous measure by a small elite, and though his name was known and honored by many among musicians, it was years before his music began to gain a secure place on concert programs. For Bloch remained boldly aloof from the prevailing musical currents of the time, compelled as he was by a stubborn artistic conscience to follow without deviation the dictates of a musical personality whose immense strength lies precisely in its fanatical independence.

"His work is, of course, far from finished. His Second Quartet, a very recent work played for the first time last year, represents, in at least some vital respects, the highest point he has reached. It is at the same time a work of ripe maturity and artistic wisdom, and in some sense a more complete synthesis than ever before, of all the elements of Bloch's musical nature. The programs of the festival form a splendid summary of the work of this rich and warm personality, to whom American musicians owe so much, and to whom it is such a happy obligation to do homage."

Spirit Cannot Die

TO THESE WORDS, we can only add those of the composer himself:

"But spiritual values cannot die no matter what happens. And the universal idea shall prevail, some day—of this I am convinced... even if it takes centuries. My faith in justice—even delayed—on earth, of a right of each man to live his life decently and usefully and giving to the community what he can give, according to his gifts, his forces...

"This is the idea of our great prophets, and also in many ways the ideal of the great prophets of other races, Confucius, Buddha, Christ...

"In spite of darkness of our times and desperation, light will come again, some day, and the spirit of man and God cannot perish."

Christian Science
Monitor, Boston
November 29, 1947

Festival Held By the League Of Composers

By Miles Kastendieck
New York

Opportunity to pay tribute to the composer Ernest Bloch presented itself in connection with the twenty-fifth anniversary being celebrated this season by the League of Composers. It happens that the inaugural concert of the League on Nov. 11, 1924, marked the New York premiere of Bloch's Quintet. In making plans to commemorate that event the League felt that the time had come to give Bloch some of the honor long overdue him. In collaboration with the Juilliard School of Music, a festival of three concerts was presented at the school on Nov. 14 and 15. The programs made a splendid summary of Bloch's music.

Since 1917 Bloch's career has been almost completely identified with the musical life of the United States. As both a ranking figure in American music and a teacher of widespread influence among native composers, he has held a position far more significant than the general public has realized. Musicians have looked upon him as one of the masters of our times, but the frequency with which his works occur on concert programs has not borne out this estimate among performing artists. For years Bloch has been a prophet not heard in the country of his own adoption. This festival might well be the beginning of more concrete appreciation of his work.

Nonconformist

As a composer Bloch has been a nonconformist. While other composers were experimenting and yielding to the intellectualization of music, Bloch stood aloof. He did not agree with the fashions of the time, though he was apparently always aware of its patterns. His work really reflects the individuality of a musical personality courageous enough to abide by his firm belief that the expression of emotion was an integral part of music, that spiritual values and faith belonged in music as much as keen interest in technical achievement for its own sake. He never flinched in expressing feeling.

The first concert opened appropriately with the Piano Quintet. Having been ranked as fine enough to be placed in the company of the famous Schumann, Franck, and Brahms Quintets, it set the keynote of the festival as it revealed the quality and the worth of Bloch's music. The two Psalms (1912-14), the Suite in Four Movements (1919), and the Four Episodes for Chamber Orchestra (1926) completed the list.

The Saturday concerts brought a chamber program in the afternoon and an orchestral program in the evening. The chamber music included Prelude (1924) "Night" (1925), "In the Mountains" (1925), Sonata for Piano (1936), and the Second String Quartet (1945). It was this Second Quartet which won the award of the Music Critics Circle in chamber music last year. A second hearing confirmed the impression that it is not only a culminating work for the composer but one of the masterpieces of our time.

Evening Program

The Concerto Grosso (1925) led off the evening concert. Two Interludes from "Macbeth" (1910), "Schelomo" — Hebrew Rhapsody (1915) and the "Israel" Symphony (1916) completed the program. They made an impressive one-composer listing, causing one listener at least to wonder why the other music was less well known than "Schelomo."

Aside from the Griller Quartet, which introduced the Second Quartet to New York last winter, and Artur Balsam, who played the Viola Suite with Milton Katims, the participants were all members of the Juilliard School. Faculty members included the soprano Dusolina Giannini, the pianist Vincent Perischetti, and the cellist Felix Salmond. Edgar Schenkman conducted the Juilliard Orchestra. The other performers were students, all of whom showed exceptional ability on the professional level. The concerts were enthusiastically received by large audiences.

Chamber Music

With the regular concerts of the New Friends of Music occurring weekly and the concerts of the Little Orchestra Society coming bi-monthly, the city is enjoying considerable chamber music. The New Friends launched their twelfth season on Nov. 2 with a Beethoven-Mendelssohn-Hindemith program featuring the Mendelssohn Octet, which music transported the audience. The New Friends' later programs add Bach to the other three composers, listing Mendelssohn in commemoration of his one-hundredth anniversary.

Succeeding programs of the Little Orchestra Society have sustained the exceptional interest and response of the first concert. The world premiere Nov. 3 of Norman Dello Joio's Concerto for Harp and Orchestra left this composer's reputation in statu quo. The program also included Bruckner's Quintet for Strings, Leclair's Concerto for Flute and Strings, Schönberg's "Kammersymphonie," and Mozart's Concerto for Flute and Harp, K. 299.

The third concert on Nov. 17 brought the New York premiere of Britten's Scottish Ballad, a work of ingenious technical resourcefulness and dramatic effectiveness. It was well received. Also included on this program were Wolf's Italian Serenade, Bach's Concerto for two Pianos, Enesco's Octet for Strings, and Mozart's Concerto for Three Pianos, K. 242. Their choice and their arrangement have enhanced the growing reputation of Thomas Scherman, conductor of this new organization.

New Masses
December 16, 1947

MUSIC

THANKS to the three-concert festival organized recently by the Juilliard School of Music, and broadcast by WNYC, New York music lovers were able to get a comprehensive survey of the music of Ernest Bloch, one of the giants among modern composers.

His work does not answer to everything one looks for in contemporary music. It offers, however, a great deal, the appreciation of which has been limited by the partisanship that has obsessed present-day composition, so that those who write in one style feel it necessary to deprecate those who write in another. Now that we are able to see modern art in better perspective we can appreciate Bloch for what he has to give us, just as we can appreciate Bartok, Schoenberg and Prokofiev. His character is that of a romantic national composer. He uses Jewish melodic themes very freely, and develops them to a polytonality, or counterpoint of two or more keys, like the music of Bartok or Stravinsky. Yet these qualities are placed on a strong foundation of Beethoven, Schumann and Brahms, as if Bloch felt the need to make use of the sensibility expressed in diatonic and chromatic harmony, the massive dynamics and rich textures of nineteenth-century music.

A romantic whose music always starts from an outpouring of personal feelings, his forms seem to move improvisationally rather than according to a planned, objective, controlled design. Yet he has not travelled the road of other romantics of our time—to a personal isolation from society. He is saved by his Jewish consciousness, which lends his music the character of speaking for an entire people. Its mood is often that of lamentation for present

and past oppression, but there are also passages of serenity and optimistic struggle. His growth had been slow and his output relatively small. Abhorring showmanship for its own sake, he never puts down a note that is not deeply felt. He has never found a completely satisfactory intellectual and national home, and such a life is not conducive to a constant flow of fresh experiences. But his "Israel" symphony, his Quintet for Piano and Strings, his Second String Quartet, his Rhapsody "Schelomo" for Cello and Orchestra, among the works played at the festival, will remain with us for a long time. They provide a kind of musical experience found in no other composer of our time.

Bloch Festival Acclaimed at Juilliard

By ROBERT SABIN

A GREAT artist and teacher who for 30 years has enriched the musical life of the United States was honored at the Juilliard School on Nov. 14 and 15, when an Ernest Bloch Festival of three programs was given by the School in collaboration with the League of Composers, in connection with the League's 25th anniversary celebration. The programs covered a creative span of 35 years, reaching from the Two Interludes from the opera *Macbeth*, first performed in 1910, to the magnificent Second String Quartet, composed as recently as 1945. One could follow Bloch's fascinating evolution of styles fairly closely, so wisely had the works in various forms been chosen.

Mr. Bloch sent a telegram from his home in Agate Beach, Oregon: "To the Juilliard School, the League of Composers, to all the performers of my works and to my friends, my heartfelt thanks and deep gratitude. I am immensely sorry that ill health prevented me from being present, but I will be with you in my thoughts. I hope that my music will bring to all of you the message of fraternity and human fellowship which it always tried to convey."

Again and again, during the festival performances, one was reminded of these words. For Bloch's passionate concern for mankind and his belief in the essential dignity of the free human spirit shine through his music. Small wonder that the great humanist, Romain Rolland, was attracted to him early in his career. Even in his immature works, one senses the courageous idealism of an independent thinker. As Roger Sessions wrote in an appreciation printed in the program: "Bloch remained boldly aloof from the prevailing musical currents of the time, compelled as he was by a stubborn artistic conscience to follow without deviation the dictates of a musical personality whose immense strength lies precisely in its fanatical independence."

Second Quartet Impressive

The Second String Quartet, one of Bloch's masterpieces, sums up this aspect of his character. Ernest Newman has compared it with the last quartets of Beethoven, and the writer agrees with him that it belongs to that exalted category of musical works which combine the profoundest and most intense musical thought and feeling with ultimate mastery of form. This work was performed by the Griller String Quartet on the second program, on the afternoon of Nov. 15.

The first program was made up of the Quintet for Piano and Strings (1924); *Psalm* 117 and 114 (1912-14), for soprano and orchestra (performed with a piano reduction of the orchestral score); the Suite in Four Movements for Viola and Piano (1919); and Four Episodes for Chamber Orchestra (1926).

The Quintet was ably played by Isidore Cohen and Francis Chaplin, violins; Paul Lanini, viola; Channing Robbins, cello; and Alice Shapiro, piano. It is a deeply impressive work, though it falls short of the complete integration and originality of the Second Quartet. There are echoes of Franck and an almost literal quotation from the Debussy Quartet in the slow movement. But these traces of eclecticism are as nothing in view of the magnificent ideas and heroic proportions of the composition. The torrential first movement has few parallels in chamber music, and the poignant tragedy of the Andante místico could have been evoked by no other composer in such simple terms. Fragments of chant, tenuous themes are woven into a shimmering fabric of



Ernest Bloch

tone which is swept aside by the irresistible energy of the final movement. Structurally speaking, the Quintet seems somewhat static and lacking in contrapuntal development, but it is superb music, a genuine human document.

Giannini Is Soloist

Dusolina Giannini, soprano, sang the two *Psalm*s stirringly, with Vincent Persichetti at the piano. An orchestral accompaniment would have added impact to this highly imitative and curiously impressionistic score. But there was no denying the impact of the rhapsodic vocal part. The *Viola* Suite, beautifully played by Milton Katims and Arthur Balsam, also reflects the melodic fervor of Hebrew chant. Here again, the composer seems at times to allow moods and obsessive thematic ideas to clog the movement and development of his music. Yet the work never fails to grip the hearer. The four rather conventional but superbly wrought Episodes were brilliantly performed by the Juilliard Chamber Orchestra under Edgar Schenkman. For sheer perfection of workmanship, the Obsession episode could not be surpassed.

The second program brought the *Prelude* (1924), *Night* (1925) and two sketches. In the Mountains (1925), for string quartet; the Piano Sonata (1936); and the Second String Quartet (1945). The quartet works of twenty years ago were performed by Charles Libove and Arnold Belnick, violins; Sol Greitzer, viola; and Alla Goldberg, cello. They are more studies in color and mood than anything else, brief but extraordinarily vivid.

Sigi Weissenberg played the granitic Piano Sonata in exciting fashion. Whether one likes this reiterative, clangorous and harsh score or not, one can admire its driving power and uncompromising style. The peak of the afternoon, and indeed of the entire festival, was the Second Quartet. From the brooding introduction, in which the composer's thought seems to emerge from the subconscious, to the towering close, made up of a passacaglia, fugue and epilogue, the music holds the listener as in a trance. Bloch has fused in it his poetic vision and passion with supreme control of expressive means. The Griller Quartet played the work with full devotion and understanding.

The Juilliard Orchestra under Mr. Schenkman gave the final concert. Included on the somewhat staggering program were the Concerto Grosso (1925) with Donald Kemp at the piano; Two Interludes from *Macbeth*

(1910); *Schelomo* (1915) with Felix Salmond as the eloquent cello soloist; and the Israel Symphony (1916). It was interesting to observe the rapid development of the composer from the diffuse and imitative *Macbeth* music to the completely original style of the *Schelomo*. The fire and the dramatic power are present already in the opera, but the influences have not yet been shaken off and the composer has not yet found his own accent, so to speak. Every bar of the cello rhapsody is stamped with his authority. The Israel Symphony suffered from its proximity to the *Schelomo*, which is superior to it both in material and organization, but it made a moving climax to an evening of amazingly varied music.

This festival, so well planned and carried out, was probably the most important public tribute to Mr. Bloch since his *Epic Rhapsody, America*, won the Musical America prize in 1928 and was performed by seven leading orchestras throughout the nation in December of that year. Not only to the general public but to the many students who were present it must have been heartening to hear the music of so humane and independent a spirit and to see honor brought to an artist who has never tried to be fashionable or popular but simply to produce the best possible work.

TIME

November 24, 1947

Tribute in Absentia

The formidably bearded Swiss musician first came to the U.S. as an orchestra leader, accompanying a dancer. When her tour folded, he wound up in Manhattan, where he used to impress friends by accompanying himself on the piano while he sang passionate cello passages from his own *Schelomo*. That was 30 years ago.

Last week, Manhattan's Juilliard School

* All he wanted to do was live. He was misquoted (TIME, Jan. 7, 1946).

of Music and the League of Composers combined to pay tribute to Composer Ernest Bloch. Juilliard faculty members and students played his rich, rhapsodic chamber music and orchestral compositions (including the now famed *Schelomo*) in a two-day festival. Composer Bloch, now 67 and clean-shaven, has never written any tunes that are hummed in every U.S. household. But musicians rank him, along with Stravinsky, Hindemith and Schoenberg, as the best of the European expatriates now in the U.S. Bloch knows as much about strident dissonances and spastic rhythms as the next man, but he is their master, not their servant.

Composer Bloch was too ill to make the 3,000-mile trip from his cliff-hung home on the Oregon coast to the festival, but he was not too ill to compose. He spends his days combing the beach looking for agates, and mushroom-hunting in the



COMPOSER BLOCH & GRANDSON
Cats and a concerto.

salal and salmonberry woods nearby. In the huge living room of his house, near a life-size wood-carving of Christ, he works nervously, but neatly, as always, on a piano concerto. He and his wife Marguerite find time to play with his half-dozen cats. Says he: "We can learn much from them. I wish they could teach me to relax."

Bloch had grown up in Geneva—a Geneva seething over the Dreyfus affair—the son of a clock merchant. He studied music in Brussels, Munich and Paris, but when his father's business went bad, he came home to help. As a child he learned from his father the Jewish lore and emotional melodic strains that permeate his music, but he dislikes being classified, as he often is, as a racial composer.

A U.S. citizen since 1924, Bloch taught in Manhattan, and headed conservatories in Cleveland and San Francisco. But he wanted to compose, not teach. For a time he was subsidized by Cellist Gerald Warburg (son of Banker Felix) and by a

wealthy San Francisco family. He retired with his wife and cats to the Oregon seaside in 1941. There, while showing his lute-playing composer daughter how Bach used 48 themes in his *Well-Tempered Clavier*, he got the theme for the finale of his recent *Suite Symphonique*. "Suzanne and I were sitting on the little stone steps in the garden. I wrote—just like that—two pages of fugue motifs. The last one, which irritated her, is the one I used."

LA SAISON MUSICALE A NEW-YORK

De tous les pianistes que j'ai entendus depuis de nombreuses années, je dois mettre en première place et ceci indubitablement, le grand artiste anglais *Clifford Curzon*. Quel poète raffiné du clavier. Il sait mettre sa brillante technique au service de l'oeuvre qu'il interprète si magistralement et pour ainsi dire, divinement. Toute la critique new-yorkaise est d'accord là-dessus. Inoubliable restera pour moi l'instant où l'ouvreuse ouvrait, par faveur spéciale, la porte de la salle de concerts du Town-Hall quand j'entendais juste quelques accords de la Fantaisie "Wanderer" de Schubert à peine commencée. Le toucher délicat et simple mais combien poétique de l'artiste me ravissait immédiatement. C'est si rare d'entendre un tel artiste qui ne fait aucun cas de sa technique vertigineuse. Quelle différence avec ceux qui sont populaires et veulent faire valoir ce que j'appelle leur "acrobatie". Curzon possède un legato et un pianissimo rarement entendus. Le programme était hautement éclectique, se composant de la "Wanderer" Fantaisie de Schubert, de la Sonate en ré mineur Op. 31 No 2 de Beethoven, du Capriccio en si mineur Op. 76 No 2, des Intermezzi en mi bémol Op. 17 No 1 et en do Op. 119 No 3, du Capriccio en ré mineur Op. 116 No 1 pour finir avec la majestueuse Sonate en Si mineur de Liszt. Il serait trop long d'entrer dans tous les détails de l'interprétation inoubliable de ce grand artiste que je recommande chaudement à tout amateur de vraie musique. Inutile de vous dire que Clifford Curzon était savouré par le public enthousiaste et applaudi sans fin. Je ne me rappelle pas avoir entendu une interprétation si magnifique de la difficile Sonate de Liszt depuis Eugène d'Albert! Il y a plus de quarante ans de cela!

Le "Juillard School of Music" en collaboration avec la "League of Composers" à l'occasion de son 25ième anniversaire a donné un festival de trois concerts, dédié à la musique du grand compositeur *Ernest Bloch* qui malheureusement ne pouvait y assister à cause de maladie. J'ai entendu seulement le Concerto Grosso (1925) avec piano obligato, joué par Donald Kemp. L'orchestre de l'Ecole Juillard était sous la direction compétente d'*Edgar Schen-*

kman et s'acquittait fort bien de sa tâche. Ce concerto a été joué par l'orchestre des anciens "Friends of Music" dirigé par Bodanzky et m'a produit une telle impression que je l'ai recommandé à mon ami feu *Enrique Fernandez Arbos*, l'illustre chef d'orchestre espagnol qui l'a introduit avec un succès énorme à Madrid et à Barcelone. Le numéro suivant était "Two Interludes" de l'opéra *Macbeth* (cet opéra fut joué à l'Opéra-Comique de Paris en 1910). Ensuite, le célèbre violoncelliste *Félix Salmond* a interprété avec beaucoup de verve et profondeur de sentiment "Schelomo" Hebrew Rhapsody (1915). La soirée finissait avec la Symphonie "Israël" (1916) pour orchestre, 2 soprani, 2 contraltos et une basse. La musique d'*Ernest Bloch* est reconnue aujourd'hui comme extraordinaire, intéressante, sincère, riche en expressions de toute sorte d'une harmonie tout à fait personnelle et variée à tous les points de vue. *Ernest Bloch* avait des débuts plutôt difficiles en Suisse, mais grâce à son talent, son endurance et grâce à l'encouragement d'amis parmi lesquels se trouvait *Romain Rolland*, l'écrivain français bien connu, il a réussi à venir aux Etats-Unis où il a fait son chemin avec un succès bien mérité. Il est fort regrettable que ce compositeur génial n'ait pu assister à l'interprétation parfaite de ses oeuvres qui ont été reçues triomphalement par un public connaisseur, remplissant la salle de l'Ecole Juillard.

La renommée universelle de *Dame Myra Hess* ne demande plus d'éloge. Cette brillante et sincère pianiste a donné son premier récital à Carnegie Hall, bondé avec ses admirateurs fervents et fidèles. Le programme mettait en relief son grand art et se composait d'oeuvres de Bach, Schubert, Beethoven et de Schumann. De ce dernier, elle jouait en dehors de "Albumblätter" Op. 66, le "Carnaval" qui a figuré cette saison sur tant de programmes. Ai-je besoin de vous rassurer que l'interprétation de *Dame Myra Hess* était parmi les meilleures. Cette artiste est si exquise non seulement en apparence mais comme interprète de tout ce qu'elle présente. Quelle vraie musicienne "primo cartello".

Marcel M. BILD
New-York.

La Prensa
November 14, 1947

Stravinsky escribirá música para la Juilliard School

Igor Stravinsky, Arthur Honegger, Roy Harris y Leonard Bernstein se hallan entre los diez distinguidos compositores de música que han aceptado comisiones de la Fundación Musical de Juilliard, para el año académico de 1947-1948.

Al anunciar estas designaciones, que forman parte de un continuo programa para aumentar y enriquecer el repertorio de música contemporánea, William Schuman, presidente de la Juilliard School of Music, hizo hincapié de que algunos de los trabajos que se han encargado a los compositores se adaptarán a las clases.

Des de las obras que se han encomendado, serán para programa de concierto. Igor Stravinsky ha convenido en escribir música para un cuarteto —su primer trabajo en esta línea en muchos años, y Arthur Honegger, compondrá una obra para orquesta. Las especificaciones exactas de estas obras se dejaron enteramente a discreción de los compositores.

N. Y. News
November 15, 1947

Juilliard Lists 10 New Commissions

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 composers who have been commissioned to furnish new musical works for Juilliard Musical Foundation. Others named for the annual honor are Theodore Chanler, Peter Mennin, Vincent Persichetti, Robert Ward, Quincy Porter and Samuel

Barber. Each will compose new, specialized music. All copyright and publication rights remain with the composers.

Miami (Fla.) Herald
November 30, 1947

Ten Composers Commissioned

IGOR STRAVINSKY, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 distinguished composers who have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-48.

In announcing the commissioned works, which are part of a continuing program to increase and enrich the repertory of contemporary music, William Schuman, president of the school, emphasized the fact that some of the compositions are also designed specifically to fit the needs of student performers. The four composers mentioned are scheduled for orchestral works.

Other composers who will write

choral works include Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward. Three others to write short instrumental pieces are Quincy Porter, Robert Harris and Samuel Barber.

N. Y. Times
November 16, 1947

MORE ORDERS: The Juilliard Musical Foundation, an old hand at giving commissions, has announced those it has awarded for 1947-48. Igor Stravinsky has accepted one for a string quartet, and Arthur Honegger, despite his statement last July that he was through with serious composing, has accepted a commission for an orchestral work. These two works are primarily for the concert hall. The other eight commissions have gone to American composers for shorter pieces suitable for student

performers. Quincy Porter will write for strings, Roy Harris for woodwinds, Leonard Bernstein for brasses, Samuel Barber for wind and brass ensembles and Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward for chorus.

White Plains Herald
November 21, 1947

Ten composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students, it was announced by William Schumann, president of the Juilliard School.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

Eight composers, all Americans, will write shorter pieces which will be suitable for student as well as concert performance.

Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward have been requested to write

Sandusky, Ohio
Register-Star-News
November 21, 1947

COMPOSERS SIGNED

Ten distinguished composers have accepted commissions from the Juilliard School of Music for works to be completed during the current season. William Schuman, President, has asked Stravinsky to write a string quartet. Honegger is to write a work for orchestra. Theodore Chanler, Peter Mennin, Vincent Persichetti, and Robert Ward have been asked to write short choral works.

Other commissions are for short pieces for the various families of instruments. Quincy Porter is to write for strings, Roy Harris for woodwinds, Leonard Bernstein for brasses, and Samuel Barber for wind and brass ensembles. Some of these commissions are for works intended for student performers.

short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, who will write for stringed instruments; Roy Harris, woodwinds; Leonard Bernstein, brass instruments, and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

Ramon Vinay, Herva Nelli and Giuseppe Valdenago will head the cast of Arturo Toscanini's two-broadcast performances of Verdi's "Otello" with the NBC Symphony Orchestra, Saturdays, Dec. 6 and 13 (NBC, 6:15-7:30 p.m., EST).

The normal hour-long broadcast time for the concerts will be lengthened to an hour-and-a-quarter for the Dec. 6 and 13 programs. The broadcasts will start at 6:15 p.m., EST, instead of the usual 6:30 p.m., and will run to 7:30 p.m. That will permit Toscanini to offer "Otello" without cuts. The first two acts will be presented on Dec. 6 the last two on Dec. 13.

N.Y. Herald Tribune
November 23, 1947

Juilliard Commissions

Stravinsky Asked to Write Work for String Quartet

The Juilliard School of Music has awarded its annual commissions, which are being extended this year to ten composers, including Stravinsky and Honegger. Stravinsky will write a string quartet and Honegger a work for orchestra. This will be the first time in about thirty years that Stravinsky has written for the combination of four strings.

Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward will write short choral works. Four other composers have been asked to write short instrumental works as follows: Quincy Porter for strings; Roy Harris for woodwinds; Leonard Bernstein for brass, and Samuel Barber for wind ensembles.

Greensburg, Pa.
Tribune
November 21, 1947

Ten composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

Some of the compositions will be

designed to fit the needs of music students, it was announced by William Schuman, president of the Juilliard School.

Manchester, N. H.
Leader
November 22, 1947

GIVE GRANTS TO COMPOSERS

**Stravinsky, Bernstein,
Harris Recipients**

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 distinguished composers who have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-1948. In announcing the awards, which are part of a continuing program to increase and enrich the repertoire of contemporary music, William Schuman, president of the Juilliard School of Music, emphasized the fact that some of the works are also designed specifically to fit the needs of student performers.

Two works have been commissioned primarily for concert performance, Mr. Schuman said. Igor Stravinsky has agreed to write a string quartet—his first work in this form in many years—and Arthur Honegger will write a work for orchestra. The exact specifications of both works are left entirely to the discretion of the composers.

Eight composers—all Americans—will write shorter pieces which will also be suitable for student performers. Four of these—Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward—have been requested to write short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, who will write for stringed instruments; Roy Harris, who will write for the woodwinds; Leonard Bernstein who will write for brass instruments; and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

In awarding these commissions the Juilliard School of Music once again maintains a policy under which all rights of copyright and publication remain with the composer, and each musician is encouraged to make whatever disposition of his music he wishes in order to gain for it the widest possible distribution. Composers are only requested to indicate on their scores that the work was commissioned by the Juilliard Musical Foundation, and to deposit the original manuscript in the Library of the Juilliard School of Music.

Dallas, Tex.
Times Herald
November 16, 1947

Juilliard Commissions Famous Composers

Special to The Times Herald.
New York, Nov. 15.—Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-1948. In announcing the awards, which are part of a continuing program to increase and enrich the repertoire of contemporary music, William Schuman, president of the Juilliard School of Music, emphasized the fact that some of the works are also designed specifically to fit the needs of student performers.

Trey N. Y.
Observer and Budget
November 23, 1947

The composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students, it was announced by William Schuman, president of the Juilliard School.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

Eight composers, all Americans will write shorter pieces which will be suitable for student as well as concert performance.

Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward have been requested to write short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, who will write for stringed instruments; Roy Harris, woodwinds; Leonard Bernstein, brass

instruments, and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

Monticello, N.Y.
Republican
November 21, 1947

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Monticello, N. Y.
News
November 20, 1947

Ten composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students, it was announced by William Schuman, president of the Juilliard School.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

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San Francisco, Cal.
People's World
November 20, 1947

Juilliard grants commissions to 10 U. S. composers

NEW YORK (UP)—Ten composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

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Terre Haute, Ind.
Tribune
November 21, 1947

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Monticello, N. Y.
News
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Dayton, Ohio News
November 16, 1947

School Commissions Work By Ten Leading Composers

NEW YORK, Nov. 15.—Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 distinguished composers who have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-1948. In announcing the awards, which are part of a continuing program to increase and enrich the repertoire of contemporary music, William Schuman, president of the Juilliard School of Music, emphasized the fact that some of the works are also designed specifically to fit the needs of student performers.

Two works have been commissioned primarily for concert performance, Schuman said. Igor Stravinsky has agreed to write a string quartet—his first work in this form in many years—and Arthur Honegger will write a work for orchestra. The exact specifications of both works are left entirely to the discretion of the composers.

Eight composers—all Americans—will write shorter pieces which will also be suitable for student performers. Four of these—Theodore Chanler, Peter Menin, Vincent Persichetti and Robert Ward—have been requested to write short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, who will write for stringed instruments; Roy Harris, who will write for the woodwinds; Leonard Bernstein who will write for brass instruments, and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

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Hackensack, N. J.
Record
November 22, 1947

Juilliard Selects 18 Composers

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 distinguished composers who have accepted commissions from the Juilliard Musical Foundation for 1947-48.

Commissioned works will include a string quartet by Stravinsky and a work for orchestra by Honegger. Eight composers—all Americans—will write shorter works suitable for student performers. These will include a composition for brass by Bernstein and one for woodwinds by Samuel Barber.

Boston, Mass.
Christian Science
Monitor
November 22, 1947

Juilliard Commissions

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among ten distinguished composers who have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-1948. William Schuman, president of the Juilliard School of Music, said that Stravinsky has agreed to write a string quartet—his first work in this form in many years—and Honegger a work for orchestra.

Eight composers—all Americans—will write shorter pieces which will also be suitable for student performers. Four of these—Theodore Chanler, Peter Menin, Vincent Persichetti and Robert Ward—have been requested to write shorter choral works. The remaining group will write shorter pieces for the various families of instruments, and combinations thereof. Quincy Porter will write for stringed instruments; Roy Harris, for the woodwinds; Leonard Bernstein, for brass instruments; and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

Pacific Coast
Musician
November 15, 1947

Interesting News . . .

The Juilliard Foundation has commissioned ten composers to originate works of varying types. There will be a symphony and a string quartet. Other works will be specially designed to meet the needs of and suitable for use by the student body at the Juilliard School of Music. The composers will be Stravinsky, Honegger, Roy Harris, Samuel Barber, Quincy Porter and others.

Butler, Pa. Eagle
December 4, 1947

Ten composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students, it was announced by William Schuman, president of the Juilliard School.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

Coffeyville, Kansas
Leader
November 21, 1947

Ten composers have accepted commissions from the Julliard Musical Foundation to write works during the coming year.

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Asheville, N.C.
Citizen
November 23, 1947

World of Music

Julliard Is After Ten Compositions

Ten composers have accepted commissions from the Julliard Musical foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students. It was announced by William Schuman, president of the Julliard School.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

Eight composers, all Americans, will write shorter pieces which will be suitable for students as well as concert performance.

Syracuse, N. Y.
Herald-American
December 21, 1947

Distinguished Composers to Write for Julliard Musical Foundation

IGOR STRAVINSKY, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 distinguished composers who have accepted commissions from the Julliard Musical Foundation for the academic year 1947-1948. In announcing the awards, which are part of a continuing program to increase and enrich the repertoire of contemporary music, William Schuman, president of the Julliard School of Music, emphasized that some of the works are designed specifically to fit the needs of student performers. Two works have been commissioned primarily for concert performance. Mr. Schuman says, Igor Stravinsky has agreed to write a string quartet—his first work in this form in many years—and Arthur Honegger will write a work for orchestra. The exact specifications of both works are left entirely to the discretion of the composers.

EIGHT COMPOSERS—all Americans—will write shorter pieces which will also be suitable for student performers. Four of these—Theodore Chanler, Peter Men-
 nin, Vincent Persichetti and Robert Ward—have been requested to write short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, for stringed instruments; Roy Harris, for the woodwinds; Leonard Bernstein, for brass instruments, and Samuel Barber, to furnish short pieces for wind and brass ensembles.

St. Louis, Mo.
Star-Times
December 5, 1947

10 Composers Accept Commissions To Write Varied New Works

NEW YORK, Dec. 5.—(UP)—Ten composers have accepted commissions from the Julliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students. It was announced by William Schuman, president of the Julliard School.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

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Dallas, Texas News
November 23, 1947

The Julliard Musical Foundation has announced the awarding of commissions to Igor Stravinsky, for string quartet, and to Arthur Honegger, for an orchestral work. Commissions for shorter pieces suitable for student performers have been awarded Quincy Porter, Roy Harris, Leonard Bernstein, Samuel Barber, Theodore Chanler, Peter Men-
 nin, Vincent Persichetti and Robert Ward.

Columbia, S.C.
Record
November 27, 1947

Commissions For Composers

Ten composers have accepted commissions from the Julliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students. It was announced by William Schuman, president of the Julliard School.

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New Orleans, La.
Times-Picayune
December 7, 1947

Composers Commissioned

Igor Stravinsky, Arthur Honegger, Roy Harris, and Leonard Bernstein have been requested to write short choral works.

The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, who will write for stringed instruments; Roy Harris, who will write for the woodwinds; Leonard Bernstein, who will write for brass instruments; and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

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Lansing, Michigan
State Journal
December 14, 1947

Composers Accept Juilliard Awards

Ten composers have accepted commissions from the Juilliard Musical Foundation to write works during the coming year.

Some of the compositions will be designed to fit the needs of music students. It was announced by William Schuman, president of the Juilliard school.

Two works have been commissioned primarily for concert performance. Igor Stravinsky has agreed to write a string quartet, his first work in that form for many years. Arthur Honegger will write a work for orchestra.

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Musical Leader
December, 1947

Juilliard School Announces 1947-48 Commissions

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among ten distinguished composers who have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-48. Mr. Stravinsky has agreed to write a string quartet and Mr. Honegger will write a work for orchestra.

Eight composers—all Americans—will write shorter pieces which will also be suitable for student performers. Four of these—Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward—have been requested to write short choral works. Quincy Porter, Roy Harris, Leonard Bernstein, and Samuel Barber will write instrumental works.

The Juilliard School of Music maintains a policy under which all rights of copyright and publication remain with the composer, and each musician is encouraged to make whatever disposition of his music he wishes in order to gain for it the widest possible distribution. Composers are only requested to indicate on their scores that the work was commissioned by the Juilliard Musical Foundation, and to deposit the original manuscript in the Library of the Juilliard School of Music.

This Clipping From
NEW HAVEN, CONN.
REGISTER

JAN 25 1948

PORTER GETS COMMISSION

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among ten distinguished composers who have accepted commissions from the Juilliard Musical Foundation for the academic year 1947-1948. In announcing the awards, which are part of a continuing program to increase and enrich the repertoire of contemporary music, William Schuman, president of the Juilliard School of Music, emphasized the fact that some of the works are also designed specifically to fit the needs of student performers.

Two works have been commissioned primarily for concert performance. Mr. Schuman said. Igor Stravinsky has agreed to write a string quartet, his first work in this form in many years and Arthur Honegger will write a work for orchestra. The exact specifications of both works are left entirely to the discretion of the composers.

Eight composers, all Americans, will write shorter pieces which will also be suitable for student performers. Four of these—Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward—have been requested to write short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof. They are Quincy Porter, of the Yale School of Music who will write for stringed instruments; Roy Harris, who will write for the woodwinds; Leonard Bernstein, who will write for brass instruments; and Samuel Barber, who will furnish short pieces for wind and brass ensembles.

Pittsburgh Press
December 28, 1947

Igor Stravinsky, Arthur Honegger, Roy Harris and Leonard Bernstein are among 10 noted composers who have accepted commissions from the Juilliard Musical Foundation for 1947-48.

Juilliard President William Schuman in announcing the awards, which are a part of a continuing program to increase and enrich the contemporary music repertoire, emphasized the fact that some of the works are also designed to fit the needs of student performers.

Eight American composers will write shorter pieces suitable for student players. Four of these—Theodore Chanler, Peter Mennin, Vincent Persichetti and Robert Ward—have been asked to compose short choral works. The remaining group will write short pieces for the various families of instruments, and combinations thereof.

Quincy Porter will write for strings; Roy Harris for woodwinds; Leonard Bernstein for brass instruments; and Samuel Barber will finish short numbers for wind and brass ensembles.

In assigning these commissions, Juilliard again maintains a policy under which copyright and publication rights remain with the composer, and each musician is encouraged to make whatever disposition of his music he wishes in order to gain for it the widest possible distribution.

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This Clipping From
ETUDE

PHILADELPHIA, PA.

JAN - 1948

THE JULLIARD MUSICAL FOUNDATION has awarded a number of commissions for works to be composed during 1947-48. Among those who have accepted the commissions are Igor Stravinsky, Arthur Honegger, Quincy Porter, Roy Harris, Leonard Bernstein, Samuel Barber, Theodore Chanler, Peter Mennin, Vincent Persichetti, and Robert Ward.

Herald Tribune
December 14, 1947

Student Symposium

Seven Schools to Take Part in Rochester Meeting

The Eastman School of Music will be the host for the second American Music Students' Symposium, to be held March 4 to 7 at Rochester, N. Y. Seven prominent schools will be represented: the Curtis Institute of Music, of Philadelphia; the Juilliard School of Music, of New York; the New England Conservatory of Music, of Boston; Yale University's School of Music, of New Haven; The University of Toronto's School of Music; Northwestern University, of Evanston, Ill., and the Eastman School. Each school will conduct discussions and forums and present a chamber music program, performed by its students. Each school will also submit a symphonic work, to be played in a public concert by the Eastman School's Senior Symphony Orchestra under Howard Hanson's direction. The first symposium was held last season at the Juilliard School.

N.Y. Times
December 14, 1947

SYMPOSIUM: Last March composition students from five schools met at the Juilliard School of Music to play, hear and discuss their own works. The event, organized by the students themselves, proved so successful that it will be repeated on a larger scale next March at the Eastman School of Music. Students from the same five schools will participate—Juilliard, Eastman, Curtis Institute, Yale School of Music and New England Conservatory—but this time there will also be composer-students from Northwestern University and from the Conservatory of Music of the University of Toronto. The meeting will last four days instead of three, and, in addition to the panel discussions and the chamber music concerts, a symphonic concert will be conducted by Dr. Howard Hanson, with one work from each of the participating schools. The event will be called the second American Music Students' Symposium.

Rochester, N.Y.
Democrat-Chronicle

Seven Schools Set Symposium Here

ON invitation of the Student Association of the Eastman School of Music, students from seven leading schools of music will participate in the second American Music Students' Symposium, to be held Mar. 4-7. Last year's event, first of its kind, was held at the Juilliard School.



Joining Eastman students for the symposium, now on a permanent and greatly expanded basis, will be representatives from Curtis Institute of Music, Philadelphia; Juilliard School of Music, New York; New England Conservatory of Music, Boston; Yale University's School of Music, New Haven; the Conservatory of Music of the University of Toronto, and Northwestern University, Evanston, Ill.

Under its aim, to provide a framework for exchange of ideas and activities in all phases of music on a student level, the program for March will include papers, discussions, forums conducted by each school, and a chamber music concert.

In its expanded form, each

school will submit one symphonic work, to be performed at a public concert by the Eastman School Senior Symphony Orchestra, conducted by Dr. Howard Hanson.

At last year's Juilliard Symposium, a continuations committee was formed, its membership including Rhoda Shapiro and Charles Warner, as co-chairmen from the Eastman School. Miss Shapiro is president of the Eastman School Student Association.

Already the American Music Students' Symposium has been recognized by the National Student Association, and as a member of the Cultural Committee of NSA, will contribute to the Cultural to be held prior to the next NSA conference.

Albany Times Union
December 20, 1947

Symposium Set for March

The Eastman School of Music will be host to the Second American Music Students' Symposium next March, it has been announced.

The event, organized by students of five leading music schools last year and held in New York, proved so successful that it has been expanded to include two more schools and will continue through our days here.

Purpose of the symposium is to play and discuss new works by students. Last year the Eastman School, Juilliard of New York, Curtis, of Philadelphia, Yale School of Music and New England Conservatory participated. This year University of Toronto and Northwestern University will also participate.

In addition to panel discussions and chamber concerts, a symphonic concert, directed by Dr. Howard Hanson, will present one work

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 15 1948

Student Symposium

Colleges and Conservatories to Convene at Eastman

Among the schools to be represented at the second annual American Music Students Symposium, to be held this year at the Eastman School of Music in Rochester, from March 4 to 7, will be the Curtis Institute of Music, Juilliard School, New England Conservatory, Yale School of Music, Royal Conservatory of Toronto and Northwestern University. Other schools will send observers. Discussions and forums of contemporary music will be given.

The program of works by students arranged by the Juilliard School for this symposium will first be presented here, at the Juilliard School, Friday evening, Feb. 27.

Musical Leader
November, 1947

**Juilliard Orchestra Plays
Under Schenkman**

A concert which deserves rank with the professional orchestras took place at the Juilliard School of Music, Oct. 17, when Edgar Schenkman directed a program played by the school orchestra. It opened with a delightful interpretation of Haydn's C minor Symphony, No. 95, and continued with a work from the contemporary end of symphonic literature with William Schuman's Fourth. Written in 1941, it marks a definite contrast with his Third Symphony which immediately preceded it. The Fourth has the vigor and the originality of the Third, but in it one senses a change of formal structure, in that the form is freer and closer to the idea of sonata form. The orchestration is skillful and the performance, carried conviction for the excellent direction of the conductor, the fine work of the youthful players, and

the masterly technic of the composer. Mr. Schenkman showed his prowess further in a splendid interpretation of Debussy's "La Mer" and a truly extraordinary reading of Beethoven's Third Leonore Overture.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.
FEB - 1948

Juilliard Concerts

The Juilliard Training Orchestra on Jan. 9 furnished further evidence of the high calibre of the new crop of young American musicians. For, under the direction of Edgar Schenkman, the orchestra maintained professional standards of execution throughout an exacting program including Copland's "Quiet City" and the Shostakovich First Symphony. In addition, violinist Richard Adams supplied a clean cut and tonally pleasing performance of the Mendelssohn Violin Concerto.—S. J. S.

Under Mr. Schenkman's direction, the Juilliard Orchestra gave a concert on Jan. 30. The program was made up of Beethoven's Symphony No. 7, the same master's Piano Concerto No. 5 with Natalie Ryshina as soloist, and Strauss' "Til Eulenspiegel." The orchestra played admirably, with precision, richness of tone and, above all, enthusiasm. Not the least credit for the high standard of performance must be given to Mr. Schenkman, whose way with an orchestra is assured and whose interpretations are truly distinguished.—R. G.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1948

Juilliard Training Orchestra

On Feb. 13 in the Concert Hall, the Juilliard Training Orchestra under Edgar Schenkman stunned its audience with what is probably the noisiest piece in the orchestral repertoire, Prokofiev's "Scythian Suite." Beethoven's Piano Concerto in C minor with Doris Pines as soloist, and a most expressive and vigorous "Prelude and Allegro" by Robert Nagel, written in the Neo-Russian style, completed the program. The virtuosity of the group and the ability of the conductor were in evidence throughout the program.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1948

Shaw Conducts

Robert Shaw conducted the Juilliard Orchestra Dec. 19 at the Juilliard School of Music. Mr. Shaw is known chiefly as a highly-gifted conductor of choral music, but it is only seldom that he conducts purely orchestral forces. The program included Bach's Suite No. 4 in D major, Beethoven's Symphony No. 4 in B flat major, Ravel's "Ma mere l'Oye" suite and Hindemith's "Symphonic Metamorphosis on Themes by Carl Maria von Weber." Mr. Shaw's best performance was the Hindemith opus. In all the others, particularly in the Beethoven symphony, Mr. Shaw had difficulty in keeping the orchestra together, and the entrances of the various instruments were frequently uneven.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAR 1- 1948

Frijsh at Juilliard

The Extension Division of the Juilliard School of Music is offering this season master classes by Povla Frijsh, soprano, in the interpretation and performance of song literature, including contemporary American and foreign repertoire, style, poetic context, and the projection of mood. Auditions for several scholarships were held on Feb. 6. Robert Hufstader is director of Juilliard's Extension Division.

Herald Tribune
December 21, 1947

Ernest Hauser, founder and former director of the Palestine Conservatory of Music, will hold a twelve week course in string quartet playing at the Juilliard School of Music, 130 Claremont Avenue, on Wednesday evenings from 6 to 9 o'clock, beginning Feb. 4. Information is obtainable from the school's extension office at the above address.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1948

Alfred Frankenstein Lectures

The distinguished art and music critic for the San Francisco Chronicle, Alfred Frankenstein, gave a special lecture on "Art Into Music" at the Juilliard School of Music, April 7. He dealt with the relationship between the visual and musical art, as expressed in the influence of the painter and designer, Victor Hartmann, on Modeste Moussorgsky in "Pictures at an Exhibition." Mr. Frankenstein presented his material by means of slides, showing copies of Hartmann's paintings and sketches. He acquired these illustrations with the help of the Soviet Consulate in San Francisco and he was able to carry out extensive research and unearthed much new material which he presented at the interesting lecture. Donald Kemp played the "Pictures at an Exhibition" in illustration of Mr. Frankenstein's lecture.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1948

Elaine Brown Conducts Juilliard Chorus

The second section of the Juilliard Chorus conducted by Mrs. Elaine Brown gave a fine recital April 9 in the Concert Hall. The ambitious program included Roy Harris' Symphony for Voices set to Walt Whitman texts, Bach's Cantata No. 106, R. Vaughan Williams' Wedding Chorus, William Schuman's Prelude for Voices and Aaron Copland's "Las Agachadas" and Zoltan Kodaly's Te Deum. The first two numbers were accompanied by organ, the group of modern works by pianos and the Te Deum by two pianos. The chorus sang the Bach Cantata "Gottes Zeit ist die allerbeste Zeit" was given an enthusiastic performance in which both singing and direction were spirited and neat. The major work of the program was the Te Deum, which was sung with understanding, unity and balance. Mrs. Brown and the Chorus were given an ovation at the close. The young soloists all sang well, with style, pleasing voices and musical feeling.

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This Clipping From
NEW YORK, N. Y.
TIMES

FEB 22 1948

JUILLIARD ORCHESTRA TO PLAY FOR STUDENT AID FUND



Edgar Schenkman rehearsing the ensemble which he will direct in the first of three Carnegie Hall concerts tonight.

Graphic House (E4 Carwell)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 22 1948

The Philadelphians

Virgil Thomson's Symphony on a Hymn Tune is the American work in Eugene Ormandy's program for the eighth concert of the Philadelphia Orchestra's Carnegie Hall series next Tuesday night. It was written in Paris between 1926 and 1928 slightly revised in 1944 and first performed by the Philharmonic-Symphony Orchestra, with the composer conducting, on Feb. 22, 1945. The principal tune on which it is based is that known as "How Firm a Foundation."

Leon Barzin's program for the National Orchestral Association's

third Monday evening concert of the season at Carnegie Hall on March 1 will include the first performances of Walter Elger's "American Youth" Overture, Tom Scott's "Johnny Applesed" and Edoardo Di Biase's "Music for Orchestra." Joseph Knitzer, violinist, will be the soloist in Corelli's "La Folia" and Prokofiev's second concerto.

In the first of three concerts to be given by the Juilliard School of Music at Carnegie Hall, Edgar Schenkman will conduct the school's orchestra tonight in the first New York performance of David Diamond's fourth symphony. This was composed in 1945 on a commission from the Koussevitzky Music Foundation, and first played by the Boston Symphony Orchestra under Leonard Bernstein on Jan. 23 and 24 in Symphony Hall.

Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first performances of Francesco Malipiero's fourth symphony next Friday night and Saturday afternoon in Boston's Symphony Hall. Artur Rubinstein will be the soloist in Rachmaninoff's Rhapsody on a Theme of Paganini. Edmund Kurtz will introduce Aram Khachaturian's cello concerto to this country in the Boston Symphony's program for March 5 and 6 and will also play it in one of the Bostonians' next Carnegie Hall concerts (March 17 and 20).

This clipping from
JOURNAL AMERICAN Feb. 23, 1948

Juilliard Plays

Another American composer got a hearing last night. David Diamond's Fourth Symphony had its first New York performance in Carnegie Hall with the Juilliard Orchestra. Again it became obvious that Diamond has come to the fore this year.

Edgar Schenkman included one more contemporary work on this program: Stravinsky's Symphony in Three Movements. Beethoven's Seventh Symphony completed the list. The orchestra was at its best in the modern music.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 23 1948

JUILLIARD GROUP PLAYS NEW WORK

Introduces Here Diamond's
Fourth Symphony in First
of Series of Concerts

By NOEL STRAUS

The Juilliard Orchestra, under Edgar Schenkman, gave the first of a series of three concerts for the benefit of the Student Aid Fund of the Juilliard School of Music last night at Carnegie Hall. The program featured the first New York performance of David Diamond's Fourth Symphony and also included Stravinsky's "Symphony in Three Movements" and the Seventh Symphony of Beethoven.

Mr. Diamond's Fourth Symphony, which was commissioned by the Koussevitzky Music Foundation, was written in 1945 and dedicated to the memory of Natalie Koussevitzky. It received its world premiere last month by the Boston Symphony Orchestra in Cambridge, Mass., with Leonard Bernstein conducting.

In the program notes the composer provided for that performance he remarked that though the work is "small in the sense that it is not only short, but also because the forms are kept tightly under control and are never allowed to exceed the needs of the material," it is large "in the sense that although the materials are of a modest nature, they are expansive and somewhat transcendental in the way they go beyond themselves as they are motivated, given direction and expressiveness."

In fact, Mr. Diamond has created a symphonic opus, which though so brief that it took but seventeen minutes and a half to play, was so

packed with meaning that it held the attention firmly from first to last. The opening Allegretto movement, the Andante, and the final Allegro were alike interesting in their thematic material, which was gratefully melodious and fascinatingly developed, and all of this music was backed by a deep sincerity and earnestness of purpose.

It also boasted a freshness and immediacy, a youthfulness of spirit and depth of feeling all too rare in the output of contemporary composers. Though the symphony delves far beneath the surface, being concerned with life and death in accordance with Hechner's theories, it was able to hold its own impressively, listened to as abstract music, which should be the real test of any composition, however programmatic.

In general, the symphony proved rich and sensuous in texture. The first two movements, which were especially poetic and intense, were capped by a vigorous, dramatic finale, a rondo, in which scherzo-like effects were incorporated by means of a rhythmic figure announced from time to time by percussion instruments. This last movement was full of life and exciting, forming just the needed foil for the more serious and introspective preceding divisions, and rounding out compellingly a noble, worthwhile creation.

The orchestra was led by Mr. Schenkman in admirable readings of this novelty and the Stravinsky symphony. The youthful members of the organization entered into their work with enthusiasm and exuberance. They produced a bright and well-balanced tone in performances that were invariably praiseworthy in precision, accuracy and clarity.

Mr. Schenkman led his forces with a firm, knowing hand in the contemporary works presented, but there was a decided let-down in the Beethoven Seventh Symphony, which was remiss in sensitivity or evocation of mood, and far too heavy and strident in sound.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 24 1948

Juilliard Concert

School's Orchestra Presents
Carnegie Hall Program

By Francis D. Perkins

THE JUILLIARD ORCHESTRA, Edgar Schenkman, conductor, concert last night at Carnegie Hall. The program:
Symphony No. 4 David Diamond
Symphony in Three Movements Stravinsky
First Performance in New York
Symphony No. 7, in a major Beethoven

The orchestra of the Juilliard School of Music paid the first of its season's three visits to Carnegie Hall Sunday night. Edgar Schenkman devoted the first half of his program to two works composed in 1945: David Diamond's fourth symphony, which had not been played here before, and Igor Stravinsky's Symphony in Three Movements, which had been introduced by the Philharmonic-Symphony in January, 1946, and repeated here by the Boston Symphony last Wednesday.

Mr. Diamond's new symphony, which made a pleasing first impression in a devoted and enthusiastic performance by the talented Juilliard instrumentalists, was first played by the Boston Symphony under Leonard Bernstein in Cambridge and Boston last month. The composer, in his program note, regards the work as both small and large—small both in elapsed time and in not allowing the forms to exceed the needs of the materials, and large in the expansiveness of the materials. The music, in the main, has carried out these intentions: it uses its time profitably, except for a slight sense of repetition in the third movement, and the musical ideas and their treatment have a certain expansiveness and generosity, along with expressive persuasiveness. The atmosphere is largely romantic, but not in the sense of derivative retrospect.

There are a few shortcomings: more thematic contrast would be valuable in the first two movements; the economy in the form of the work is not reproduced in its scoring, whose frequent opulence is often effective, but seems disadvantageous to the revelation of some of the details of the music and lessens the impression of instrumental variety. The finale suggests all too constant activity, with a need for some relief of the persuasive energy. But emphasis need not be placed upon these points in a work possessing notable vitality.

The Stravinsky symphony has

been too recently heard to need further discussion; following the Diamond work, it told of more expert orchestral craftsmanship, but of considerably less freshness.

The students in the orchestra all seemed to have a thorough command of their instrumental technique, and their performance of the two modern symphonies had admirable balance and integration as well as the refreshing and exuberant spirit which one expects of a youthful organization: this did not militate against well wrought dynamic shading. In the Beethoven symphony, however, there was weightiness as well as spirit, with occasional hardness in the higher string tones, a sacrifice of intermediate dynamic gradations to emphasis upon contrast. One also missed here the interpretative communicativeness which had been a feature in the performance of the Diamond symphony.

This clipping from
LA PRENSA

ORQUESTA JUILLIARD

Mañana domingo, a las 8:30 p. m., en el Carnegie Hall, la Orquesta Juilliard, dirigida por Edgar Schenkman, inaugurará la serie de tres conciertos de esa institución. Obras de David Diamond, Stravinsky, Beethoven integran el interesante programa.

This Clipping From
NEW YORK, N. Y.
POST

FEB 23 1948

Music

Juilliard Orchestra Plays New Diamond Symphony

By JOHN BRIGGS

Music of the future was last night's attraction in Carnegie Hall — specially, the Juilliard Orchestra, which may be counted on to provide its share of first-desk men in tomorrow's orchestras, playing among other things a new symphony by the composer, David Diamond.

The symphony, Mr. Diamond's fourth venture in that form, is brief—less than 20 minutes—and like most of Mr. Diamond's works, it is agreeable listening. Mr. Diamond has been fortunate in the matter of performance lately, and on the basis of a hearing of his work in some quantity, which is after all the only possible way of arriving at conclusions about an artist, it does not seem too rash to assert that Mr. Diamond's music has the stamp of an unmistakable, strongly individualistic musical personality. Mr. Diamond clearly is no lover of novelty for novelty's sake, but is not therefore a hidebound traditionalist. To a flair for melody and solid technical skill, Mr. Diamond adds a more elusive quality, a touch of Barrie-like whimsy that illuminates his scores at unexpected moments. It is a personal and highly provocative idiom.

After the Diamond symphony, Edgar Schenkman led the orchestra through the grotesque noises of Stravinsky's Symphony in Three Movements, and ended the concert with the Beethoven Seventh Symphony.

The latter work demonstrated (since it is easier to judge what an orchestra can do by hearing it in familiar music) that the Juilliard Orchestra makes sounds of near-professional quality. A reservation concerning the allegretto is an indictment of Mr. Schenkman rather than of the orchestra. I always hesitate to talk about tempo, since an important aspect of tempo is how it happens to hit you at the time, and the impersonal stop watch shows that even the greatest conductors rarely do a piece at the same speed twice running. Therefore I can only report that last night the allegretto seemed to go at breakneck speed, shedding a large part of its pathos and dignity in the process.

Kisch-Arndt Recital

I stopped in at Town Hall for a portion of the recital given there by the contralto Ruth Kisch-Arndt. On the basis of a partial hearing it seemed to me the voice followed a pattern which is rather common in singers trained in the German style—a meticulous regard for diction, carefully thought-out interpretation, and loving care for the turn of a musical phrase, and all this effort for nothing because the voice, considered purely as a noise in the throat, is dull and lifeless. In top tones, or when extended beyond mezzo-forte, the voice was "white," utterly without oscillation, or vibrato (an entirely different thing from

tremolo, and as admirable as the latter is detestable).

Miss Kisch-Arndt offered songs of Schubert, the Moussorgsky "Songs and Dances of Death," a Hugo Wolf group and other songs of Frederick Jacobi, Vladimir Padwa, Irwin Hellner, Paul Mordoff and Virgil Thomson. Ernest Victor Wolf was the efficient accompanist.

Lehmann Recital

Lotte Lehmann continued her series of three Town Hall recitals yesterday afternoon, singing an all-Brahms program. As at her opening recital, Mme. Lehmann was heard by a capacity audience which filled every corner of the hall and overflowed to the stage. Paul Ulanowsky was the accompanist.

This Clipping From
NEW YORK, N. Y.
SUN

FEB 23 1948

The Music Makers

By IRVING KOLODIN

Brilliant Orchestral Work by the Juilliard Ensemble.

Some of the liveliest sounds heard from an orchestra this season were conjured up by Edgar Schenkman last night in Carnegie Hall from the student ensemble of the



IRVING KOLODIN

Juilliard School. It is no secret that such young musicians contribute immeasurable drive, enthusiasm and virtuosity to a performance, for each is still a potential soloist, not a frustrated professional. But it is somewhat rare for a conductor to control this ebullience and still preserve its musical virtues as Schenkman did last night.

Unfortunately Schenkman is not a "name" conductor, the ensemble without honor, even in its home town; so the house was only sprinkled with listeners to this benefit for the Student Aid Fund of the Juilliard. However, one cannot imagine David Diamond's Fourth Symphony (a novelty) more clearly projected; which may be a hint to prospective customers against the occasion when Serge Koussevitzky takes over on May 9 for a performance of the Beethoven Ninth.

By his recent work (in which this symphony of 1945 can be included) Diamond has made himself a consequential, if not easily categorized, figure on the contemporary musical scene. I can't say that I was attracted by the musical essence of this work, by its ideas or their formulation. But it was also plain that Diamond handles orchestral problems with security and ease, setting up tonal patterns that an ensemble of this virtuosity solves like so much musical acrobatic. The end impression, however, conveyed not more than the isolated words of such a puzzle.

In the recent Stravinsky sym-

phony in three movements (played a few days ago by the Boston Symphony) Schenkman was operating within a better frame of reference and without liability at all. The playing had been carefully rehearsed, Stravinsky's tonal panorama thoroughly comprehended. There was some extremely acute work by the woodwinds and brass, as well as by the string players. Considering that it was only a few years ago that such a student exercise would have embodied probably Weber's "Euryanthe" overture and the Grieg piano concerto, one can only conclude that this kind of activity is a good deal more meaningful, both for players and listeners. The seventh symphony of Beethoven concluded.

Szigeti and Horszowski Play Beethoven Sonatas

Three Beethoven sonatas, played by two fine musicians, comprised the agenda of yesterday's New Friends of Music concert. The sonatas were Op. 12, No. 1 (in D), Op. 30, No. 1 (in A), and Op. 96 (in G); the artists were Joseph Szigeti and Mieczyslaw Horszowski. The result was chamber music in the best traditions of artistry and intimacy.

Horszowski, who is not heard too often in this city, plays impeccably, draws the loveliest of tones from the piano. A lovelier one—speaking on the corresponding sphere—than Szigeti draws from his instrument; as is not uncommon with that violinist, his bowing is inclined to be erratic. Not his musicianship, however, which, like Horszowski's, is of an interpretive superiority. All of the sonatas emerged beautifully proportioned and tastefully shaped. The Sonata in G, a last-period work which is difficult to play, was a notable example of technical finesse. Tempos were uniformly correct, the rhythms flowed with pulsating unanimity, and there was real give-and-take between the artists. Such Beethoven, in particular, and music-making, in general, is to be remembered.

H. C. S.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 23 1948

Juilliard Presents Diamond's No. 4

Always bearing gifts, the Juilliard School of Music sent its senior orchestra into Carnegie Hall last night with a local premiere of David Diamond's Fourth Symphony, commissioned by the Koussevitzky Music Foundation in memory of Natalie Koussevitzky.

With Edgar Schenkman directing a program for the benefit of the Student Aid Fund, the provocative new score was bracketed with Beethoven's Seventh and Stravinsky's Symphony in Three Movements, which is enjoying wide attention these days.

Despite the strength of his Third Symphony, my favorite composition by Mr. Diamond remains his Second Symphony, where the material is more exciting. Still, there is sure, compact workmanship here, individual idiom, and confident direction.

The orchestra is an open book to Mr. Diamond. He never dodges a thematic issue, knows where and how to make use of what, and after a series of adventures in orchestralia—some good, some tame—he closes the book and begins thinking of his next symphony.

Mr. Schenkman's orchestra played the new score in sturdy style, affirming its claim to major status in mature co-ordination. Conductor and orchestra deserve high praise for last night's showing.

L. B.

This clipping from
HEIGHTS DAILY NEWS

Music:

Julliard Symphony Orchestra Gives Carnegie Concert

By JAY KAPLAN

The Julliard Orchestra under the direction of Edgar Schenkman presented the first in a series of three benefit concerts at Carnegie Hall last Sunday evening. The program consisted of three selections: the first New York performance of David Diamond's "Symphony No. 4", the "Symphony in Three Movements" by Igor Stravinsky, and concluded with the familiar "Seventh Symphony" of Beethoven.

The concert began with the Diamond Symphony. First composed in 1945 it was dedicated to the memory of Natalie Koussevitzky and received its first performance with the Bostonians under Leonard Bernstein this past January. Although quite short, (the symphony takes less than twenty minutes), it encompasses a great deal of thematic development beginning with a sonata-allegro movement, a chorale-like Andante section and concludes with a combination of a scherzo and rondo-finale. In his notes Mr. Diamond points out that although short the Symphony develops the modest materials at hand to an expansive degree. Unfortunately this reviewer disagrees with the outcome; the development seemed rather dissipated at the conclusion of the first movement and except for some fresh ideas in the Andante section the closing Allegro failed to produce any significant innovations.

Dissonant

Coming at the heels of this rather modest and soft-spoken piece the Stravinsky offering lashed us mercilessly with its hysterical dissonances. Stravinsky hints that while the Symphony has no definite program it does show evidences of the uncertain and tempestuous characteristics of our modern civilization. Certainly the brutal repetitions of minor thirds in bizarre combinations of instruments could make anybody neurotic after repeated hearings. It is to the credit of Mr. Schenkman and the orchestra that this most difficult piece both from the pure-

ly technical and interpretive points of view was executed with a minimum of flabbiness.

With the Beethoven Symphony this reviewer felt on safer grounds as far as evaluating the orchestra's performance. For the musicians who played last night may some-

day occupy top positions with leading orchestras of the nation. The performance in toto was majestic and sparkled with a vivaciousness which would put some more familiar orchestras to shame; the string section in particular should receive special commendation for their warm and resonant quality. And yet at times the Symphony sounded rough and strident in passages. Perhaps some of the blame should fall on the conductor who took the Symphony at a rather fast tempo. Especially in the Allegretto movement the section was taken at a pace which sacrificed much of its somber beauty.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

MAR 15 1948

Julliard Orchestra in Stravinsky and Diamond Works

In the first of a projected series of three orchestral concerts, Feb. 22, the brilliant young instrumentalists from the Julliard School of Music covered themselves and their instructors with authentic glory. Under the spirited direction of Edgar Schenkman, the music, modern, atonal and classic as designed, was played with aplomb, assurance and technical facility. Programmed were Symphony No. 4, by David Diamond (New York premiere), Stravinsky's Symphony in Three Movements; and Symphony, No. 7 by Beethoven.

The work of the woodwinds and brass choirs is rapidly moving into position with the superlative string section with the result that clarity was notable in the sharply etched Diamond score, colorful variety in the Stravinsky and warm, massive sound in the Beethoven. Listed as a student ensemble, this group is far beyond the stage of adolescence in performance and well worth hearing under their able director, Mr. Schenkman, and the announced guest conductors.

M. C.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

MAR 15 1948

Diamond's Fourth Symphony Has New York Premiere

Julliard Orchestra, Edgar Schenkman, conductor, Carnegie Hall, Feb. 22;

Symphony No. 4, by David Diamond (First Performance in New York)
Symphony in Three Movements, Stravinsky
Symphony No. 7, A Major, Beethoven

David Diamond's Fourth Symphony offers further evidence of his development towards a new clarity and economy of style. The extraordinarily sensitive scoring of the work, for instance, is not the result of mere ingenuity, but of Mr. Diamond's ability to think orchestrally. One could not conceive of the opening of the first movement except in terms of the cool, gleaming sonorities in which the composer has set it. And Mr. Diamond's structural design is worked out logically.

The melodic eloquence and harmonic strength of the Fourth Symphony made an immediate appeal; and the furious rhythmic drive of the final movement had a strong effect, despite its seeming monotony and muddiness of texture. Further hearings will be needed to confirm or disprove a first impression that the actual substance of the work is rather slight, and that the composer's skill has outdistanced his invention of significant material. The orchestra played it brilliantly.

So exciting and polished was the performance of the Stravinsky symphony and so coarse and superficial the treatment of Beethoven's Seventh, that it was obvious that the rehearsal time had been almost exclusively devoted to the modern works. This was only just, for Beethoven has survived much worse handling for a century and the less comfortably established music deserved the advantage.

Stravinsky's symphony is not in the least profound, but it is irresistibly persuasive and beguiling. Its exquisite scoring, its rhythmic piquancy and wonderful transparency of design are the work of a great master in a playful mood. The orchestra obviously loved it and the audience seemed pleased though a little suspicious of the wit of the piece.

R. S.

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This clipping from
N.Y. STAATS-ZEITUNG UND HEROLD
Feb. 24, 1948

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

Konzert des Juilliard Orchesters

Das Juilliard Orchester gibt in dieser Saison drei Konzerte in der Carnegie Hall. Die Erträge aus diesen Konzerten werden dem "Student Aid Fund" der Schule zugewiesen. — Das erste Konzert wurde von Edgar Schenkman dirigiert, der ein interessantes Programm zusammengestellt hatte. Es enthielt drei Sinfonien, die vierte von Diamond, die erstmalig in New York zu hören war, eine dreisätzige Sinfonie von Stravinsky, die der Komponist vor zwei Jahren mit den Philharmonikern aufgeführt hatte, sowie die siebente von Beethoven.

Das neue Werk von Diamond — es dauert rd. 18 Minuten — ist sein bestes. Diamond hat eine vorwiegend lyrische Sinfonie geschrieben, deren drei Sätze gleichmäßig wertvoll sind. Diamond bemerkt im Programm, daß Hechners Lebens- und Todestheorie ihn beim Niederschreiben der Musik beeinflusst haben. In der Tat enthält diese eine Reihe von transzendentalen Stellen, die zu den lyrischen Teilen der Sinfonie einen feinen Kontrast bilden. Auch der dritte, rhythmisch bewegte Satz enthält Momente, in denen die Musik sich zu einem fast weihvollen, erleuchteten Klang aufschwingt.

Die Sinfonie enthält starken melodischen Einfall und stellt ein weit überdurchschnittliches Erzeugnis dar. Sie ist auf tonaler Grundlage geschrieben, ist weniger dissonant als ihre Vorgängerinnen und verrät auch bessere Instrumentation. Doch könnte man sich insoweit noch mehr Farbigkeit wünschen.

Der von Diamond erzeugte Orchesterton wirkt auf die Dauer etwas eintönig, der Streicherton stand zu stark im Vordergrund, und auch die Behandlung des Schlagzeugs ließ zu wünschen übrig. Aber alles in allem handelt es sich hier um ein bedeutendes Werk, das man noch öfters hören möchte. Dies umso mehr, als man nicht den Eindruck hatte, daß der Dirigent alles aus der Partitur herauszuholen vermochte.

Das Stravinsky-Opus erwies sich beim zweiten Hören als ein kaltes, aber doch stets fesselndes Stück. Stravinskys handwerkliche Fähigkeiten stehen auf einer solch hohen Stufe, seine Musik ist so konzentriert, daß sich auch der Hörer auf sie zu konzentrieren vermag. In den Ecksätzen der Sinfonie schlägt der Komponist einen Ton an, der stark an die "Psalmensinfonie" erinnert; der zweite, intermezzohafte Satz erinnert an Ballettmusik aus Stravinskys "neoklassizistischer" Periode. Trotz des Fehlens irgendeines emotionalen Elements gewinnt die Sinfonie bei mehrfachem Hören, ihre Starrheit ist nicht ohne Format, und wenn sie auch keineswegs glücklich macht, so interessiert sie vom Anfang bis zum Ende. — Schenkman und seine Studenten gaben sich mit der Sinfonie größte Mühe und bestanden in dem sehr schwierigen Werk recht annehmbar.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 5-1948

MUSIC NOTES

Tonight's events: Bach's St. John Passion, Juilliard Chorus and Orchestra, Robert Shaw, conductor, Marquita Moll, soprano, Florence Pillsbury, contralto, William Cooper and Blake Stern, tenors, Paul Ukens, Harry Wayne and Orville White, basses, Carnegie Hall, 8:30 P. M.; George Neikrug, 'cello, assisted by Harold Bogin, piano, and the A String Quartet, Town Hall, 8:30; Milton Katims, viola, and Nadia Reisenberg, piano, Lexington Avenue Y. M. - Y. W. H. A., 8:40.

Siegfried Landau, composer-conductor, will lecture on "The History of the Vocal Arts," with soprano solos by Mildred Meditz, at the Metropolitan Music School tonight at 8:30.

Bruno Walter will conduct the Philharmonic-Symphony in its Thursday and Friday concerts this week, instead of Leopold Stokowski, as listed in yesterday's programs of the week.

This Clipping From
BROOKLYN, N. Y.
JEWISH EXAMINER

APR 2-1948

The Juilliard Chorus and Orchestra, under the direction of Robert Shaw, will give the unabridged version of Johann Sebastian Bach's "The Passion According to St. John." Monday evening at Carnegie Hall.

This clipping from
AUFBAU Feb. 27, 1948

Artur Holde: Musik in New York

Orchesternovitäten

Douglas Moore: Symphonie No. 2
Bruno Walter gab zeitgenössischem Schaffen durch die Wahl der Zweiten Symphonie von Douglas Moore in der Serie der letzten Woche angemessenen Raum. Moore, der seit 20 Jahren dem Lehrkörper der Columbia University angehört, ist als Tonsetzer häufig, am erfolgreichsten wohl mit der Oper "The Devil and Daniel Webster" hervorgetreten. Das neue symphonische Werk lässt sich jener grossen Gruppe zurechnen, die man einmal aufführen kann, die aber künstlerisch nicht zu einer Aufführung zwingt. Es ist handwerklich sehr solide gezeichnet, es ist melodisch nobel und christlich in der künstlerischen Haltung. Die Phantasie des Autors nimmt keine Höhenflüge, aber sie ist lebhaft genug, um den Hörer nicht zu ermüden. Das harmonische Gewebe ist gemässigt modern, dissonierende Auffüllungen der Akkorde geben dem Klangbild einen gewissen gesteigerten Reiz. Die Novität fand, von Walter liebevoll behandelt, eine sehr freundliche Aufnahme.

Die Stimmung der Hörer wurde nach dem Klavierkonzert Es-Dur von Beethoven enthusiastisch, das Rudolf Serkin mit

hinreissendem Elan in den Ecksätzen und voll inniger Hingebung im Mittelteil vorbildlich spielte. Webers Ouvertüre zu "Euryanthe" und "Die Moldau" von Smetana waren, mit gleicher Begeisterung aufgenommen, die Eckpfeiler des Sonntags-Programms.

David Diamond: Symphonie No. 4

Die dreisätzige, kurze Symphonie No. 4 von David Diamond ist nach den Angaben des Komponisten aus Gedanken an Leben und Vergehen entstanden. So wenig Diamond sie in ein festgefügt Programm wie etwa Strauss in "Tod und Verklärung" gebracht hat, so stark ist doch das Transzendente in einer mystischen, oft unheimlichen Stimmung ausgedrückt, materialisiert in weich fließenden, harmonisch gleitenden Melodien, die nur im Finale schärfere Konturen erhalten. Die Symphonie ist ein neuer Beweis der ursprünglichen schöpferischen Begabung Diamonds. Das von Edgar Schenkman umsichtig und beschwingt geleitete Orchester der Juilliard School of Music vermittelte sie in einer Form, die in Nichts mehr an Schüleraufführungen erinnerte.

Jüdische Musik

Die Einrichtung des "Monats Jüdischer Musik" veranlasste auch in diesem Jahr eine grosse Zahl von Aufführungen spezifisch jüdischen Charakters. Zu ihnen gehörte wieder das Konzert Jacob Weinbergs, dem er den verpflichtenden ständigen Titel "Festival of Jewish Arts" gabe. In den Mittelpunkt des Abends in Carnegie Hall

This clipping from
LA PRENSA Feb. 25, 1948

De Musica

EN CARNEGIE HALL

La Orquesta Juilliard, de la institución musical de ese nombre, dirigida por Edgar Schenkman, ofreció el domingo por la noche, en el Carnegie Hall, un interesante programa. Comenzando con la Cuarta Sinfonía del compositor norteamericano David Diamond, seguido de la Sinfonía en tre movimientos de Stravinsky para terminar luego con la Séptima Sinfonía de Beethoven.

La obra de Diamond, estrenada el mes pasado por la Sinfonía de Boston, es una de las partituras para orquesta más originales y más sólidas entre las de reciente producción. Fresca, de gran musicalidad, goza de una sólida estructura que la convertirá con toda seguridad, en una obra de repertorio de las más importantes orquestas. Schenkman dirigió con maestría la obra de Stravinsky, no así la Séptima Sinfonía de Beethoven, donde no logró captar con la orquesta el sentido de evocación del genial sordo de Bonn.

This Clipping From
GREENSBURG, PA.
TRIBUNE

APR 1 - 1948

The World Of Music

NEW YORK (U.P.)—Igor Stravinsky will repeat himself at a concert of his works at Town Hall in New York on April 11.

Stravinsky will conduct his Symphony for Wind Instruments. Since he feels that it is a work difficult to absorb on first hearing and lasts only nine minutes, he will have it played twice in succession. It will be the first concert performance of the composition.

The composer also will conduct the first concert performance of his *Dances Concertantes*, heard previously only as ballet music.

The French Orchestra National, directed by Charles Munch, will tour the United States next autumn. The tour will be under the auspices of the French government. It is heralded by its sponsors as the first time that a major European symphony orchestra has visited the United States since 1920-21, when Toscanini brought over the orchestra of La Scala, Milan.

The French orchestra will stay at least six weeks and play from 40 to 50 concerts. Appearances have been scheduled definitely for 26 cities and negotiations are in progress with 20 others.

The "pops" season of summer concerts in Carnegie Hall will be resumed this year with Maggie Teyte the featured artist on opening night, May 1. Miss Teyte, accompanied by orchestra, will sing songs which the announcement says will be "of a light classical nature which she has not sung previously in concert."

Auditions will be held at Town Hall in New York during late April and May to choose 50 young American singers who will be taken as students at La Scala School in Milan.

One scholarship will be awarded, with all expenses included. The other singers accepted will be charged a fee. The judges include famous singers, Italian and American. Clement C. Petrillo is American representative of the project. Applications for auditions may be made to Margaret Walters, One East 57th St., New York, N. Y.

The Metropolitan Opera Company is off on one of the longest tours in its history, after completing its Holy Week extra performances in New York.

A capitulation of the regular 18-week subscription season at the Metropolitan Opera House showed 131 performances of 29 different operas in four languages. Thirty-three special performances also were given in New York. Only three of the operas were given in English and three in French. The others were in Italian and German.

J. S. Bach's "Passion According to St. John" will be given in the unabridged version at Carnegie Hall on April 5 under the direction of Robert Shaw, conducting the Juilliard chorus and orchestra. Another concert by the school on May 9 will present Beethoven's Ninth Symphony, directed by Serge Koussevitzky.

Australia 23-year-old full-blooded aboriginal tenor, Harold Blair, will visit America next year. Blair was born on a Queensland mission station and educated to the fifth grade. He became a truck driver on the cane fields, and was in great demand as a singer at local concerts. When he was 20, Marjorie Lawrence heard him sing in Brisbane and helped him to get engagements.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

APR 4 - 1948

Music Notes

PAUL HINEMITH, distinguished composer and professor of music at Yale University, is one of five noted musicians who have agreed to take part as assisting artists in the performance of Bach's *St. John Passion* being presented by the Juilliard Chorus and Orchestra under the direction of Robert Shaw at Carnegie Hall on April 5. Mr. Hindemith, well-known also as a scholar of ancient musical instruments, will play the first viola d'amore part in the Bach masterpiece. The second part will be performed by Howard Boatwright, a member of Mr. Hindemith's class at Yale.

Other ancient instrument players who have agreed to take part in the performance are Suzanne Bloch, well-known lutenist and instructor at the Juilliard School; Eva Heintz, who will play the viola da gamba; and Robert Hufstader, a member of the Juilliard faculty, who will play the harpsichord.

This performance of the "St. John Passion"—the first under the direction of Mr. Shaw—is the second of three major concerts being presented by the School at Carnegie Hall this season. The third will present Dr. Serge Koussevitzky as guest conductor in a performance of Beethoven's Ninth Symphony on Sunday, May 9. Proceeds from all three concerts will be donated to the Student Aid Fund. Tickets are now on sale at the Carnegie Hall box office.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 28 1948

Hindemith Takes Part In Juilliard's Concert

Paul Hindemith, who is professor of music at Yale University, will play the viola d'amore in the performance of Bach's *St. John Passion* to be given by the Juilliard School's chorus and orchestra under Robert Shaw's direction at Carnegie Hall on Monday night, April 5. Howard Boatwright, a pupil of Mr. Hindemith at Yale, will also play the viola d'amore. Other participating instrumentalists are Suzanne Bloch, lutenist; Eva Heintz, viola da gamba, and Robert Hufstader, of the Juilliard faculty, harpsichord. The vocal soloists are Orville White, basso, who will sing the words of Jesus; Blake Stern, tenor, as the Evangelist; Harry Wayne, basso, as Pilate; Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor, and Paul Ukena, basso. This is the second concert in a series of three for the benefit of the school's student aid fund. The third, on Sunday, May 9, will be devoted to Beethoven's Ninth Symphony with Serge Koussevitzky as guest conductor.

Alfred Frankenstein, music and art critic of "The San Francisco Chronicle," will give a public lecture on "Art Into Music" at the Juilliard School, 120 Claremont Avenue, on Wednesday night, April 7, from 8 to 10 o'clock.

This Clipping From
NEWPORT NEWS, VA.
TIMES-HERALD

MAR 30 1948

Concert Performer

Playing in the performance of Bach's "St. John Passion" to be given Monday by the Juilliard School of Music chorus and orchestra at Carnegie Hall, New York City, will be Howard Boatwright of Newport News, a music student at Yale University. He will play the viola d'amore.

This Clipping From
TROY, N. Y.
OBSERVER & BUDGET

APR 4 1948

Auditions will be held at Town Hall in New York during late April and May to choose 50 young American singers who will be taken as students at La Scala School in Milan.

One scholarship will be awarded

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 28 1948

HEMIDEMISEMIQUAVERS:

The young American violinist, Patricia Travers, recently surprised an audience at the University of Kansas by singing "Caro nome" as her sixth encore. . . . Ernestine, a seal from the Philadelphia Zoo, will make her operatic debut when she comes on in the circus parade scene of the American Opera Company's production of "The Bartered Bride" on Tuesday night in Philadelphia. . . . A twenty-day music festival will be held next month at Cartagena, Colombia, with the Bogota Symphony Orchestra being supplemented by musicians from Mexico and Guatemala. Reginald Stewart will conduct two of the concerts. . . . Paul Hindemith will play the first viola d'amore part in the Juilliard's performance of Bach's "St. John Passion" at Carnegie Hall next week. . . . Four concertos by members of the Bach family will be played at Times Hall on April 11 at the harpsichord-recorder concert of Edith Weiss-Mann and Alfred Mann. . . . Godfrey Turner's "Trinity Concerto" is getting twelve performances in its first year. . . . Maggie Teyte will be a soloist at the opening Carnegie "Pop" Concert May 1.

with all expenses included. The other singers accepted will be charged a fee. The judges include famous singers, Italian and American. Clement C. Petrillo is American representative of the project. Applications for auditions may be made to Margaret Walters, One East 57th St., New York, N. Y.

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This Clipping From
NEWPORT NEWS,
PRESS

MAR 30 1948

Boatwright To Play In Juilliard Concert

Howard Boatwright of Newport News, music student at Yale University, will play the viola d'amore in the performance of Bach's *St. John Passion* to be given by the Juilliard School of Music's chorus and orchestra at Carnegie Hall in New York City, Monday, April 5.

Boatwright is a pupil of Paul Hindemith, professor of music at Yale, who will also play the viola d'amore at the performance. Robert Shaw will direct the orchestra and chorus.

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This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

MAY -- 1948

Juilliard Gives Saint John Passion

At the second of its three concerts in Carnegie Hall, April 6, the Juilliard School of Music tackled nothing less than Bach's *Passion According to Saint John*. Robert Shaw conducted the Juilliard Chorus and Orchestra. The choir was reinforced by members of Mr. Shaw's Collegiate Chorale. A sizable array of assisting artists collaborated. Paul Hindemith (no less!) played one of the two viola d'amore parts, Howard Boatwright the other, Suzanne Bloch the lute, Eva Heinitz the viola da gamba, Robert Huffstader the harpsichord, and Ralph Hunter the organ. The soloists were Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors—the latter charged with the pronouncements of the Evangelist—Paul Ukena, Harry Wayne and Orville Wright, basses (the last named singing the words of Jesus.) Members of the Collegiate Chorale sat in some of the second tier boxes and lent their voices to the chorales. Presumably some of them were mixed with the choristers on the stage, who numbered something like 120.

It was in many ways a creditable though imperfectly balanced performance. But the *Saint John Passion* is no more child's play than the *Saint Matthew* and some of its technical obstacles are heart-breaking. There is no point in splitting hairs once again over the size of the chorus or regretting that it was not brought into closer conformity with the numbers at Bach's disposal. After all, Bach was not producing his *Passions* in spaces like Carnegie Hall. The interpretation was sincere, honest and alive, if not profoundly moving. The tone quality of the choristers was vital and frequently beautiful and many of the ensembles—like the Crucifixion, "We have a law, If thou let this man go,

Away with him—possessed the animation, spirit and impact they require. The chorales ranked among the better features of the occasion. But here one speculated anew on that principle which induces modern choral conductors to disregard with such singular persistence the fermatas that mark off the divisions of the chorales and which the composer unfailingly indicated in his manuscripts.

There was not a little heavy and rather unfinished instrumental playing in the course of the evening. A conspicuous exception, however, was the subduingly beautiful bass arioso in the second part, with its veiled and mystical background of lute and two viola d'amore; and of the ensuing tenor aria with viola d'amore accompaniment. In the first of these, notably, the exquisitely sensitive tones of Mr. Hindemith's instrument contributed a disembodied loveliness not easily forgotten. Several of the vocal soloists found much of the going heavy, indeed. Mariquita Moll did some of the best singing of the evening, while Blake Stern delivered the taxing recitatives of the Evangelist acceptably, if without marked authority. A certain level of competence was achieved by Orville White in the utterances of Jesus, even if he did not give them their needful spirituality. William Cooper suffered cruelly in the long phrases and high tessitura of the tenor air, "My Jesus, while the contralto, Florence Pillsbury, was sometimes only faintly audible.

The large gathering listened devoutly but did not hesitate to express its satisfaction in vigorous applause at the end of each part. After all, though not a highly finished or a memorably affecting interpretation, it was an earnest and sometimes a beautiful one.

H. F. P.

This Clipping From
NEW YORK
MUSICAL ADVANCE

JUL - 1948

The Juilliard School of Music, with Robert Shaw conducting, gave a hearing of Bach's "The Passion According to St. John" with Blake Stern tenor, doing the best of the vocalists, Mariquita Moll, was an impressive soprano. Orville White and Harry Wayne were commendable in their parts. The huge chorus sang well but there was a monotony from the sameness of style when color and a deep religious spell was needed which did not occur with Shaw's reading. A large audience attended on April 5 to enjoy this mighty work.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 7 - 1948

MUSIC

By VIRGIL THOMSON

JUILLIARD CHORUS AND ORCHESTRA. Robert Shaw conducting. Bach's St. John Passion in full. Concert Monday night at Carnegie Hall. Vocal soloists: Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor; Blake Stern, tenor (Evangelist); Paul Ukena, bass; Harry Wayne, basso (Pilate and Peter); Orville White, basso (Jesus). Assisting instrumentalists: Paul Hindemith and Howard Boatwright, viola d'amore; Suzanne Bloch, lute; Eva Heinitz, viola da gamba; Robert Hufstader, harpsichord; and Ralph Hunter, organ.

Choral Beauty

BACH'S "Passion According to St. John," though not so popular a work as his "Passion According to St. Matthew," is full of wondrous beauties. Its choral beauties were nobly presented Monday night in Carnegie Hall by the Juilliard Chorus, Robert Shaw conducting. Orchestrally the performance was not quite an ideal one, and the solo parts were in general ineffective. The audience, in spite of a pleasant spring night outdoors, was massive.

The printed program announced, in addition to the Juilliard Chorus, "members of the Collegiate Chorus." It also mentioned, in another place, that "members of the Collegiate Chorus" would participate in the singing of the hymns. And, indeed, there were singers in the boxes close to the stage doing just that, giving encouragement perhaps for us all to take part, in the Lutheran style. Whether the chorus on the stage consisted wholly of Juilliard students, or whether members of the Collegiate Chorus were mixed in among them I never found out. In any case, the choir sang with a beauty of tone far superior to what we are used to hear from the Chorus. Their work was not only musically but luxurious in sound, as well. Their diction was not perfect, but they sang, they really sang.

The Juilliard Orchestra, who played the accompaniments, was at its best when the choir sang loud. In softer passages it was heavy. The solo accompaniments were heavy, too, and not very refined. The harpsichord-playing, played by two cellos, was loud, insistent and quite without shading. The student soloists themselves being mostly small of voice, the effect of the recitatives and solo pieces with instrumental obligato, which can be deeply affecting, was one of maladjustment. Many of the executive elements, vocal and

Robert Shaw



Who conducted Bach's St. John Passion Monday night in Carnegie Hall

instrumental, had quality; but the balances were not very "musical," as professionals would say.

The extreme beauty of the choral singing, however, and the justness of certain of the orchestral and choral ensembles, were unusual, even from Mr. Shaw, who has long since accustomed us to fine workmanship in choral matters. The full expressivity of the work was not revealed, because the dramatic narration and the solo passages were musically out of balance. And the choir itself, for all its refreshing suavity of sound, was grievously out of proportion, by volume, to the rest of the musical forces.

The "St. John Passion" could not be said, in all honesty, to have been well performed Monday night, or very movingly presented. All the same, as always with Shaw, there was quality in the rendering; and, as usual with Shaw, that quality lay chiefly in the choral work. In that and in a certain consecrated approach to a noble work that gives to any rendering by him, if not full musical authenticity, the validity of a sincere musical act.

This Clipping From
NEW YORK, N. Y.
TIME

APR 6 - 1948

JUILLIARD CHORUS IN BACH'S 'PASSION'

Robert Shaw Conducts Group
Before Carnegie Hall Throng
—Hindemith Takes Part

An audience of 2,600 assembled last night at Carnegie Hall for a performance in English of Bach's "Passion According to St. John," which was given as the second of the series of three concerts that the Juilliard School of Music is presenting in that hall.

Giving such a work is a major undertaking and the school is to be thanked for seeing it was done with such care and earnestness. Robert Shaw, as conductor, coordinated the various forces. Most of the performers were students, but the event also enlisted the services of the 160 singers of the Collegiate Chorus and a group of six assisting artists, including the composer, Paul Hindemith.

Mr. Hindemith really had very little to do. He and Howard Boatwright played the two viola d'amore parts for an arioso and an aria in the second part. But the composer must have accepted the humble assignment for the chance to sing in a work he loved.

Suzanne Bloch, another guest, had an even smaller part, playing the lute only for one arioso. But she sang too. Eva Heinitz's role was small, but beautiful, for her viola da gamba part in the aria, "It is Fulfilled," was one of the highlights of the performance. The other two guests were kept busy most of the time, Robert Hufstader playing the harpsichord and Ralph Hunter the organ.

The Collegiate Chorus was used to supplement the Juilliard Chorus in the chorales, which in Bach's time were sung by the congregation. And Mr. Shaw heightened the effect of the "Passion" by placing the members of the chorus in boxes on either side of the house.

The seven vocal soloists, as well as the 120 choristers and sixty-five members of the orchestra, were all students. Blake Stern, the tenor, who sang the Evangelist, easily carried off the honors. His high, clear voice was constantly colored by changing feeling, being as notable in its clarity of diction as in its compassion and skill.

Mr. Stern also had one of the ariosos. "My heart, see all the world is plunged." In it he indicated what the whole performance might have been if others had sung with as much imagination concerning the meaning of the words. For the chief ingredient lacking in the performance was religious belief.

There was often a sense of the drama of the Passion, and feelings too of tenderness. But the performance as a whole seldom gave the listener the feeling that it was being taken seriously religiously. It often gave musical pleasure, but it did not inspire what Bach intended, a sense of reverence.

Orville White, the bass who sang Jesus, had a voice of exceptional sweetness and he sang with dignity and sympathy. Harry Wayne, who sang Peter and Pilate, was vigorous and vocally adequate. The four who sang the solo arias were Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor, and Paul Ukena, bass. They were better than many professionals, although maturer singers would perhaps have made the music more affecting by singing less impersonally.

R. P.

This Clipping From
NEW YORK, N. Y.
POST

APR 6 - 1948

Musie... Robert Shaw Conducts Bach St. John Passion

By JOHN BRIGGS

Bach's Passion According to St. John, performed under Robert Shaw's direction by the Collegiate Chorus and the Juilliard Chorus and Orchestra, was last night's attraction in Carnegie Hall.

This listener probably missed all sorts of fine points of the performance through being fascinated by Paul Hindemith, who played viola d'amore. Mr. Hindemith is almost as celebrated in two hemispheres for his viola playing as for his composing. But last evening conveyed no suggestion of the virtuoso. Mr. Hindemith extracted from the soft-voiced instrument of Bach's day sounds of thoroughly professional quality when the score required it. For the rest, he sat with feet crossed comfortably, nodding in time to the music and joining in with the basses during choral passages. The sum impression was of a musician who after a quarter-century of celebrity retains a simple, unaffected zest for musical performance.

The assisting artists included Howard Boatwright, violinist d'amore; Suzanne Bloch, lutenist; Eva Heinitz, violinist da gamba; Robert Hufstader, harpsichordist, and Ralph Hunter, organist.

The solo vocalists were no less numerous, including Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors, and Paul Ukena, Harry Wayne and Orville White, basses. Among them I was especially struck by Mr. Stern's singing of the ungrateful music of the evangelist, demonstrating what can be achieved with even the lightest of tenor voices when one refrains from forcing. Mr. Ukena's singing, too, was effective by virtue of its flexibility and freedom from tension. And Miss Moll sings in a manner which, if continued, will keep her voice for a long time as fresh and pretty as it is now.

With Mr. Shaw conducting, it was no surprise to find the choral portions of the work delivered with technical surety, the clear diction which Mr. Shaw manages to extract from his singers, and sonorities of tone which often approached the spectacular. The Juilliard Chorus, on stage, was reinforced by members of the Collegiate Chorus, singing from the proscenium boxes. Mr. Shaw also had the happy thought of printing in the program the music of the final chorale and inviting the audience to join in. Which is exactly in the spirit of the work; that is how it was intended to be done.

This Clipping From
NEW YORK, N. Y.
PM

APR 7 - 1948

Hague

Shaw Directs Juilliard Chorus in Bach 'Passion'

Robert Shaw's gift for making people sing beautifully and together, his ability to fashion the noise of many voices into a uniformly firm, vital and expressive fabric of sound, and his exceptional skill as a conductor of large-scale works for combined vocal and instrumental forces—all were greatly in evidence Monday evening, when he directed the Chorus and Orchestra of the Juilliard School of Music and a group of soloists in Johann Sebastian Bach's *The Passion of Our Lord According to St. John*. The presentation was the second of three events to be sponsored this season by the Juilliard School in Carnegie Hall.



Hague

With a group of assisting instrumental artists, including composer Paul Hindemith as a violist d'amore, providing some of the accompaniments for the recitatives and arias, and with members of Mr. Shaw's Collegiate Chorale, placed in the two tiers of boxes nearest the stage, joining in with the large onstage chorus in the singing of the chorales, Bach's noble and gravely beautiful work was given in its entirety. Members of the large and attentive audience, which all but filled the hall, also took part in the performance. At Mr. Shaw's invitation, they joined in the singing of the great final chorale, *Ah Lord, when comes that final day*.

As far as chorus and orchestra were concerned, the performance was an admirable one. The chorus

PM Reviews

THE JUILLIARD CHORUS AND ORCHESTRA, Robert Shaw conducting; Bach's *The Passion According to St. John*, unabridged, sung in English; Monday evening at Carnegie Hall. Vocal soloists: Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors; Paul Ukena, Harry Wayne and Orville White, basses. Assisting instrumental artists: Paul Hindemith and Howard Boatwright, viola d'amore; Suzanne Bloch, lute; Eva Heinitz, viola da gamba; Robert Hufstader, harpsichord; and Ralph Hunter, organ. Also, members of the Collegiate Chorale.

sung with precision, feeling and beauty of tone; the orchestra played well, and Mr. Shaw managed to obtain a generally felicitous balance of sonorities between the instruments and the oversize chorus.

What weaknesses there were stemmed from the insufficiencies of the vocal soloists. The *St. John Passion* is a highly dramatic work, its pages touched with theatricality as well as with tenderness and devotion. Its recitatives and arias, which form so important a part of the whole, demand a certain eloquence and intensity of feeling, as well as vocal skill, from the executives. None of the student soloists were able to live up adequately to these requirements. The best of them, Blake Stern, did manage to lend considerable expressivity to the Evangelist's role, but his voice was thin and not always equal to the exigencies of the music. The voices of the others, though often pleasant in quality, were small in

size, and their owners imbued their singing with little feeling, religious or otherwise.

But the chorus sang gloriously throughout, and that in itself was enough to make the evening uncommonly rewarding.

—ROBERT A. HAGUE

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
APR 6 - 1948

Bach Passion At Carnegie

By MILES KASTENDIECK

Bach's *St. John Passion* had one of its relatively infrequent performances in Carnegie Hall last night. The performance was by the Juilliard Chorus and Orchestra, supplemented by members of the Collegiate Chorale. Robert Shaw conducted.

Less well known than the *St. Matthew Passion*, the *St. John* is nevertheless a noble work. Its grandeur was noticeable chiefly in the singing of the chorales last night, but the music holds its majesty throughout its course. The edition of Henry S. Drinker, which boasts a flexible English text of good account, was used.

Shaw 'Cautious'

The performance was of the competent variety. Mr. Shaw proceeds almost too cautiously in Bach. With all the advan-

MUSIC KASTENDIECK AT CONCERT

tages of clean-cut attacks, he seldom stirs the vitals of the score. He conducts as though the music struck too much awe in him. The result was a certain monotony of effect.

Some of the soloists hardly attained an adequate performance of their roles. Their "confidential" approach was too soft in contrast to the volume of the large chorus. Under the circumstances it might have been well to have a smaller chorus.

Blake Stern carried the burden of the evangelist's role. Some of the best singing among the soloists was done by the soprano, Mariquita Moll. Contributing to the performance was Paul Hindemith, who played the viola d'amore, and Suzanne Bloch, who played the lute.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
APR 6 - 1948

Music

Bach's 'Passion' Sung By Juilliard Choristers

By ROBERT BAGAR.

Under the auspices of the Juilliard School of Music, Bach's *"Passion According to St. John"* was presented before a large audience in Carnegie Hall last evening. The large choral work called for the Juilliard chorus and orchestra, reinforced by choristers from the Collegiate Chorale, and a number of instrumental and vocal soloists—all under the direction of Robert Shaw.

Paul Hindemith and Howard Boatwright, viola d'amore; Suzanne Bloch, lute; Eva Heinitz, viola da gamba; Robert Hufstader, harpsichordist, and Ralph Hunter, organ, comprised the instrumental principals. The leading singers were Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors, and Paul Ukena, Harry Wayne and Orville White, basses.

In works of this kind the usual proportion of voices to instruments is about one to five. Having, therefore, a complete symphony orchestra as part of the proceedings, Mr. Shaw raised the ratio to about one to two, which made the ensembles better balanced for weight of sound.

The performance glistened in the choral and orchestral parts. In the work done by these groups, although clarity was sometimes lacking, the concert offered its best musical attractions.

Mr. Shaw is quite a solid Bachian, as his achievements in the past several years have proved. We now look upon him no longer as the rising young leader, but as a full-fledged one, very assured, musically penetrating, and generally always sound in his judgments.

He possesses that magical quality of being able to communicate his thoughts to execution, so that the results almost invariably come out as he wants them. This, of course, relates to masses of voices and instruments.

The whole rendering of the *"St. John Passion,"* may be said to have had stylistic realism and also the spiritual and emotional qualities that reside in it. However, the solo voices were not entirely equal to the occasion, even though the various artists, to repeat, sang well as to style.

It was with interest that one noted Mr. Hindemith, who, when not engaged in drawing his bow across the strings of the viola, sang excellently with the male voices. This is a man who really enjoys ensemble work.

The audience joined, though not too sonorously, in singing the last chorale of the *"Passion"*—*"Ah Lord, When Comes the Final Day."*

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
MAY 1 - 1948

St. John Passion Led by Shaw

Bach's *St. John Passion* was given on April 6 by the orchestra and chorus of the Juilliard School of Music, reinforced by some 150 members of the Collegiate Chorale, many placed in the front boxes.

Assisting artists included Paul Hindemith and Howard Boatwright, viola d'amore; Suzanne Bloch, lute; Eva Heinitz, viola da gamba; Robert Hufstader, harpsichordist, and Ralph Hunter, organist. The seven vocal soloists, all students, were Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor; Blake Stern, tenor (The Evangelist); Paul Ukena, bass; Harry Wayne, bass (Pilate and Peter); and Orville White, bass (Jesus). The music made exacting demands on some of the young soloists' vocal resources. Mr. Stern (Evangelist), exhibited a light, clear tenor voice with no great carrying power, though his diction was outstanding for clarity. Miss Moll, whose soprano voice is of broad proportions, gave an excellent account of her vocal assets.

The choral parts were done with well delivered attacks and releases and contrasting phrase shadings.

L. C.

100

This Clipping From
BROOKLYN, N. Y.
EAGLE

APR 6 - 1948

MUSIC

By John Ball Jr.

Juilliard Chorus and Orchestra Present 'St. John's Passion'

One of the major musical influences in New York is the Juilliard School of Music. This institution, in addition to its academic activities, presents a long series of concert events each season, many of which are free to the public. Last night in Carnegie Hall the Juilliard Chorus and Orchestra took unto themselves a long roster of soloists, members of the collegiate chorale, with Bob Shaw to conduct, and presented Johann Sebastian Bach's mighty work, "Passion According to St. John."

This masterpiece is very seldom presented. Since Mr. Shaw of late has been turning his attention very noticeably toward Bach, the event offered great promise. Enough people thought so to fill Carnegie Hall more than comfortably.

In listening to a work of this kind there is something that every young listener should know—namely, that when Bach is properly done, with full spirit, the result is out of this world, but that when the performance lacks this essential ingredient, it can be duller than time.

Last night it was dull. The fault did not lay with the chorus, which sang exceedingly well. The choristers were in there trying hard—they made every attack on time and made the chorales sound as round and ringing as they should. The fault did not lay in the orchestra either, which included many famous names performing on less familiar instruments. No less a person than Paul Hindemith was programmed as playing the viola d'amore and we presume that he was there, although we could not catch a glimpse of the famous composer-virtuoso from where we sat.

The soloists did not help a great deal. The best of them was the soprano, Marquita Moll, who from the first note showed that she knew what she was about. Her voice is a lovely one and she is obviously a musician. The rest of the soloists were not especially distinguished, and one of them, a second tenor, would have done better not to appear.

Despite the weakness in the solo department, the performance could still have been saved if one missing thing had been supplied: that over-all spirit which should have been much in evidence, but which was lacking.

This work is a great religious effort on the part of a stalwart man of the church. It is intended for the greater glory of God; the performance last night was rote—everybody played and sang the notes before them and nothing more. The greatest part of music cannot be scored on staff paper, it has to be felt and projected by the interpreter. This is the reason why some artists are truly great while others are only

competent. The great ones know how to use the composer's score as a starting point on which to erect their conception of his music, whether it is a Bach Passion or a simple leader song.

We are inclined to blame Mr. Shaw for last night's lack of inspiration. Insofar as accuracy of reading is concerned, this young man is a marvel. He knows exactly what he wants and can attend to the mechanics of a performance with rigid control, but in addition to this it is the job of the conductor to inspire the forces under his baton; to reveal to them the work which they are performing and the spirit that is steeped into its pages. In this category Mr. Shaw was not at his best last night. Knowing his ability, we are inclined to close with the comment "Better luck next time."

This Clipping From
NEW YORK, N. Y.
SUN

APR 6 - 1948

The Music Makers

'St. John Passion' of Bach Is Conducted by Shaw.

Performances of Bach's "St. John Passion" are not so frequent that one can afford to be overly critical about last night's performance in Carnegie Hall. It was given by the Juilliard Chorus and Orchestra (augmented by members of the Collegiate Chorale), with Robert Shaw conducting and Marquita Moll (soprano), Florence Pillsbury (contralto), William Cooper and Blake Stern (tenors), Paul Ukena, Harry Wayne and Orville White (bassos). Among the instrumental participants one noticed such eminent names as Paul Hindemith (playing the viola d'amore), Suzanne Bloch (lute), Eva Heinitz (viola da gamba) and Robert Hufstader (harpsicord).

Remarks about the interpretation can be qualified to say that it was a good performance of its kind. "Of its kind," in this case, is the type of Bach choral singing that depends more on mass than specifically linear characteristics. Fortunately, the "St. John," which depends less than most of Bach's large-scale choral works upon clarity of polyphonic texture, can survive a predominantly weighty approach. It was only in the first chorus where the gangling-up of tonal blocks made the sound vertical rather than horizontal. Otherwise the attacks were clear, the rhythm well maintained, and Shaw's careful conducting prevented the choristers from sprawling.

It was among the soloists that the weakest elements of the evening congregated. Blake Stern, the evangelist, used his light tenor voice with taste, and Orville White as Jesus displayed a lyric, flexible technique. Marquita Moll also used her big soprano to advantage, but the other singers often found the vocal demands too great for even an approximate realization. Such vocal work is no flattering testimonial to the voice department of the Juilliard School, or to its acumen in picking soloists.

H. C. S.

LA SAISON MUSICALE A NEW-YORK

Zino Francescatti, le violoniste incomparable nous a enchanté à Carnegie Hall avec un programme exceptionnellement électrique se composant de la Chaconne de Vitali-Charlier, de la Sonate en sol Op. 30 no 3 de Beethoven, de la Sonate pour violon seul en la mineur de Joh. Seb. Bach et du Poème de Chausson. Inutile de dire que l'art de Francescatti va continuellement en grandissant, car un artiste de cette trempe ne peut guère faire autrement. L'interprétation de la Sonate de Bach, oeuvre difficile à tous les points de vue, jouée fort rarement et pour cause, était tout simplement sublime. Quand à la Sonate de Beethoven, je trouve que la première partie a été prise trop vite ce qui lui a enlevé un certain charme. Chausson aurait été fier d'entendre son Poème rendu avec une telle perfection. La fin du programme nous apportait quelques morceaux bien plaisants: Rush Hour in Hong-Kong par Chasins-Persinger, Canto do Cygne Negro par Villa-Lobos et Ao pré da fogiera par Vallé-Heifetz. Je recommande ces trois compositions aux violonistes à la recherche de bis, rarement joués. L'accompagnateur Arthur Balsam que j'appellerais plutôt l'artiste assistant mérite des louanges pour la façon délicate et musicale avec laquelle il s'adapte au violoniste. Les 3 caprices de Paganini-Pilati lui ont donné une bonne occasion de montrer son art appréciable.

The New-York Flute Club, fondé en 1920 par mon ami, feu George Barrère, le célèbre flutiste français, a donné une séance intéressante au City Center où Frederick Wilkins s'est distingué avec une excellente interprétation du "Poème for flute" par Charles T. Griffes et du Concerto pour flûtes, par Henry Brant. Je dois féliciter ce jeune compositeur qui conduisait lui-même l'orchestre se composant de flûtes de tout calibre, piccolos alto etc. L'effet de cette oeuvre était vraiment captivant grâce à l'art exquis de Frederick Wilkins.

Une jeune pianiste gracieuse de beaucoup de talent Inez Palma a obtenu un grand succès à Times Hall en jouant avec goût et bonne technique diverses oeuvres de Brahms, Mozart, Schumann, Chopin etc. L'interprétation de Brahms était remarquable et pour satis-

faire l'enthousiasme du public elle a dû jouer plusieurs bis.

Cinq Sonates de Beethoven formaient le programme de Henriette Michelson à Town Hall. C'était les O. 31 no 2, 109, 27 no 2 110 Op. 57 (Appassionata). Cette artiste, professeur à Juilliard School, possède une technique impeccable, mais elle ne sait pas toujours donner satisfaction à l'expression profonde que Beethoven exige dans ses Sonates. Pour un tel programme je demande une artiste de plus grande envergure. Elle a été bien applaudie par une salle assez remplie.

Décidément Louis Persinger prouve une fois de plus qu'il est grand maître d'enseignement pour le violon. Il est bon pianiste d'ailleurs ce qu'il a de commun avec Fritz Kreisler. Cette fois-ci, son élève était la jeune et charmante violoniste Mademoiselle Anita Lipp, d'environ 18 ans. Quel talent! Quel tempérament et quelle âme d'artiste raffinée! Elle jouait, accompagnée par l'excellent pianiste Brooks Smith le Concerto en sol mineur Op. 4 no 6 par Vivaldi, le concerto en si mineur de Saint-Saëns et Rurak Hungarica de Dolmányi, ainsi que plusieurs morceaux par Stoctek, Ernest Bloch, Kabalensky et pour finir la Polonaise en ré majeur de Wisnianski. Les applaudissements à la fin étaient tellement soutenus que cette jeune artiste a dû jouer trois bis, à savoir: Sierra Moreno de Monasterio, le Prélude de Chopin, Milskein et la Capricciosa par Franz Ritz qui confirmaient son grand talent. Anita Lipp a un bel avenir devant elle, si elle continue à travailler sérieusement.

La Passion d'après St-Jean de Joh. Seb. Bach a été exécutée à Carnegie Hall par le Choeur et l'Orchestre de la Juilliard School of Music, dirigés avec beaucoup de verve, par Robert Shaw. Ce compétent chef de choeur a placé une centaine de membres de sa "Collegiate Chorale" dans les premières et deuxième loges du proscenium pour obtenir plus d'effet dans l'interprétation des chorals de ce magnifique chef d'oeuvre. Le succès était appréciable, mais les solistes laissaient à désirer. On remarquait dans l'orchestre le compositeur Hindemith, jouant la viole d'Amour et Suzanne Bloch, caressant son luth.

Marcel M. BILD

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

Aufführung der Johannes-Passion

Robert Shaw führte am Montag mit dem Juilliard Chor und dem Juilliard Orchester die Johannes-Passion in der Carnegie Hall auf. Mitglieder von Shaws eigenem "Collegiate Chorale" nahmen gleichfalls an der Aufführung teil. Namhafte Instrumentalsolisten, darunter Paul Hindemith (Viola d'Amore), Suzanne Bloch (Laute), Eva Heinitz (Viola da Gamba), Robert Hufstader (Cembalo) und Ralph Hunter (Orgel), waren zur Stelle. Sie alle machten ihre Sache ausgezeichnet, spielten mit hohem stilistischem Verständnis und bemerkenswerter Klangschönheit. — Leider läßt sich ein gleiches von den Gesangssolisten nicht sagen. Mit Ausnahme von Blake Stern (Evangelist) waren sie ihrer Aufgabe nur sehr bedingt gewachsen, und hierdurch wurde das Gesamtniveau der Aufführung beeinträchtigt.

Dieses litt aber auch aus einem anderen Grunde. Robert Shaw ist ein glänzender Orchestererzieher, der stets seinen Chören Höchstleistungen abgewinnt. Aber als Bach-Interpret überzeugt er nicht. Wohl hörte man durchweg einen Chorwohlklang, der als solcher einen schönen Eindruck hinterließ, doch war dieser Klang nicht vom Bachschen Geiste erfüllt. Die tiefe Religiosität der Musik kam nicht zum Vorschein, man sang mit einem "neutralen" Ausdruck, und von Bachs wundersamen Innerlichkeit war wenig zu spüren.

Das Orchester war meistens zu laut, die tonliche Balance glückte nur selten, und von einer wirklich überlegenen Führung konnte kaum die Rede sein. So kam trotz mancher feiner Einzelheiten doch nur eine mittelmäßige Aufführung zustande. Hoffen wir, daß Robert Shaw, der Interpret, in seine Aufgaben mehr und mehr hineinwachsen wird, daß er, der zweifellos ein überragendes Talent als Chordirigent besitzt, als Musiker an Reife gewinnen wird. Dann wird sich ihm auch die erhabene Größe der Bachschen Musik besser erschließen.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 18 1948

JUILLIARD OPERA

IGOR STRAVINSKY'S "Oedipus Rex" and Jacques Ibert's "Angélique" will have four performances at the Juilliard School of Music on Wednesday, Thursday, Monday and Tuesday nights, April 21, 22, 26 and 27, with Edgar Schenkman conducting and Frederic Cohen as stage director. Next Wednesday's performance is for Juilliard students only; admission to the others is by invitations obtainable from the Juilliard School's concert department, 139 Claremont Avenue.

Mr. Stravinsky will attend one of the performances of "Oedipus," which is designated as an opera-oratorio. The main body of the text is Jean Daniellou's Latin translation of Jean Cocteau's libretto based upon Sophocles' tragedy of this title. Latin was chosen, according to the composer, as "a conventional, almost ritual language, with a high discipline imposed by it, itself." The speaker who outlines the action from time to time uses the vernacular—

first of "Oedipus" to be given in this country as a straight stage work, with the singers taking part in the action.

Ibert's "Angélique," which will be given in Ezra Rachlin's English translation, was composed in 1927. It was performed here by the Salzburg Opera Guild on Nov. 8, 1937, at the Forty-fourth Street Theater under Alberto Frede's direction. Leslie Chabay, now of the Metropolitan (then known as Laszlo Csabay), sang the minor role.

OPERA NEWS
NEW YORK, N. Y.

APR 5-1948

Names, Dates and Places



This week the Metropolitan Company opens in Chattanooga, where it plays *Aida* on April 5, its second performance in the romantic Tennessee city. On April 6 and 7 *Der Rosenkavalier* and *La Traviata* will be performed in Memphis, the Company's third consecutive visit. Four performances will be given in Dallas during the duration of the week, while on April 12 the Metropolitan will open a two week season in Los Angeles, its first visit to Southern California since 1905.

First operas to be presented this season by the Juilliard School are Stravinsky's *Oedipus Rex* (sung in Latin with English narrative by E. E. Cummings) and Ibert's *Angélique* which will be conducted by Edgar Schenkman on April 23, 24, 26 and 27 with Frederic Cohen as Stage Director. Frederic Kiesler has designed the scenery.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 15 1948

Juilliard School to Give Double Bill of Opera

The Juilliard School of Music will give four performances of an opera double bill composed of Igor Stravinsky's "Oedipus Rex" and Jacques Ibert's "Angélique" next Wednesday and Thursday nights and the following Monday and Tuesday nights, April 21, 22, 26 and 27, in the Juilliard Concert Hall, 139 Claremont Avenue, it was announced yesterday. Next Wednesday's performance is for students at the school. Admission to the others is by invitations obtainable by applying to the Juilliard School's concert department at the above address.

Edgar Schenkman will conduct, with Frederic Cohen as stage director, Frederic Kiesler, in charge of the scenic design. Stravinsky's opera-oratorio, "Oedipus Rex" was first performed here in a concert by the Boston Symphony Orchestra with the Harvard Glee Club on March 8, 1928. It had two performances by the League of Composers and the Philadelphia Orchestra under Leopold Stokowski on April 22-23, 1931, at the Metropolitan Opera House. The Juilliard School will present the work in E. E. Cummings' English translation of Jean Cocteau's libretto. "Angélique" will be sung in a translation by Leo van Wilsen.

This Clipping From
NEW YORK, N.Y.
DAILY WORKER

APR 16 1948

Music:

Juilliard's Double-Bill Of Works by Stravinsky, Ibert

IGOR STRAVINSKY'S *Oedipus Rex* and Jacques Ibert's *Angélique* will be presented by the Juilliard School of Music as a double bill on Thursday, April 22; Monday, April 26, and Tuesday April 27, it was announced yesterday by Mark Schubart, the School's Director of Public Activities. The three public performances will be preceded by a special showing on Wednesday, April 21, exclusively for students at the School. Edgar Schenkman will conduct all performances, Frederic Cohen serve as stage director and Frederic Kiesler will be in charge of scenic design.

The Stravinsky work, which was written as an "opera-oratorio" is heard frequently in concert but is rarely presented as a stage work. For the Juilliard production, the narration was translated into English by the American author and poet, E. E. Cummings. The libretto is by the noted French playwright, Jean Cocteau, and was translated into the Latin by Jean Daniellou.

The composer himself will be present for the production.

Ibert's one-act farce, "Angélique" is heard less frequently than the Stravinsky masterpiece, but has won considerable acclaim for its deft comedy. It is based on a libretto by Nino, and will be performed at Juilliard in an English translation by Ezra Rachlin.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 14 1948

THE WORLD OF MUSIC: STRAVINSKY

Composer's April Visit to New York Will Be Occasion of Performances of His Music—Bernstein's Successor

By ROSS PARMENTER

APRIL will be practically Stravinsky month in New York musical circles. The composer is coming to town to attend performances of past works, to usher in his latest ballet, and to confer with W. H. Auden on "The Rake's Progress," his opera that lies in the future. The new ballet is "Orpheus," commissioned by the Ballet Society, which Mr. Stravinsky will conduct at the first performance for members at the New York City Center on April 28. "Renard," another of his ballets, will share the bill and both will be repeated for the general public April 29, 30 and May 1.

Performances of older works include an all-Stravinsky program to be presented by the Chamber Art Society at Town Hall on April 11, and a stage production of "Oedipus Rex" by the Opera Theatre of the Juilliard School of Music April 23, 24, 26 and 27. "Oedipus" was presented here in April, 1931, by the League of Composers with the parts enacted by twelve-foot puppets. The Juilliard production is believed to be the first in New York under regular operatic conditions.

This clipping from
LA PRENSA April 21, 1948

"EDIPUS REX", EN PROGRAMA DE LA JUILLIARD SCHOOL

"Edipus Rex", de Igor Stravinsky y "Angélique" de Jacques Ibert, serán presentadas por la Juilliard School of Music en un programa doble que tendrá efecto los días 22, 26 y 27 del corriente. Las tres audiciones públicas serán precedidas por una presentación especial hoy miércoles 21, exclusivamente para los estudiantes de esa institución. Edgar Schenkman dirigirá todas las funciones. Frederic Cohen será el director de escena y Frederic Kiesler estará a cargo de la escenografía. La admisión es sólo por invitación.

This Clipping From
NEW YORK, N. Y.
PM

APR 16 1948

Juilliard to Give Stravinsky, Ibert Works

Igor Stravinsky's *Oedipus Rex* and Jacques Ibert's *Angélique* will be presented by the Juilliard School of Music on Thursday, April 22; Monday, Apr. 26, and Tuesday, April 27, it was announced by Mark Schubart, the school's director of public activities.

The Stravinsky work, which was written as an opera-oratorio, is heard frequently in concert, but is rarely presented as a stage work.

Ibert's one-act farce is heard less frequently than the Stravinsky work, but has won considerable praise for its deft comedy.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 15 1948

JUILLIARD PLANS 2 WORKS

Will Give Stravinsky's "Oedipus Rex" and Ibert's "Angélique"

The Juilliard School of Music will present a double bill composed of Igor Stravinsky's opera-oratorio, "Oedipus Rex," and Jacques Ibert's one-act musical farce, "Angélique," April 22, 26 and 27, at the Juilliard Concert Hall. The production of the two works was prepared in the Juilliard Opera Theatre Unit. Edgar Schenkman will conduct the performances, Frederic Cohen will be the stage director and Frederic Kiesler will be in charge of scenic design.

Stravinsky's "Oedipus Rex," rarely presented as a stage work, will be given in an English translation by E. E. Cummings, and for Ibert's "Angélique" a translation by Ezra Rachlin will be used.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 23 1948

JUILLIARD OFFERS STRAVINSKY OPERA

Composer's 'Oedipus Rex,' Led
by Edgar Schenkman, Given
at School's Concert Hall

By OLIN DOWNES

One of the most fascinating and exciting performances we have attended this winter was the stage presentation last night at the Juilliard School on Claremont Avenue of Stravinsky's "Oedipus Rex." This was the first part of a double bill which presented as a foil to Stravinsky's work a one-act farce, "Angeliue," by Jacques Ibert, to text of Nino. It happens that both these works saw the light in Paris in the same year—1927. Apparently the idea was to contrast these two works as examples of divergence of method and creative approach by two composers of the epoch. But this was hardly fair to Ibert. His farce is funny enough in a rather conventional French way, and a good exercise for young singing actors. But it is in no sense a balance to Stravinsky's creation, or of nearly as durable substance.

The musical performance last night was of a very high order, but it would have been exceedingly incomplete had it not been for the stylized and imaginatively classic character of the stage. The stage was arranged in tiers. On the two lowest levels were the brass and the woodwind players, arranged somewhat geometrically. The next highest level was that occupied by the central figure of the tragedy, and other who momentarily appeared by his side, in such a way that attention could not but be imposed upon him.

Backward and upward from this level were the ranks of the chorus, in four successive tiers, the whole design extending upward against a simple panorama of a quiet neutral shade, which however reflected darker and more dramatic colors which shifted with simple movements and groupings of the singers in a way that was psychologically reflective of the drama.

This chorus, as indeed all the actors, was in toga and Greek masks. Its symbolic simplicity and rhythm of movement matched in a special way the objectivity and classicism of the music. To the extent that there was movement or gesture the action was as integral, indeed inseparable part of the severe but flowing design of the whole; as for instance when Jocasta, with her fearful revelations, rose from the ranks of the chorus, moving to a fro in a way which reflected as in a mirror the movements of Oedipus of the trembling soul on the level below her.

To have heard this work repeatedly in concert form, but never before with the stage spectacle, is to conclude that its only proper presentation is with the stage picture and not merely in concert form and oratorio style. The whole score snaps into place when it is seen as well as heard—or at least when seen and heard as it was last night imaginatively presented. The sound of the chorus gains immensely as it issues from behind the impassive masks. There is then the impersonality, objectivity, and overwhelming sensation of vast forces at work, and the inevitability of their power.

The vocal interpretation revolved about the magnificent representation of Oedipus by Robert Harmon. The Jocasta was Margaret Roggero, not as authoritative as the interpreter of the principal part, yet eloquent and surprising by her virtuosity in florid passages as by her dramatic diction which often sacrificed vocal quality in favor of dramatic truthfulness. The grand aria of Jocasta was delivered by her in a style which emphasized the composer's achievement in this modern adaptation of the florid classic style.

And let us not forget the masterly projection of the lines of narrator, delivered in English transla-

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 23 1948

'Oedipus Rex'

Stravinsky Work Is Heard
at Juilliard School

By Arthur V. Berger

Igor Stravinsky's "Oedipus Rex" was a deeply moving experience for the audience at the Juilliard School of Music last night, and doubtless there were, among those assembled, some who revised their views of this master as the basalt, severe architect of tones. For this view is something we encounter more often than we have occasion to hear, faithfully reproduced by adequate performance, the music that belies the legend, "Oedipus Rex," at the same time that it is quite understandably lapidary in monumental conception, is full of moments of utmost tenderness, for example, the exhortation of Oedipus, "Liberi, vos liberabo," on behalf of the people stricken with plague, and later his more personal grief, "Invidia fortunam," when the oracle foretells his doom.

Stravinsky's own provocative denial that expression has anything to do with music is merely a composer's "modus operandi," his proper absorption in notes and their relations. It is also meant to direct the listener to these relations, for it is through apprehension of these that we apprehend the feelings. And last night it was indeed nobility and tenderness that engaged the attention, not Stravinsky's evocation of historical styles, and not even his extraordinary technical mastery, which one took for granted as the motivating force behind the communication.

Just how much the mild staging of this "opera-oratorio" contributed to the effect, I am not sure. Like the Baroque oratorios, this work is intended for either concert or stylized dramatic presentation. Last night it was acted out rather ingeniously, with the chorus, masked as in a Greek drama, sitting at the upper part of a series of steps, where Jocasta and some of the other characters also held forth. Oedipus paced up and down a tier just below them, and below him the woodwinds of the orchestra sat, bridging over to the rest of the orchestra in the pit. The narrator walked across a ramp encircling the orchestra players. All this was neatly and tastefully conceived by Frederick Kiesler. The action itself was of an obvious, innocuous kind, and there was, quite appropriately, not much of it. While it was not distracting, its main achievement was, perhaps, to put both the performers and audience in mind of the fact that a tragic scenario and musical score were being deployed.

The performance, as I have said, was adequate to convey a general

feeling of the music's dignity and scope. It was a fine thing for Juilliard students to be doing, and except for the fact that the chorus was surprisingly feeble, and Margaret Roggero's singing of Jocasta's massive aria was wayward as to pitch and unclearly patterned, it gave evidence of considerable application on the part of all concerned, among these mention may be made of Edgar Schenkman conductor, and Frederick Cogen, stage director.

The disposition of the orchestra curiously affected the balances. There was some rigidity in the beat, and some of the tempi were off, notably the final chorus, which lost some of its eloquence. But to compensate there was the sure, rhythmically live and knowingly phrased singing of the name part by Robert Harmon, who is a professional.

After the Norman Corwin translation of the spoken part, presented at the City Center last season, moreover, the extremely careful and direct c. e. cummings version of the Cocteau text offered no end of delight.

Ibert's comic opera, "Angeliue," was also given, but too late for your reviewer's deadline.

This Clipping From
NEW YORK, N. Y.
SUN

APR 23 1948

The Music Makers

'Oedipus Rex' Done by
Juilliard Ensemble.

There were some novel aspects to a performance of Stravinsky's "Oedipus Rex" last night in the Juilliard Auditorium. The orchestra, spread on two levels, was backed by a chorus wearing white masks. The soloists were costumed and maskless, with masses of curling beard (sometimes to the point of ludicrousness, as for the part of Tiresias). The consequence was something between a concert performance and a stage version.

Strictly speaking, masks should not be used with a Latin text, but since "Oedipus Rex" was originally a French adaptation (Cocteau) of a Greek tragedy (Sophocles) translated into Latin (Daniele) with the narrator's part in this performance retranslated into English (Cummings), the point need not be argued. All else aside, the score, composed in 1927, is one of Stravinsky's major efforts. Some contend that the Latin text depersonalizes the moods and emotions, but Stravinsky was interested less in a literal musical translation than an expression of the plot's overall tragedy.

The performance was not particularly well sung, but the music retains its power. One especially remembers Jocasta's first solo, with the wonderful color and balance of the accompaniment, the ominous mutter of the low winds; and the first messenger's aria, with the curt polyphonic answers of the chorus. The finale is shattering music, a brilliantly penetrating commentary on the gripping text.

Edgar Schenkman conducted the orchestra with sufficient force, and Robert Harmon provided a capably sung, if rather immature, Oedipus. Most of the other soloists, however, did not have either the vocal or rhythmic requirements for their parts. Jacques Ibert's one-act farce, "Angeliue," followed the Stravinsky work. The performance—as much as this listener could hear—overstressed the parodic elements of a score which demands lightness rather than a strong play for laughs.

H. C. S.

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This chorus, as indeed all the actors, was in toga and Greek masks. Its symbolic simplicity and rhythm of movement matched in a special way the objectivity and classicism of the music. To the extent that there was movement or gesture the action was as integral, indeed inseparable part of the severe but flowing design of the whole; as for instance when Jocasta, with her fearful revelations, rose from the ranks of the chorus, moving to a fro in a way which reflected as in a mirror the movements of Oedipus of the trembling soul on the level below her.

To have heard this work repeatedly in concert form, but never before with the stage spectacle, is to conclude that its only proper presentation is with the stage picture and not merely in concert form and oratorio style. The whole score snaps into place when it is seen as well as heard—or at least when seen and heard as it was last night imaginatively presented. The sound of the chorus gains immensely as it issues from behind the impassive masks. There is then the impersonality, objectivity, and overwhelming sensation of vast forces at work, and the inevitability of their power.

The vocal interpretation revolved about the magnificent representation of Oedipus by Robert Harmon. The Jocasta was Margaret Roggero, not as authoritative as the interpreter of the principal part, yet eloquent and surprising by her virtuosity in florid passages as by her dramatic diction which often sacrificed vocal quality in favor of dramatic truthfulness. The grand aria of Jocasta was delivered by her in a style which emphasized the composer's achievement in this modern adaptation of the florid classic style.

And let us not forget the masterly projection of the lines of narrator, delivered in English translation by Salvador Tomas. Mr. Tomas was now the narrator, now the oracle, now the fellow-being of those who watched breathlessly the drama. Hardly less than the singers did he seize the attention of the audience, till he flung his evening cloak over his evening dress, with the words, "Farewell, Oedipus. We loved you," and departed from the stage.

Some minor defects, slightly ragged edges of a performance full of energy and displaying a most distinguished profile, were negligible in face of the results gained. The admirable conductor was Edgar Schenkman. Orchestra and chorus were extremely effective and masterfully blended, under him. The stage direction of Frederic Cohen deserves the warmest praise. It was originally thought in every phase, from the first moment to the last. The moment when the chorus parted its ranks, while the despairing Oedipus, blinded and helpless, groped and fell the distance down the steps, crossed the front of the stage and disappeared, inexorably fated, into the desolate emptiness beyond was unforgettable.

When young artists still in their formative stages can assemble together and give a performance like this there is no reason to fear that music has ceased to progress here or we shall fail to produce artists for the stage of the highest aims and sensibilities.

and down a tier just below them, and below him the woodwinds of the orchestra sat, bridging over to the rest of the orchestra in the pit. The narrator walked across a ramp encircling the orchestra players. All this was neatly and tastefully conceived by Frederick Kiesler. The action itself was of an obvious, innocuous kind, and there was, quite appropriately, not much of it. While it was not distracting, its main achievement was, perhaps, to put both the performers and audience in mind of the fact that a tragic scenario and musical score were being deployed.

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H. C. S.

This Clipping From
NEW YORK, N. Y.
PM

APR 23 1948

Hague

Stravinsky 'Oedipus' Staged at Juilliard

The most striking and the most distinguished—both musically and visually—operatic event of the season took place Thursday night, not at the Metropolitan, but way uptown on Claremont Ave. at the Juilliard Concert Hall. There, the Juilliard School's opera department put on Stravinsky's *Oedipus Rex*, and put it on with notable success.



Hague

In staging *Oedipus* as it was originally conceived by Stravinsky and Cocteau, with the singers taking part in the action, Mr. Cohen and Mr. Kiesler and their Juilliard co-workers have done us an immeasurable service. Far more than concert presentations, or the 1931 League of Composers-Stokowski production with marionettes, the present staging has revealed the work's true stature and worth. A contemporary musico-dramatic masterpiece has been brought magnificently to life. The highly stylized stage picture and formalized stage action not only parallel exactly these same formal qualities in the Latin text and music, not only set off the score in a suitable frame, but also serve to activate and animate it, as it were, so that the music takes powerful and unshackled flight.

And thus released and heard, what wonderful music it is— austere yet not untouched by tenderness, music of majesty, terror and pity, bound by a classic restraint and imbued with a feeling of legendary remoteness like the antique tragedy.

It implements, Stravinsky has translated the Sophoclean drama into musical speech which conveys its events and emotions as tellingly, as eloquently and as economically as the Greek words. Like the play, the score moves logically, swiftly, inevitably and inexorably from beginning to end; there isn't a loose musical phrase or a wasted note anywhere. It is a superbly integrated and coherent work; the vocal and instrumental parts are skilfully woven together into a unified musical fabric that is as beautiful in texture as it is in design.

The effectiveness of the production stems as much from its simplicity as it does from its show of imagination and taste. The members of the chorus, in Greek vestments and oversize masks, themselves provide the setting. They are seated on the stage in tiers which recede upwards above the players in the orchestra, with the orchestra's woodwind section, itself placed on the forestage, forming the base of the pyramid. Among them, the principals appear on different levels from time to time, and sing and mime their parts in the drama. All movements are formalized and held down to a minimum, so that they never overly distract one's attention from the music. Throughout the greater part of the action, the chorus sits motionless; only at the terrible moment when *Oedipus*, self-blinded, thrusts himself among them, do they suddenly rise and draw slightly aside, to let him pass on his path to exile.

Conductor Edgar Schenkman and the members of the Juilliard Orchestra do a remarkably fine job with the score, and the student singers a generally admirable one with the sung Latin text. Robert Harmon sings and mimes the difficult title role with uncommon skill; and Salvador Tomas, as the Speaker who appears at intervals to tell us in E. E. Cummings' well chosen English words what is about to happen, is excellent.

As for Ibert's *Angelique*, it had the misfortune to follow the sublime with the ridiculous. A farcical trifle about a French china-shop proprietor who can't sell his pretty but shrewish wife to anyone—not even the Devil—it is given a coy

MUSICAL COURIER
NEW YORK, N. Y.

MAY 15 1948



SCENE FROM JULLIARD PRODUCTION OF ANGELIQUE.
(Photo by Gottsche-Schlesinger.)

Juilliard School Gives Novel Double Bill

A novel double bill was staged by the Juilliard School of Music on April 21, 22, 26 and 27 when it presented Stravinsky's *Oedipus Rex* and Jacques Ibert's one-act musical farce *Angelique*.

Stravinsky's opera-oratorio had a New York stage presentation by the League of Composers at the Philadelphia Orchestral Hall when large-scale puppets simulated the action. In the Juilliard production, the version of the Jean Sibelius used for the main narrator explained the English translation by the chorus.

—ROBERT A. HAGUE

which the character of what stylized action. by Frederick Cohen.

The school orchestra, conducted expertly by Edgar Schenkman, played the exacting score with commendable success. The musical style of this starkly and sometimes lyrically impressive neo-classical treatment of the old Greek myth provided a formidable assignment both for soloists and for the chorus, trained by Ralph Hunter. That it was discharged so well is greatly to the credit of the student forces and their mentors.

Two alternating casts were heard, with *Oedipus* sung by Robert Tavrisian and Robert Harmon; Creon by Orville White and Edward Ansara; Tiresias by Edmund Karlsrud and Stanley Kimes; the taxing part of Jocasta assigned to three singers, Cleo Fry, Margaret Rog-

gero and Sybil Wiley; the Messenger, James Cosmos and Harry Wayne; and the Shepherd, Ralph Holland and Norman Myrvik. The sonorous Speaker in all hearings was Salvador Tomas.

Ibert Comic Opera Heard
The Ibert work was sung in an English version made by Ezra Rachlin. The gay little opera-bouffe, written in 1927, had its Paris premiere in that year and was performed for the first time in New York by the Salzburg Opera Guild about two decades ago. It was revived in Philadelphia during the present season. The clever and expertly orches-

van wished in a fashion to give birth to the farcical tale of the wife who was sold to the Devil but returned as too troublesome.

The casts included Geraldine Hamburg and Marie Tricante, in the role of the ebullient *Angelique*; Harry Wayne and Lorenzo Malfatti as Boniface; William Diehl and Warren Galtour as Charlot; Robert Holland and Robert Tavrissian, as the Italian; Norman Myrvik and Donald Devor as the Englishman; Edward Ansara and Stanley Kimes as Pifallah; Jean Paton and Florence Forsberg as First Gossip; Rosemary Kuhlmann and Cleo Fry, Second Gossip; Diran Akmajan as the Devil; Helen Currie, Theresa Gray, Ethel Nassenfeld, Ann Wegman, Edmond Karlsrud and Orville White as Neighbors.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

APR 23 1948

Music

'Oedipus Rex' Wins Juilliard Ovation

By LOUIS BIANCOLLI

Always on the lookout for challenging stuff, the Juilliard student body applied itself brilliantly to Stravinsky's *Oedipus Rex* at the school's concert hall last night.

A compact huddle of listeners, including many of the town's leading musicians, composers and teachers, gave the performance a rousing ovation. America's academic world of music has scored another triumph with the current production.

By way of comic relief to Sophocles' gory tragedy, the scholastic troupe staged a crisp English version of Jacques Ibert's *Angelique*, a one-act farce involving the leborately married couple of a shrewish wife

churchly and secular forms effectively worked out in the use of a costumed and masked chorus and a cast of chief characters attired in plausibly Sophoclean style.

Also, the problem of enacting crucial emotional sequences was neatly solved by the few well-paced and vividly gestured motions of Jocasta and Oedipus. The fumbling steps of the blind Oedipus were highly realistic.

A Devoted Cast

Naturally, Stravinsky's music heightened and redoubled the effect of every detail of the action. Thrifty and severe in idiom, the score still managed to picture the

This Clipping From
NEW YORKER
NEW YORK CITY

MAY 1- 1948

THE Juilliard School of Music provided a curious, inventive production of Stravinsky's opera-oratorio *Oedipus Rex* at the school's concert hall, on Claremont Avenue, last week. The principals went about their formalized activities with a masked chorus and a narrator in twentieth-century evening clothes in the background. The music, under the direction of Edgar Schenkman, was played charmingly, and the staging, which was directed by Frederic Cohen, was clever and interesting.

—ROBERT A. SIMON

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Hague

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The effectiveness of the production, the new revue which comes evening.

'Dreams' Is Freudian and

See, I think, that a child adding the base of the pyramid. Among them, the principals appear on different levels from time to time, and sing and mime their parts in the drama. All movements are formalized and held down to a minimum, so that they never overly distract one's attention from the music. Throughout the greater part of the action, the chorus sits motionless; only at the terrible moment when *Oedipus*, self-blinded, thrusts himself among them, do they suddenly rise and draw slightly aside, to let him pass on his path to exile.

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Stravinsky's opera-oratorio had a New York stage presentation by the League of Composers and the Philadelphia Orchestra in 1931, when large-scale puppets designed by Bufano simulated the various characters. In the Juilliard production, the Latin version of the Jean Cocteau text was used for the main portions, but the narrator explained the action in an English translation by E. E. Cummings. The chorus was masked and seated on steps on the stage. The setting designed by Frederick Kiesler, showed several simple levels, on which the characters moved in somewhat stylized action. The staging was by Frederick Cohen.

The school orchestra, conducted expertly by Edgar Schenkman, played the exacting score with commendable success. The musical style of this starkly and sometimes lyrically impressive neo-classical treatment of the old Greek myth provided a formidable assignment both for soloists and for the chorus, trained by Ralph Hunter. That it was discharged so well is greatly to the credit of the student forces and their mentors.

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Ibert Comic Opera Heard

The Ibert work was sung in an English version made by Ezra Rachlin. The gay little opera-bouffe, written in 1927, had its Paris premiere in that year and was performed for the first time in New York by the Salzburg Opera Guild about two decades ago. It was revived in Philadelphia during the present season. The clever and expertly orchestrated score, with its tasteful jazz and other modern elements, was performed with spirit by the school orchestra under Mr. Schenkman. The same stage designer and director were in charge, and the costumes were devised by Leo Van Witsen in a fashion to give point to the farcical tale of the wife who was sold to the Devil but returned as too troublesome.

The casts included Geraldine Hamburg and Marie Trafficante, in the role of the ebullient *Angelique*; Harry Wayne and Lorenzo Malfatti as Boniface; William Diehl and Warren Galtour as Charlot; Robert Holland and Robert Tavrizian, as the Italian; Norman Myrvik and Donald Devor as the Englishman; Edward Ansara and Stanley Kimes as Fafalah; Jean Paton and Florence Forsberg as First Gossip; Rosemary Kuhlmann and Cleo Fry, Second Gossip; Diran Akmaljan as the Devil; Helen Currie, Theresa Gray, Ethel Nassenfeld, Ann Wegman, Edmond Karlstrud and Orville White as Neighbors.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

APR 23 1948

Music

'Oedipus Rex' Wins Juilliard Ovation

By LOUIS BIANCOLLI

Always on the lookout for challenging stuff, the Juilliard student body applied itself brilliantly to Stravinsky's "Oedipus Rex" at the school's concert hall last night.

A compact huddle of listeners, including many of the town's leading musicians, composers and teachers, gave the performance a rousing ovation. America's academic world of music has scored another triumph with the current production.

By way of comic relief to Sophocles' gory tragedy, the school's troupe staged a crisp English version of Jacques Ibert's "Angelique," a one-act farce involving the elaborately disguised sale of a shrewish wife.

"Oedipus Rex" found up magnificently after 20 years of checkered life. Stravinsky crammed some of his most incisive power into this score, and the so-called "opera-oratorio" rates better than the few hearings on record.

A Fusion Succeeds

The dramatic sweep of the score is slow getting under way, but once it does—with the entrance of Queen Jocasta—the impact sharpens in a steady cumulative drive to the shrieking end.

Much of the Juilliard group's daring lies in the fact that the Stravinsky masterpiece was staged as a fusion of opera and oratorio. The innovation was well worth the trial.

The compromise between the

churchly and secular forms effectively worked out in the use of a costumed and masked chorus and a cast of chief characters attired in plausibly Sophoclean style.

Also, the problem of enacting crucial emotional sequences was neatly solved by the few well-paced and vividly gestured motions of Jocasta and Oedipus. The fumbling steps of the blind Oedipus were highly realistic.

A Devoted Cast

Naturally, Stravinsky's music heightened and redoubled the effect of every detail of the action. Thrifty and severe in idiom, the score still managed to picture the gathering horror in shivery tones.

Edgar Schenkman deserves high praise for conducting the tricky score, and Frederic Cohen is to be congratulated for the neat synthesis of style achieved in the staging.

Robert Harmon and Margaret Roggero headed a competent and devoted cast, and Salvador Tomas did a choice job of articulating the spoken narrative. The chorus intoned the Latin text with faultless classical diction.

Also a two-decade-old stage work, Ibert's "Angelique" showed the Juilliard forces equally groomed for fast and sparkling comedy in the snappy English rendering of Ezra Rachlin.

JUN - 1948

reviews

Festival for Stravinsky

NEO-CLASSICISM, as Igor Stravinsky gives voice to it, has been enjoying a New York celebration. Ever since the early days of Mr. Stravinsky's *Le Sacre du Printemps* and *Petrouchka*, both based on ancient Russian lore, the composer has been attracted by the older, more severe forms of musical expression as well as by the classic legends of ancient Greece. Recently three of these legends, set to music by Mr. Stravinsky, were presented in New York.

Oedipus Rex, an oratorio, was given at the Juilliard School, Ballet Society presented the world premiere of the ballet, *Orpheus*, at the City Center and Ballet Theatre gave a production of *Apollo* at the Metropolitan, the composer conducting. Non-theatrical works by the Russian-born composer, heard during last month's unofficial Stravinsky "festival" included: the New York premiere of his Concerto for Strings, played by the New York Philharmonic-Symphony; Symphony for Wind Instruments, *Dances Concertantes*, *Capriccio* and Symphony in C, presented at a Town Hall concert.

Concerto for Strings is written in three short, tense movements and closely follows concerto grosso form. Composed in 1946 and first performed in Switzerland, the work is brisk, mercurial and rather enchanting in a comfortable, neo-classic way. Its texture is woven of brief melodic fragments which embody a certain satirical lyricism.

At the Town Hall all-Stravinsky concert, part of which was conducted by the composer, the choice of works represented the composer's efforts through 1920-41, and by close listening, one could glimpse the Stravinsky evolution through impressionism, Viennese classicism and other tendencies into the neo-classic idiom of his current works.

The Symphony for Wind Instruments, written in 1920 (dedicated to the memory of Debussy), is striking and dissonant, but not overly expressive emotionally. The Symphony in C, written in 1940 for the Chicago Symphony Orchestra, is more

satisfying. Simple, serious and exalted in tone, it speaks with crystalline directness, embodying few of the frivolities of *Capriccio* or *Dances Concertantes*.

The Juilliard School production of the oratorio, *Oedipus Rex*, derived from the Greek tragedy by Euripides, molds that stark drama into a thrilling musico-dramatic entity. The work, which contains all the rugged grandeur of the composer's earlier *Symphony of Psalms*, was given in half concert, half operatic style. The singers were seated on platforms with the orchestra; the chorus, wearing "traditional" Greek masks, held forth on the upper levels of a series of steps, while Oedipus, the principal soloist, occupied a level directly below. The narrator took his place between audience and orchestra. This timeless tragedy of the man who unknowingly murdered his father and married his mother received professional treatment from the student performers.

Paired with *Oedipus*, apparently for the sake of comic relief, was Jacques Ibert's charming, frothy one-act comic opera,

Angelique, first performed in Paris in 1927, the same year as *Oedipus*. This farce, concerned with the disposal of an especially unpleasant and shrewish wife, is embellished with light humor and a great deal of slap-stick. One wishes that it would be allowed to replace either the inevitable *Cavalleria* or *Pagliacci* of America's standard operatic repertory.

Juilliard was not alone among the New York schools which produced opera. The Columbia Theatre Associates of Columbia University, in co-operation with the university's department of music, presented an all-American collaboration on the subject of *Evangeline*. Based on Longfellow's poem, which is in turn based on a quasi-historical fact, the opera's words and music were written by Otto Luening of the Columbia faculty. Calling for a cast of eighteen and full chorus, the opera is divided into three acts which call for eight changes of scenery. Counter to operatic developments of the last thirty years, Mr. Luening's work is made up entirely of set pieces—arias, duets, choral ensembles, loosely connected with fragments of not too pointed dialogue. The opera has little unity. Mr. Luening's libretto has scant dramatic interest or poetic beauty; it is literal and colorless. The music itself is tentative and unsatisfying. Although one can certainly not doubt the seriousness of Mr. Luening's efforts, the musical score frequently sounds like musical comedy or light operetta—in those very moments when the story offers its greatest challenge.

The student singers filled their uncertain roles with reasonable skill. Congratulations are in order for Columbia and the Alice Ditson Fund which furnished a grant to make the production possible. *Evangeline* may never become an important addition to the operatic stage, but it is an American opera which actually was produced. There should be more of them, both good and bad.



NOGUCHI SETTINGS FOR THE NEW BALLET BY GEORGE BALANCHINE SET TO STRAVINSKY'S *ORPHEUS*.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.
MAY -- 1948

Juilliard Revives Oedipus Rex

Among the curious revenges of time one might well chronicle the fact that the Juilliard School presented Igor Stravinsky's opera-oratorio *Oedipus Rex* in four performances in April with student performers, with the enthusiastic approbation of the public. In the 21 years since its premiere the work has become a contemporary "classic," but how differently the critical tune sounded when it was first brought out! It was feverishly discussed, attacked and defended, and then quietly shelved, to join that shamefully large repertoire of important works which are given lip service by conductors and impresarios but which are almost never performed.

The enterprising Leonard Bernstein had conducted the only recent presentation of the Stravinsky masterpiece in New York last season with the New York City Symphony. On this present occasion it was paired with Jacques Ibert's operatic farce, *Angélique*, which, like *Oedipus Rex*, had its world premiere in Paris in 1927. The performances of April 22 form the basis of this review.

Interpretatively, *Oedipus Rex* presents a perplexing problem. Shall one perform it in straight oratorio style (as Mr. Bernstein did) and let the music carry the dramatic impact, or shall one costume the chorus and principals and exploit the tragic situations described in Cocteau's text? Both solutions have patent advantages and disadvantages, but the Juilliard production, ingenious and imaginative as it was, did not make the latter alternative very convincing.

The orchestra was seated in rising tiers. Above it sat the chorus, in costumes and masks, steeply banked almost to the top of the proscenium. A

OEDIPUS REX
Opera-Oratorio in two acts after Sophocles by Igor Stravinsky and Jean Cocteau. Latin words by Jean Danielou. English translation of the Speaker's text by E. E. Cummings. Juilliard School, April 21, 22, 26 and 27.
Musical Direction: Edgar Schenkman
Stage Direction: Frederic Cohen
Scenic Direction, Costumes, Masks: Frederic Kiesler
Chorus Master: Ralph Hunter

ANGÉLIQUE
Farce in one act. Music by Jacques Ibert. Words by Nino. English translation by Ezra Rachlin.
Musical Direction: Edgar Schenkman
Stage Direction: Frederic Cohen
Space Set: Frederic Kiesler
Costume Design and Execution: Leo van Witsen

runway extended in front of the pit. The Speaker, clad in evening dress with a cloak, walked around it as he outlined the action of the piece, and Oedipus descended from his platform at the climax of the tragedy and again passed across it for his final exit. The other characters made their entrances from the sides, except for Jocasta who emerged from the rear of the top platform and sang her aria standing at the side of the chorus.

The disadvantage of this was the destruction of musical balance. Both the instruments of the orchestra and the voices failed to blend, owing to their dispersed locations. And with all gratitude for the pioneering spirit of the school and the hard work of the students, it must be admitted that the performance was amateurish in style and in some instances inadequate to the cruel demands of the score, notably in the opening choruses and in Jocasta's great solo.

The chorus masks were grotesque. Many of the figures looked as if they

had been fished from the Hudson River after a long winter. Oedipus resembled the Samson of a provincial opera company, with his improvised robes and shaggy hair, and the poor Tiresias almost swallowed his impossible beard and wig with every breath. The narrator's jaunty costume, also, would have been more fitting for a magician than a neutral figure in the action; one almost expected to see him pull a rabbit out of a hat.

Robert Harmon sang the role of Oedipus fervently and Margaret Roggero disclosed an ample voice as Jocasta, though she was not always able to rope with the fearfully high tessitura and cadenza-like passages. The others had also obviously been well trained. Mr. Schenkman's tempos were too fast most of the time to allow the chorus and soloists to declaim the Latin with proper dramatic emphasis and nuance. The orchestra, however,

played brilliantly and the final chorus was tremendously exciting.

Ibert's *Angélique* is musically trivial, but it is uproariously funny and the singers performed it for all it was worth. Marie Traficante as the shrewish wife both sang and acted well, and Robert Tevitzian as the Italian revealed a voice of rich promise in his mock aria and duet with the wife. If Gian-Carlo Menotti had not done the same sort of thing twenty times better in *The Telephone*, this musical farce would have seemed even fresher than it did. There was a notable improvement in the scenic department, also, in *Angélique*.

With all its faults, the production of the Stravinsky work was a feather in the cap of the Juilliard School and a demonstration that it is possible to keep abreast of the times while maintaining high musical standards.

ROBERT SABIN

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1948

According to Marion Bauer

Oedipus Rex at the Juilliard



MARION BAUER

ing was worked out in an original and effective manner. On the stage level was a choir of eleven wood-wind players. Above them was the plane on which Oedipus enacted his role. Above that was the chorus, reaching in tiers to the top of the stage. The chorus was conceived as having the function of the Greek chorus and was garbed in colored togas and wore masks. The dramatic effect of the action was enhanced by the use of lights which gradually changed with the progress of the tragedy. The characters appeared on different levels and the speaker, Salvador Tomas (for all performances) came onto the stage in evening clothes and narrated the story as it progressed from scene to scene.

The libretto after Sophocles, was in Latin by Jean Danielou and the English translation of the speaker's text was by E. E. Cummings. This was beautifully delivered by Mr. Tomas. Two alternating casts appeared as follows:

Wednesday and Tuesday

Oedipus.....Robert Tevitzian
Creon.....Orville White
Tiresias.....Edmond Karl-rud
Jocasta.....Cleo Fry
Messenger.....James Cosmos
Shepherd.....Robert Holland
Speaker.....Salvador Tomas

Thursday and Monday

Oedipus.....Robert Harmon
Creon.....Edward Ansara
Tiresias.....Stanley Kimes
Jocasta.....Margaret Roggero (Thurs.);
Sybil Willey (Monday)
Messenger.....Harry Wayne
Shepherd.....Norman Myrvik
Speaker.....Salvador Tomas

The twenty-one year old work showed the vision and greatness of Stravinsky. While it was revolutionary at the time of its appearance and is still outstandingly contemporary, it reflects the development of its composer and one recognizes the idiom, treatment and characteristics of his present day scores. He was present at the Juilliard on April 22, but did not take a stage bow.

As a foil to the heavy tragedy the students performed "*Angélique*," a farce in one act by Jacques Ibert with text by Nino with English translation by Ezra Rachlin. It was sung and acted with spontaneity, lightness and humor by casts composed of:

Wednesday and Tuesday

Angélique.....Geraldine Hamburg
First Gossip.....Jean Paton
Second Gossip.....Rosemary Kuhlmann
Boniface.....Harry Wayne
Charlot.....William Diehl
The Italian.....Robert Holland
The Englishman.....Norman Myrvik
Pitallah.....Edward Ansara
The Devil.....Diran Akmajan

Thursday and Monday

Angélique.....Marie Traficante
First Gossip.....Florence Forsberg
Second Gossip.....Cleo Fry
Boniface.....Lorenzo Malfatti
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JUN - 1948

reviews

Festival for Stravinsky

NEO-CLASSICISM, as Igor Stravinsky gives voice to it, has been enjoying a New York celebration. Ever since the early days of Mr. Stravinsky's *Le Sacre du Printemps* and *Petrouchka*, both based on ancient Russian lore, the composer has been attracted by the older, more severe forms of musical expression as well as by the classic legends of ancient Greece. Recently three of these legends, set to music by Mr. Stravinsky, were presented in New York.

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NOGUCHI SETTINGS FOR THE NEW BALLET BY GEORGE BALANCHINE SET TO STRAVINSKY'S ORPHEUS.

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N. Y. Times
September 13, 1947

KOUSSEVITZKY TO DO A JULLIARD CONCERT

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct the Juilliard Orchestra in a special concert on May 9 at Carnegie Hall. It was announced yesterday afternoon by William Schuman, president of the Juilliard School of Music, at the convocation exercises held in the Juilliard Concert Hall.

Dr. Koussevitzky's appearance is part of a plan to afford students at the school the opportunity of playing under the direction of celebrated conductors. His concert will be given in addition to the two annual concerts to be presented by the Juilliard Orchestra and the Juilliard Chorus on Feb. 22 and April 5 at Carnegie Hall. The three concerts will be given with the cooperation of Local 802, American Federation of Musicians, and the proceeds will go to the school's Student Aid Fund.

"In accepting our invitation," Mr. Schuman said, "Dr. Koussevitzky once again clearly demonstrates his deep and abiding interest in the welfare of music—not only music of today, but of the music of tomorrow as well. Our students represent part of America's musical future. Playing under Dr. Koussevitzky's direction, they will learn at first hand what it means to perform under the

guidance of a master. The significance of Dr. Koussevitzky's generous gesture to the young musicians of our time will not, I feel certain, be underestimated in its far-reaching implications."

N. Y. Post
September 15, 1947

Koussevitzky to Lead Juilliard Orchestra

Serge Koussevitzky will lead the Juilliard Orchestra in a special Carnegie Hall concert on May 9, 1948, it is announced by William Schuman, president of the school. The special concert is in addition to two Carnegie Hall appearances scheduled for the orchestra next February and April. Ulrich Schnabel,

N. Y. Herald Tribune
September 13, 1947

Koussevitzky to Direct

Appears at Carnegie Hall With Juilliard Orchestra May 9

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct a special concert of the Juilliard Orchestra at Carnegie Hall on May 9, 1948. The announcement was made yesterday afternoon at the convocation ceremony of the Juilliard School of Music by William Schuman, the school's president. The May concert will supplement the two Carnegie events already announced.

These two concerts, to be presented by the Juilliard orchestra and chorus, are scheduled for Feb. 22 and April 5. All three concerts will be given with the co-operation of Local 802 of the American Federation of Musicians. The proceeds will go to the Student Aid Fund of the Juilliard School.

Rensselaer (N.Y.) Review
September 26, 1947

Serge Koussevitzky, director of the Boston Symphony, will conduct the orchestra of the Juilliard School of Music in a special concert at Carnegie Hall on May 9 next. William Schuman, president of the school, said the arrangement is part of a plan to give students an opportunity to work under the greatest conductors. The concert will be in addition to the two annual Carnegie Hall concerts given regularly by the Juilliard Orchestra and Juilliard Chorus.

Syracuse (N.Y.) Herald-American
September 14, 1947

Serge Koussevitzky to Conduct Juilliard Orchestra Concert

By E. V. W.

*"By music, minds on even temper know,
Nor swell too high, nor sink too low;
If in the breast tumultuous joys arise,
Music her soft, assuasive voice applies;
Or, when the soul is press'd with cares,
Exalts her in enlivening airs."—Pope*

SERGE KOUSSEVITZKY, world famous conductor of the Boston Symphony Orchestra, will direct the Juilliard Orchestra in a concert at Carnegie Hall, New York, on May 9, 1948, it is announced by William Schuman, president of the Juilliard School of Music. Mr. Schuman's dramatic announcement came at the conclusion of Convocation exercises Friday afternoon in the Juilliard Concert Hall, marking the opening of the 1947-1948 academic year. Dr. Koussevitzky's concert will be given in addition to the two annual Carnegie Hall concerts given by the Juilliard Orchestra and the Juilliard Chorus which this year take place Feb. 22 and April 5, respectively. All three concerts will be given with the cooperation of Local 802 of the American Federation of Musicians, and the proceeds will go to the Student Aid Fund of the Juilliard School of Music—a fund which helps needy students defray living expenses while pursuing their studies. The school itself is contributing the cost of the rental of the hall and other incidental expenses.

"Music is a discipline, and a mistress of order and good manners; she makes the people wilder and gentler, more moral and more reasonable."

Greensburg (Pa.) Tribune
October 1, 1947

Serge Koussevitzky, director of the Boston Symphony, will conduct the orchestra of the Juilliard School of Music in a special concert at Carnegie Hall on May 9 next. William Schuman, president of the school, said the arrangement is part of a plan to give students an opportunity to work under the greatest conductors. The concert will be in addition to the two annual Carnegie Hall concerts given regularly by the Juilliard Orchestra and Juilliard Chorus.

Davenport (I.) Democrat
September 21, 1947

SERGEI KOUSSEVITZKY

... conductor of the Boston Symphony orchestra, will direct the Juilliard Music school orchestra in a special concert in New York next spring. His appearance is part of a plan to afford students at the school an opportunity to play under the direction of a celebrated conductor. Under Dr. Koussevitzky's direction the student orchestra will learn at first hand what it means to perform under the guidance of a master.

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Buffalo (N.Y.) News
September 20, 1947

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct the Juilliard Orchestra in a special concert in Carnegie Hall May 9, 1948. William Schuman, president of the Juilliard School of Music, has announced. Dr. Kousse-

vitzky agreed to conduct in accordance with a new plan to give students "the opportunity of playing under the direction of the world's greatest conductors as part of their training for participation in professional life."

Musical Courier
October 1947

Koussevitzky to Conduct Juilliard Orchestra

Serge Koussevitzky will direct the Juilliard Orchestra in a special concert in Carnegie Hall on May 9 next, according to an announcement made by William Schuman, president, at the convocation exercises of the school, Sept. 12.

The concert will be in addition to the two annual Carnegie Hall programs given by the Juilliard Orchestra and the Juilliard Chorus on Feb. 22 and April 5, respectively. The proceeds will go to the Student Aid Fund of the school.

La Prensa (N.Y.)
September 19, 1947

Conciertos del Juillard

William Schuman, presidente de la Juilliard School of Music, anunció que Serge Koussevitzky, famoso conductor de la Orquesta Sinfónica de Boston, dirigirá un concierto especial que la Escuela de Música de Juillard, ofrecerá en el Carnegie Hall, el 9 de mayo de 1948.

Este concierto se dará en adición a los dos conciertos anuales que la Orquesta Juillard ofrece en el Carnegie Hall. Los próximos se darán el 22 de febrero y el 5 de abril de 1948.

E. HADLEM

Musical Leader
October, 1947

Koussevitzky to Conduct Juilliard Orchestra at Special Concert In Carnegie Hall

That Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct the Juilliard Orchestra in a special concert in Carnegie Hall on May 9, 1948, was announced by William Schuman, President of the Juilliard School of Music, at the conclusion of Convocation exercises, Sept. 12, marking the opening of the 1947-48 academic year.

Dr. Koussevitzky's concert will be given in addition to the two annual Carnegie Hall concerts by the Juilliard Orchestra and Juilliard Chorus on Feb. 22 and on Apr. 5 respectively. All three concerts are given with the cooperation of Local 802 of the American Federation of Musicians, and the proceeds will go to the Student Aid Fund of the Juilliard School of Music—a fund which helps needy students defray living expenses.

Dr. Koussevitzky's appearance is part of a plan to give students at the Juilliard School of Music the opportunity of playing under the direction of the world's greatest conductors as part of their training for participation in professional musical life.

The Juilliard Orchestra, the first-ranking of the School's three orchestras, is composed entirely of students of the School. It has appeared frequently in concert both at the School and in public, as well as on the radio.

At the Convocation ceremonies, Mr. Schuman told the assembled students and faculty members of the aims and objectives of the School for the coming year, and reviewed the far-reaching curricular changes inaugurated with the current academic year. Following Convocation, the season's first faculty meeting was held, at which some 20 new faculty members were introduced to their colleagues.

Terre Haute (Ind.) Tribune
September 27, 1947

Serge Koussevitzky, director of the Boston Symphony, will conduct the orchestra of the Juilliard School of Music in a special concert at Carnegie Hall on May 9 next. William Schuman, president of the school, said the arrangement is part of a plan to give students an opportunity to work under the greatest conductors. The concert will be in addition to the two annual Carnegie Hall concerts given regularly by the Juilliard Orchestra and Juilliard Chorus.

Rensselaer (N.Y.) Review
September 26, 1947

Serge Koussevitzky, director of the Boston Symphony, will conduct the orchestra of the Juilliard School of Music in a special concert at Carnegie Hall on May 9 next. William Schuman, president of the school, said the arrangement is part of a plan to give students an opportunity to work under the greatest conductors. The concert will be in addition to the two annual Carnegie Hall concerts given regularly by the Juilliard Orchestra and Juilliard Chorus.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 18 1948

Koussevitzky Will Be Guest For Juilliard

Boston Leader Directs School Forces May 9 in Last of 3 Concerts

The chorus and orchestra of the Juilliard School of Music will give three concerts this season at Carnegie Hall. In the third and last of these, on Sunday night, May 9, Serge Koussevitzky, of the Boston Symphony Orchestra, will be the guest conductor in Beethoven's Ninth Symphony.

In the first concert, on Sunday night, Feb. 22, Edgar Schenkman, head of the school's orchestra department, will conduct David Diamond's Fourth Symphony, which Leonard Bernstein and the Boston Symphony will introduce to Boston and Cambridge this week. This will be its first New York performance. Igor Stravinsky's Symphony in Three Movements, which was introduced by the Philharmonic-Symphony on Jan. 25, 1946, and Beethoven's Seventh Symphony complete the program. In the second concert, whose date is not yet announced, Robert Shaw, the school's director of choral music, will present Bach's St. John Passion in full. He will also train the chorus for the performance of Beethoven's Ninth Symphony under Dr. Koussevitzky.

The series is given with the cooperation of Local 802 of the American Federation of Musicians. The proceeds will go to the school's student aid fund. Tickets will be sold in advance only by subscription for the three concerts; these may be obtained by writing to the Concert Office, Juilliard School of Music, 120 Claremont Avenue, New York 27.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

JAN 15 1948

Koussevitzky to Lead Juilliard Groups

Beethoven's Ninth Symphony has been chosen by Serge Koussevitzky, of the Boston Symphony, for his appearance as guest-conductor with the Juilliard Chorus and Orchestra on May 9, in the last of three concerts at Carnegie Hall. The conductor is appearing with the youthful orchestra as part of a plan to give students at the Juilliard School of Music the opportunity of playing under the direction of the world's greatest conductors.

The first concert of the series on Feb. 22, will present a program of contemporary and classic orchestral works under the direction of Edgar Schenkman, who heads the orchestra department of the School. Three symphonies will make up the program, one of which, the Fourth by David Diamond, will be receiving its first performance in New York. Stravinsky's recently-introduced Symphony in Three Movements and Beethoven's Seventh will complete the program.

The second concert will be under the direction of Robert Shaw, who will conduct the chorus and orchestra in a performance of Bach's Passion According to St. John in the unabridged version. He will also prepare the chorus for Mr. Koussevitzky's performance of the Beethoven Ninth.

TOSCANINI AND KOUSSEVITZKY EVENTS

ARTURO TOSCANINI will conduct Verdi's "Requiem" at a special concert at Carnegie Hall on April 26. Like all his recent appearances at which admission has been charged, it will be a benefit performance. This time the beneficiary will be the New York Infirmary for Women and Children, which has been staffed entirely by women doctors since it was founded ninety years ago by America's woman medical pioneer, Elizabeth Blackwell.

It is likely to profit to the tune of about \$50,000, for seats will be sold in the form of contributions. It will take a \$25 contribution to sit in the orchestra, one of \$15 to sit in the first balcony and one of \$10 for the second balcony. Those who want a box seating six will have to contribute \$250. The money will be turned in as part of the infirmary's current drive for \$5,000,000 to build a new hospital. Mrs. David Sarnoff is heading the committee organized to support the concert.

Mr. Toscanini will use the Collegiate Choral trained by Robert Shaw. Both Mr. Shaw and the singers are donating their services and Local 802 of the American Federation of Musicians has given members of the NBC Symphony Orchestra permission to waive a performance fee should they choose to do so. The soloists are still to be announced, though it is believed

the soprano will be Herva Nelli, who was the Desdemona in the conductor's recent broadcasts of "Otello."

Mr. Toscanini's last public concert in Carnegie Hall was in February, 1945, when he conducted a benefit for the National Foundation for Infantile Paralysis. His last performance of Verdi's "Requiem" took place in November, 1940, for the Alma Gluck Zimbalist Memorial of Roosevelt Hospital.

To Lead Juilliard Band

Serge Koussevitzky is coming to New York in May to conduct the Juilliard Orchestra and Chorus in a performance of Beethoven's Ninth Symphony. The concert is part of a plan to give students of the school the chance to play under master conductors.

It will also boost the prestige of the school's public concerts at Carnegie Hall, which were started last season. Dr. Koussevitzky's appearance will be the last of a series of three.

The series last year consisted of two concerts, both devoted to contemporary American music. This year David Diamond's Fourth Symphony will be the only United States work. It will be played at the first concert on Feb. 22, along with Stravinsky's Symphony in Three Movements and Beethoven's Seventh. Edgar Schenkman, head of the school's orchestra department, will conduct. Bach's

"Passion According to St. John," conducted by Robert Shaw, will comprise the second concert on April 5.

This clipping from
HEIGHTS DAILY NEWS
May 3, 1948

Koussevitzky in Beethoven Ninth Performance Sun.

Four Juilliard students have been selected to appear as soloists with Dr. Serge Koussevitzky when the distinguished director of the Boston Symphony Orchestra takes over the Juilliard Chorus and Orchestra for a special performance of Beethoven's Ninth Symphony in Carnegie Hall being presented for the benefit of the Student Aid Fund.

The four young musicians are: Marquita Moll, soprano, a native of St. Louis and a pupil of Florence Page Kimball, Miss Moll has been enrolled at Juilliard for three years.

Margaret Roggero, contralto, born in New York City, and a member of the class of Belle Julie Soudant, in her third year at Juilliard.

John Drury, tenor, a native of Fairfax, Alabama, who is in his first year at School, studying with Mack Harrell.

Harry Wayne, bass, born in Oregon, Illinois, who has studied with Evan Evans at Juilliard for two years.

For this performance, which brings to a climax Juilliard's concert season, the Juilliard Chorus was prepared by Robert Shaw, Juilliard's director of choral music, while the Juilliard Orchestra was under the supervision of Edgar Schenkman, the School's orchestra conductor.

Tickets remaining for this event are now on sale at the Carnegie Hall Box Office.

This Clipping From
NEW YORK, N. Y.
POST
MAY 9 - 1948

Juilliard Concert

The Juilliard School of Music will present the Juilliard Chorus and Orchestra in Carnegie Hall Sunday afternoon, with Serge Koussevitzky as guest conductor in a performance of Beethoven's Ninth Symphony. Soloists will be Marquita Moll, soprano, Margaret Roggero, contralto, John Drury, tenor, and Harry Wayne, bass. Mozart's Symphony No. 39, in E-flat Major, will open the concert.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER
JAN 18 1948

Music...

BEETHOVEN'S NINTH SYMPHONY has been chosen by Serge Koussevitzky, world-famous conductor of the Boston Symphony Orchestra, for his appearance as guest-conductor with the Juilliard Chorus and Orchestra on May 9, in the last of three concerts at Carnegie Hall. The distinguished director is appearing with the youthful orchestra as part of a plan to give students at the Juilliard School of Music the opportunity of playing under the direction of the world's greatest conductors.

THE FIRST CONCERT of the series, which takes place on Feb. 22, will present a program of contemporary and classic orchestral works under the direction of Edgar Schenkman, who heads the orchestra department of the school. Three symphonies will make up the program, one of which—The Fourth by David Diamond, young American composer—will be receiving its first performance in New York. Stravinsky's recently-introduced Symphony in Three Movements and Beethoven's Seventh will complete the program.

THE SECOND CONCERT will be under the direction of Robert Shaw, founder and director of the Collegiate Choral, and Director of Choral Music at the Juilliard School. Mr. Shaw will conduct the Juilliard Chorus and Orchestra in a performance of Bach's "The Passion According to St. John" in the unabridged version. He will also prepare the chorus for Dr. Koussevitzky's performance of the Beethoven Ninth. Vocal soloists for both works will be announced at a later date.

All three concerts are being given with the cooperation of Local 802 of the American Federation of Musicians, and the proceeds will go to the Student Aid Fund of the Juilliard School of Music. Tickets may be obtained by writing to the Concert Office, Juilliard School of Music, 120 Claremont Ave., New York City 27. Advance sale is by subscription only.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

FEB 15 1948

Koussevitzky to Direct Beethoven Ninth Symphony for Juilliard

Beethoven's Ninth Symphony has been chosen by Serge Koussevitzky for his appearance as guest-conductor with the Juilliard Chorus and Orchestra on May 9, in the last of three concerts at Carnegie Hall. The distinguished director is appearing with the youthful orchestra as part of a plan to give students at the Juilliard School of Music the opportunity of playing under the direction of the world's greatest conductors.

The first concert of the series, on Feb. 22, under the direction of Edgar Schenkman, who heads the orchestra department of the School, will include three symphonies—the Fourth by David Diamond receiving its first performance in New York; Stravinsky's Symphony in Three Movements and Beethoven's Seventh.

The second concert will be under the direction of Robert Shaw, founder and director of the Collegiate Choral, and Director of Choral Music at the Juilliard School, who will conduct the Juilliard Chorus and Orchestra in Bach's St. John Passion, unabridged. He will also prepare the chorus for Dr. Koussevitzky's concert. Vocal soloists for both works will be announced later.

All the events are being given with the cooperation of Local 802 of the American Federation of Musicians, and the proceeds of the concerts will go to the Student Aid Fund of the Juilliard School.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 8 - 1948

Change in Juilliard Concert

A change has been made in the program of the Juilliard Orchestra and Chorus, under Serge Koussevitzky's direction, tomorrow at 2:30 p. m. in Carnegie Hall. In place of Mozart's Symphony in E-flat Major, Beethoven's "Egmont" Overture will be played. The other work will be, as scheduled, Beethoven's Ninth Symphony.

This Clipping From
NEW YORK, N. Y.
NEWS
MAY 9 - 1948

Juilliard Concert

The Juilliard School of Music will present the school orchestra and chorus with Serge Koussevitzky as guest conductor this afternoon at Carnegie Hall in the last of a series of three concerts to benefit the Student Aid Fund.

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This Clipping From
NEW YORK, N. Y.
TIMES

MAY 9 - 1948

GUEST CONDUCTOR WITH YOUNG JUILLIARD MUSICIANS



Serge Koussevitzky prepares for this afternoon's performance of Beethoven's Ninth with school orchestra and chorus.

Eileen Darby (Graphic House)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 10 1948

STUDENT UNITS LED BY KOUSSEVITZKY

Juilliard Chorus and Orchestra,
Aided by the Collegiate Choir,
Give Beethoven's Ninth

By OLIN DOWNES

A gallant adventure and in the sum of it a noble accomplishment was the performance yesterday afternoon in Carnegie Hall of Beethoven's Ninth Symphony by Serge Koussevitzky, the Collegiate Choir and the chorus and orchestra of the Juilliard School. The concert was given in aid of the Juilliard Students' Fund, and for the education benefit of the students who, thanks to Koussevitzky's generosity, had the opportunity of rehearsing and performing under his guidance.

The plan worked. The performance of the symphony, polished of detail aside, was one of the most stirring that we remember. The performers brought to the sovereign conception of the leader their degree of training, of music perceptiveness and responsiveness of spirit. What Koussevitzky accomplished in the circumstances was thrilling to observe. As only a great artist, and a veteran of wisdom and experience may know, understood how to release and inspire, how to shape and control the youthful energies and expressive forces at his command.

He knew what to ask for, and not insist upon. He went to the core of the music, and saw to it that its essential message and not merely its technical problems were comprehended by the executants. He kindled the imagination as well as the enthusiasm of those who obeyed him. And it seemed, also, that he himself felt challenged and inspired.

Good Material in Group

The orchestra is still a students' orchestra, with good material, but not fused in tone or style, and not, obviously, routinized and accustomed in the repertoire as the established orchestras of our civic centers. The essential thing, one presumes, was simplicity and clarity of outline, and afterward details and nuances that fell into place, while musical nature took their course.

The proclamation of the opening theme which leaps from the orchestra like a bolt from Jove struck the keynote of a memorable reading. Its articulation, so rugged, simple and spacious, was a thing to remember. It contrasts notably in the retrospect of the mysterious announcement of the choral theme, which has seldom sounded so significant and premonitory, in the finale.

But, of course, the jagged heroic theme is only the half of the necessary material of the opening movement. The companion element, furnished by the lyrical theme and sob-themes, is the other essential of this part of the work. These lyrical themes were sung with as much intensity and pathos as the heroic theme was given energy and profile by their side. The great climax over the rolling drums was unforgettable; its corollary was the tragical coda. The scherzo, the dance of the stars and planets, was more yeasty and less finished, but it had cosmic spirit. Rarely has the slow movement so held its melodic line and absorbed the listener by its mystical tenderness as it did on this occasion.

Most of Chorus Experienced

The finale, technically so difficult, interpretatively a problem even more formidable, was a triumph. A considerable section of the chorus that Mr. Shaw had prepared, if not the entire chorus, had had experience of the Ninth Symphony before. It stood at Dr. Koussevitzky's command. Precision and a fine clan characterized it, and made of each choral variation an exciting and cohesive part of the grand structure.

Then there was a surprisingly capable solo quartet: the baritone, Harry Wayne, who made his initial pronouncement with excellent understanding and clearness of enunciation; the fine sonority of John Drury's exultant tenor in the march variation; the highly competent singing of Mariquita Moll and Margaret Roggero, making a group that performed with excep-

This Clipping From
NEW YORK, N. Y.
PM

MAY 11 1948

Hague

Dr. Koussevitzky Scores With Juilliard Musicians

An audience which packed Carnegie Hall Sunday afternoon heard an extraordinarily impressive performance of Beethoven's Ninth Symphony by the orchestra and chorus of the Juilliard School of Music under the direction of Serge Koussevitzky. One would expect such a performance from Dr. Kousse-



PM Reviews

THE JUILLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor; soloists, Mariquita Moll, soprano; Margaret Roggero, contralto; John Drury, tenor; Harry Wayne, bass; Sunday afternoon at Carnegie Hall. Beethoven Symphony No. 9 in D minor. Beethoven.

for Dr. Koussevitzky, who shared his bows with Robert Shaw, in recognition of Shaw's part in training the chorus. The concert was the last of three Carnegie Hall events sponsored this season by the Juilliard School, the proceeds of which are donated to the school's Student Aid Fund. —ROBERT A. HAGUE

This Clipping From
NEW YORK, N. Y.
POST

MAY 10 1948

Musie...

Koussevitzky Conducts Juilliard Orchestra

By HARRIET JOHNSON

With a chorus of almost 250 voices, and an orchestra with a personnel of over 100, the Juilliard School of Music gave a concert yesterday afternoon in Carnegie Hall that in its vigor seemed "to shake the tree of life itself" (thanks to Edwin Arlington Robinson for the latter phrase). Serge Koussevitzky, no less reserved or impressive than he is with his own orchestra, functioned as guest conductor and directed a performance of Beethoven's Ninth Symphony which, in addition to its other virtues, blazed with the energy of youth and culminated in an extraordinary rendition of the final choral movement.

Dr. Koussevitzky received ovations at the opening and closing of the concert from the sold-out demonstrative audience. The also applauded young Robert Shaw who had trained the exciting chorus and took a bow at the concert's conclusion. The even was the final one in a series of three given this season for the benefit of the school's student aid fund.

"Those kids work much harder than the usual professional orchestra," said a listener at the conclusion of the opening Beethoven "Egmont" overture. It was obvious that the players were doing their utmost to carry out the wishes of their eminent guest maestro and, considering the circumstances, they achieved an excellent result. When the performance began, there was evidence of tension, the accents were overriden and the string quality was not of the best, but on other counts the standard of execution was admirable. And it was very interesting to see how, as the performance progressed, the various sections of the orchestra, though no less concentrated, were more relaxed and produced a more beautiful and inspiring sound.

Dr. Koussevitzky conducted with superb skill, demanding the utmost in precision and dynamics from these young people, and yet adjusting tempos so that the whole was a model of clarity without losing any of the communicative excitement which characterized the entire afternoon's proceedings.

It is no exaggeration to say that the finale, with its great but usually unsingable chorus, set to a text taken from Schiller's "Ode to Joy," was thrilling in its impact. The indications of the score had been phoned

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 10 1948

Juilliard Concert

Koussevitzky Conducts Third
in Student Aid Series

By Francis D. Perkins

JUILLIARD ORCHESTRA AND CHORUS. Serge Koussevitzky, guest conductor, concert yesterday afternoon in Carnegie Hall. The program: Overture to "Egmont"..... Beethoven Symphony No. 2, in D major..... Beethoven Soloists: Mariquita Moll, soprano; Margaret Roggero, contralto; John Drury, tenor; Harry Wayne, bass.

For the third and last concert of its Carnegie Hall series for the benefit of its Student Aid Fund, the Juilliard School of Music enlisted the services of an eminent guest conductor, Serge Koussevitzky, who directed memorable performances of two works of Beethoven, the "Egmont" overture and the Ninth Symphony. Except for the Boston Symphony Orchestra's musical director, all of the more than 300 participants were Juilliard students. Apart, however, from a sense of youthful and intent enthusiasm, there was nothing to suggest that this was a student performance.

The prevailing quality of the orchestral playing and the choral singing spoke well not only for the leadership and inspiration provided by the conductor, but also for the preparation that must have preceded the final rehearsals. The instrumental standard which marked yesterday afternoon's concert was one to be expected of a first class major symphony orchestra, while this noteworthy professional standard was not accompanied by an impression of routine. On Dr. Koussevitzky's part, the concert suggested that he enjoys working with student musicians; this impression had also been given by the festival which he presented with his Berkshire Music Center students in 1942.

The members of the orchestra, judging by yesterday's program, are accomplished instrumentalists; there were no apparent weak spots in the ensemble's various sections. An occasional preponderance in the strings in proportion to the woodwinds, which was noticeable in the symphony, could be attributed to the seating of the musicians on a necessarily crowded stage. The lyricism of the tone of the violins and the artistry of this section's phrasing was one feature of the concert; another was the exceptional vitality and exuberance that characterized the triumphant close of the "Egmont" overture. The performance as a whole told of eager devotion, pervasive vitality and an inherent freshness in the interpretation of the music. Both works are among the perennial masterpieces of symphonic literature; both are familiar, but the performance impressed its hearers with the quality of the music rather than reminding them of its familiarity.

The singing of the chorus, trained by Robert Shaw, deserved the highest praise in all respects, including quality and balance of tone and conveyance of the emotions of the music and of Schiller's text, which was sung in the original German. The tone was clear, full and firm, giving no hint of the difficulties of the vocal in the finale of the Ninth Symphony; the choral music was presented with memorable momentum and expressiveness.

The quartet of soloists compared very favorably with other groups that have sung in the Ninth Symphony here in recent years even if yesterday, as in all or nearly all of the performances this reviewer has heard in the last thirty years, it did not entirely disguise the difficulties of its assignment. Miss Moll's voice seemed to be of unusual caliber, in brightness and firmness of tone and effectiveness at high altitudes; it needed more evenness of phrasing. Mr. Drury sang his principal solo with a pleasing, if slightly tense quality of tone; Mr. Wayne's introductory solo, while needing slightly more firmness, had a well phrased and musical presentation. Mr. Shaw shared in the applause bestowed upon the conductor, singers and instrumentalists by a large audience.

This Clipping From
NEW YORK, N. Y.
TIMES
MAY 10 1948

STUDENT UNITS LED BY KOUSSEVITZKY

Juilliard Chorus and Orchestra,
Aided by the Collegiate Choir,
Give Beethoven's Ninth

By OLIN DOWNES

A gallant adventure and in the sum of it a noble accomplishment was the performance yesterday afternoon in Carnegie Hall of Beethoven's Ninth Symphony, by Serge Koussevitzky, the Collegiate Choir and the chorus and orchestra of the Juilliard School. The Juilliard Students' Fund, and for the education benefit of the students who, thanks to Koussevitzky's generosity, had the opportunity of rehearsing and performing under his guidance.

The plan worked. The performance of the symphony, polished in detail aside, was one of the most stirring that we remember. The performers brought to the sovereign conception of the leader their degree of training, of music perceptiveness and responsiveness of spirit. What Koussevitzky accomplished in the circumstances was thrilling to observe. As only a great artist, and a veteran of vic-

"A lively evening. A bit theatre." —*Orbit*

"Rare Ben Jonson here. The audience was rarer." —*Orbit*

"A rowdy and rewarding Theatre Company play." —*Orbit*

"Under the direction of bethon comedy is being author obviously intend into it with zest and go." —*Orbit*

"Full of slapstick and obviously, routine and accustomed in the repertory as the established essential thing, one presumes, was simplicity and clarity of outline, and afterward details and nuances that fell into place, while musical natures took their course."

The proclamation of the opening theme which leaps from the orchestra like a bolt from Jove struck the keynote of a memorable reading. Its articulation, so rugged, simple and spacious, was a thing to remember. It contrasts notably in the retrospect of the mysterious announcement of the choral theme, which has seldom sounded so significant and premonitory in the finale.

But, of course, the jagged heroic theme is only the half of the necessary material of the opening movement. The companion element, furnished by the lyrical theme and sub-themes, is the other essential of this part of the work. These lyrical themes were sung with as much intensity and pathos as the heroic theme was given energy and profile by their side. The great climax over the rolling drums was unforgettable; its corollary was the tragical coda. The scherzo, the dance of the stars and planets, was more yeasty and less finished, but it had comic spirit. Rarely has the slow movement so held its melodic line and absorbed the listener by its mystical tenderness as it did on this occasion.

Most of Chorus Experienced

The finale, technically so difficult, interpretively a problem even more formidable, was a triumph. A considerable section of the chorus that Mr. Shaw had prepared, if not the entire chorus, had had experience of the Ninth Symphony before. It stood at Dr. Koussevitzky's command. Precision and a fine clan characterized it, and made of each choral variation an exciting and cohesive part of the grand structure.

Then there was a surprisingly capable solo quartet: the baritone, Harry Wayne, who made his initial pronouncement with excellent understanding and clearness of enunciation; the fine sonority of John Drury's exultant tenor in the march variation; the highly competent singing of Marquita Moll and Margaret Roggero, making a group that performed with exceptional security and grasp of their

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PM
MAY 11 1948

Hague

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An audience which packed Carnegie Hall Sunday afternoon heard an extraordinarily impressive performance of Beethoven's Ninth Symphony by the orchestra and



Hague

chorus of the Juilliard School of Music under the direction of Serge Koussevitzky. One would expect such a performance from Dr. Koussevitzky working with his own Boston orchestra and professional soloists and choristers, but that he was able to achieve not unfavorably comparable results with student forces and a few days of rehearsals is indeed something to marvel at. Not only does it greatly enlarge one's admiration for Dr. Koussevitzky's conductorial genius; it also discloses that there is an abundance of youthful musical talent available at Juilliard and reflects high credit on the school's training methods.

Under the spell of Dr. Koussevitzky's magnetic leadership, the student orchestra played with uncommon precision and spirit. What few imperfections in execution and roughnesses of tone there were, were more than compensated for by the underlying vitality and expressiveness of the playing. Of the purely orchestral movements, the first was set forth with notable breadth and power; the second had the requisite verve and brightness of sound, and the third flowed along melodiously and affectingly, the overall tone of the strings being especially clear and sweet. In the choral finale, the setting of Schiller's *Ode to Joy*, the singing of the huge chorus was rhythmically clean and vigorous, and dramatic in its impact, and the quartet of student soloists outdied in accuracy of intonation and in general vocal effectiveness many a professional foursome heard hereabouts in recent seasons.

At the conclusion of the performance there was a prolonged ovation

PM Reviews

THE JUILLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor; soloists, Marquita Moll, soprano; Margaret Roggero, contralto; John Drury, tenor; Harry Wayne, bass; Sunday afternoon at Carnegie Hall. —*Beethoven*
Symphony No. 9 in D minor. —*Beethoven*

for Dr. Koussevitzky, who shared his bows with Robert Shaw, in recognition of Shaw's part in training the chorus. The concert was the last of three Carnegie Hall events sponsored this season by the Juilliard School, the proceeds of which are donated to the school's Student Aid Fund. —ROBERT A. HAGUE

This Clipping From
NEW YORK, N. Y.
POST
MAY 10 1948

Music...

Koussevitzky Conducts Juilliard Orchestra

By HARRIET JOHNSON

With a chorus of almost 250 voices, and an orchestra with a personnel of over 100, the Juilliard School of Music gave a concert yesterday afternoon in Carnegie Hall that in its vigor seemed "to shake the tree of life itself" (thanks to Edwin Arlington Robinson for the latter phrase). Serge Koussevitzky, no less reserved or impressive than he is with his own orchestra, Bostonians, functioned as guest conductor and directed a performance of Beethoven's Ninth Symphony which, in addition to its other virtues, blazed with the energy of youth and culminated in an extraordinary rendition of the final choral movement.

Dr. Koussevitzky received ovations at the opening and closing of the concert from the sold-out demonstrative audience. He also applauded young Robert Shaw who had trained the exciting chorus and took a bow at the concert's conclusion. The event was the final one in a series of three given this season for the benefit of the school's student aid fund.

"Those kids work much harder than the usual professional orchestra," said a listener at the conclusion of the opening Beethoven "Egmont" overture. It was obvious that the players were doing their utmost to carry out the wishes of their eminent guest maestro and, considering the circumstances, they achieved an excellent result. When the performance began, there was evidence of tension, the accents were overridden and the string quality was not of the best, but on other counts the standard of execution was admirable. And it was very interesting to see how, as the performance progressed, the various sections of the orchestra, though no less consecrated, were more relaxed and produced a more beautiful and inspiring sound.

Dr. Koussevitzky conducted with superb skill, demanding the utmost in precision and dynamics from these young people, and yet adjusting tempos so that the whole was a model of clarity without losing any of the communicative excitement which characterized the entire afternoon's proceedings.

It is no exaggeration to say that the finale, with its great but usually unsingable chorus, set to a text taken from Schiller's "Ode to Joy," was thrilling in its impact. The indications of the score had been obeyed to the letter, down to the last "staccato," and the cumulative effect

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 10 1948

Juilliard Concert

Koussevitzky Conducts Third in Student Aid Series.

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On the Screen

Golden Signa Evelyn Keyes
several juvenile roles.
Brooklyn to seek youngsters for
"Salem Plagiate." Shamus will go to
Brooklyn. Upon completion of
Avenue treatment section of
his actual locale in the picture
call for himing the screen play in

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
MAY 10 1948

Juilliard-Boston Symphony Concert.

With Serge Koussevitzky conducting, the Juilliard School of Music Orchestra and Chorus, and soloists Marquita Moll, soprano; Margaret Roggero, contralto; John Drury, tenor, and Harry Wayne, bass, presented a well-balanced and often dramatically effective performance of the Beethoven Ninth Symphony. The program, which opened with the same composer's "Egmont" Overture, was the last of three given in aid of the Student Aid Fund of the Juilliard School of Music. A large audience attended.

orchestras of our civic centers. The essential thing, one presumes, was simplicity and clarity of outline, and afterward details and nuances that fell into place, while musical natures took their course.

The proclamation of the opening theme which leaps from the orchestra like a bolt from Jove struck the keynote of a memorable reading. Its articulation, so rugged, simple and spacious, was a thing to remember. It contrasts notably in the retrospect of the mysterious announcement of the choral theme, which has seldom sounded so significant and premonitory, in the finale.

But, of course, the jagged heroic theme is only the half of the necessary material of the opening movement. The companion element, furnished by the lyrical theme and sub-themes, is the other essential of this part of the work. These lyrical themes were sung with as much intensity and pathos as the heroic theme was given energy and profile by their side. The great climax over the rolling drums was unforgettable; its corollary was the tragical coda. The scherzo, the dance of the stars and planets, was more yeasty and less finished, but it had cosmic spirit. Rarely has the slow movement so held its melodic line and absorbed the listener by its mystical tenderness as it did on this occasion.

Most of Chorus Experienced

The finale, technically so difficult, interpretively a problem even more formidable, was a triumph. A considerable section of the chorus that Mr. Shaw had prepared, if not the entire chorus, had had experience of the Ninth Symphony before. It stood at Dr. Koussevitzky's command. Precision and a fine elan characterized it, and made of each choral variation an exciting and cohesive part of the grand structure.

Then there was a surprisingly capable solo quartet: the baritone, Harry Wayne, who made his initial pronouncement with excellent understanding and clearness of enunciation; the fine sonority of John Druary's exultant tenor in the march variation; the highly competent singing of Mariquita Moll and Margaret Roggero, making a group that performed with exceptional security and grasp of their parts.

These singers may have been placed too far forward for the best balances in the score, but how good it was to hear the quartet passages clearly and authoritatively treated, and not as a difficult and dangerous operation which must be gotten through as quickly and cautiously as possible. The quartet was now an integral part of the score—voices, also, of Beethoven, absorbed in his dream—heaven only knows how impossible—of human brotherhood and a greater future for mankind.

the overall tone of the strings being especially clear and sweet. In the choral finale, the setting of Schiller's *Ode to Joy*, the singing of the huge chorus was rhythmically clean and vigorous, and dramatic in its impact, and the quartet of student soloists outdid in accuracy of intonation and in general vocal effectiveness many a professional foursome heard hereabouts in recent seasons.

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This clipping from
NEW YORKER May 22, 1948

BEFORE the Festival began, the Juilliard Orchestra and Chorus appeared at Carnegie Hall in an all-Beethoven matinee, directed by Serge Koussevitzky. The orchestra started off with an effective version of the "Egmont" Overture and then joined the chorus and four soloists—Mariquita Moll, Margaret Roggero, John Druary, and Harry Wayne—in an exhilarating performance of the Ninth Symphony. The orchestra was especially fresh and delightful, though its tone was not as rich as that of ensembles that have played together for a longer time. Mr. Koussevitzky conducted with his usual intelligence and animation.

—ROBERT A. SIMON

less reserved or impressive than he is with his own orchestra. Bostonians, functioning as guest conductor and directed a performance of Beethoven's Ninth Symphony which, in addition to its other virtues, blazed with the energy of youth and culminated in an extraordinary rendition of the final choral movement.

Dr. Koussevitzky received ovations at the opening and closing of the concert from the sold-out demonstrative audience. They also applauded young Robert Shaw who had trained the exciting chorus and took a bow at the concert's conclusion. The event was the final one in a series of three given this season for the benefit of the school's student aid fund.

"Those kids work much harder than the usual professional orchestra," said a listener at the conclusion of the opening Beethoven "Egmont" overture. It was obvious that the players were doing their utmost to carry out the wishes of their eminent guest maestro and, considering the circumstances, they achieved an excellent result. When the performance began, there was evidence of tension, the accents were overridden and the string quality was not of the best, but on other counts the standard of execution was admirable. And it was very interesting to see how, as the performance progressed, the various sections of the orchestra, though no less consecrated, were more relaxed and produced a more beautiful and inspiring sound.

Dr. Koussevitzky conducted with superb skill, demanding the utmost in precision and dynamics from these young people, and yet adjusting tempos so that the whole was a model of clarity without losing any of the communicative excitement which characterized the entire afternoon's proceedings.

It is no exaggeration to say that the finale, with its great but usually unsingable chorus, set to a text taken from Schiller's "Ode to Joy," was thrilling in its impact. The indications of the score had been obeyed to the letter, down to the last "staccato," and the cumulative effect of the big group was of spontaneous soaring unhindered by the instrumental texture of Beethoven's vocal writing. Of the 250 members, approximately half were instrumental students and half voice "majors." The vibrant quality and responsiveness of their singing, however, were worthy of a full group of professional singers. Maybe some of those winds or strings have undiscovered, hidden gold in their vocal cords! The four soloists, Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor, and Harry Wayne, bass, were all musically competent and Miss Moll disclosed a lyric voice of exceptional power and quality which could easily cope with the work's fiendish soprano tessitura.

It was a performance that, like a giant mill wheel, gained momentum as it continued, and never lessened an inch in dramatic breathlessness until the final note had struck.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 20 1948

Juilliard-Boston Symphony Concert.

With Serge Koussevitzky conducting, the Juilliard School of Music Orchestra and Chorus, and soloists Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor, and Harry Wayne, bass, presented a well-balanced and often dramatically effective performance of the Beethoven Ninth Symphony. The program, which opened with the same composer's "Egmont" Overture, was the last of three given in aid of the Student Aid Fund of the Juilliard School of Music. A large audience attended.

This Clipping From
NEW YORK, N. Y.
SUN
MAY 10 1948

The Music Makers

By IRVING KOLODIN

Koussevitzky Conducts Juilliard Players.

The main purpose of Serge Koussevitzky's appearance as conductor of the Juilliard Orchestra and Chorus in Carnegie Hall yesterday afternoon was accomplished to a



IRVING KOLODIN

thunder of cheers at the end of Beethoven's "Choral" Symphony. The players had been challenged to an exacting standard of performance and proved they could accomplish it; the singers of the chorus and solo quartet were in no way indulged by Koussevitzky's demands of pace or accent, physical or emotional expression. In fact few recent sopranos have sung this music as well as Mariquita Moll, whose big open voice dominated the entire ensemble when it was her turn to extend herself.

Considered objectively, however, as a Koussevitzky supervised performance of Beethoven's Ninth Symphony, there were other less affirma-

tive things to be said. It was hard to comprehend, for example, why a chorus of more than 200 voices should be utilized, so that in more than a few points in the finale the orchestra was scarcely audible. This unbalance was repeated in the orchestra itself through the use of a large string section producing waves of tone that were no favor to the wind players, especially the oboes, flutes and clarinets.

The accent on mass in the composition of the ensemble was reflected in the style of the performance itself, which was rather dry tonally, meticulous to the point of fussiness. Those familiar with Koussevitzky's conception of this work could recognize all its familiar characteristics, leaving no doubt of the faithful execution by the students. The power of so many young voices shouting Beethoven's marching phrases could not fail to stir the listener, but it was more by the impact of the sound than by an expression of meaning. John Drury was the excellent tenor, Harry Wayne an able bass, lighter in sound than is customary. The contralto has little exposed singing in this score, so that the report on Margaret Roggero must be noncommittal.

An audience that crowded the hall added a substantial sum to the Student Aid Fund of the Juilliard School. The afternoon began with a hard-driven performance of Beethoven's "Egmont" overture.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
MAY 10 1948

Koussevitzky

By K. K. at- es- fa- in-
Kaiser Wilhelm said he expected to be exonerated.

Advertisement

MAKES BEST

any ex- n to stra i its tor's it- and were co- lous his d to sse- eth- es- ow in he nt a- s- he ted ta- to- t- brillianty. Margaret Roggero, contralto; John Drury, tenor.

This Clipping From
ELMIRA, N. Y.
TELEGRAM

MAY 23 1948

World of Music — U. S. Premiere Of Prokofieff Opera Slated

United Press

New York — The American premiere of "The Duenna," an opera by the Russian composer Serge Prokofieff, will be given by the Lemonade Opera in New York on June 1.

The work is based on the play of Richard Brinsley Sheridan and has a libretto in English translated from the Russian by Jean Karsavina. It will be given 13 performances during the company's season of four weeks. The other operas in its repertoire are "Don Giovanni," "La Serva Padrona" and "Hansel and Gretel."

The new company, which takes its name from the lemonade served to patrons, is a refreshing experiment in American presentation of opera. The performances are given in the small Greenwich Mews Playhouse in Greenwich Village. The company also has had one tour and will undertake another. It has expanded somewhat from its original idea, which was "to provide a showcase for young talented artists to reach the public, at the same time presenting this public with stimulating opera in English in an intimate lyric theater."

One of the pleasant surprises of the New York music season as it drew to its close was the presentation of Beethoven's Ninth Symphony by the Juilliard School of Music. It was given in Carnegie Hall to a capacity audience which contributed handsomely to the students' fund of the school.

The performers were all students of Juilliard. There was a full symphony orchestra, a chorus of 250 trained by Robert Shaw, and the usual soloists. The conductor was Serge Koussevitzky, who agreed to serve in the interests of stimulating the aspiring young musicians under his charge for the occasion.

The result was astounding. Schiller's "Ode to Joy," as conceived by Beethoven in extremely difficult music, was not only fresh and inspiring but done with musicianship which on many occasions has not been approached by seasoned professionals. Among the four soloists, Mariquita Moll and John Drury had the trying soprano and tenor roles. Both are sure to be heard from in the professional field, and possibly in a big way.

In observance of its 80th anniversary, the Peabody Conservatory of Music in Baltimore will award a prize of \$1,000 for the outstanding musical composition to be submitted in a world-wide contest.

This clipping from
N.Y. STAATS-ZEITUNG UND HEROLD 5/11/48

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

Juilliard-Konzert mit Koussevitzky

Im dritten und letzten Konzert des Juilliard Orchesters in Carnegie Hall dirigierte Dr. Koussevitzky ein Beethoven-Programm, das die "Egmont"-Ouvertüre und die "Neunte" umfaßte. Koussevitzky's Interesse für den musikalischen Nachwuchs ist seit langem bekannt. Bester Beweis hierfür ist seine Sommermusikschule in Tanglewood, wo es sich der Dirigent der Bostoner nie nehmen läßt, das dortige Studentenorchester verschiedentlich selbst zu dirigieren. Alle Musikfreunde werden die Bereitwilligkeit des berühmten Künstlers, das Juilliard Orchester zu leiten, hoch einschätzen. Denn auf die Weise erhalten die jungen Musiker die Möglichkeit, einmal unter einem erstklassigen Dirigenten zu spielen, und solch ein Konzert bedeutet für sie natürlich ein unvergessliches Erlebnis, das aufmunternd und anspornend auf sie wirken muß.

Koussevitzky dirigierte in Carnegie Hall mit höchster Vitalität und deutlich spürbarer Begeisterung. Man merkte, wie wohl er sich in dieser Umgebung fühlte, wie glänzend er sich mit dem Nachwuchs verstand, aber auch, wie glänzend er verstanden wurde. Selbstverständlich mußte sich der Dirigent um eine Menge von Einzelheiten kümmern, die in einem Konzert mit seinem Bostoner Orchester ohne sein Zutun Beachtung gefunden hätten, und selbstverständlich mußte er zum Teil mit Spielern vorlieb nehmen, die an das von ihm gewohnte Niveau nicht ganz heranreichten. Aber niemals ist letzte technische Feinheit entscheidend, wenn mit Liebe und Hingabe und vor allem mit echtem Verständnis für die Musik gespielt wird.

Und dies war am Sonntag nachmittag in der Carnegie Hall durchweg der Fall. Die jungen Musiker zerrissen sich förmlich, um Koussevitzky zu befriedigen, und dieser hob sie dank seiner Autorität, dank seiner überragenden Musikerpersönlichkeit weit über den gewohnten Standard hinaus. Eine herrliche, dramatisch erfassende Wiedergabe der "Egmont"-Ouvertüre machte den Anfang, bei der man wieder einmal die geniale Konzeption Beethovens bewunderte, der eine nicht länger als sieben Minuten währende und dennoch vollkommen geschlossen wirkende sinfonische Dichtung schreiben konnte.

Gleich bedeutend gelang dann das Hauptwerk des Konzerts, die neunte Sinfonie. Mit packender Intensität interpretierte Koussevitzky den ersten Satz, dessen informelles Toben — diese Musik hat nichts mehr mit dem Menschen selbst zu tun — eine bewundernde Gestaltung fand. Voller Dämonie stürmte die Musik des schnellen Satzes vorbei, bei dem sich der hervorragende Pauker des Orchesters durch ausgezeichnete Rhythmik hervortat. — In dem langsamsten Teil erwiesen sich besonders Geigen und Hörner als wertvolle Bestandteile des Orchesters. Von Koussevitzky immer wieder inspiriert, ertönte ihr erhabener Gesang leuchtend und verklärt, dieses sich zwischen Himmel und Erde bewegende Adagio fand einen erregenden Ausdruck, und es spricht für den Dirigenten, wie für die Spieler, daß sich die Wiedergabe dieses so schwer darzustellenden Satzes neben der der anderen Teile jederzeit behaupten konnte.

In dem großen Finale, das von Koussevitzky mit höchster Dramatik erfüllt wurde, bestand der von Bob Shaw glänzend trainierte Chor der Juilliard-Schule in hohen Ehren. Ein Gleiches gilt von dem Solistensextett, welches sich aus Mariquita Moll (Sopran), Margaret Roggero (Alt), John Drury (Tenor) und Harry Wayne (Bariton) zusammensetzte. Mariquita Moll's leuchtende, üppige Sopranstimme und Harry Wayne's umfangreicher und ausdrucksvoller Bariton hinterließen einen besonders guten Eindruck.

Am Schluß der Aufführung gab es brausenden Beifall; dieser konzentrierte sich mit Recht auf Dr. Koussevitzky, der sowohl als Musiker wie auch als hilfsbereiter, begeisterter Förderer der Jugend gefeiert wurde. — Ein schönes Konzert, an das man sich noch lange erinnern wird.

This Clipping From
NEW YORK, N. Y.
SUN

MAY 10 1948

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This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

MAY 10 1948

Koussevitzky At Carnegie

By MILES KASTENDIECK

Koussevitzky proved his greatness anew in Carnegie Hall yesterday afternoon.

Having been cited by the National Music League on Friday as the conductor who had done most in stimulating our awareness of young American musicians, he showed what the Juilliard Orchestra and Chorus could do with Beethoven's Ninth Symphony when properly inspired.

This was a concert made exciting by the response of youth to great leadership. The orchestra has never sounded better, and its intent following of the conductor's wishes was a tribute to both itself and him. The crispness and the nuance of the playing were notable instances of hearty cooperation. The young musicians had definitely come under his spell.

The performance also served to underline the growth of Koussevitzky's interpretation of Beethoven.

Some of it is open to question as in the tempo of the slow movement and the virtuosity in finale pages of the last. But he has attained a clarity of insight which was singularly emphasized yesterday in the transparency and the coloring of the playing.

Chorus and soloists responded as did the orchestra. Mariquita Moll met the demands of the soprano part well. If somewhat overbrilliantly, Margaret Roggero, contralto; John Drury, tenor,

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ELMIRA, N. Y.
TELEGRAM

MAY 23 1948

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The new company, which takes its name from the lemonade served to patrons, is a refreshing experiment in American presentation of opera. The performances are given in the small Greenwich Village Playhouse in Greenwich Village. The company also has had one tour and will undertake another. It has expanded somewhat from its original idea, which was "to provide a showcase for young talented artists to reach the public, at the same time presenting this public with stimulating opera in English in an intimate lyric theater."

One of the pleasant surprises of the New York music season as it drew to its close was the presentation of Beethoven's Ninth Symphony by the Juilliard School of Music. It was given in Carnegie Hall to a capacity audience which

and Harry Wayne, bass, complete a satisfactory quartet.

The program opened with Beethoven's overture to "Egmont."

by Beethoven in extremely difficult music, was not only fresh and inspiring but done with musicianship which on many occasions has not been approached by seasoned professionals. Among the four soloists, Mariquita Moll and John Drury had the trying soprano and tenor roles. Both are sure to be heard from in the professional field, and possibly in a big way.

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This clipping from
N.Y. STAATS-ZEITUNG UND HEROLD 6/11/48

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

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This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUN - 1948

Carnegie Hall

Juilliard Concert Led by Koussevitzky

The third and last Carnegie Hall concert of the Juilliard School of Music series for the benefit of its student aid fund was given on May 9. The concert was featured by the presence of Serge Koussevitzky in the capacity of guest conductor. The program included Beethoven's Overture to Egmont and his Ninth Symphony. All of the 300 or more participants were Juilliard students.

Although there was much youthful enthusiasm coupled with the efforts of the players and singers, the result strongly resembled professional performance. The various sections were welded into a well integrated and carefully balanced entity, although on rare occasions it seemed as if the strings over-weighted the woodwind section. A keen sense of interpretative values and a virility of execution were apparent in both Overture and choral work.

The large chorus, which had been trained meticulously by Robert Shaw, encompassed the many difficult passages of the score with highly commendable artistic precision and vocal strength. At all times the young singers were spontaneously responsive to the demands of the conductor.

The vocal soloists were Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor, and Harry Wayne, basso. Miss Moll sang with solidity of tone, particularly in the upper ranges and with authority. Mr. Druary was generally effective in the tenor role, although at times his higher tones gave off a semblance of constriction. Mr. Wayne exhibited a bass voice of pleasing quality but which seemed to be somewhat light of body for the exacting requirements of the music.

L. C.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1948

Koussevitzky Conducts Juilliard Concert

The annals of the Juilliard School of Music will include an outstanding event which took place May 9, when Dr. Serge Koussevitzky conducted the Juilliard orchestra and chorus in a concert at Carnegie Hall which included Beethoven's Egmont Overture and his Ninth Symphony. It would be hard to state who was more greatly inspired, the Juilliard students, under the direction of the famous conductor, or Dr. Koussevitzky, who showed in every movement, his interest and pleasure in his task. The youthful spontaneity and the unusual average of talent presented by the stage full of young people in the Juilliard Orchestra and Chorus made for an exciting performance. The orchestra played with precision, sonorous tone and complete response to Dr. Koussevitzky's baton. The instrumental movements of the Symphony were glowing and exciting, and the work of the chorus in the notably difficult choral section was far above the average in artistic results. The performance profited also

by the fine group of soloists including Mariquita Moll, Margaret Roggero, John Druary, and Harry Wayne. Dr. Koussevitzky and the singing and playing group were greeted with tremendous enthusiasm at the close. This was the last in a series of three concerts the proceeds of which were donated to the Student Aid Fund of the School.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

MAY -- 1948

Koussevitzky Leads

Juilliard Orchestra

Juilliard Orchestra and Chorus. Serge Koussevitzky conducting. Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, bass. Carnegie Hall, May 9, 2:30.

Egmont Overture.....Beethoven
Symphony No. 9, D minor...Beethoven

A spectacular performance of Beethoven's Ninth Symphony by the Juilliard Orchestra and Chorus under the guest leadership of Serge Koussevitzky terminated the series of three Carnegie Hall concerts given this spring by pupils of this conservatory for the benefit of the Student Aid Fund of the Juilliard School. The event had all the earmarks of a grand climax, and at the close the big audience staged a noisy demonstration for all and sundry. The solo quartet consisted of Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor and Harry Wayne, bass. The Hymn to Joy was sung in German. Instead of Mozart's E flat Symphony, originally announced, the Ninth was prefaced by Beethoven's Egmont Overture.

The young people of the Juilliard School of Music from first to last covered themselves with glory and responded to Mr. Koussevitzky's demands with an ardor and a spirit beyond praise. It is long since so incandescent a presentation of the Choral Symphony has been encountered here, and for this the consuming zeal of the Juilliard students in responding to the conductor's slightest wish was responsible. They must have spent long weeks in preparation, but their rehearsals were richly profitable.

Whether or not one feels inclined to endorse Mr. Koussevitzky's conception of the Ninth is, again, another matter. The Bostonian conductor's reading is the essence of sensation and "theater": overstressed, overwrought, drastic, flamboyant. There seemed actually to be smoke around it and it was continually and furiously exciting. The orchestra played as though possessed; the members of the string sections dug into their instruments as if intent on evisceration, while the tympanist had the time of his young life. The choristers and soloists went about their grilling tasks with the spirit which conquers kingdoms. What if they could not successfully overcome all the obstacles with which Beethoven beset their paths! How many singers can?

Anyway, this Ninth Symphony was

a real experience, no matter how one disagreed with Mr. Koussevitzky's premises.
H.F.P.

This Clipping From
EL PASO, TEXAS
TIMES

Juillard Presentation Acclaimed

New York. (UP)—One of the pleasant surprises of the New York music season as it drew to its close was the presentation of Beethoven's Ninth Symphony by the Juillard School of Music. It was given in Carnegie Hall to a capacity audience which contributed handsomely to the students' fund of the school.

The performers were all students of Juillard. There was a full symphony orchestra, a chorus of 250 trained by Robert Shaw, and the usual soloists. The conductor was Serge Koussevitzky, who agreed to serve in the interests of stimulating the aspiring young musicians under his charge for the occasion.

The result was astounding. Schiller's "Ode to Joy," as conceived by Beethoven in extremely difficult music, was not only fresh and inspiring but done with musicianship which on many occasions has not even been approached by seasoned professionals. Among the four soloists, Mariquita Moll and John Drury had the trying soprano and tenor roles. Both are sure to be heard from in the professional field, and possibly in a big way.

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COLUMBIA, S. C.
RECORD
MAY 20 1948

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This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE

MAY 22 1948

Lemonade Opera Soon To Present Duenna Premiere

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The work is based on the play of Richard Brinsley Sheridan and has a libretto in English translated from the Russian by Jean Karsavina. It will be given 13 performances during the company's season of four weeks. The other operas in its repertoire are "Don Giovanni," "La Serva Padrona," and "Hansel and Gretel."

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This Clipping From
DALLAS, TEXAS
TIMES HERALD

MAY 23 1948

World of Music

Prokofieff Work Bow Scheduled

New York, May 22 (UP)—The American premiere of "The Duenna," an opera by the Russian composer Serge Prokofieff, will be given by the Lemonade Opera in New York on June 1.

The work is based on the play of Richard Brinsley Sheridan and has a libretto in English translated from the Russian by Jean Karsavina. It will be given 13 performances during the company's season of four weeks. The other operas in its repertoire are "Don Giovanni," "La Serva Padrona," and "Hansel and Gretel."

This new company, which takes its name from the lemonade served to patrons, is a refreshing experiment in American presentation of opera. The performances are given in the small Greenwich Mews Playhouse in Greenwich Village. The company also has had one tour and will undertake another. It has expanded somewhat from its original idea, which was "to provide a showcase for young talented artists to reach the public, at the same time presenting this public with stimulating opera in English in an intimate lyric theater."

One of the pleasant surprises of the New York music season as it drew to its close was the presentation of Beethoven's Ninth Symphony by the Juillard School of Music. It was given in Carnegie Hall to a capacity audience which contributed handsomely to the students' fund of the school.

The performers were all students of Juillard. There was a full symphony orchestra, a chorus of 250 trained by Robert Shaw, and the usual soloists. The conductor was Serge Koussevitzky, who agreed to serve in the interests of stimulating the aspiring young musicians under his charge for the occasion.

The result was astounding. Schiller's "Ode to Joy," as conceived by Beethoven in extremely difficult music, was not only fresh and inspiring but done with musicianship which on many occasions has not even been approached by seasoned professionals. Among the four soloists, Mariquita Moll and John Drury had the trying soprano and tenor roles. Both are sure to be heard from in the professional field, and possibly in a big way.

This Clipping From
COLUMBIA, S. C.
RECORD

MAY 20 1948

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This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

MAY 23 1948

The World of Music

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This Clipping From
ASHEVILLE, N. C.
CITIZEN

MAY 23 1948

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This Clipping From
FLINT, MICH.
JOURNAL

MAY 23 1948

Symphony Given By Juilliard

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This Clipping From
TROY, N. Y.
OBSERVER & BUDGET

MAY 30 1948

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This Clipping From
SCRANTON, PA.
SCRANTONIAN

MAY 30 1948

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This Clipping From
GREENSBURG, PA.
TRIBUNE

MAY 21 1948

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This Clipping From
NEW YORK, N. Y.
SUN

MAY 15 1948

MUSIC NOTES

Dimitri Mitropoulos will conduct a concert next Friday at the Juilliard Concert Hall, in collaboration with the International Society for Contemporary Music and the Juilliard School. The program consists of Alban Berg's Chamber Concerto for Piano, Violin and Thirteen Winds, and the full stage version of Stravinsky's "The Soldier's Tale." Edward Steuermann and Louis Krasner are the soloists for the Berg work.

Carnegie "Pops" Concerts for the week include a Porter-Youmans-Kern evening (tomorrow); a concert featuring music of the plains (Monday); Palestinian Night (Tuesday); Gershwin Night (Wednesday); the first American appearance of Ana Maria's Ballet Espagnol (Thursday); and a concert devoted to the music of Thomas "Fats" Waller (Friday). On the Thursday concert, the Ballet Espagnol will dance the complete version of Falla's "El Amor Brujo."

This Clipping From
NEW YORK, N. Y.
NEWS (B'klyn Section)

MAY 16 1948

Juilliard Concert

The Juilliard School of Music in collaboration with the International Society for Contemporary Music will present Dimitri Mitropoulos in a concert of Contemporary Music Friday night at Concert Hall. The program will consist of Alban Berg's Chamber Concerto for Piano, Violin and Thirteen Wind Instruments, with Edward Steuermann at the piano and Louis Krasner as violin soloist, and the full stage version of Igor Stravinsky's "The Soldier's Tale."

This Clipping From
NEW YORK, N. Y.
PM

MAY 18 1948

Mitropoulos Leads Juilliard Concert

A special concert of contemporary chamber works under the direction of Dimitri Mitropoulos will be presented Friday evening by the Juilliard School of Music in collaboration with the International Society for Contemporary Music in the School's concert hall. Two works will be performed: Alban Berg's Concerto for Piano, Violin and 13 Wind Instruments and Igor Stravinsky's *The Soldier's Tale*, the latter to be presented in the full stage version.

Soloists in the rarely heard Berg work will be Edward Steuermann, pianist, and Louis Krasner, violinist. *The Soldier's Tale* will be staged by Frederic Cohen, with scenery designed by Frederick Kiesler. The instrumental ensembles in both works will be composed of students at the Juilliard School, who were prepared in the chamber music classes of Frederick Prausnitz.

Admission to the concert, which is free of charge, is by invitation only.

This Clipping From
CANTON, OHIO
REPOSITORY

MAY 30 1948

In a Juilliard School concert, the International Society for Contemporary Music presented Alban Berg's "Chamber Concerto for Violin, Piano and 13 Wind Instruments," a piece bristling with departures from the layman's idea of what constitutes music; it brings up the old question: How advanced can music get and still be music? . . .

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE
JUN 6 - 1948

MITROPOULOS SHOWS FLAIR FOR COMEDY

Robert Hague, writing in PM, comments on a concert at New York's Juilliard School of Music May 20, in which Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, and Louis Krasner, Minneapolis Symphony concertmaster, took part.

If Dimitri Mitropoulos ever gets tired of conducting (which God forbid!) he should have no trouble at all getting a job on the Broadway stage. For he is a comedian of great natural talent and charm. With the greatest of ease he stole the show from the other participants in the Juilliard School's post-World War II staging of Stravinsky's post-World War I, "The Soldier's Tale."

Clad, like the onstage band of seven instrumentalists he led, in GI fatigue uniform and cap, he entered wholeheartedly into the prankish spirit of the production.

Conducting from a swivel chair at the side of the stage with lazy and generously expressive gestures, he found time between the musical numbers for considerable pertinent ad-libbing and by-play with the performers—even for a game of solitaire and handing one of the players a bottle of wine. His mimicry and manner of speaking had the audience in stitches.

Read, played and danced, as it was originally designed to be presented by Stravinsky and his librettist, C. F. Ramuz, yet brought up to date and put into the American vernacular, "The Soldier's Tale" proved vastly entertaining . . .

Needless to say, Mitropoulos' conducting was as alert and subtle as it was outwardly broad-humored.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 22 1948

ALBAN BERG'S WORK HEARD AT JUILLIARD

Mitropoulos Leads Ensemble
in Concerto—Stravinsky's
'Soldier's Tale' Offered

By OLIN DOWNES

Dimitri Mitropoulos, having the time of his life, conducted remarkably fine orchestral performance as usual without score, of Alban Berg's Chamber Concerto for piano, violin and thirteen wind instruments and Stravinsky's "L'Histoire du soldat" last night in the concert hall of the Juilliard School of Music on Claremont Avenue.

The performances were given through the collaboration of the Juilliard School and the United States section of the International Society for Contemporary Music. These performances were of the sort that only a musical institution, exceptionally endowed and with the aid of a distinguished conductor, could possibly give. "L'Histoire du soldat" was staged. The concert performance of Berg's music was memorable.

Fewer rehearsals than those which Mr. Mitropoulos had had through two weeks with the thirteen wind instrument players and Eduard Steuermann, pianist, and Louis Krasner, violinist, could not have produced results of such finish, fluency and expressivity. The difficulties of such a work would seem almost insurmountable. "L'Histoire," orchestrally speaking, is less of a feat than Berg's score. But a masterpiece, only to be revealed by imaginative as well as highly skilled performance. The performances alone, regardless of the merits of two very striking modern scores, would fully have deserved the ovations of the audience.

Music Is Wholly Modern

What of Berg's music itself? It is, of course, wholly modern, prodigally dissonant and in the twelve-tone technique. It is dedicated to Schoenberg on his fiftieth birthday. There is the quotation in the score, "Aller guten Dinge"—"all good things"—"They come in threes. Webern and Berg were Schoenberg's most beloved and distinguished pupils.

A musical motto in the form of an anagram of notes that correspond to letters in the names of the three composers opens the work. The piano announces Arnold Schoenberg; the violin Anton von Webern; the horn for Alban Berg. Thereafter come three themes, or "tempi," as they are called in the score, and variations upon them for the first movement, for the piano and orchestra.

The slow movement has five themes which go forward one way to a climax, and then backward in the opposite direction, a retrograde movement, "cancrizans," of the five sections. The last movement is freely a rondo, with further complications and developments of material of the first two movements. The first movement variations are amazing in their complex fidelity to the original note-group. The themes, variants, retrogressions and elaborations, are so packed with thought and so concentrated that there is not a superfluous tone in the whole business. This applies even to the cadenzas of the solo instruments, played so admirably.

Finale Is Labored

In the slow movements there are measures of a rarely textured and intensely evolved beauty. For us the finale is rich but labored. Musical architecture of the first rank—yes. But not a living musical organism, or language, which is something else again. It is true that the intensely musical nature of Berg, and his emotional sensibility, too, are felt repeatedly under the elaborately cerebral camouflage of his imposed method. It remains for us ingrowing, inbred music. The Decline of the West. Revival must come from other directions.

Stravinsky's "L'Histoire" is a wholly different thing, and a masterpiece in little. The man who wrote "Petrouchka," with its glowing color and spectacle, which "L'Histoire" eschews, is nevertheless of the same genius. There is a laconism, a bitter irony, tears that well up and will not flow, pity expressed as in a drama of marionettes. The stupid, bewildered soldier, back from the front, seeks the answers to life's riddles. He is enmeshed by the devil, to scraps of the most banal tunes, little strummings so naive that they are almost idiotic—and so pitiable for just that reason—parodies of hymn-tunes and bizarre marches. It is music that might persistently throb through a tired brain, in endless repetitions and distortions.

Everything is in little, as it had to be, when the piece was composed for a traveling theatre and a seven-piece orchestra. The instrumentation is astonishing in its precision—the music does not relax once into either a grin or a sigh. The story can be taken as mere burlesque, fantasy, child's tale, a jumble of nonsense, or as a most woeful comment upon lost humanity. And so with the music.

Staging Very Good

The staging of this piece was striking and amusing in much of its detail; not the least amusing when Mitropoulos, clad like his fellows in dungarees and workmen's caps and shirts, entered from time to time into the action; became concerned, like the Reader, with the evil fortunes of the soldiers; drank from a can as the bemused soldier drank at his table on the stage; or wearily notified his players that it was time to begin again, etc. An absolutely first-class actor!

The little orchestra sat on benches and things at one side of the stage, while the narrator read the story from what looked like a movie script from a desk on the other side of the stage. The action of the principals was not, however, laconic enough. The soldier was himself more of a tortured intellectual than he was the burly stupid fellow whom we have seen in European performances of this work, and which we believe to have been nearer the composer's conception. The princess danced too warmly and gracefully. We have seen her as emotionless and

irresponsible as the doll in Petrouchka, doing rigid, doll-like stupidities that mocked the soldier's dream.

The reader, Adolph Anderson, was placed too far back on the stage. The soldier was Herbert Voland, the Devil Jack Bittner, the princess Atty Van Den Berg. Mr. Cohen was the stage director, Mr. Kiesler the author of the rather ratty scenery. It is, however, to be said that in all this everyone collaborated with high intelligence, artistic sensibility, technical thoroughness and spirit. In the total, an evening of rare and valuable entertainment.

This Clipping From
NEW YORKER
NEW YORK CITY

MAY 29 1948

MUSICAL EVENTS

NOT long after the Festival ended, the Juilliard School of Music, in cooperation with the United States section of the International Society for Contemporary Music, presented Dimitri Mitropoulos and the Juilliard Chamber Ensemble in a double bill, consisting of Alban Berg's Chamber Concerto and Stravinsky's "L'Histoire du Soldat," at the Concert Hall, on Claremont Avenue. The Concerto, a long, thoughtful essay, subtle in craftsmanship and not at all easily performed or grasped, was set forth handsomely by Edward Steuermann and Louis Krasner, who played the piano and violin, respectively, and thirteen wind instru-

mentalists. Mr. Mitropoulos's conducting was understanding and sensitive.

"L'Histoire du Soldat," a tale of a soldier who is trapped by the Devil, was designed by Mr. Stravinsky and his collaborator, C. F. Ramuz, as a theatre piece, to be put on by a small complement of actors and dancers, a narrator, and an orchestra of seven. The unique feature of the Juilliard version was that Frederic Cohen, the stage director, ingeniously worked the conductor and the orchestra, who are supposed to appear on the stage anyway, into the action. Mr. Mitropoulos and his men turned up in sweaters, dungarees, and caps. The conductor went about his task with delightful informality, sitting on a table or a swivel chair, handing a bottle of liquor to the soldier at one point, and tossing in bits of ad-lib dialogue. The ensemble furnished a magnificent reading of the imaginative, concise score, and the contributions of Adolph Anderson, as the narrator; Herbert Voland, as the soldier; Jack Bittner, as the Devil; and Atty Van Den Berg, as a dancing princess, were consistently valuable. The scenery, by Frederick Kiesler, was effective, and altogether the production was one of the most entertaining that I've attended this season.

—ROBERT A. SIMON

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 22 1948

Chamber Concert

Mitropoulos Is Conductor of
Berg-Stravinsky Music

The Juilliard School, in collaboration with the International Society for Contemporary Music, presented last night an all-Berg-Stravinsky concert under the direction of Dimitri Mitropoulos at the Juilliard Concert Hall. Edward Steuermann, pianist, and Louis Krasner, violinist, were soloists in the Berg Chamber Concerto for Piano, Violin and Thirteen Wind Instruments, while both the Berg work and Stravinsky's "The Soldier's Tale" featured the Juilliard Chamber Ensemble.

Berg's Chamber Concerto bristles with the typical atonal problems of the Schoenberg school. For one thing, the Concerto's musical expressivity is often hidden under its many polyphonic leaves, and of its several layers of sound only the violin in the second movement is immediately affecting. The operas "Lulu" and "Wozzeck," and the "Lyric Suite," while similarly tortuous in make-up, are far more direct in emotional power. This is due, it seems, to the nature of Berg's present medium, piano, violin and winds, in which every member is a potential soloist, though the combination does not favor focal points. More often than not, the piano and violin arrogate to themselves the lion's share of solo performance, but the remaining players have music that insists on being heard. Each part winds about its own elaborate course demanding the listener's attention, and this high-strung importuning creates the level of tension which marks this as a real Berg creation.

But this is not to say that the music is inaccessible; on the contrary, it is replete with all manner of easily recognizable sentiment. The sustained legato passages are by turns impassioned and poignant, while the whole middle section is wrung with authentic nostalgia. The livelier section, never less than jolly, are often downright jubilant.

As in the case of his other works, Berg has not allowed his atonal patterns—in this case made up of musical anagrams on the names Arnold Schoenberg, Anton von Webern and Alban Berg—from becoming overly stark and forbidding. He has amply compensated for them by a clear, concise and beautifully proportioned formal outline. As in "Wozzeck" where one finds perfect passacaglias, marches and the like, so does the Concerto hew close to conventional forms, namely theme and variations and a two-part adagio. Only in the final Rondo is the form lax; the music turns to wandering.

Berg's models are those of the past but his musical means and results are purely contemporary. Bold in spirit and fresh in language, the Chamber Concerto wants several hearings before its intricate web of sound can be untangled. On first hearing, however, it stands beside the best of his work.

Of Stravinsky's "The Soldier's Tale" there is little left to be said. It has been performed several times this season and one never tires of hearing it. Last night's presentation featured not only the music but the action, dialogue and choreography as well. As interpreted by the Juilliard students the chatterbox orchestration and carefully marked crossed accents of the score came to life on the stage. Mr. Mitropoulos did a superb job; the soloists, Messrs. Steuermann and Krasner, in fact every one connected with both productions matched his brilliance all the way.

J. S. H.

This clipping from
P.M. May 26, 1948

Hague

MUSICAL DIARY

Uptown and Down

Thursday, May 20—If Dimitri Mitropoulos ever gets tired of conducting (which God forbid!) he

should have no trouble at all getting a job on the Broadway stage. For he is a comedian of great natural talent and charm. With the greatest of ease he stole the show from the other participants in the



Hague

Juilliard School's post-World War II staging of Stravinsky's post-World War I *The Soldier's Tale*. Clad, like the onstage band of seven instrumentalists he led, in GI fatigue uniform and cap, he entered wholeheartedly into the prankish spirit of the production. Conducting from a swivel chair at the side of the stage with lazy and generously expressive gestures, he found time between the musical numbers for considerable pertinent ad-libbing and byplay with the performers—even for a game of solitaire and a bottle of wine. His mimicry and manner of speaking had the audience in stitches.

Read, played and danced, as it was originally designed to be presented by Stravinsky and his librettist, C. F. Ramuz, yet brought up to date and put into the American vernacular, *The Soldier's Tale* proved vastly entertaining. Simply yet imaginatively set by Frederick Kiesler, and ingeniously and wittily staged by Frederic Cohen, the picaresque story of the soldier-deserter who sold his soul to the devil came vividly to life. Adolph Ander-

son as the Reader, Herbert Voland as Joe the Soldier, Jack Bittner as the Devil and Atty Van Den Berg as the King's Daughter, all did their parts well; and Stravinsky's captivating music was captivantly played by the septet of Juilliard musicians. Needless to say, Mr. Mitropoulos' conducting, too, was inwardly as musically alert and subtle as it was outwardly relaxed and broad-humored.

Earlier in the evening, Mr. Mitropoulos, in conventional conductorial garb, directed pianist Edward Steuermann, violinist Louis Krasner and an ensemble of students in a very fine performance of Alban Berg's rarely heard Chamber Concerto for Piano, Violin and 13 Wind Instruments. A complex, intricately wrought and extended atonal work, it is perhaps not fully accessible on one hearing. But I was taken by its highly individual style, completely won over by the beauty and touching expressivity of its second movement, where the violin has the leading voice just as the piano has in the first, and duly impressed by the many brilliant things the two solo instruments have to say to each other, with side comments by the winds, in the long final section.

This clipping from
AUFRAU May 28, 1948

Artur Holde:

Musik in New York

ISCM und Juilliard präsentieren Stravinsky und Berg
Stravinsky: *The Soldier's Tale*

Man kann sich das glatte Resultat der folgenden Addition künstlerischer Komponenten leicht ausrechnen: Ein geistvoller, ideenreicher und praktisch satteffester Regisseur, Frederic Cohen, ein aller Theaterschablone ferner, mit ein paar Leinwandstücken, Treppen und Ebenen Unreues meisterhaft realisierender Bühnenbildner, Frederick Kiesler, der durch originelle Kostüme und Lichteffekte Farbakkorde von überraschender Intensität erzielt, und dazu noch ein grosser Dirigent, Dimitri Mitropoulos, der sich zugleich als hochtalentierter Schauspieler entpuppte. Diese drei führten die Studierenden der Juilliard School of Music in die skurrile Welt jenes tumben, in seinen Pakten mit dem Teufel stets betrogenen russischen Soldaten. Sentimentales Volksmärchen und scharfkantige, tragikomische Burleske wurden von diesem grossartigen Triumvirat, dem noch Elsa Kahl wichtige choreographische Dienste leistete, zu einer Einheit gebracht, wie sie gleich faszinierend gewiss nur in wenigen früheren Aufführungen erzielt worden ist. Die in blauer Werkmanns- und Soldatenkleidung auf der Szene leger an den Bühnenvorgängen teilnehmenden Musiker liessen wie die Schauspieler keinen Gedanken an eine Schüleraufführung

austräumen. Die Bühnenfiguren: der Soldat (Herbert Voland), der ihn immer wieder überlistende Teufel (Jack Bittner), die ihre pantomimische Aufgabe anmutsvoll bewältigende Prinzessin (Atty Van Den Berg) und der gepflegte Sprecher (Adolph Anderson), alle vier befinden sich in einem Stadium, das sie für jedes grosse Bühnensensemble begehrenswert macht. Das Publikum war mit Recht enthusiastisch gestimmt.

Berg: Kammerkonzert

Dem Bühnenspiel voran ging Alban Bergs Kammerkonzert für Klavier, Violine und 13 Bläser, ein bereits 25 Jahre zurückliegendes, damals als Gabe zu Schönbergs 50 Geburtstag gedachtes Werk. Es ist ein im Geist und mit den satztechnischen Mitteln der Schönbergsschule jener Epoche geschriebenes merkwürdig abstraktes Dokument der grossen schöpferischen Begabung Bergs, das in seiner Problematik weder an Reiz noch an Seltsamkeit eingebüsst hat. Mitropoulos dirigierte auch diese Partitur mit bewundernswerter Sicherheit des Gedächtnisses auswendig und zwar so intensiv und plastisch, dass selbst bei denen, die keinen rechten seelischen Zugang zu der Musik finden, ein starker Eindruck möglich wurde. Eduard Steuermann (Klavier), Louis Krasner (Violine) und die Instrumentalisten der Anstalt gaben ihr vollendete Ausdeutung.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

JUN - 1948

L'Histoire du Soldat Given by ISCM Chamber Concerto by Berg on bill—

Cohen directs
Stravinsky work

THE International Society for Contemporary Music (United States Section) ended its season excitingly with a double bill of two challenging works written a generation ago—Alban Berg's Chamber Concerto for Piano, Violin and Thirteen Wind Instruments (1925), and a staged production of Igor Stravinsky's The Soldier's Tale (L'Histoire du Soldat) (1918). The program, a remarkable one in every way, was given in collaboration with the Juilliard School of Music in the Juilliard Concert Hall on May 21. Dimitri Mitropoulos, who gave his services, conducted both works.

One of the names which has come to the fore more persistently than ever this year is that of Frederic Cohen, who staged both The Soldier's Tale and the Juilliard production of Stravinsky's Oedipus Rex (reviewed in MUSICAL AMERICA for May) as well as the Opera for College production of Mozart's Così Fan Tutte, described elsewhere in this issue. For a number of years before the war Mr. Cohen was associated with Kurt Jooss and his ballet, composing the music for The Green Table and other items of the Jooss repertory, and also sharing in production responsibilities. After his arrival in America he did not find a satisfactory field of operation until the Juilliard School, recognizing his gifts, this year awarded him the task of modernizing its viewpoint toward opera and music drama. Given an opportunity to realize his ideas with adequate rehearsal and sympathetic backing, Mr. Cohen has shown a singularly provocative, fresh approach toward the staging of lyric drama, abruptly putting the Juilliard productions—which used at times to be something of a scandal—on the highest artistic level.

Seen as Topical

Since The Soldier's Tale was an expression of disillusionment at the end of the first world war, Mr. Cohen saw it as a topical piece, and did not hesitate to sponsor an English translation of C. F. Ramus' text that employed a G. I. vocabulary which related it to the second world war, thus bringing its externals up to date. The cynical little story of the deserting soldier who is all too quick to sell himself to the devil for easy money and easy romance can still serve as an apt comment on the present-day loss of ideals, and Mr. Cohen's treatment gave it precisely this contemporary force.

As in earlier presentations of the work, the three actors shared the stage with a narrator on one side and with a seven-piece orchestra and conductor on the other. Most of the action took place, as B. F. Dolbin's drawing of

Frederick Kiesler's brilliant staging shows, on the raised portion in the middle, toward the back of the stage, though as the plot gained in intensity toward the end Mr. Cohen brought the Soldier, the Devil and the Princess down nearer the audience. Not the least spectacular acting performance of the evening was that of Mr. Mitropoulos—dressed, like his players, in blue work clothes and a cap—who treated his responsibilities with bored nonchalance until the action began to grip him, when—as Mr. Dolbin's sketch also shows—he found himself

ing scenery, to the nuances of plot development and emotional context.

The fantastic character of the story was enhanced, as it always can be, by the proper use of literal and realistic action within the surrounding frame of unreality. As the Soldier, Herbert Voland was so natural a G. I. in his outer aspect that one almost failed to observe the adroitness with which he used his body for expressive purposes. Jack Bitner as the Devil and Adolph Anderson as the Reader brought similar professional qualities to their enactments. Only Atty Van

histrionic one. Not even Leonard Bernstein—unsurpassed in Stravinsky interpretations—conducts this music more aptly or with better regard for the bitter wit of its little tangos, waltzes, marches and ragtime movements. The student players—among whom was an outstandingly fine trumpeter, Robert Landholt—altogether surpassed themselves.

The performance of Berg's Chamber Concerto, which preceded A Soldier's Tale, rejoiced in the experienced services of Edward Steuermann, pianist, and Louis Krasner, violinist, in the supernally difficult solo parts. The work itself, after 23 years, is still almost wholly unapproachable without extended study. Even the most experienced professional listeners in the audience confessed that they were able to follow relatively few of its atonal particularities. Perhaps our increasing acquaintance with Schönberg's music and with some of Berg's other compositions, such as the Lyric Suite and Wozzeck, accounts for the difference, but I know of no other atonal music which remains quite so remote from contemporary ears.

The work (dedicated to Arnold Schönberg) is based on a motto, given at the beginning, based on the musical letters in the three names—ARNOLD SCHÖNBERG, ANTON VON WEBER and ALBAN BERG. The first movement is given over to the piano and wind ensemble, the second to violin and the ensemble, and the third to both solo instruments and the ensemble. While begging to be excused from detailed comment until, at some future time, I may come to a better understanding of the work, I must in fairness record my purely intuitive conviction that this is important, noble and lofty music, not to be brushed aside because of its obscurity, but rather to be regarded as a challenge to other performers to make it better known to us.

CECIL SMITH



Drawings by B. F. Dolbin

A climactic moment in Frederic Cohen's staging of L'Histoire du Soldat, as Dimitri Mitropoulos and the orchestra players are drawn into the excitement of the action

drawn into the excitement of the action. The most masterly feature, perhaps, of Mr. Cohen's direction was the way in which he related the behavior of the narrator, the conductor, the players, the actors, and even the disappear-

Den Berg, whose choreographic ideas were slender and conventional in the brief part of the Princess, the only danced role, was disappointing.

Mr. Mitropoulos' musical achievement was fully as remarkable as his



This Clipping From

MUSICIAN
NEW YORK, N. Y.

JUN - 1948

Juilliard Goes Modern With a Vengeance

Gives Rise to Controversial Comments
Anent Contemporary Trends.

by IRWIN SONENFIELD

A performance of contemporary chamber works conducted by Dimitri Mitropoulos at the Juilliard School of Music last month proved to be one of the most interesting events of the season. The two items presented were Alban Berg's Concerto for Piano, Violin, and Thirteen Wind Instruments, and a full stage ver-

sion of Igor Stravinsky's "The Soldier's Tale."

The history of significant modern music has followed largely along two distinct trails: on one is Stravinsky and his followers, of whom there are many in the United States; and on the other, a somewhat more lonely trail, is Schoen-

berg and the advocates of the twelve-tone technique. The Juilliard performance afforded opportunity to hear, on the same program, a work by Stravinsky himself, and one by Schoenberg's most important disciple, Alban Berg.

The Stravinsky piece was modern, sophisticated, human, humorous; its instrumentation was economical and expert; and the music moves with Stravinsky's own brand of rhythmic vitality. At the Juilliard performance Mitropoulos and the chamber orchestra took a genial part in the stage action, much to the gratification of the audience.

It was a fine thing to see and hear; but it seems to fall short of what one has a right to expect from music. Stravinsky makes no demands. He asks no questions. His sophistication is carried to the point of the primitive. His rhythms are sensuous. Yet his harmonic modernism consists solely of a basket of tricks, such as irrelevant tones within chords, and burlesques of the conventional. These are rather flimsy things. Stravinsky's much vaunted "emancipation of rhythm," seems to be nothing more than a technique, worn so thin by now that it is itself a cliché. As a sincere artistic utterance it is unconvincing. He makes no appeal either to the intellect or the emotions, except perhaps in "Oedipus Rex," which was performed in a stage version earlier this year at Juilliard, and the "Symphony of Psalms;" but even these works seem two-dimensional, lacking in breadth. As the blazer of a trail, Stravinsky appears to be leading nowhere in particular.

+

The Berg work was performed by Edward Steuermann, a pianist, Louis Krasner, violinist, and thirteen of the school's wind players. This music is difficult to like at first hearing: abstruse, particularly in the first movement, and extremely complex — but rewarding. This Schoenberg-Berg school is a logical development of the chromaticism of the late 19th century. There is a clear line of development from Wagner to Bruckner to Mahler to Schoenberg and Berg. The interminable modulations in Wagner, the constantly shifting key center, has, in his successors, grown into a recognition of the complete independence of each of the twelve chromatic tones. Gustav Mahler, and the grotesque quality of his involved polyphony, with his use of short, bitter phrases or fragments of phrases, obviously influenced both Schoenberg and Berg to a considerable extent.

The result is a music of emotional freedom and maturity, and of intellectual honesty. It is unbending, making no concessions to its audience; but it rewards with a rich and lasting experience those who will extend themselves to it. It is serious music, in the more profound sense of the term.

Music is not a child's art. It demands as much from the listener as it does from the performer. Good music is not a toy and a plaything with which one temporarily escapes from life; but an artistic expression of human life, in which we are represented by the artist, more than by anyone else. Perhaps the details and the precise techniques of the twelve-tone system will shortly disappear, but the work and the accomplishments of men like Arnold Schoenberg and Alban Berg must have a lasting effect. That one must express complex things in a complex way and serious things in a serious way, is what these composers have tried to impress upon an age that is fascinated by simplification, superficiality and trivia.

Credit is due to Juilliard not only for doing these works, but for doing them so well. Earlier in the year the school held a festival of Ernest Bloch's music and gave a production of "Oedipus Rex." In addition, its quartet in residence has given outstanding performances of such modern works as Berg's "Lyric Suite" and quartets by Bartok.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

SEP - 1948

New Appointments to Juilliard Faculty

William Schuman, president of the Juilliard School of Music, announced eight appointments to the faculty. Three guest conductors have been invited to the Juilliard for the first time to share in the conducting of the school's two orchestras. These are Dean Dixon, young American conductor, Eleazar de Carvalho from Brazil, who has appeared as guest conductor of the Boston Symphony Orchestra and the Chicago Symphony, and Jean Paul Morel, young French conductor of the City Center Opera Company. In addition, Robert Shaw, the school's director of choral music, will conduct two orchestral concerts and Frederic Waldman, associate director of the Opera Theatre Unit, will conduct an orchestral concert featuring student soloists, as well as the school's opera productions.

Other appointments include Daniel Bonade, instructor in clarinet; Joseph Bloch, pupil of Rudolph Ganz and Olga Samaroff, instructor in the Literature and Materials of Music and in Piano; Norman Singer, instructor in sociology; Robert Hemenway, instructor in English; and Ralph Hunter, assistant to the director of choral music.

Mitropoulos Conducts Juilliard Students

One of the most exciting events of the late season was the concert on May 21, in the Juilliard Concert Hall, in which the School collaborated with the International Society for Contemporary Music. The program consisted of the Alban Berg Chamber Concerto for piano, violin and thirteen wind instruments and Stravinsky's "The Soldier's Tale" (L'Histoire du Soldat). The Berg work comes as a novelty although its composer has been dead for more than a decade. It is characteristically atonal and was an attempt at a musical acrostic on the names Arnold Schoenberg, Anton von Webern and Alban Berg, written in honor of Schoenberg's fiftieth birthday. With Louis Krasner as violinist, Edward Steuermann, pianist, and thirteen picked wind players, Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, presented a wonderful performance of this abstruse, difficult, yet fascinating work. In its nature as a tribute, in spite of its difficulties, it has spots of humor, charming melodic sections, such as the violin part in the second movement, and interesting formal problems in his treatment of the variations.

The informal and amusing treatment of the well-known Stravinsky work brought a charm and a spirit of fun that aroused tremendous enthusiasm from a capacity audience. The staging was largely responsible for the humor of the occasion and everyone concerned worked together for complete success. Adolph Anderson handled the part of the narrator as though he were conducting a rehearsal with all its informalities. The Soldier was Herbert Voland; Jack Bittner was the Devil and Atty Van den Berg, the Princess. Mitropoulos was as good an actor as any on the stage, directing the little orchestra at the side, dressed as they were in blue jeans, working shirt and cap. The whole action had an air of spontaneity and improvisation, although no doubt it had been carefully planned by Frederic Cohen, stage director. Frederick Kiesler was responsible for the stage scenery and treatment of the scenes. Everyone entered into the performance intelligently, artistically and yet with thorough pleasure.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAY 11 1948

Irving Berlin Scholarship

Rodgers and Hammerstein Give Fund in His Name

In honor of Irving Berlin, who will celebrate his sixtieth anniversary today, a scholarship in composition has been established in his name by Richard Rodgers and Oscar Hammerstein 2d at the Juilliard School of Music. This, according to an announcement made yesterday by the donors and the school, will provide tuition for a full course of at least four years for a graduate of a New York public high school. The winner of the scholarship, which will be awarded next fall, will be chosen in a competition. Details will be announced later.

Mr. Rodgers and Mr. Hammerstein stated: "Because of our high professional regard and our great personal friendship for Irving Berlin, we can think of no better way to honor him on his sixtieth birthday than to send a New York Public High School graduate through the Juilliard School of Music in Irving's name."

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 11 1948

Juilliard Scholarship Honors Irving Berlin

To honor Irving Berlin, who today observes his 60th birthday and his 40th anniversary as a song writer, Richard Rodgers and Oscar Hammerstein 2nd have established a scholarship in composition in his name at the Juilliard School of Music. Announcement to that effect was made jointly yesterday by the Juilliard School of Music and the Messrs. Rodgers and Hammerstein.

The Irving Berlin Scholarship in Composition is a tuition scholarship to be made available to a graduate of a New York public high school. It will cover the full course in composition for a minimum of four years.

This Clipping From
XENIA, OHIO
GAZETTE

MAY 7- 1948

TO RE-ENACT MUSIC WORKSHOP

N. Y. Juilliard School Will Show How Antioch Project Operates

Juilliard School of Music will re-enact an Antioch College music workshop in New York City at 8 p. m. Friday in the Juilliard Recital Hall, following addresses by Walter Anderson, head of Antioch's music department, and Ava H. Champney, professor of music at Antioch.

Juilliard students will demonstrate to the audience how Antioch's unusual music workshops operate, in an instrumental and vocal program. The workshops are designed to develop "music leaders rather than concert virtuosi," Anderson explains.

Communitywide workshops meet weekly at Antioch, where youth and adults from the town of Yellow Springs, as well as college students, take part in activities ranging from guitar lessons to Bach chorales.

An expanded program of community music now being planned by Antioch is twice-monthly consultations with the faculty of the Juilliard school.

Friday night's demonstration and discussion is sponsored by the Antioch College Assn. of New York and the Juilliard School of Music. Leaders in the alumni group planning the program are Sherwood Norman '30, sociologist, and Don Leveridge '36, teacher at the Juilliard school.

Mr. Anderson will tour Boston, Philadelphia and Washington following the Juilliard recital, to talk with music groups in those cities.

This Clipping From
FLINT, MICH.
JOURNAL

MAY 30 1948

New Scholarship Honors Berlin

Permits Music Study At Juilliard

New York—UP—In honor of the sixtieth birthday of Irving Berlin, Richard Rodgers and Oscar Hammerstein have established a music scholarship in his name at the Juilliard School of Music.

"Because of our high professional regard and our great personal friendship for Irving Berlin, we can think of no better way to honor him on his 60th birthday than to send a New York public school graduate through the Juilliard School of Music in Irving's name," the producer-songwriter team announced.

The scholarship will cover a full course in composition for a minimum of four years. The first award will be made this Fall through a competition plan that will be announced later.

This Clipping From
EL PASO, TEXAS
TIMES

MAY 23 1948

Berlin Scholarship Established

NEW YORK, (U.P.)—In honor of the 60th birthday of Irving Berlin, Richard Rodgers and Oscar Hammerstein have established a music scholarship in his name at the Juilliard School of Music.

"Because of our high professional regard and our great personal friendship for Irving Berlin, we can think of no better way to honor him on his 60th birthday than to send a New York public school graduate through the Juilliard School of Music in Irving's name," the producer-songwriter team announced.

The scholarship will cover a full course in composition for a minimum of four years. The first award will be made this fall through a competition plan that will be announced later.

This Clipping From
DAILY VARIETY
HOLLYWOOD, CAL.

MAY 12 1948

Scholarship Honors Berlin on Anni

NEW YORK, May 11.—Irving Berlin scholarship in composition was announced by Richard Rodgers and Oscar Hammerstein II and Juilliard School of Music to honor Irving Berlin on his 60th birthday and his 40th anni as a songwriter today.

This Clipping From
TULSA, OKLA.
WORLD

MAY 28 1948

Juilliard Scholarship Honors Irving Berlin

NEW YORK (U.P.)—In honor of the sixtieth birthday of Irving Berlin, Richard Rodgers and Oscar Hammerstein have established a music scholarship in his name at the Juilliard School of Music.

"Because of our high professional regard and our great personal friendship for Irving Berlin, we can think of no better way to honor him on his 60th birthday than to send a New York public school graduate through the Juilliard School of Music in Irving's name," the producer-songwriter team announced.

The scholarship will cover a full course in composition for a minimum of four years. The first award will be made this fall through a competition plan that will be announced later.

This Clipping From
DALLAS, TEX.
NEWS

JUN 1 1948

Music Scholarship Set Up in Honor Of Irving Berlin

NEW YORK, May 15.—In honor of Irving Berlin, who just celebrated his sixtieth birthday, a scholarship in composition has been established in his name by Richard Rodgers and Oscar Hammerstein II at the Juilliard School of Music.

Tuition for a full course of at least four years will be provided, under the scholarship, for a graduate of a New York public high school.

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

JUN 13 1948

Scholarship In Music to Honor Irving Berlin

NEW YORK, June 12 (U.P.)—In honor of the 60th birthday of Irving Berlin, Richard Rodgers and Oscar Hammerstein have established a music scholarship in his name at the Juilliard School of Music.

"Because of our high professional regard and our great personal friendship for Irving Berlin, we can think of no better way to honor him on his 60th birthday than to send a New York public-school graduate through the Juilliard School of Music in Irving's name," the producer-songwriter team announced.

This Clipping From
DALLAS, TEX.
NEWS

JUN 4 1948

Music Scholarship Set Up in Honor Of Irving Berlin

SPECIAL TO THE NEWS
NEW YORK, June 3.—In honor of Irving Berlin, who just celebrated his sixtieth birthday, a scholarship in composition has been established in his name by Richard Rodgers and Oscar Hammerstein II at the Juilliard School of Music.

Tuition for a full course of at least four years will be provided, under the scholarship, for a graduate of a New York public high school.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1948

Irving Berlin Composition Scholarship at Juilliard

To honor Irving Berlin, who on May 11 observed his sixtieth birthday and his fortieth anniversary as a song writer, Richard Rodgers and Oscar Hammerstein 2nd have established a scholarship in composition in his name at the Juilliard School of Music. The Irving Berlin Scholarship in Composition is a tuition scholarship to be made available to a graduate of a New York Public High School. It will cover the full course in composition for a minimum of four years. The scholarship will be awarded this fall, the winner to be selected through a competition the details of which will be made public later by the Juilliard faculty and director of admissions.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 5 - 1948

JUILLIARD AWARDS DIPLOMAS TO 229

President William Schuman
Pays Tribute to Late Mme.
Samaroff at Exercises

Commencement exercises were held at the Juilliard School of Music yesterday afternoon, with diplomas and degrees being awarded to 229 young musicians. William Schuman, president of the school, was the speaker, and the Juilliard Orchestra, under the direction of Edgar Schenkman, contributed the musical portion of the program.

Mr. Schuman paid tribute to the achievements of Mme. Olga Samaroff, of the School's piano faculty, who died on May 17, saying "I think my colleagues will agree with me without reservation when I say that few of even so distinguished a group [of faculty members] have equaled her in consummate skill and greatness of heart."

Calling music "an art which is one of man's glories," the speaker warned the graduating class of the danger of its "degenerating into commercialism," and asked that they allow Mme. Samaroff's influence to continue in their careers.

Mr. Schuman and Norman Lloyd, director of education, conferred the degrees and diplomas. The following awards were made: David Garvey, pianist, the Frank Damrosch Scholarship; Grace Harrington and Richard Fisk, pianists, Morris Loeb Memorial Prizes; Mr. Garvey and John Delevoryas, pianist, the Harry Rosenberg Memorial Prize, and Mary Walker, music education student, the George Wedge Prize.

Teaching Fellowships for the academic year of 1948-49 were awarded to Harold Aks, Robert K. Beckwith, Alice Stuart Parker and Stephen Prussing, in choral conducting, and to Arnold Fish, Mary Evans Johnson, Robert E. Nagel Jr., Robert Starer and Richard K. Winslow, in teaching the literature and materials of music.

The musical portion of the exercises included performances of Robert Parris' Symphonic Movement for Orchestra, the first movement of Brahms' Second Piano Concerto, with Miss Harrington as soloist; Purcell-Stoessel's Trumpet Voluntary and the Prelude to Wagner's "Die Meistersinger."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 5 - 1948

Juilliard Music School Graduates Class of 229

The Juilliard School of Music held commencement exercises yesterday afternoon in the Juilliard Concert Hall, 130 Claremont Avenue. Diplomas or degrees were received by 229 musicians from William Schuman, president of the school, and Norman Lloyd, director of education. In his address to the graduates, Mr. Schuman praised the late Olga Samaroff, long a member of the school's piano faculty. Her death May 17, he said "represented an irreparable loss to Juilliard."

David Garvey, pianist, received the Frank Damrosch scholarship. Grace Harrington and Richard Fisk, pianists, received Morris Loeb Memorial Prizes. The Harry Rosenberg Memorial Prize went to Mr. Garvey and John Delevoryas, also a pianist, and the George Wedge Prize was awarded to Mary Walker, a graduating student in music education. Teaching fellowships for 1948-49 have been awarded to Harold Aks, Robert K. Beckwith, Alice Stuart Parker and Stephen Prussing in choral conducting, and to Arnold Fish, Mary Evans Johnson, Robert E. Nagel Jr., Robert Starer and Richard K. Winslow in teaching literature and materials of music.

Grace Harrington, who was a finalist in this season's Rachmaninoff Fund piano contest, played the first movement of Brahms's concerto in B flat with the school's orchestra under Edgar Schenkman's direction. The musical program also included a Symphonic Movement by Robert Parris, a student at the school.

Regular diplomas were awarded to eighty-four students and post-graduate diplomas to fifteen. The Bachelor of Science degree was conferred upon 108 students, and the Master of Science degree upon twenty-two.

124-

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1948

Juilliard Commencement

On June 4, 229 young musicians received diplomas and degrees for the academic year at the Commencement Exercises of the Juilliard School of Music. William Schuman, president of the school, was the speaker and he paid tribute to the achievement of Olga Samaroff, a distinguished member of the school's piano faculty, who died on May 17. "I feel that this graduating class would do well," he said, "to note that she had many rare human, as well as professional qualities, which should be evaluated at this important moment in your career." Mr. Schuman pointed out that in her understanding of the "subtle but all important relationship between the musical profession and the art of music, Olga Samaroff displayed qualities of outstanding leadership. One could ask nothing more of you than that this quality of leadership be a continuing influence in your own career."

The musical portion of the Exercises was contributed by the Juilliard Orchestra under the direction of Edgar Schenkman, and included a Symphonic Movement for Orchestra by Robert Parris, a student at the School, the first movement of Brahms' B Flat Piano Concerto, with Grace Harrington, also a student, as soloist, the Purcell-Stoessel Trumpet Voluntary, and the Prelude to Wagner's "Die Meistersinger."

Besides the conferring of diplomas and degrees by President Schuman and Director of Education Norman Lloyd, the following graduating awards were made: The Frank Damosch Scholarship was awarded to David Garvey, pianist; Morris Loeb Memorial Prizes were given to Grace Harrington and Richard Fisk, pianists; the Harry Rosenberg Memorial Prize went to David Garvey and John Delevoryas, pianists; and the George Wedge Prize was awarded to Mary Walker, a graduating student in music education.

In addition, Mr. Schuman announced that Teaching Fellowships for the academic year 1948-1949 were awarded to Harold Aks, Robert K. Beckwith, Alice Stuart Parker and Stephen Prussing in Choral Conducting; and to Arnold Fish, Mary Evans Johnson, Robert E. Nagel, Jr., Robert Starer and Richard K. Winslow in teaching the Literature and Materials of Music.

Juilliard Summer School Plans

Robert Huftader, director of the Juilliard Summer School, announces a series of 18 major concerts ranging from full symphony orchestra and opera to chamber music and solo recitals. Fritz Reiner, recent conductor of the Pittsburgh Symphony, heads a distinguished list of artists who will take part. The first concert, a piano recital by Katherine Bacon, was scheduled for June 29. There will be many solo recitals by pianists, members of the faculty and guest artists, violinists, singers, a cellist, and Walter Hendl will conduct the Juilliard Summer Symphony Concerts. Mr. Reiner's appearance will close the series when he directs the orchestra of the summer students, Aug. 6. Ernest Hutcheson is announced for a recital July 29 and Carl Friedberg will appear on July 8. The Juilliard String Quartet will be heard on July 2 and 13.

This Clipping From
NEW YORK, N. Y.
PM

JUN 18 1948

Juilliard Picks Next Season's Conductors

Eight appointments to the faculty of the Juilliard School of Music were announced yesterday by William Schuman, president of the school.

To share in the conducting of the school's two orchestras, three guest conductors have been invited to Juilliard for the first time. They are:



Dean Dixon

† Dean Dixon, young American conductor, winner of this year's Alice M. Ditson Award and founder and director of the American Youth Orchestra.

† Eleazar de Carvalho, young Brazilian musician.

† Jean Paul Morel, young French conductor of the New York City Opera Co.

In addition to these newcomers, two present members of the faculty will continue their association with the school as conductors. Robert Shaw, Juilliard's director of choral music, will conduct two orchestral concerts in addition to choral-orchestral concerts, and Frederic Waldman, associate director of the Opera Theatre unit, will conduct an orchestral concert featuring student soloists, as well as the school's opera productions.

The other appointments are:
† Daniel Bonade, instructor in clarinet.

† Joseph Bloch, instructor in the Literature and Materials of Music, and in Piano.

† Norman Singer, instructor in Sociology.

† Robert Hemenway, instructor in English.

† Ralph Hunter, assistant to the director of choral music.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 17 1948

Juilliard Adds 8 to Staff

Dixon, de Carvalho and Morel Are Among Faculty Additions

Eight appointments to the faculty of the Juilliard School of Music were announced yesterday by its president, William Schuman. Three of the newcomers, Dean Dixon, Eleazar de Carvalho and Jean Paul Morel, will be guest conductors of the school's two orchestras. The others, who will join the faculty next fall, are Daniel Bonade, instructor in clarinet; Joseph Bloch, instructor in piano and in literature and materials of music; Norman Singer, instructor in sociology; Robert Hemenway, instructor in English, and Ralph Hunter, assistant to the director of choral music, Robert Shaw.

Mr. Shaw will conduct two orchestral concerts next season, in addition to concerts for chorus and orchestra, and Frederic Waldman, associate director of the school's opera theater unit, will conduct an orchestral concert with student soloists. Mr. Dixon, conductor of the American Youth Orchestra, won this season's Alice M. Ditson award for service to American music. Mr. de Carvalho, a Brazilian, has appeared as guest conductor with the Boston and Chicago Symphony Orchestras, and Mr. Morel is a conductor of the New York City Opera Company.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

AUG -- 1948

Juilliard Faculty Appointments Made

Appointments to the faculty of the Juilliard School of Music have been announced by William Schuman, president. To share in conducting the school's two orchestras, three guest conductors have been invited to Juilliard for the first time. They are Dean Dixon, American, winner of this year's Alice M. Ditson Award and founder and director of the American Youth Orchestra; Eleazar de Carvalho, from Brazil, who has appeared as guest conductor of the Boston and Chicago Symphonies; Jean Paul Morel, French conductor of the City Center Opera. Two present faculty members continue as conductors. Robert Shaw, director of choral music, will conduct two orchestra concerts in addition to choral-orchestral programs, and Frederic Waldman, associate director of the Opera Theatre Unit, will conduct an orchestral concert as well as the opera productions. Other appointments are: Daniel Bonade, instructor in clarinet; Joseph Bloch, piano and literature and materials of music; Norman Singer, sociology; Robert Hemenway, English; Ralph Hunter, assistant to the director of choral music.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 17 1948

8 ON JUILLIARD FACULTY Music School Adds Three Guest Conductors as New Aides

The appointment of eight new members to the faculty of the Juilliard School of Music was announced yesterday by William Schuman, president. To share in the conducting of the school's two orchestras, three guest conductors have been invited for the first time, namely, Dean Dixon, Eleazar de Carvalho and Jean Paul Morel.

The others appointed are Daniel Bonade, instructor in clarinet; Joseph Bloch, instructor in the Literature and Materials of Music and in piano; Norman Singer, instructor in sociology; Robert Hemenway, instructor in English, and Ralph Hunter, assistant to the director of choral music.

Two present members of the faculty will continue as conductors, in addition to the new guest con-

ductors mentioned. Robert Shaw, director of choral music, will direct two orchestral concerts besides choral-orchestral concerts. Frederic Waldman, associate director of the Opera Theatre Unit, will conduct an orchestral concert featuring student soloists as well as the school's opera productions.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

JUN 24 1948

Music

New appointments to the faculty of the Juilliard School of Music have been announced by William Schuman, president of the school.

To share in the conducting of the school's two orchestras, three guest conductors have been invited to Juilliard for the first time. They are:

BOSTON, MASS
CHRONICLE
7/3/48

New York—Among eight appointments to the faculty of the Juilliard School of Music announced by President William Schuman is that of Dean Dixon, famed young symphony orchestra conductor, winner of this year's Alice M. Ditson Award and founder of the American Youth Orchestra. Mr. Dixon will be one of three guest conductors of the school's two orchestras.

Dean Dixon On Julliard Faculty

By GLADYS P. GRAHAM

NEW YORK (ANP) — Dean Dixon, winner of the \$1,000 prize in this year's Columbia University Music festival, has been named to one of the eight appointments to the Julliard faculty of music. Mr. Dixon will share in the conducting of the school's two orchestras. He along with Eleazar de Carvalho, young Brazilian musician, and Jean Paul Morel, French conductor of the City Center Opera company, have been invited to Julliard for the first time as guest conductors.

Dixon in reality returns to his alma mater since he is a graduate of the school and has held several scholarships there.

The organizer, founder and director of the American Youth orchestra, Dixon has scored numerous triumphs this season.

He is the first Negro to have won the Alice M. Ditson \$1,000 award for an American conductor who has rendered distinguished service to American music. He spoke over a nation-wide broadcast over CBS giving his acceptance of the award. Dr. Fackenthal of Columbia University made the presentation to the young artist. Dixon directed the CBS orchestra in performances of two new American works, Wallingford Rieggers's Symphony No. 3 and Quincy Porter's viola concerto, with Paul Doktor as soloist.

Rose Cion, Brooklyn musician, was so impressed with Mr. Dixon's American Youth orchestra, that she saw to it that a series for Brooklyn youngsters was presented at the Brooklyn Academy of Music. This series was the first of its kind. Children of all races and adults purchased season tickets for the four programs. Officials of the board of education and Julius Bloom, the director of the Brooklyn institute, were on hand on several occasions to acclaim the artists appearing.

This Clipping From
PALMETTO LEADER
COLUMBIA, S. C.

JUN 26 1948

Dean Dixon On Julliard Faculty

by Gladys P. Graham

New York — (ANP) — Dean Dixon, winner of the \$1,000 prize in this year's Columbia University Music festival, has been named to one of the eight appointments to the Julliard faculty of music. Mr. Dixon will share in the conducting of the school's two orchestras. He, along with Eleazar de Carvalho, young Brazilian musician, and Jean Paul Morel, French conductor of the City Center Opera company, have been invited to Julliard for the first time as guest conductors.

Mr. Dixon in reality returns to his alma mater since he is a graduate of the school and has held several scholarships there.

The organizer, founder and director of the American Youth orchestra, Dixon has scored numerous triumphs this season.

He is the first Negro to have won the Alice M. Ditson \$1,000 award for an American conductor who has rendered distinguished service to American music. He spoke over a nation-wide broadcast over CBS giving his acceptance of the award. Dr. Fackenthal of Columbia university made the presentation to the young artist. Dixon directed the CBS orchestra in performances of two new American works, Wallingford Rieggers' Symphony No. 3 and Quincy Porter's viola concerto, with Paul Doktor as soloist.

Rose Cion, Brooklyn musician, was so impressed with Mr. Dixon's American Youth orchestra, that she saw to it that a series for Brooklyn youngsters was presented at the Brooklyn Academy of music. This series was the first of its kind. Children of all races and adults purchased season tickets for the four programs. Officials of the board of education and Julius Bloom, the director of the Brooklyn institute, were on hand on several occasions to acclaim the artist appearing.

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

AUG 20 1948

Assumes Post

Sascha Gorodnitzki, distinguished pianist, has been appointed to the faculty of the Juilliard School of Music, according to an announcement by William Schuman, president of the school.

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 9 - 1948

Gorodnitzki on Juilliard Faculty

Sascha Gorodnitzki, pianist, has been appointed to the faculty of the Juilliard School of Music. It was announced yesterday by William Schuman, president of the school. Mr. Gorodnitzki studied at Juilliard as a pupil of Josef Lhevinne. His classes, which will begin in the fall, will be limited to former students of the late Olga Samaroff.

La Prensa - August 12, 1948

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 1-5 1948

SASCHA GORODNITZKI, distinguished pianist, has been appointed to the faculty of the

Juilliard School of Music, according to an announcement by William Schuman, president of the school. A graduate of the Juilliard School, where he studied with Josef Lhevinne, Sascha Gorodnitzki is recognized as a successful performer and teacher. He has appeared with every major symphony orchestra in this country and has established himself among outstanding pianists of today. Mr. Gorodnitzki will assume his new duties at the school in the fall of 1948. For the coming year his class will be limited to former students of the late Mrs. Olga Samaroff Stowkowski.

Gorodnitzki en la Escuela Juilliard

El distinguido pianista Sascha Gorodnitzki, fue nombrado para que forme parte de la Facultad de la Escuela de Música de Juilliard.

El nuevo catedrático que estudió bajo la dirección de Josef Lhevinne, se graduó en la Escuela de Juilliard y se le considera como un brillante pianista y un profesor en esta materia. Gorodnitzki ha figurado en el programa de las más grandes orquestas sinfónicas del país.

JUILLIARD SUMMER CONCERT SERIES

June 29 to August 6

Six Tuesday afternoons at 4 p.m.

Six Thursday afternoons at 4 p.m.

Six Friday afternoons at 4 p.m.

Guest Artists:

Katherine Bacon, Coenraad V. Bos, Lonny Epstein, Carl Friedberg, Ernest Hutcheson, John LaMontaine, Gibner King, Nadia Reisenberg, Beveridge Webster, *pianists*; Catherine Aspinall, Maria Kurenko, *sopranos*; Mary Gale Dowson, *contralto*; Lucius Metz, *tenor*; Mack Harrell, Martial Singher, *baritones*; Joseph Fuchs, Marjorie Fulton Harrell, Miriam Solovieff, *violinists*; Milton Katims, *violist*; Phyllis Kraeuter, *'cellist*; The Juilliard String Quartet; Walter Hendl, Fritz Mahler, Fritz Reiner, *conductors*; Hans Busch, *stage director*.

JUILLIARD CONCERT HALL
130 CLAREMONT AVENUE
NEW YORK CITY 27

Admission is by subscription only

Full series of 18 concerts....\$20(tax included)
Choice of any 4 concerts.....\$ 8 "
Weekly series of 3 concerts...\$ 6 "

There will be no single admissions

Subscriptions may be obtained in the Concert Office, 130 Claremont Avenue, New York City.

JUILLIARD SUMMER CONCERT SERIES

Juilliard Concert Hall – 130 Claremont Ave., New York 27

(All concerts begin promptly at 4 p.m. Programs are subject to change without notice)

TUESDAY, JUNE 29:

Katherine Bacon, *pianist*

THURSDAY, JULY 1:

Maria Kurenko, *soprano*; Gibner King, *pianist*

FRIDAY, JULY 2:

The Juilliard String Quartet (Robert Mann, Robert Koff, *violins*; Raphael Hillyer, *viola*; Arthur Winograd, *cello*)

TUESDAY, JULY 6:

Martial Singher, *baritone*; John LaMontaine, *pianist*

THURSDAY, JULY 8:

Carl Friedberg, *pianist*

FRIDAY, JULY 9:

Milton Katims, *violist*; Nadia Reisenberg, *pianist*

TUESDAY, JULY 13:

The Juilliard String Quartet

THURSDAY, JULY 15:

Mack Harrell, *baritone*; Coenraad V. Bos, *pianist*

FRIDAY, JULY 16:

The Juilliard Summer Symphony, Walter Hendl, *conductor*. Soloist: Beveridge Webster, *pianist*

TUESDAY, JULY 20:

Chamber Music of Beethoven: Coenraad V. Bos, *director*; Catherine Aspinall, *soprano*; Mary Gale Dowson, *contralto*; Lucius Metz, *tenor*; Mack Harrell, *baritone*; Marjorie Fulton Harrell, *violinist*; Phyllis Kraeuter, *cellist*

THURSDAY, JULY 22:

Beveridge Webster, *pianist*

FRIDAY, JULY 23:

The Juilliard Summer Symphony, Walter Hendl, *conductor*. Soloist: Joseph Fuchs, *violinist*

TUESDAY, JULY 27:

Ernest Hutcheson, *pianist*

THURSDAY, JULY 29:

Miriam Solovieff, *violinist*

FRIDAY, JULY 30:

The Juilliard Summer Symphony, Walter Hendl, *conductor*

TUESDAY, AUGUST 3:

Lonny Epstein, *pianist*

THURSDAY, AUGUST 5:

Program of Opera Excerpts: Fritz Mahler, *musical director*; Hans Busch, *stage director*

FRIDAY, AUGUST 6:

Fritz Reiner directing the Juilliard Summer Symphony

(For schedule of fees see final page)

Admission is by subscription only

Full series of 18 concerts....\$20 (tax included)

Choice of any 4 concerts.....\$ 8 "

Weekly series of 3 concerts...\$ 6 "

There will be no single admissions

Subscriptions may be obtained in the Concert Office, 130 Claremont Avenue, New York City.

Fees

Subscription Fee (18 concerts): \$16.66

Tax 3.34

TOTAL 20.00

Single Admission Fee: \$ 1.50

Tax .30

TOTAL 1.80

(Admission to these events is free of charge to those registered under Tuition Plan "A". For details please request the catalog of the Juilliard Summer School.)

LECTURE SERIES

Lectures by Miss Barbara Chadwick and Mr. Donald Kemp dealing with the various works to be presented on the Juilliard Summer Concert Series will be available to ticket-holders without charge. These events will take place each Monday and Wednesday at 4 p.m. during the Summer Session, June 28 to August 6.

Scholarship Auditions
for the
Juilliard
Summer Symphony
June 28 to August 6



Fritz Reiner

Conductors:

Walter Hendl



*Auditions will be
held as follows:*

in NEW YORK CITY during the weeks of May
24 and June 21. For appointments address:

JUILLIARD SUMMER SCHOOL
120 Claremont Avenue, New York City

in CHICAGO on April 26 and 27

For appointments address:

MISS META ROSENTHAL
Room 415 Broadview Hotel
5540 Hyde Park Blvd., Chicago, Ill.

in SAN FRANCISCO on April 29 and 30

For appointments address:

MR. SPENCER BAREFOOT
San Francisco Chronicle
San Francisco, California

(over)

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1948

IN SCHOOLS AND STUDIOS

Concert Series Announced By Juilliard Summer School

A series of 18 major concerts, ranging from full symphony orchestra and opera to chamber music and solo recitals are being presented this summer in the Juilliard Concert Hall, according to an announcement by Robert Hufstader, director of the Juilliard Summer School. Fritz Reiner, conductor, heads a distinguished list of artists taking part in the series, which will be open to the public as well as to students of the Juilliard Summer School at a moderate fee.

The concerts are on Tuesday, Thursday and Friday afternoon at 4:00 p.m. The first was on June 29, and the series ends on Aug. 6. The detailed schedule is as follows:

June 29: Katherine Bacon, pianist; July 1: Maria Kurenko, soprano; Gibner King, pianist; July 2: The Juilliard String Quartet (Robert Mann, Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello); July 6: Martial Singher, baritone; Paul Ulanowsky, pianist; July 8: Carl Friedberg, pianist; July 9: Milton Katims, violist; Nadia Reisenberg, pianist; July 13: The Juilliard String Quartet; July 15: Mack Harrell, baritone; Coenraad V. Bos, pianist; July 16: The Juilliard Summer Symphony, Walter Hendl, conductor, soloist: Beveridge Webster, pianist; July 20: Chamber Music of Beethoven: Coenraad V. Bos, director; Catherine Aspinall, soprano; Mary Gale Dowson, contralto; Lucius Metz, tenor; Mack Harrell, baritone; Marjorie Fulton Harrell, violinist; Phyllis Kraeger, cellist; July 22: Beveridge Webster, pianist; July 23: The Juilliard Summer Symphony, Walter Hendl, conductor, soloist: Joseph Fuchs, violinist; July 27: Ernest Hutcheson, pianist; July 29: Miriam Solovieff, violinist; July 30: The Juilliard Summer Symphony, Walter Hendl, conductor; Aug. 3: Lonny Epstein, pianist; Aug. 5: Program of Opera Excerpts: Fritz Mahler, musical director; Hans Busch, stage director; Aug. 6: Fritz Reiner directing the Juilliard Summer Symphony.

This Clipping From
TROY, N. Y.
OBSERVER & BUDGET

JUL 4 - 1948

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
GREENSBURG, PA.
TRIBUNE

JUL 2 - 1948

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
TULSA, OKLA.
WORLD

JUL - 1948

Juilliard Concert Series

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
BLACKWELL, OKLA.
JOURNAL-TRIBUNE

JUL 4 - 1948

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUN 20 1948

Juilliard School Holds 18 Summer Concerts

The Juilliard Summer School will present eighteen public concerts on Tuesday, Thursday and Friday afternoons at 4 o'clock from June 29 through Aug. 6 in the Juilliard Concert Hall, 130 Claremont Avenue. The schedule is:

June 29, Katherine Bacon, pianist; July 1, Maria Kurenko, soprano, and Gibner King, pianist; 2, Juilliard String Quartet; July 2, Martial Singher, baritone, and Paul Ulanowsky, pianist; 3, Carl Friedberg, pianist; 4, Milton Katims, violist, and Nadia Reisenberg, pianist; July 13, Juilliard String Quartet; 15, Mack Harrell, baritone, and Coenraad V. Bos, pianist; 16, Juilliard Summer Symphony, Walter Hendl conducting; soloist, Beveridge Webster, pianist; July 20, Beethoven chamber music, with vocal and instrumental soloists; 22, Beveridge Webster, pianist; 23, Juilliard Summer Symphony, Walter Hendl conducting; soloist, Joseph Fuchs, violinist; 27, Ernest Hutcheson, pianist; 29, Miriam Solovieff, violinist; 30, Juilliard Summer Symphony, Walter Hendl conducting; Aug. 3, Lonny Epstein, pianist; 5, opera excerpts, Fritz Mahler conducting; 6, Juilliard Summer Symphony, Fritz Reiner conducting.

A subscription sale for the complete series will precede the single ticket sale. Low prices will be charged. Information is obtainable by writing to the Concert Office, Juilliard Summer School, 130 Claremont Avenue, New York 27.

This Clipping From
KINGSTON, N. Y.
LEADER

JUL 8 - 1948

THE JUILLIARD

SCHOOL OF MUSIC has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts to be given at the hall of the school in New York will be open to the public at a moderate fee. Many noted professionals are one the list of soloists.

THE BOSTON ESPLANADE CONCERTS under Arthur Fiedler are about to begin their 20th season at the foot of Beacon Hill alongside the Charles River. The concerts, widely known by radio and phonograph recordings are unique in that they are more or less self-supporting, although no admission fee is charged. Those who attend make voluntary contributions, like the collection in church and their response is good.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

FEB 1- 1948

Juilliard Summer School Will Offer Full Scholarships

For the first time the Juilliard Summer School offers full scholarships for the complete summer course (June 28 to Aug. 6) to successful applicants for positions in the orchestra. These scholarships are available to musicians throughout the country, as well as to students in attendance at the Juilliard School.

WHITE PLAINS, N.Y.
HERALD
7/20/43

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE

APR 21 1948

Juilliard Scholarship Auditions

Western area auditions for scholarships in the Summer Symphony of the Juilliard School of Music of New York city will be held in San Francisco, April 29 and 30.

The orchestra, which provides professional training for student-artists, will give two concerts each week during the last four weeks of the six-week summer session, June 28 to August 6. The orchestra will be conducted by Fritz Reiner and Walter Hendl.

Full tuition scholarships for the Juilliard Summer School are available to properly qualified student-artists who apply for membership in the summer symphony. The scholarships include major study of the instrument as well as membership in the symphony.

Appointments for auditions may be addressed to Spencer Barefoot at the San Francisco Chronicle.

West Orange, N.J.
Chronicle
3/25/48



MUSICAL WHISPERS

By AL WOHL

Good News for Television

Owners, James C. Petrillo and the four major tele networks have come to an agreement, after 2 years of arguments. Prior to this agreement, video stations were restricted to recorded music only. Now, it will be possible to telecast a regular radio program. I wonder how some of our regular radio stars will show up on television. In the first place, an actor must learn his lines, and not read them from a script as they do in radio. It is a very well known fact, that most radio actors have forgotten how to memorize their lines.

The Juilliard Summer School Symphony, a larger edition of the regular symphony, will offer special scholarships for gifted instrumentalists. Fritz Reiner will conduct two of the concerts this summer. Many other name conductors will also participate in making this summer season one of the best in the school's history.

Leonard Bernstein, the young and gifted conductor has been criticized for leaving the New York City Symphony. It might be interesting to note that Bernstein has given much of his time and experience to put the N. Y. S. on the map, and did not receive one penny for his labors. It's easy for some people to criticize, but then again, one must eat regularly.

Cir. (D 353,813) (\$ 708,754)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 11 1948

Juilliard Summer School

The Juilliard Summer School will open June 28 and will continue for six weeks. In addition to several members of the Juilliard School's regular winter session, a number of visiting instructors will be on the summer faculty.

Cir. (D 10,372) (\$ 15,590)

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

APR 27 1948

Auditions in S. F.

SAN FRANCISCO, April 27
Auditions for scholarships in the Summer Symphony of the Juilliard School of Music of New York City will be held for Western aspirants in San Francisco on April 29 and 30. Applications may be addressed to Spencer Barefoot at the San Francisco Chronicle. The orchestra provides six weeks of professional training and will give two concerts under Fritz Reiner and Walter Hendl. Full tuition scholarships for the Juilliard Summer School are available to properly qualified student-artists who apply for membership in the symphony.

This Clipping From
NEW YORK, N. Y.
NEWS

JUN 20 1948

Summer Concerts

A series of 18 concerts, ranging from symphonic and operatic to chamber music and solo recitals, will be presented this Summer in the Juilliard Concert Hall. Fritz Reiner heads the lists of artists who will participate and the concerts will be open to the public as well as to students.

This Clipping From
OGDEN, UTAH
STANDARD EXAMINER

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
EL PASO, TEXAS
TIMES

Juilliard Plans 18 Summer Concerts

New York. (UP) — The Juilliard School of Music has arranged a series of 18 concerts for its Summer session, ranging from full sym-

phony orchestra and opera to chamber music and solo recitals.

The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

KINGSTON, N.Y.
LEADER
7/8/48

THE JULLARD

SCHOOL OF MUSIC has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts to be given at the hall of the school in New York will be open to the public at a moderate fee. Many noted professionals are one the list of soloists.

This Clipping From
ROANOKE, VA.
TIMES

JUL 11 1948

THE JULLIARD SCHOOL OF MUSIC has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
NEW YORK, N. Y.
POST

AUG 1 - 1948

Juilliard Concerts

The final week of summer concerts at the Juilliard School of Music begins Tuesday afternoon with an all-Mozart recital by Lonny Epstein. Thursday's event is a program of

opera excerpts, staged by Hans Busch and under the musical direction of Fritz Mahler. On Friday afternoon, Fritz Reiner will lead the Juilliard Summer Symphony in the Brahms First Symphony.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

AUG 10 1948

The Juilliard School of Music has arranged a series of 18 concerts for its summer session, ranging from full symphony orchestra and opera to chamber music and solo recitals. The concerts, to be given at the hall of the school in New York, will be open to the public at a moderate fee. Many noted professionals are on the list of soloists.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

MAR 15 1948

Hans Busch to Teach At Juilliard

Hans Busch, son of Fritz Busch and stage director at the Stockholm Royal Opera, has been invited to teach at the Juilliard School this coming summer, from June to August. The school has heard nothing definite from Mr. Busch, but reports from Stockholm seem to indicate that the offer will be accepted. Mr. Busch's career as producer began at the age of 19 and now, at 33, he has a repertoire of 45 operas. During the past two years he has staged 11 productions—six in Stockholm, four in Amsterdam, and one in Copenhagen. They included *Così Fan Tutte*, *Falstaff*, *Magic Flute*, *Macbeth*, *Tannhäuser*, *Don Carlos* and *Carmen*. Mr. Busch produced *Macbeth* and *Così Fan Tutte* for the New Opera Company, New York, in 1941 and 1942. He taught at the New Hampshire State University before the War.

If Mr. Busch does teach at the Juilliard School, he will return to Stockholm where the opera season begins the last week in August.

Cir. (D 538,914) (S 1,002,765)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 11 1948

JUILLIARD LISTS GUESTS

Steuermann, DeLuca and Mahler
to Teach During Summer

Edward Steuermann, pianist; Giuseppe DeLuca, baritone, and Fritz Mahler, conductor are among the noted musicians scheduled to be guest teachers at the coming summer session of the Juilliard School of Music. It was announced yesterday by Robert Hufstader, director of the summer session. They will supplement members of the winter faculty during the six-week term, which begins June 28.

In addition, Carl Friedberg, Vera Appleton, Michael Field and Teddy Wilson will teach piano; Maria Kurenko, Charles Panzera and Martial Singher will coach voice, and Hans Busch will be stage director for the Opera Workshop. Other well-known artists will instruct in string-playing, conducting, ensemble and education courses.

This Clipping From
ERIE, PA.
DISPATCH-HERALD-SUN

PR 15 1948

MAHLER LISTED TO HEAD COURSE

Fritz Mahler, musical director and conductor of the Erie Philharmonic Orchestra, is prominently listed in the summer schedules of the Juilliard School of Music in New York City.

He will direct the opera workshop which is a practical course in training for the operatic stage. He will teach advanced symphonic conducting and give a special course in opera conducting which will be devoted to the study of Mozart's operas.

Mahler will also conduct the opera orchestra of the school.

The summer session will begin June 28 and last until Aug. 6. Mrs. Mahler will accompany Mr. Mahler to New York City and will organize the Pauline Koner dance company.

The Erie conductor has been connected with the Juilliard School for the last nine years and has taught a great number of conductors who have recently made names for themselves.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

APR - 1948

Music Schools and Teachers

Eminent Musicians for Juilliard

In addition to many members of the faculty of Juilliard's winter session, many visiting artists will take part in the six-week term which begins June 28 and ends Aug. 6. These include Carl Friedberg, Edward Steuermann, Vera Appleton and Michael Field, Teddy Wilson, Maria Kurenko, Giuseppe DeLuca, Charles Panzera and Martial Singher. Fritz Mahler will return to serve as musical director of the summer school's opera workshop and Hans Busch will serve as stage director.

Other visiting members of the faculty include Bernice Frost, Barbara Holmquist, Alfred Mirovitch, Conrad V. Bos, Naoum Benditzky, William Darcieux, Lieff Rosanoff, William Strickland and Craig McHenry. Lectures and special courses will be given by Donald Kemp, William S. Newman, William O'Toole and Kathryn Owens.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

MAY - 1948

SCHOOLS

The Peabody Conservatory of Music will this Summer offer Group Piano Demonstration Courses by Miss Olga E. Priggs of Cincinnati. The Peabody Summer School extends from June 28th to August 7th.

Juilliard Summer School visiting instructors in voice will include Maria Kurenko, Giuseppe DeLuca, Charles Panzera and Martial Singher. Fritz Mahler will return as director of the Opera Workshop with Hans Busch as stage director.

Cir. (D 137,100) (S 136,912)

This Clipping From
NEW YORK, N. Y.
PM

APR 12 1948

Choose Juilliard Summer Faculty

A number of noted musicians and music teachers will be guest teachers at the 1948 Juilliard summer school, Robert Hufstader, director of the summer session, reveals. The visitors and regular faculty members will take part in a six-week term which begins June 28 and ends August 6.

Carl Friedberg and Edward Steuermann are among appointees to the piano faculty, while the duopianists, Vera Appleton and Michael Field, and jazz pianist Teddy Wilson also are scheduled to teach. Visiting voice instructors will include Maria Kurenko, Giuseppe DeLuca, Charles Panzera and Martial Singher. Fritz Mahler again will serve as musical director of the opera workshop and Hans Busch will serve as stage director.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
JUL - 1948

Maria Kurenko at Juilliard

Maria Kurenko, soprano, on July 1 appears in the Juilliard Summer School concert series, singing the Motet by Mozart (in four parts) with orchestra, Walter Hendl conducting. The Motet has not been performed in New York on the concert stage for some years, although it was presented over the air recently by Mme. Kurenko on the CBS network. Her program also includes three groups of songs, with Gibner King at the piano.

Mme. Kurenko is giving a course in Song Interpretation and Performance at Juilliard Summer School, with lectures on Russian and French song literature and opera repertoire; the art of vocalism; correct breathing; musical importance of texts; place of languages in singing; interpretation of songs and arias. Demonstrations are given by Mme. Kurenko and artist members of the class.

This clipping from
LA PRENSA
April 8, 1948

Protesores de la Juilliard School

Robert Hufstader, director del curso de verano de la Juilliard School, anuncia que muchos músicos y maestros famosos de música, darán clases en esta escuela como invitados especiales.

Estos artistas tomarán parte en el curso de seis semanas que comienza el 28 de junio y termina el 6 de agosto.

Entre los artistas elegidos se encuentran Carl Friedberg y Edward Steuermann, que ingresarán en la sección de piano; también darán clases dos pianistas jóvenes especializado en dúos, Vera Appleton y Michael Field; y el famoso experto en música de jazz en el piano, Teddy Wilson.

This Clipping From
ERIE, PA.
DISPATCH-HERALD-SUN
APR 15 1948

Mahler to Direct Opera Workshop

Juilliard School of Music, New York City, has listed Fritz Mahler, director and conductor of the Erie Philharmonic Orchestra, in its summer schedules, it was announced here today.

Mahler will direct the opera workshop, a practical course in training for the operatic stage, and will teach advanced symphonic conducting to be devoted to the study of Mozart's operas. He will also conduct the opera orchestra at the school.

Mrs. Mahler will accompany the Erie director to New York City and will organize the Pauline Kerner dance company. The school's summer session runs from June 28 to Aug. 6.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 13 1948

Felix Salmond and Muriel Kerr Added to Juilliard Summer Faculty

FELIX SALMOND, distinguished cellist, has been added to the faculty of the 1948 Juilliard Summer School, according to an announcement by Robert Hufstader, director. Continuing his work in the regular winter session of Juilliard, Mr. Salmond will teach ensemble and chamber music as well as give private instruction in cello. In addition to his career as soloist, Mr. Salmond has been a member of the faculty of Juilliard School of Music since 1924. Mr. Hufstader also announced that Muriel Kerr, brilliant young American pianist, has agreed to join the summer school faculty. Miss Kerr, widely known in Syracuse as a recitalist and coach, who studied at the school with Ernest Hutcheson, has also been a member of the winter school faculty, having joined the piano department in 1935.

This Clipping From
NEW YORK, N.Y.
DAILY WORKER
MAY 26 1948

MR. MITROPoulos, who has never before directed a young people's concert in New York, will open the series. A later program will introduce the young conductor-composer Igor Duketoff.



FELIX SALMOND, distinguished cellist, has been added to the faculty of the 1948 Juilliard Summer School. Continuing his work in the regular winter session of Juilliard, Mr. Salmond will teach ensemble and chamber music as well as give private instruction in cello. In addition to his career as soloist, Mr. Salmond has been a member of the faculty of the Juilliard School of Music since 1924.

Muriel Kerr, brilliant young American pianist has also agreed to join the Summer School Faculty. Miss Kerr, who studied at the School with Ernest Hutcheson, has also been a member of the winter school faculty, having joined the piano department in 1935.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1948

John Erskine, noted author, teacher, and musical authority, delivered the Commencement address at the Peabody Conservatory of Music on June 1. The title of his address was "Musical Talent and Social Imagination."

Margaret Freck Brown has a busy schedule of lecture recitals before she flies to South America the end of June. She will give her Brazilian program in the Carleton Hotel, Oak Park, Ill. for the A.A.U.W. of Fort Huron, Mich., and a West Indies program for the Woman's Club of Streator, Ill., and a number of programs around Chicago.

Felix Salmond, distinguished cellist, and Muriel Kerr, brilliant young pianist, have been added to the faculty of the 1948 Juilliard Summer School according to an announcement by Robert Hufstader, director.

Edalyne Bledsoe sang for the Conference of Club Presidents at Fullerton Hall, May 6, and she was soloist at Bethany Methodist Church on May 9.

Paula Knight was soloist in Dubois' "Seven Last Words" at Niles, Mich., recently. George Tenney directed the performance.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

APR - 1948

Mirovitch with Juilliard Summer School

Alfred Mirovitch, eminent pianist, will again lecture, teach and hold master classes at the Juilliard Summer School in 1948. This will be Mr. Mirovitch's fourth consecutive season at this post.

This Clipping From
MUSICAL AMERICA
 NEW YORK, N. Y.

FEB - 1948

**Hendl to Conduct
 Summer School Orchestra**

Walter Hendl, assistant conductor of the New York Philharmonic-Symphony, has been appointed conductor of the newly organized Juilliard Summer School Orchestra. The orchestra will be organized on a professional level, and will constitute a major activity of the 1948 summer session. For the first time in its history, the Summer School will offer full scholarships for the complete summer course to successful applicants for positions in the orchestra.

This Clipping From
TACOMA, WASH.
TIMES

WALTER HENDL NAMED

Walter Hendl, youthful assistant conductor of the New York Philharmonic-Symphony orchestra, has been named conductor of the newly-organized Juilliard summer school orchestra. For the first time in its history the Juilliard school will offer full scholarships for the complete summer course to successful applicants for positions in the orchestra. These scholarships will be available to musicians throughout the country as well as to students in attendance at the school.

Hendl to Conduct

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 7 - 1948

Juilliard Summer School

The Juilliard Summer School will hold its 1948 session under Robert Hufstader's directorship from June 28 to Aug. 6. Walter Hendl, assistant conductor of the Philharmonic-Symphony Orchestra, has been appointed conductor of the summer school's orchestra, which will rehearse for three hours each day and give four performances of two programs during each of the session's last four weeks. Scholarships for the complete summer course will be offered to successful applicants for positions in the orchestra. Further information and catalogues are obtainable from the Juilliard Summer School, 120 Claremont Avenue, New York 27.

This Clipping From
MUSICAL COURIER
 NEW YORK, N. Y.

FEB 1 - 1948

Bertha Meink, pianist, who recently played the first piano parts for the Telephone and Medium opera performances as well as the Lemonade Opera productions, is now on tour with the Philharmonic Piano Quartet.

Walter Hendl, assistant conductor of the New York Philharmonic-Symphony Orchestra, has been appointed conductor of the newly organized Juilliard Summer School Orchestra.

The Branscombe Choral conducted by Gena Branscombe was the guest choir at the Riverside Church on Jan. 25.

The Piano Teachers' Congress of New York will hold a meeting on Feb. 5 at Steinway Hall, Dorothy Reddall Morrow, chairman. Member speaker will be Elizabeth Robertson; guest speaker, Avis Bliven-Charbonnel. Thomas Mullady III, artist-pupil of Ernesto Berumen, will be guest pianist.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 16 1948

Hendl to Conduct at Juilliard

Walter Hendl, assistant conductor of the Philharmonic-Symphony Orchestra, has been appointed conductor of the Juilliard summer school's orchestra, according to an announcement by the summer school director, Robert Hufstader. Scholarships for the complete summer course will be offered to successful applicants for positions in the orchestra. Further information is obtainable from the Juilliard Summer School, 120 Claremont Avenue, New York 27.

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

Music

WALTER HENDL, young assistant conductor of the New York Philharmonic Symphony orchestra, has been appointed conductor of the newly organized Juilliard Summer School orchestra. It was announced Saturday by Robert Hufstader, director of the Juilliard summer school. The orchestra will be organized on a professional level, and will constitute a major activity of the 1948 summer session.

For the first time in its history, the Juilliard summer school will offer full scholarships for the complete summer course to successful applicants for positions in the orchestra. These scholarships will be available to musicians throughout the country as well as to students in attendance at the Juilliard school. The orchestra will rehearse three hours daily and will give four performances of two programs during each of the last four weeks of the session.

In all, the Juilliard summer school will be in session from June 28 to August 6. Requests for catalogs and complete information should be addressed to the Juilliard summer school, 120 Claremont avenue, New York City 27.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

FEB - 1948

Walter Hendl, young assistant conductor of the New York Philharmonic-Symphony, has been appointed conductor of the Juilliard Summer School Orchestra which will be organized on a professional level, and will become a major activity of the summer session.

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

FEB 7 1948

New Juilliard Conductor Chosen

Walter Hendl, young assistant conductor of the New York Philharmonic - Symphony Orchestra, has been appointed conductor of the newly-organized Juilliard Summer School Orchestra, it was announced today by Robert Hufstader, director of the Juilliard Summer School.

The orchestra will be organized on a professional level, and will constitute a major activity of the 1948 summer session.

This Clipping From
WHEELING, W. VA.
NEWS-REGISTER

JAN 18 1948

Walter Hendl Appointed To Juilliard Post

Walter Hendl, young assistant conductor of the New York Philharmonic-Symphony orchestra, has been appointed conductor of the newly-organized Juilliard Summer School orchestra, it was announced yesterday by Robert Hufstader, director of the Juilliard Summer School. The orchestra will be organized on a professional level

and will constitute a major activity of the 1948 summer session.

For the first time in its history, the Juilliard Summer school will offer full scholarships for the complete summer course to successful applicants for positions in the orchestra. These scholarships will be available to musicians throughout

the country as well as to students in attendance at the Juilliard school. The orchestra will rehearse three hours daily and will give four performances of two programs during each of the last four weeks of the session.

In all, the Juilliard Summer school will be in session from June 28 to August 6. Requests for catalogs and complete information should be addressed to the Juilliard Summer School, 120 Claremont Avenue, New York City, 27.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 16 1948

Hendl to Conduct at Juilliard

Walter Hendl, assistant conductor of the Philharmonic-Symphony Orchestra, has been appointed conductor of the Juilliard summer school's orchestra, according to an announcement by the summer school director, Robert Hufstader. Scholarships for the complete summer course will be offered to successful applicants for positions in the orchestra. Further information is obtainable from the Juilliard Summer School, 120 Claremont Avenue, New York 27.

This Clipping From
NEW YORK, N. Y.

JUN 23 1948

Juilliard School to Sponsor Series of Summer Concerts

A series of 18 concerts, ranging from full symphony orchestra and opera to chamber music and solo recitals, will be presented this summer in the Juilliard Concert Hall, according to an announcement by Robert Hufstader, director of the Juilliard Summer School.



Fritz Reiner

Fritz Reiner, the eminent conductor, heads a distinguished list of artists who will take part in the series, which will open to the public as well as to students of the Juilliard School.

The concerts will take place each Tuesday, Thursday and Friday afternoon at 4. The schedule is:

¶ Tuesday, June 29: Katharine Bacon, pianist; Thursday, July 1: Maria Kurenko, soprano, and Gibner King, pianist; Friday, July 2: The Juilliard String Quartet (Robert Mann, Robert Koff, violins; Raphael Hillier, viola; Arthur Winograd, cello).

¶ Tuesday, July 6: Martial Singher, baritone, and Paul Ulanowsky, pianist; Thursday, July 8: Carl Friedberg, pianist; Friday, July 9: Milton Katims, violinist, and Nadia Reisenberg, pianist.

¶ Tuesday, July 13: The Juilliard String Quartet; Thursday, July 15: Mack Harrell, baritone, and Coenraad V. Bos, pianist; Friday, July 16: The Juilliard Summer Symphony, Walter Hendl conducting; soloist, Beveridge Webster, pianist.

¶ Tuesday, July 20: Chamber Music of Beethoven, Coenraad V. Bos directing; Catherine Aspinall, soprano; Mary Gale Dowson, contralto; Lucius Metz, tenor; Mack Harrell, baritone; Marjorie Fulton Harrell, violinist, and Phyllis Krauter, cellist; Thursday, July 22: Beveridge Webster, pianist; Friday, July 23: The Juilliard Summer Symphony, Walter Hendl conducting; soloist, Joseph Fuchs, violinist.

¶ Tuesday, July 27: Ernest Hutcheson, pianist; Thursday, July 29: Miriam Solovieff, violinist; Friday, July 30: The Juilliard Summer Symphony, Walter Hendl conducting.

¶ Tuesday, Aug. 3: Lonny Epstein, pianist; Thursday, Aug. 5: Program of Opera Excerpts, Fritz Mahler directing; Hans Busch, stage director; Friday, Aug. 6: Fritz Reiner conducting the Juilliard Summer Symphony.

Tickets for the series will be sold at a modest fee in order to make them available to as many students of music as possible. Details may be obtained by writing the Concert Office, Juilliard Summer School, 130 Claremont Ave., N. Y. 27.

Cir. (D 164,199) (S 273,594)

This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER

SINCE THE SHIFTING of orchestra conductors always comes in for a lot of attention in our town, it's interesting Fritz Reiner is picking up the guest conductor's stick at Juilliard. The director, late of Pittsburgh, will appear as special guest director of the Juilliard Summer Symphony for two concerts at the close of the orchestra's six-week season. Walter Hendl is the group's regular helmsman.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

MAR 21 1948

Reiner Directs For Juilliard's Summer Series

Stravinsky's 'Oedipus' To Be given at School in Late April Double Bill

Fritz Reiner, who has relinquished the musical direction of the Pittsburgh Symphony Orchestra, will conduct two concerts of the Juilliard Summer School's orchestra during the last week of the 1948 session, which runs from June 23 to Aug. 6. These will be preceded by three pairs of concerts under Walter Hendl, who will hold auditions for scholarships for talented orchestral musicians in the summer session at the Juilliard School, 120 Claremont Avenue, during the week of May 24.

Robert Shaw, who is the Juilliard School's director of choral music, will conduct its orchestra and chorus on Monday night, April 5, in Carnegie Hall, as the second event in a series of three for the benefit of the school's student aid fund. The soloists will be Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors; Paul Ukena, Harry Wayne and Orville White, basses. In the third concert, on Sunday night, May 9, Serge Koussevitzky will conduct the orchestra and chorus in Beethoven's Ninth Symphony. According to the school's magazine, "Stretto," Paul Hindemith will play the viola da gamba in the St. John Passion.

The Juilliard School's opera department will present Stravinsky's "Oedipus Rex" as a stage production in the Juilliard Concert Hall on Friday, Saturday, Sunday and Monday, April 23, 24, 26 and 27. Edgar Schenkman will conduct, with Frederic Cohen as stage director; Frederic Kiesler is designing the scenery. The narrative sections will be sung in E. E. Cummings's translation. Ibert's "Angeli" will complete this double bill.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

APR - 1948

EVENTS IN THE SCHOOLS

Reiner to Lead Two Concerts At Juilliard

Fritz Reiner has agreed to direct two concerts by the Juilliard Summer Symphony, it was announced by Robert Hufstader, director of the Juilliard Summer School. Dr. Reiner, appearing as special guest conductor of the orchestra, will bring to a close the orchestra's six-week season which includes a pair of concerts at the school during each of the last four weeks. Walter Hendl, the orchestra's regular conductor, will conduct the concerts of the first three weeks as previously announced.

This Clipping From
GREENSBURG, PA.
TRIBUNE

JUN 25 1948

Fritz Reiner will be a special conductor of the Juilliard School's summer symphony towards the close of its six weeks' season in August. He will conduct the budding musicians of the school in two concerts.

Jacques Abram, American pianist, will introduce Benjamin Britten's new piano concerto No. 1 in orchestral appearances next season. The concerto was completed in 1946 and is a revised version of a work first written by Britten in 1933.

This Clipping From
NEW YORK, N. Y.
SUN

JUL 29 1948

The Music Makers

By IRVING KOLODIN

Juilliard Presents Debut of the Panzeras.

A kind of musical event which should happen more often was offered by the Juilliard Summer School in the Claremont Avenue auditorium yesterday afternoon. With-



IRVING KOLODIN

out thought of box office or ticket sales, "popular" program or no, one was bidden to attend the American debut of the distinguished French baritone, Charles Panzera, who has been an honored member of the school's faculty for the summer session.

Save for the humidity—which made one wish that M. Panzera had been engaged as a guest for the winter, rather than the summer session—it was an afternoon of continuous pleasure and deep satisfaction. Those who know the treasurable recordings of Panzera knew what to expect from him in artistry, but it was surprising to find—at a time of life when most

singers have retired wholly to the teaching studio—a voice of flexibility, warmth and admirable resonance. That it would be beautifully used was a certainty; how beautifully, was a reminder that mechanical devices, at their best, remain mechanical devices.

The program of French music began with excerpts from Lully's "Alceste" and "Cadmus et Hermione" intoned by Panzera with the sense of text and dramatic style that few others than the French themselves ever attain. A stocky, rather scholastic figure, Panzera grew inches (artistically) to make real the awesome figure of the mythical boatman Charon, whose Alcestian music he interpreted. Even more notable was the delivery of Faure's song

cycle "La Bonne Chanson" (after Verlaine), for its intimate blending of word and note, its majestic control of mezza voce, head tones, and other touchstones of the singer's art. If Panzera leaves with any of his summer students the secret of such production and projection, the State Department should make a substantial allowance for it on the French war debt.

As an added embellishment, Panzera presented the first American hearing of Louis Aubert's clever "Trois Chansons Françaises", titled "Les charpentiers du Roi", "Le nez de Martin" and "Les souliers de l'Avocat". Their dedication to "Charles and Magdeleine Panzera" was a reminder that the program was, similarly, described as a recital of French music by Charles and Magdeleine Panzera. The obvious evidence of this was Mme. Panzera's glistening, finely phrased playing of piano music by Debussy, Ravel and Poulenc between vocal groups; the more subtle support (both ways) was indicated by the lively, well-proportioned accompaniments that surrounded her husband's singing.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1948

According to Marion Bauer

French Baritone in This Country



MARION BAUER

appeared in joint recitals throughout the musical capitals in Europe and their first professional engagement in this country took place June 26, as his American microphone premiere over WQXR. His program included songs by Duparc and Ravel and Mme. Panzera played Sarabande and Toccata by Debussy.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

JUL 23 1948

CHARLES PANZERA, distinguished French baritone, will have his first concert appearance in the United States at a recital at the Juilliard School of Music on Wednesday, July 28, at 4:00 o'clock. It was announced by Robert Hufstader, Director of the Juilliard Summer School.

Mr. Panzera is well-known to concert audiences in Europe, while through his outstanding recordings he already has a large following in this country. The recital will be shared by his wife, Magdeleine Baillot-Panzera, noted concert pianist.

This recital is an addition to the Juilliard Summer Concert Series but will be open to holders of regular subscriptions. It is to take place in the Juilliard Concert Hall, 130 Claremont Avenue.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

AUG -- 1948

Charles Panzera Has U. S. Debut at Juilliard

Charles Panzera, distinguished French baritone, had his first concert appearance in the United States at a recital at the Juilliard School of Music on July 28.

The recipient of many honors and awards, Mr. Panzera is known to concert audiences in Europe, while through his outstanding recordings he already has a large following in this country. The recital was shared by his wife, Magdeleine Baillot-Panzera, noted concert pianist.

This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

AUG - 1948

Panzer, French Baritone Makes New York Debut

Charles Panzer, who made his New York recital debut the afternoon of July 28 at the Juilliard School of Music, has for many years been an outstanding figure on the French concert stage and is fairly familiar to American music lovers through his numerous recordings. His performance of a program of French songs and antique operatic airs, with the admirably subtle cooperation at the piano of his wife, Magdeleine Panzer, revealed him an artist of many consummate qualities and fully confirmed the impressions exercised by his various discs. In one way or another listeners with memories were reminded by turns of Edmond Clément, Maurice Renaud and even Yvette Guilbert. At the same time, Mr. Panzer is a definitely individual artist.

The baritone is not a young man, and his voice, by no means a "long" one, displays the marks of honorable service. But, if the tones are not infrequently dry and deficient in freshness, resonance and amplitude, his use of them is characterized by such intelligence, sensitiveness and fastidious taste that his interpretations bear the stamp of a true master. In matters of style, in sculptured perfection of phrasing, and in the treatment of text, it is not easy to name his superior. His most memorable achievement in the afternoon was a performance of Fauré's *La Bonne Chanson*, matchless in its sustained definition and the exquisite communication of its lyric moods. It was an interpretation that seemed actually to enhance the value of the cycle, which to this listener, at all events, is hardly the finest distillation of Fauré's genius. Mme. Panzer played the piano part as one who shared the most delicate vibrations of her husband's artistry. One rarely encounters an interpretative conception executed with such surpassing unity of effect.

Mr. Panzer exhibited qualities scarcely less notable in Charon's air from Lully's *Alceste*, *Il faut passer tôt ou tard dans ma barque*—which Martial Singher has already offered on his concert programs—and the

Charles Panzer and his wife, Magdeleine Panzer-Baillet, as they arrived in New York. The baritone, who is teaching at Juilliard this summer, sang over WQXR before his recital debut. He will tour in the fall under the management of Robert Fairfax Birch.



same composer's lovely cantilena, *Belle Hermione*, from *Cadmus et Hermione*. This last was an object lesson in sustained beauty of line and almost Grecian symmetry of phrase. Three *Chansons Françaises*, by the late Louis Aubert, enjoyed their first American hearing at the other end of the program. They are songs of a lusty, popular character, with the healthy savor of the French earth. The singer delivered them with a humor which reminded one of some of the things the sainted Yvette Guilbert used to do. Like her and like Clément, Mr. Panzer demonstrated that the foremost French artists are *discrets* under the skin. In *Les charpentiers du Roi*, *Le nez de Martin* and *Les souliers de l'Avocat*, as The Aubert songs are respectively entitled, the

newcomer exemplified this in captivating fashion.

It might have been as well had Mr. Panzer refrained from adding, as encores, Duparc's *Chanson Triste*—which he needlessly sentimentalized and took at a tempo so slow as to miss the surging movement of that fine song—and Schubert's *Wohin* and *Die Forelle*, which he sang with good German enunciation but otherwise Gallicized rather unpardonably. In addition to her superb accompaniments Mme. Panzer played Debussy's *Sarabande* et *Toccata*, Ravel's *Jeux d'eau* and Poulenc's *Caprice Italien* with considerable technical address, vitality and sense of color. A large and deeply absorbed audience greeted the artists with enthusiasm.

H. F. P.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 21 1948

Charles Panzer, French baritone, will make his first concert appearance in this country next Wednesday afternoon, July 28, at 4 o'clock in the Juilliard Concert Hall, 130 Claremont Avenue. This will be open to subscribers for the regular summer concert series at the Juilliard School.

This Clipping From
NEW YORK, N. Y.
POST

JUL 25 1948

Charles Panzer Debut

Charles Panzer, French baritone, to whom Gabriel Fauré dedicated his song-cycle, "*L'Horizon Chimérique*," will make his first recital appearance in this country Wednesday afternoon, July 28, at the Juilliard School of Music. Mr. Panzer was heard in a broadcast over Station WQXR on June 26.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

AUG - 1948

From the Schools

Juilliard School of Music—Charles Panzer, French baritone, made his first American concert appearance in a recital at the school on July 28. The recital was shared by his wife, Magdeleine Baillet-Panzer, pianist.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1948

Summer Concerts at the Juilliard

A series of concerts is being presented tri-weekly at the Juilliard Summer School. Many of the concerts have been patronized by capacity audiences and there have been rare offerings of solo recitals, chamber music and orchestral concerts.

Ernest Hutcheson in Recital

One of the finest piano recitals was offered by Ernest Hutcheson, president emeritus of the Juilliard. On July 27, he gave a Chopin program which opened with a sincerely felt and nobly executed performance of the Sonata in B flat minor, opus 35, played in memory of his friend and colleague, Olga Samaroff Stokowski. He also played two of the Ballades: in F, opus 38, and in G minor, opus 23. A group of shorter works included the C sharp minor Nocturne, the E minor Waltz and three Etudes. The audience demanded encores and he added a Mazurka and a Prelude. Dr. Hutcheson was in top form and he played with authority, tradi-

tional background to a personal understanding of Chopin's message. His finger technic was impeccable and his style completely in keeping with the romantic demand of the music.

Panzer American Debut

The famous French baritone, Charles Panzera and his gifted wife, Magdeleine Panzera, pianist, gave their first American recital on July 28, in the Juilliard series. Mr. Panzera has been teaching a course on the interpretation of French song of which he is a past master. He knows the literature and he is a fascinating interpreter with a well-schooled voice of rich baritone quality, exquisite diction, authoritative style and a delightful personality. Mme. Panzera is an ideal accompanist, and she is expert in the art of piano-playing.

Carl Friedberg in Beethoven Recital

The veteran pianist, Carl Friedberg, who for many years was a revered member of the Juilliard faculty, on July 8, gave an all Beethoven recital which showed virility, artistry and a musician's grasp of Beethoven's style and technical demand. He presented Sonatas opus 10, No. 1, opus 109, and opus 81a, also the Thirty-two Variations in C minor.

Juilliard String Quartet in Two Concerts

Among other things, of which the School may well be proud, is the establishment of the Juilliard String Quartet, the personnel of which includes Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd. Two programs were given on July 2 and 13, on each of which was featured a Bartok Quartet. They played with extraordinary understanding and mood projection. Their performance of Beethoven's opus 132 reached a high level of sincere and exciting interpretation.

MACK HARRELL, baritone, with Coenraad V. Bos at the piano, presented a magnificent program, consisting of Beethoven's song cycle "An die ferne Geliebte," Schumann's "Dichterliebe," and Brahms' Four Serious Songs. It would take a great artist to present such a program and Mr. Harrell, with Mr. Bos, did it full justice.

Juilliard Summer Symphony

Walter Hendl, who has been conducting the Summer Symphony has registered tremendous success with the students and with the public which has been amazed at the results shown in the concerts. On July 16, Beveridge Webster was soloist in Beethoven's Concerto No. 4, and on July 23, Joseph Fuchs played the Mendelssohn Violin Concerto.

Student Recitals

The student recitals on Monday afternoons have been interesting and have shown a high calibre of talent.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1948

Musical Odds and Ends

By Shirley Cecille Cash

When Igor Stravinsky, world-famous composer, was guest conductor of the Denver Symphony Orchestra in an outdoor concert at the Red Rocks Theatre, July 23, he was joined for the occasion by his 38-year-old son, Soulima, as piano soloist. This was Soulima Stravinsky's first appearance in this country, and it was the first time in nine years that father and son had been able to join in a public concert. There were 8,000 people in this amazing, natural amphitheatre, 17 miles west of Denver, in the high Rockies, to hear the all-Russian program. It was an exciting evening, and the orchestra, in the responsive quality of its playing, and the audience, in its enthusiastic applause, stood up to the occasion. . . . Dame Myra Hess, the famous pianist, received in July, the honorary degree of Doctor of Literature, at Reading University in England. She was the only woman to get it on this occasion among 9 men; this is her fifth honorary degree. . . .

Carl Friedberg appeared in an all-Beethoven recital at the Juilliard School of Music, July 15, before a completely filled house. He gave a very successful performance, and despite a long program, had to play 3 encores. . . . William Kapell, young American pianist, and Mrs. Kapell left for South America early in July. Giving his second South American concert tour this summer, Mr. Kapell will be heard throughout Brazil, Argentina, and in Montevideo, Uru-

SEP - 1948

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Music in New York

Representative: FLORA BAUER, 115 West 73rd St., N. Y. C. Phone Sus. 7-3926.

With the Orchestras

Philharmonic-Symphony Starts Pre-Season Tour Sept. 20

The New York Philharmonic-Symphony will start a two-week pre-season tour under the baton of Leopold Stokowski on Sept. 20. The thirteen cities to be visited include Syracuse, Cleveland, Detroit, Chicago (Sept. 23 and 24), Madison, Milwaukee, East Lansing, Columbus, Buffalo, Utica, Rochester, Boston and Portland.

In the spring, after the New York season, the orchestra will again go on the road for a fortnight. The fourteen concerts, from April 18 through May 1, and divided between conductors Bruno Walter and Leopold Stokowski, will be given in White Plains, Richmond, Columbia (S.C.), Atlanta, Spartanburg, Knoxville, Birmingham, Chattanooga, Roanoke, Bloomington, Cincinnati, Toledo, Pittsburgh, and Washington, D. C.

The Philharmonic-Symphony opens its 107th year in New York on Thursday evening, Oct. 7, at Carnegie Hall, under the direction of Dimitri Mitropoulos who will conduct the first eight weeks. Musical Adviser Bruno Walter will return to the orchestra the opening week of December during which he will give Mahler's Second Symphony with Nadine Conner

and Jean Watson as soloists and the Westminster Choir.

Reiner Directs Juilliard Orchestra

As a closing offering in a series which has contained many successful recitals, the Juilliard Summer School presented the famous conductor Fritz Reiner in a concert by the Juilliard Summer Symphony, on Aug. 6. The result Mr. Reiner obtained showed the excellent training the student group had had during the six weeks under Walter Hendl, and also showed his ability to bring the best out of what was practically an amateur orchestra.

The program included Mozart's Overture to "The Impresario" and Brahms' First Symphony in which the students followed Mr. Reiner's beat with precision and fine effect. His interpretation and tempi differed somewhat from what one has come to expect traditionally. The second half of the program was devoted to modern composers: Prokofiev's Classical Symphony, Stravinsky's Suite No. 2 and William Schuman's "Side Show," a work that the President of the Juilliard wrote for Billy Rose's show. In these numbers both conductor and orchestra seemed thoroughly at home and the results were brilliant, gay, and humorous. The Schuman score finds this composer in a delightful mood, in which the serious vein of most of his music is thrown off, but the skill of his treatment of the orchestra and the sophisticated handling of his gay tunes show him to be one of our most gifted composers.—M.B.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

SEP - 1948



RUTH WATANABE,

whose appointment as librarian at Sibley Music Library, Eastman School of Music, has been announced by the director, Dr. Howard Hanson. Miss Watanabe was born in Los Angeles. Her father came to the United States from Japan in 1904, followed by his wife in 1914. The new librarian, winner of many music awards, received her B.M. degree in piano and master of music degree in piano and musicology from the University of Southern California and came from there to the Eastman School in 1942 on a student relocation fellowship. She was named to the Eastman music history faculty in 1947 and is now working toward her Ph.D. degree.

Juilliard Opera Workshop In Performances

Concluding the Juilliard Summer School Concert Series, the Opera Workshop, under the direction of Hans Busch, stage director, Fritz Mahler, musical director, and Viola Peters, musical assistant, presented two afternoon programs of classical opera excerpts.

The purpose of this six weeks' intensive course was to acquaint the large class of students with the basic elements of operatic interpretation and to provide an opportunity to appear in public. The principal aims were the co-ordination of music and action in a fresh approach to opera in which singers should act as human beings. Neither special

costumes nor scenery was provided for the performance, the idea stressed being that in order to become a singing actor the student must learn to project the character without depending on means other than himself.

Much youthful musical talent and some promising dramatic material were uncovered during the course of instruction, and in actual performance the various scenes were capably portrayed, the individual participants being well poised and thoroughly grounded in routine, and in many instances the singing was of high order. The thorough and effective training given to members of this class by Mr. Busch was evident. Mr. Mahler conducted the well-coordinated Juilliard orchestra players in splendid supporting accompaniments.

The Aug. 4 performance was in the nature of a public rehearsal; for that of Aug. 5 admission tickets were required.

The scenes and casts for Aug. 4 were: duet, Act I, from Tosca—Marjane Mericle in the title part; Cavaradossi, Wesley Swails; the duet, Act II, from Aida—Aida, Ruth Stewart; Amneris, Eileen Press; the duet, Act II, from La Forza del Destino—Leonora, Despina Coulfos; Padre Guardiano, Joseph Contreras; Duet and Finale, Act II, from The Marriage of Figaro—Susanna, Isabel Munster; Cherubino, Eileen Press; Count, Lorenzo Malfatti; Countess, Anita Halgen; Figaro, Edmond Karlsrud; Antonio, Armand Janjigian; Marcellina, Gene Symes; Basilio, Marie Lalli; Bartolo, Joseph Contreras; from Act I of La Bohème—Mimi, Arlene Stone; Rodolfo, Harold Lerner; from Act III, same opera—Mimi, Gloria Armstrong; Rodolfo, Mario Lalli; Marcello, Raymond Sharp; Musetta, Alice Chemerys; Duet, Act II, from Carmen—Carmen, Eileen Press; Don Jose, Frederick Loadwick; Duet, Act IV, Carmen, Gene Symes; Don Jose, John Drury.

Casts for Aug. 5 were: Tosca, Marjane Mericle, Wesley Swails; Forza del Destino, Onnie Wegman, Joseph Contreras; The Marriage of Figaro, Alice Chemerys, Gene Symes, Lorenzo Mal-

fatti, Janet Southwick, Franklin Neil, Armand Janjigian, Eileen Press, Harold Lerner, Joseph Contreras; Bohème, Gloria Armstrong, Richard Edwards; Arline Stone, Mario Lalli, Lorenzo Malfatti, Isabel Munster; Carmen, Suzanne Lake, John Drury.

Robert Hufstader was director of the 1948 Juilliard Summer School.

Grace LaMar Joins Westport School

Grace LaMar, mezzo-soprano and teacher, has joined the faculty of the Westport School of Music, Westport, Conn., which opens its eleventh season on Sept. 14 with an enlarged curriculum. Mme. LaMar studied in Europe with Blanche Marchesi, Mario Pieracini, Clara Klatte von Senft (at the



GRACE
LAMAR
(Photo by
Abresch)

Berlin Hochschule), and coached with Herman Weigert and Paul Althouse for opera and with Plunkett Greene in London for oratorio. She acted as demonstrator for Schumann-Heink in master courses of Lieder, Italian and French songs and opera. As a singer, she appeared extensively here and abroad. She also collaborated with Roy Harris and Jacob Evenson in translating songs from eight languages for their book Singing Through the Ages. Mme. LaMar will combine teaching at Westport with her regular schedule in her New York studio.

Staats Zeitung und Herold
July 12, 1948

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

Die Kunst Carl Friedbergs

Zu den wenigen wahrhaft großen Musikmeistern unserer Zeit gehört Carl Friedberg, der am Donnerstagnachmittag in der "Juilliard" ein Konzert gab. Nur noch selten hört man diesen genialen Pianisten, der einst in jungen Jahren bei Brahms und Clara Schumann studierte und sich dann selbst sehr bald einen berühmten Namen in der ganzen Welt schuf. Friedberg blickt heute auf ein Musikerleben zurück wie es seinesgleichen sucht. Als Pianist, Dirigent, Komponist und vor allem aber auch als hochgeschätzter Lehrer hat er eine Wirksamkeit entfaltet, die bereits in die Musikgeschichte eingegangen ist. Seine umfangreiche Lehrtätigkeit läßt sich mit einer ausgedehnten Konzertkarriere nicht vereinbaren. Darum stellt heute ein Konzert von Friedberg ein besonderes Ereignis dar, das sich kein wahrer Musikfreund entgehen läßt.

In diesem Sommer wirkt dieser musikbegeisterte, rastlos-jugendliche Meister an der "Juilliard", deren Leitung ihn zu einem Konzert eingeladen hatte. Und so ergab sich für Friedbergs viele Schüler, aber auch für seine zahllosen Verehrer und Freunde, eine herrliche Gelegenheit, die Kunst des Meisters zu bewundern, eine Kunst, die von kaum einem anderen Pianisten unserer Zeit erreicht wird. Friedbergs Spiel ist eine Offenbarung höchsten Musikertums und zugleich menschlicher Größe wie sie in dieser Vollkommenheit ganz selten anzutreffen ist. Denn dieser eminente Meister hat seit vielen Jahren jene letzte künstlerische und persönliche Reife erreicht, die nur wenigen Auserwählten zuteil wird. Und diese Reife spiegelt sich in seinen Interpretationen in einer nahezu nicht zu schuldern- den Weise wider.

Friedberg spielte in seinem Konzert lediglich Werke von Beethoven (Sonaten Opus 10, Nr. 1; Opus 109 und Opus 81a, sowie die 32 Variationen in C-Moll). All diese Werke sind wohlbekannt, ihr musikalischer Reichtum stellt kein bisher unergründetes Geheimnis dar, und die Kompositionen gehören zu den beliebtesten Stücken eines jeden Konzertprogramms. Aber unter Friedbergs Händen entstand ihre Musik ganz

neu, ihr Reichtum vervielfältigte sich in ungeahnter Weise, und Klänge wurden laut, die kaum ein anderer Pianist hervorzubringen vermag. Es ist hier nicht der Platz, auf die tonlichen und gestaltungsmäßigen Prinzipien Friedbergs näher einzugehen. Nur auf die Gesamtwirkung sei hingewiesen: Friedbergs Wiedergaben dringen zutiefst in die seelischen und geistigen Bezirke der Musik ein, sie verkünden vollgültig ihre metaphysischen Hintergründe und decken damit den innersten Kern einer jeden wirklich großen Komposition auf.

Wer Friedberg am Donnerstag hörte, dem wurde ein unvergeßliches Erlebnis zuteil, nämlich das Erlebnis von der allumfassenden, all-überragenden Größe der Tonkunst, repräsentiert durch einen ihrer gewaltigsten Schöpfer. Eine Welt, fast so reich wie die Natur selbst, tat sich auf, eine Welt von unermeßlicher Schönheit und Weite, eine Welt, die bis zur Unendlichkeit reicht. Vom kraftvoll-jugendlichen Beginn (Opus 10, Nr. 1) bis zur wundersamen Verklärtheit eines jenseitigen Reichs (Opus 109), dazwischen die zahlreichen Stationen eines langen Weges (das Variationenwerk) unter besonderer Betonung einer ewig-gültigen menschlichen Episode (die "Les Adieux"-Sonate, Opus 81a), dies alles ließ Friedberg in staunenerregender Vielfalt und mit erhebender Großartigkeit entstehen, ja, man möchte fast sagen, er schuf mit einer solchen Erlebnisstärke, als ob er selbst der Komponist im Augenblick der Konzeption der Musik gewesen wäre.

Und dennoch diente er nur jenem großen Meister, dessen Gebote er getreulich erfüllte, nie vermaß er sich, von dessen Vorschriften abzugehen, und stets beschränkte er sich darauf, das von ihm empfangene Licht auf neue leuchten zu lassen. Dies aber tat er mit einer solchen Hingabe und zugleich mit einer solchen eigenen Genießhaftigkeit, daß sich ein fast überheller Lichtstrom ausbreitete, der Herz und Seele aller Anwesenden bis zum Rand erfüllte.

Dankbar verneigt man sich vor einem einzigartigen Musiker, einem Meister unter den Meistern, dessen Kunst uns noch oft erblühen möge.



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ON TEACHING THE LITERATURE AND MATERIALS OF MUSIC

By WILLIAM SCHUMAN

A great deal of interest was aroused by the announcement last year that the Juilliard School of Music had designed a new curriculum to replace the traditional methods of teaching theory. The matter has been treated in general terms in the daily press and in musical journals, but we felt that our readers would welcome a detailed description. We are pleased to present such a description, written by the president of the School.—Editor.

WHEN the late Heywood Broun had studied a long, involved menu at a leading New York restaurant, he is said to have remarked: "I find nothing here to which I can object." This is somewhat the feeling that I have when reading college and school catalogues. In fact, their sound, like that of French menus, is of such high-purposed uniformity that the resultant ambiguity is somewhat surprising. It would seem as though the verbiage were actually chosen in order to preclude a precise understanding of the educational procedures being described. Educational theory, then, like the enticing descriptive literature of the culinary art, has a language (sometimes referred to as "pedigeese") all its own.

The problem of being understood through the jargon of pedagogical terminology is particularly difficult when it concerns the capacity of the listener to understand a philosophy of education and not merely a description of the subject matter of a curriculum. In our efforts to make clear the underlying principles and exact nature of the new curriculum we are developing at the Juilliard School for teaching the literature and materials of music, we have been amazed to discover that some people, whose ideas seem to be diametrically opposed to our own, claim complete agreement when hearing a discussion of what we are attempting. No doubt this claim is often the result of the vague nomenclature of pedagogical theory.

While some of this language difficulty may be due to the pomposity of the degree-granting mania which so hopelessly pervades much of American education, it is also due in large measure, I think,

to the difficulties of discussing even routine performance. What follows, then, is an attempt to share our thinking with others, notwithstanding our realization of the inadequacies of describing one thing in terms of another—action in terms of words.

The Juilliard School offers a curriculum designed to achieve the primary objective of training gifted students in all branches of the art of music. In order that these young musicians may best realize their own potentialities and make, thereby, their greatest contribution through music, it is essential that their education lead them beyond mere technical proficiency and insure intelligent and musically comprehension. Clearly, to produce musicians who approach this ideal, there must be a thorough and catholic training which will encompass a practical understanding of the entire historical and artistic range of musical creativeness.

Organized flexibility characterizes the School's curriculum—organized, to insure the mastery of their craft that mature musicians expect of their colleagues; flexible, because the School must consider variants in individual needs and capacities beyond these "normal" considerations. In other words, while we talk of our curriculum in general terms, it must be stated and emphasized that our faculty recognizes the special needs of individual student-artists and that there is no attempt to apply every detail of a prescribed curriculum to every student. In general, the attitude of the School towards its gifted young performers and composers not only sees the broad general musical education as a concomitant part of training in the technical skills, but also provides for the exceptional performer who need not be called upon to assimilate the entire scope of the broad education in music which the School offers. It must be clearly understood, then, that these factors are always present to guide the manner in which the program of studies is developed for an individual student.

The curriculum of the School is conceived in five interrelated areas of study. The first of these concerns instruction in voice, instrument, conducting, or composition; the second, literature and materials of music; the third, chamber and orchestral music; the fourth, choral and operatic music; and the fifth, general academic studies, including a program for the training of teachers. The second area, that of literature and materials of music, represents a drastic revision in the work normally offered in theory, and in some measure the

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work offered in chamber music and choral music is also an outgrowth of this revision. In order to make clear the reasons for the curriculum in literature and materials of music, which will be described below in some detail, it is first necessary to present our views on the efficacy of conventional training in music theory.

It is our belief that the primary goal of education in music theory is to achieve a meaningful transfer of theoretical knowledge into practical performance. This premise granted, it must follow that conventional courses in music theory have been far from successful. If, for the moment, you will disregard the exceptional teacher and the exceptional student and consider only the manner in which the theory of music is normally taught and absorbed, you must, I think, come to the conclusion that the completion of a series of abstract graded exercises has come to be substituted for the study of music itself. You will, perhaps, also agree that most of our professional musicians who have been trained in "systems" of harmony are rather ill-informed about the compositional techniques of the music they perform. It is obvious that there must be an understanding of the composer's art if music is to be performed in terms of the technical and esthetic demands of its style. Gifted performers often understand these matters in more or less intuitive fashion, if they have not learned from teachers or from their own study. But this cannot be said of the average professional musician.

In many schools at the present time, as in the past, students are trained in music theory, including diatonic and chromatic harmony, "species" counterpoint, keyboard harmony, dictation, and sight singing, and complete their formal music education with but a slight acquaintance with the literature of music. I am well aware that the better schools and college music departments bring the literature of music to the attention of their students in special classes under the head of either appreciation or history. Unfortunately, there are very few examples of instruction that consistently interrelates composition and performance. Also, the exceptional teachers and administrators who do approach music in this manner have not made their views widely known. No effective antidote to routine theory instruction has been developed on a large scale. Moreover, textbook psychology has prevailed, and again (and always) excepting the gifted teachers and students, the result has been complete apathy, if not open resentment, on the part of the music student towards his theory courses. It is my conviction that this attitude on the part of the

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students has been and is for the most part an understandable one, however regrettable. Although much sincere effort has been devoted to theory, its essentially non-musical, grammar-like nature has, for the most part, resulted in wasteful unproductivity. A student with genuine interest in music will find the study of compositional techniques (theory) a useful as well as fascinating field of investigation if he is shown its meaning and practical application and given the opportunity of experiencing the direct rays of its sunlight.

Some rare teachers manage to give their students genuine insight into the relationship between the materials of music and performance, but this is far from the case with the average teacher and by no means true of many famous pedagogues. There is still in music education the worship of technique as a self-contained entity. There are in our schools today advanced students of, say, violin who are relatively unaware of the piano part in the sonata they are studying. The fact that these same students are often equipped to make an analysis of the harmonic progressions in the sonata does not insure that correspondences between performance and harmonic tensions, to isolate an obvious point of consideration, have been suggested to them. Also, some of these same students finish their formal training not only with a scant knowledge of the literature of music in a general sense, but with little awareness of the scope of the literature for their own instrument or voice. Too frequently this training, or rather lack of it, can be cited in all the branches of the art, including that of composition, in which field "creative" work is reserved for the student after he has gone through from three to ten routine courses in scholastic theory. At the conclusion of this expenditure of time and effort, he is pronounced ready to do his own work.

For these reasons, among others, it is my opinion that instruction in conventional theory has failed to educate. What success it has had has been due to the fact that always there are to be found exceptional teachers and students whose innate creativeness and intellectual curiosity could not be bound by the shackles of stereotyped procedures.

A clear example of techniques becoming ends in themselves can be found in the exaggerated importance conventional theory education attaches to such a device as dictation. Is it not plain that the ability to record a melody, or in the case of advanced students, even a figured chorale from aural dictation is but a tool and in itself does not necessarily imply ability beyond the specific skill called into play? A world-famous conductor recently told me that he could not begin

to pass the dictation requirement included in an examination for a coveted conducting prize. This is not to suggest that dictation cannot be of value, but it is to say that routine theory instruction has elevated all such tools and techniques until they become so important that the musicality of the student is judged in this secondary and often extrinsic manner.

The first requisite for a musician in any branch of the art is that he be a virtuoso listener. It has been shown that a student who is adept at the writing of melodic dictation may be incapable of listening to a symphonic composition with an understanding of its design. In other words, an ability to hear the component parts of the language of music (harmonic progressions, melodic intervals, rhythmic patterns, orchestral color, etc., etc.) does not *ipso facto* mean integrated understanding—an understanding that can only be achieved when the whole work is clearly viewed as the sum of these parts. It would seem that conventional theory education shows a consistent lack of concern with the entire work of art, and it is largely because of this that it has failed to develop intelligent listening.

In an effort to replace conventional theory with more meaningful studies, the Juilliard School has discontinued its Theory Department and added to its curriculum a new department—Literature and Materials of Music. In order to introduce our students to the broad literature of music, to instruct them in its varied compositional techniques, and to help them understand the concept of performance that combines skills with a truly humanistic understanding of music, it was obviously necessary to assemble an exceptional faculty group.¹ Therefore, during the past year, a number of composers were appointed to the Literature and Materials faculty because of their particular knowledge of and interest in the language of music. The few non-composers appointed were scholars whose careers have been identified with creative music.

We do not wish to imply that teaching literature and materials of music can only be undertaken by professional composers. For

¹ William Bergsma, Judson Ehrbar, Irwin Freundlich, Vittorio Giannini, Roger Goeb, Richard Franko Goldman, Frederic Hart, Julius Herford, Robert Hufstader, Frederick Jacobi, Sergius Kagen, Norman Lloyd, Peter Mennin, Vincent Persichetti, Robert Tangeman, Bernard Wagenaar, Robert Ward. Mr. Goldman, who serves as Secretary for this Department, is keeping a running account of the development of the curriculum. It is envisioned that future reports on the materials and procedures employed will be issued. Mr. Lloyd worked closely with the writer in designing the curriculum and, as Director of Education for the Juilliard School, supervises the operation of the program.

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while it is true that the teachers equipped to give instruction in the literature and materials of music must have the knowledge of a composer, it does not necessarily follow that they themselves must be creative artists of impressive stature. The study of composition as a field of major interest is usually restricted to students with prospective careers as professional composers. While this important work must continue to be emphasized, it is short-sighted to limit intensive training in composition to this group. If this concept were applied to instrumental instruction, for example, it would be comparable to training only those young performers who hoped to have careers as soloists and to exclude all others. As the field of music expands in the United States, a welcome decentralization will gradually take place. In order to give musicians the best equipment to meet the demands of this expansion, we must produce more performers who have a composer's knowledge of music. Only in this way will we be able to send into the field young musician-teachers who are ready to assume positions of leadership. As a first step in this direction we plan to appoint each year several Juilliard graduates as teaching fellows in the Literature and Materials of Music Department. The graduate students chosen will serve a period of apprenticeship with the composers and scholars of the department and have ample opportunity under the guidance of these men to acquire teaching experience.

When the new literature and materials curriculum was being planned, a number of conferences were held with members of the faculty and student body. It was clear, as a result of these meetings, that many students of music, as well as some of their teachers, were skeptical about the validity of any music study aside from actual performance. They realized that a broad music curriculum, like a balanced diet, was supposed to be good for them but their appreciation was obviously anemic. Both faculty and students cited the fact that their schedules were already crowded and any addition to the course of study would further encroach on the students' practice time. In order to meet the two problems of a more realistic general curriculum and more time in which to absorb it, the school year was lengthened from thirty weeks to thirty-five and the normal undergraduate course of study from four years to five.

With the addition of five weeks to the school year, an experiment has been undertaken which the School is trying this year and next, and the continuance of which will depend on faculty and student

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opinion. At the moment, the Literature and Materials of Music classes are concentrated in the first twenty weeks of the school year. This arrangement enables the students to meet with their instructors during this period for four weekly sessions of an hour and a half each and it also makes possible a curriculum for the final fifteen weeks of the year with more time available for concentration on performance. Individual instruction in performance and composition is given during the first and last fifteen weeks of the year. This leaves a five-week period in the middle of the year, during which individual instruction in the various instruments, voice, conducting, or composition is suspended, while the work in the Literature and Materials courses is brought to a point of focus and completion for the year. This five-week period also enables the faculty to carry on their own work as performers and gives the students the added benefit of receiving instruction over a longer period within a given school year. Furthermore, students have definite works assigned them for preparation during the five-week period during which instruction is suspended.

The first two years of Literature and Materials of Music (hereinafter referred to as "L&M"—the inevitable and predictable student version) are regarded as years of general instruction. The students are mixed and one finds singers, trombonists, violinists, composition students, pianists, etc., in a single class. I should say that the primary goal of the first two years is to give the student an awareness of the dynamic nature of the materials of music. However, as a stated goal this general phrase is not sufficient delineation for a professional school. How are we to insure freedom of instruction for our individual teachers and at the same time know that every student who has taken an L&M course has mastered particular skills and information, in addition to having been exposed to the basic principles of the dynamic concept of musical composition? Rather than set up rigid *a priori* objectives for this work, the faculty group met in order to exchange ideas on techniques of instruction and materials. It was decided that the group would agree on the basic minimum which all students would be expected to know in these classes and that the faculty as a group would prepare an examination which would also serve as a thorough review of the year's work. In other words, the students would not only have mastered the minimum material agreed upon but would also have absorbed from the individual teacher those values that can only be conveyed by free creative teaching. In this manner it is possible to achieve definite professional results

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within the framework of an unencumbered, methods-free teaching relationship.

In determining basic material, it was agreed that during the first year there would be concentration on a general study of styles with emphasis on the melodic element in music without, however, losing sight of other factors: rhythm, harmony, and form, with assignments stressing listening, performance, and creative work. It was also determined by the group that the text used in all the L&M courses would be the music itself, but that the instructor would be free, of course, to use any other material for which he found need. It was further agreed that during the second year there would be a continuation of the study of styles with greater emphasis on individual idioms and a more detailed examination of the methods by which composers of various epochs have manipulated two or more melodic lines in terms of the ever-changing concepts of musical composition. In this second year the creative work would also continue as would the assignments in listening and performance. There was no attempt to reach a general agreement on how the students would be introduced to the great variety of music materials. One instructor planned to select subject matter based on programs given at the School; another on programs given by one of the leading orchestras; another on music the students were studying for performance; still another planned to trace music in reverse chronological order from 1948; another in conventional chronological order; and so on. This flexibility in the choice and presentation of materials is particularly necessary since the classes combine students of instruments and voice as well as composition and conducting. The courses provide highly practical experience in writing for ensembles, the students being able to hear their work in immediate performance within the classroom.

A leading psychologist recently remarked that the most authoritarian instruction he had ever had in his life was his instruction in music. The evidence at hand would lend credibility to the observations of this distinguished scholar. But it should not be assumed that the average conservatory music student is unhappy with an authoritarian approach to his education. Quite the contrary, for the most part he seeks a discipline imposed from above. This attitude which, unfortunately, is the result to some extent of his previous education as well as his training in music, makes it exceptionally difficult to help him understand that he must assume the responsibility for his

own education. For only when the student understands this will it be possible for him to make genuine progress and develop within himself his own discipline.

This desire for unquestioned authority, a counterpart of mental laziness, has implications that go far beyond the immediate subject at hand, a fact that was rather pointedly illustrated in one class which I visited during the early weeks of the course. The instructor was giving what to me was a brilliant analysis of a two-part invention of Bach, during which the subject of implied harmonic texture was broached. At one point, a student suggested the harmony that he felt was heard. The instructor held that this view was valid and gave reasons why. Another student gave another solution, and, to the surprise of the class, the instructor said that he could understand that also and gave reasons why *it* could be valid. The class seemed somewhat disturbed to hear the instructor state that there could be two answers. He pointed out patiently that Bach had not actually given the harmony and that only if he had could we know with certainty what it was. Both points were valid since the discussion was a theoretical one concerning not what existed but what was implied. Just as the class seemed to understand this and to be reasonably satisfied to have the voice of authority point out two avenues of thought, rather than dogmatic solutions, one member of the class asked: "Do you mind telling me how this will help me play my horn?" The students of the class were convinced only when the teacher demonstrated a few of the many ways by which finer musical performance could result from greater understanding. It is encouraging to note that the L&M classes have already succeeded in diminishing the pedestrian thinking illustrated by this incident. In a world so desperately in need of expanding mental horizons, the way to begin with musicians is to make sure that in music, at least, their horizons go further than the ends of their horns.

Our main goal during the first two years is, as I have said, to give the student a true understanding of the historical sweep of the literature of music. A more specific indication of this goal is shown by the kind of examination our students are able to pass at the end of two years of general instruction. They are asked to write, for example, a modal melody with or without bar lines to a given Latin or English text which they have never seen before. They are asked to write a canonic piece in which they are given a choice of several instrumental and vocal combinations. In harmonizing a given chorale

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melody, it is requested that *unity* of harmonic style be preserved. This is worth commenting upon, for in itself it stresses an important point of view in our instruction. The students will have been introduced to a variety of harmonic styles represented by composers as disparate in vocabulary as Lassus, Schoenberg, Copland, Mozart, Scriabin, Machaut, Bach, etc., etc.² We do not wish to dictate the choice of texture but require consistency within the texture chosen. Another reason for lack of insistence on, say, chorale harmonization in the style of Bach is the desire to encourage original work on the part of the students. The students are asked to complete, in a stylistically consistent manner, two of four given melodies (Couperin, Bartók, Weber, and Lassus were the composers selected this year). They are asked to add a contrapuntal part above or below a given melody (a melody from Hindemith's Sonata for Viola d'Amore was chosen this year). This forms the first three-hour portion of the written examination.

The second portion, also for three hours, is concerned with listening. In the L&M 2 examination just given, three works were chosen for aural analysis: the slow movement of Bach's D-minor Concerto for Two Violins, the third movement of Walter Piston's First String Quartet, and an excerpt from a Mass of Taverner. At the completion of the third playing of each of the selections listed, the students were asked to demonstrate their understanding of the work in terms of the following points: (a) type of counterpoint—voices equal, one predominant, imitation, etc.; (b) does the counterpoint seem to stem from definite harmonic progressions; (c) type of melodic writing, i.e., scalewise, chordal, mixed; (d) primarily diatonic or chromatic; (e) form; (f) period and composer; state reasons; (g) if for instruments, name the instruments; if for voices, number of parts; (h) write any important thematic material (rhythm, melodic pattern); (i) list any compositional devices that occur in the piece, i.e., sequence, inversion, *ostinato*, augmentation, etc., and give approximate place; (j) any other technical features pertinent to this piece. The last question on this particular examination, and one I find particularly interesting, concerns the playing of a short piece but once with the request that the student "jot down everything you hear as the music unfolds. Assemble your notes into a readable paragraph." The two pieces chosen for this question were the first move-

² For the purpose of this course, the term "harmony" is used to describe vertical phenomena in general and is, therefore, applied to medieval and Renaissance music as well as to that of the most advanced moderns.

ment of Mozart's Quartet in D (K. 575) and Schubert's song *Gute Nacht*.

The outcome of this examination has been highly gratifying. Many students answered the questions brilliantly, while only a few papers were not satisfactory. When one compares this equipment of students who have had two years of L&M with the learning of students who have taken Harmony 1 and 2 in the average conventional theory course, it can be seen at a glance why the students at Juilliard have overwhelmingly endorsed the basis of this approach to music. The evidence of this endorsement has been obtained from a comprehensive survey in questionnaire form which was made at the conclusion of the L&M courses and answered by each student anonymously. Somewhat better than 80% of the students expressed enthusiastic belief in the new curriculum, while the reports of less than 20% were on the negative side. It is refreshing to any who have encountered the usual apathy towards work in theory to find the students so keenly interested that many of them have requested an extension of the time allotted to these courses. This reaction is again proof that serious students respond to stimulating instruction that gives them something real, regardless of the amount of hard work asked of them.

There will be no attempt in this article to describe in detail the work now being developed for the advanced years of L&M. Actually, little will be known of the specific work of these years until students who have had L&M 1 and 2 have advanced into the upper grades. Suffice it to say that in L&M 3 and 4 the students are concentrated in classes of specialization. Violinists are together, pianists are together, voice students are together, etc. The emphasis during these two years is centered in study of the literature for the performance medium under consideration. The goal of these classes is to insure a high degree of musicianship on the part of the performer so that a piece of music is understandable to the eye as well as to the ear. We expect that the student who has completed four years in these courses will have an excellent background in the literature and materials of music and will attain the highest level of musicianship of which he is then capable, the focal point always being the practical application of theory to performance.

In the fifth and final year, L&M is given by a historian whose particular job it is to synthesize the work of the first four years through a course of study that correlates the development of the art

of music with general history, emphasizing parallel developments in the other arts. As a matter of fact, the concentrated study during the lower years of L&M has already given the student through music itself a considerable understanding of its history. His background, then, for a formal history course is a rich one which should insure more meaningful results than could possibly be obtained through the usual procedure of giving a general history course as an introduction to music.

Although we are here primarily concerned with a description of the work offered in the L&M curriculum, a word should be added about the other principal divisions of the Juilliard School. In the first of these divisions, that of instrument, voice, conducting, and composition, the student receives individual instruction. The goal of this instruction is, obviously, to bring the student as rapidly as possible to a high level of musicianly performance. Participation in chamber and orchestral music (the third division) is emphasized throughout the School career. The various chamber music groups coach with the Chamber Music faculty, which includes the Juilliard String Quartet, and the advanced classes are actually preparatory to public performance in concert or over the radio. In discussing orchestral music it should be mentioned that the several symphony orchestras maintained by the School perform new music in addition to "standard" works. Furthermore, throughout the School contemporary music is considered part of a normal repertory and is not looked upon as a celebrated cause. The result is that public programs and radio broadcasts which take place at the School on an average of once a week throughout the entire academic year invariably include new music as well as a wide representation of the literature of the past.

The fourth division includes choral and operatic music. Work in the former represents a departure for the School which must be considered in the light of the L&M curriculum. While it is unquestionable that the ability to read music at sight is not only a necessary professional tool for singers but a great aid to any musician, it has seemed to us wasteful to teach this skill through exercise books alone when the same thing could be accomplished more imaginatively through the use of the rich choral literature of the world. In order to do this, the School is divided into a series of graded choral groups. Members of the School's performing choruses are chosen from these groups on the basis of competitive auditions. The Juilliard School

IX

has had, since its inception, a distinguished record of operatic productions. The Opera Theatre unit exists to give singers an opportunity for practical experience in this field, not only through fully mounted productions but through more frequent studio productions as well. For students of voice who are not necessarily equipped for opera, there are special opportunities for advanced work in small madrigal groups and choral ensembles.

The fifth division is that of general academic studies, which includes a program for training teachers. The purpose of this division is to enable the music student to advance his general education while concentrating on his professional field. It should be pointed out that the Juilliard, as a professional music school, does not desire to develop a liberal arts curriculum. The academic division of the School, however, endeavors to offer work commensurate with that of the best liberal arts colleges, the difference being not in the quality of the work but in the scope of the offerings. The courses given at the School in literature, languages, science, social studies (including history and psychology), etc., are designed, then, not only to satisfy the requirements of the University of the State of New York for schools granting degrees, but also to give the young musician an awareness of other areas of learning and some insight into the great issues of the past and present.

The teacher-training program, which is part of this division, is very simple in concept: to encourage those musicians with the particular attributes required of successful teachers to enter this profession. But the attitude of the School towards prospective teachers is that their musicianship must be on the same level as that of the other students of the School. If we are to raise the standards of music teaching, our professional schools must no longer steer the least talented students into teaching. Music teaching must be considered a vocational aspect of professional music, just as playing in an orchestra is one, appearing on the concert stage is another, and composing or conducting are still others. There is no reason to expect every professional musician to be a teacher but there is every reason to insist that every music teacher be a musician of professional caliber.

During the immediate years ahead at Juilliard we expect to learn much about teaching literature and materials of music in the manner suggested above. We do not believe that there are short cuts to musical riches. We have no wish to suggest that this is the way

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that other schools should teach music, but we have no doubt that as teachers and musicians go into the field after completing this course of study they will influence other individuals and institutions in this direction. We note with pleasure that other schools and individuals are showing an interest in revising their music programs and that Juilliard is not alone in understanding the need for change. In fact, the only thing that seems to us to be new about our particular approach is its application in a formalized manner to a large professional school. If what we are doing seems too "progressive" to some educators, I think the reason is not so much that it is daring but that education in the theory of music has for a long time been in need of thorough rejuvenation. And, finally, the point of view to which we hold is not a system, but a way of musical life; and this way of life seems to us so basically healthy that we are convinced it has within itself the seeds of its own growth.

We want our education at Juilliard to be practical and realistic. This means that we hope all the students who graduate from our School will be expert performers, as well as enlightened musicians. We are confident that in the future, as in the past, some of them will be sufficiently outstanding to have brilliant careers as virtuosos in concert, opera, composition, and conducting. However, our education must make it clear that exciting and worthy as is the goal to play at Carnegie Hall, Carnegie Hall is not music, and Carnegie Hall is not America. Furthermore, we know statistically that a successful career as a soloist is possible for a few exceptions only. We trust that all our students will come to understand that being a musician means learning to serve music at that level which ability and circumstance dictate, and that, whatever the level, it is a privilege.

If young musicians can be imbued with a sense of real values, their chances for adjusted lives and useful careers are increased. And musicians recognizing these values need never sink to the banalities of tired professionalism; they will take pride in being part of music—an art that enriches the world beyond understanding.

JUILLIARD SCHOOL OF MUSIC

120 CLAREMONT AVENUE

NEW YORK 27, N. Y.

Duplicate Clippings

Eight appointments to the faculty of the Juilliard School of Music were announced yesterday by its president, William Schuman. Three of the newcomers, Daniel Dixon, Eleazar de Carvalho and Jean Paul Morel, will be guest conductors of the school's two orchestras. The others, who will join the faculty next fall, are Daniel Bonade, instructor in clarinet; Joseph Bloch, instructor in piano and in literature; Norman Singer, instructor in music; Robert Hemenway, instructor in sociology; Robert Hunter, instructor in English; and Robert Shattuck, assistant professor of chorography.

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CARNEGIE HALL

NEW YORK, N. Y.
HERALD TRIBUNE

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ESTIMATE THEATRES

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A. I'M Musical Comedy
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Juilliard Adds 8 to Staff

Dixon, de Carvalho and Morel Are Among Faculty Additions

Eight appointments to the faculty of the Juilliard School of Music were announced yesterday by its president, William Schuman. Three of the newcomers, Dean Dixon, Eleazar de Carvalho and Jean Paul Morel, will be guest conductors of the school's two orchestras. The others, who will join the faculty next fall, are Daniel Bonade, instructor in clarinet; Joseph Bloch, instructor in piano and in literature and materials of music; Norman Singer, instructor in sociology; Robert Hemenway, instructor in English, and Ralph Hunter, assistant to the director of choral music, Robert Shaw.

Mr. Shaw will conduct two orchestral concerts next season, in addition to concerts for chorus and orchestra, and Frederic Waldman, associate director of the school's opera theater unit, will conduct an orchestral concert with student soloists. Mr. Dixon, conductor of the American Youth Orchestra, won this season's Alice M. Ditson award for service to American music. Mr. de Carvalho, a Brazilian, has appeared as guest conductor with the Boston and Chicago Symphony Orchestras, and Mr. Morel is a conductor of the New York City Opera Company.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1948

Elaine Brown Conducts Juilliard Chorus

The second section of the Juilliard Chorus conducted by Mrs. Elaine Brown gave a fine recital April 9 in the Concert Hall. The ambitious program included Roy Harris' Symphony for Voices set to Walt Whitman texts, Bach's Cantata No. 106, R. Vaughan Williams' Wedding Chorus, William Schuman's Prelude for Voices and Aaron Copland's "Las Agachadas" and Zoltan Kodaly's Te Deum. The first two numbers were accompanied by organ, the group of modern works by pianos and the Te Deum by two pianos. The chorus sang the Bach Cantata "Gottes Zeit ist die allerbeste Zeit" was given an enthusiastic performance in which both singing and direction were spirited and neat. The major work of the program was the Te Deum, which was sung with understanding, unity and balance. Mrs. Brown and the Chorus were given an ovation at the close. The young soloists all sang well, with style, pleasing voices and musical feeling.

JUN - 1948

L'Histoire du Soldat Given by ISCM Chamber Concerto

by Berg on bill—

Cohen directs

Stravinsky work

THE International Society for Contemporary Music (United States Section) ended its season excitingly with a double bill of two challenging works written a generation ago—Alban Berg's Chamber Concerto for Piano, Violin and Thirteen Wind Instruments (1925), and a staged production of Igor Stravinsky's *The Soldier's Tale* (*L'Histoire du Soldat*) (1918). The program, a remarkable one in every way, was given in collaboration with the Juilliard School of Music in the Juilliard Concert Hall on May 21. Dimitri Mitropoulos, who gave his services, conducted both works.

One of the names which has come to the fore more persistently than ever this year is that of Frederic Cohen, who staged both *The Soldier's Tale* and the Juilliard production of Stravinsky's *Oedipus Rex* (reviewed in *MUSICAL AMERICA* for May) as well as the Opera for College production of Mozart's *Così Fan Tutte*, described elsewhere in this issue. For a number of years before the war Mr. Cohen was associated with Kurt Jooss and his ballet, composing the music for *The Green Table* and other items of the Jooss repertory, and also sharing in production responsibilities. After his arrival in America he did not find a satisfactory field of operation until the Juilliard School, recognizing his gifts, this year awarded him the task of modernizing its viewpoint toward opera and music drama. Given an opportunity to realize his ideas with adequate rehearsal and sympathetic backing, Mr. Cohen has shown a singularly provocative, fresh approach toward the staging of lyric drama, abruptly putting the Juilliard productions—which used at times to be something of a scandal—on the highest artistic level.

Seen as Topical

Since *The Soldier's Tale* was an expression of disillusionment at the end of the first world war, Mr. Cohen saw it as a topical piece, and did not hesitate to sponsor an English translation of C. F. Ramus' text that employed a G. I. vocabulary which related it to the second world war, thus bringing its externals up to date. The cynical little story of the deserting soldier who is all too quick to sell himself to the devil for easy money and easy romance can still serve as an apt comment on the present-day loss of ideals, and Mr. Cohen's treatment gave it precisely this contemporary force.

As in earlier presentations of the work, the three actors shared the stage with a narrator on one side and with a seven-piece orchestra and conductor on the other. Most of the action took place, as B. F. Dolbin's drawing of

Frederick Kiesler's brilliant staging shows, on the raised portion in the middle, toward the back of the stage, though as the plot gained in intensity toward the end Mr. Cohen brought the Soldier, the Devil and the Princess down nearer the audience. Not the least spectacular acting performance of the evening was that of Mr. Mitropoulos—dressed, like his players, in blue work clothes and a cap—who treated his responsibilities with bored nonchalance until the action began to grip him, when—as Mr. Dolbin's sketch also shows—he found himself

ing scenery, to the nuances of plot development and emotional context.

The fantastic character of the story was enhanced, as it always can be, by the proper use of literal and realistic action within the surrounding frame of unreality. As the Soldier, Herbert Volland was so natural a G. I. in his outer aspect that one almost failed to observe the adroitness with which he used his body for expressive purposes. Jack Bittner as the Devil and Adolph Anderson as the Reader brought similar professional qualities to their enactments. Only Atty Van

histrionic one. Not even Leonard Bernstein—unsurpassed in Stravinsky interpretations—conducts this music more aptly, or with better regard for the bitter wit of its little tangos, waltzes, marches and ragtime movements. The student players—among whom was an outstandingly fine trumpeter, Robert Landhoit—altogether surpassed themselves.

The performance of Berg's Chamber Concerto, which preceded *A Soldier's Tale*, rejoiced in the experienced services of Edward Steuermann, pianist, and Louis Krasner, violinist, in the supernally difficult solo parts. The work itself, after 23 years, is still almost wholly unapproachable without extended study. Even the most experienced professional listeners in the audience confessed that they were able to follow relatively few of its atonal particularities. Perhaps our increasing acquaintance with Schönberg's music and with some of Berg's other compositions, such as the *Lyric Suite* and *Wozzeck*, accounts for the difference, but I know of no other atonal music which remains quite so remote from contemporary ears.

The work (dedicated to Arnold Schönberg) is based on a motto, given at the beginning, based on the musical letters in the three names—ARNOLD SCHÖNBERG, ANTON VON WEBER and ALBAN BERG. The first movement is given over to the piano and wind ensemble, the second to violin and the ensemble, and the third to both solo instruments and the ensemble. While begging to be excused from detailed comment until, at some future time, I may come to a better understanding of the work, I must in fairness record my purely intuitive conviction that this is important, noble and lofty music, not to be brushed aside because of its obscurity, but rather to be regarded as a challenge to other performers to make it better known to us.

CECIL SMITH



Drawings by B. F. Dolbin

A climactic moment in Frederic Cohen's staging of *L'Histoire du Soldat*, as Dimitri Mitropoulos and the orchestra players are drawn into the excitement of the action

drawn into the excitement of the action. The most masterly feature, perhaps, of Mr. Cohen's direction was the way in which he related the behavior of the narrator, the conductor, the players, the actors, and even the disappear-

Den Berg, whose choreographic ideas were slender and conventional in the brief part of the Princess, the only danced role, was disappointing.

Mr. Mitropoulos' musical achievement was fully as remarkable as his



Alban Berg

Reticence Is the Word for the Critics Circle

THE Critics Circle awards, announced elsewhere in this issue, suggest that New York's guardians of the musical art found the past seasons' output of new American works less notable for quality than for quantity. With the choice of Wallingford Riegger's Third Symphony as prize-winning work in the orchestral category nobody can justly quarrel, for Mr. Riegger is a serious craftsman, and his symphony, whatever its permanent values, indicates that he has a high sense of the responsibilities of a composer.

But it is significant that the award to Mr. Riegger was the Critics Circle's only recognition of an American-born composer. No work was singled out in the category of dramatic music (though, to give away a state secret, Jerome Moross' *Willie the Weeper*—one of the Ballet Ballads—was seriously considered, only to be eliminated when it failed to receive a majority vote of approval). In the field of chamber music, choice was "reserved", which means that there is still the possibility of a belated award in the fall, if the critics come to agree on a piece that deserves one. Apart from Mr. Riegger, the only composer to receive an accolade was Igor Stravinsky, whose *Orpheus* ballet score was carefully designated the product of "a composer of international reputation."

In some past years the Critics Circle has given a citation to the most valuable earlier American work revived during the season under consideration. This year, scrutiny of the record failed to reveal a single outstanding work from past seasons which had been brought back into currency. What a lamentable indication of the failure of conductors and other performers to take an interest in keeping American works alive after they have first performed them!

son but which would lend itself to adventurous production. What about the scores of the enchanting serenades, divertimenti and other works (many of them planned for outdoor performance) by Mozart, Haydn and others? And what of the chamber operas and other compositions on an intimate scale by Milhaud, Stravinsky, Menotti, Copland, Thomson, Ravel, Strauss and Falla, to mention only a handful of composers?

Why should chamber music be banned from summer programs, as it so often is? Would not string quartets and works for string orchestra or winds provide an attractive relief from *The Ride of the Valkyries* and Tchaikovsky's Fifth?

In the realm of band music, Edwin Franko Goldman has done pioneer work with his band concerts in Central Park in New York to prove that even "pop and ice cream" audiences respond enthusiastically to music like Milhaud's *Suite Française*.

In the choral repertory, too, the surface has barely been scratched. Anyone who has ever heard Mozart canons or some of the old Italian and German part songs out of doors on a summer evening will never forget the charm they can exert in such surroundings. And the whole contemporary repertory is full of striking and unusual works which would give summer audiences something to look forward to, besides the three Bs and their musical progeny. The comic operas of 18th century Europe, the choral works of Delius, Warlock, Ives and Hindemith, the instrumental riches of the Baroque period (known to most music lovers only in a few examples by Bach)—the list is endless. And what of the scores of neglected Haydn symphonies, every one of them a masterpiece, of which we hear only the same half dozen, year after year?

Obviously what we need is a fresh approach to summer music—something less controlled by a cynical allegiance to the familiar-classic or frothy-favorite school of thinking.



William Kapell, pianist, and his bride, the former Rebecca Anna Lou Melson of Portland, Ore., at their New York home. They will leave shortly for South America, where Mr. Kapell will make a concert tour.

where she gave us encouragement, helped us develop poise, urged us to expand our knowledge and our experience in life and living. She helped us financially and helped us with our personal problems.

We spent summers with "Madam," as we called her, in Maine and in Europe. These vacations we would never have had without her boundless generosity and tremendous heart.

In many cases "Madam" bought our first concert clothes—whether evening gowns or full-dress suits. It would be almost impossible to know the actual fortune "Madam" lavished on her pupils all through the years, as well as inspired teaching and unforgettable experiences.

We feel we would like to keep alive the great and unselfish ideals which "Madam" tried to instill in all of us, and to this end we have created an Olga Samaroff Fund, to which we have subscribed an initial \$5,000, for the purpose of establishing a home in New York for music students, a lasting tribute to her and a permanent inspiration to the artists of this country whom it would help in their careers.

certain the multitude of "Madam's" friends and admirers would want to be in just such an undertaking, and that we are making this announcement publicly. Names can be sent to the Olga Samaroff Fund, 6A, 2 East Fifty-fourth Street, New York, and checks can be made payable to it.

"Madam" is no longer with us, she lives on in the hearts of all who loved her.

BATTISTA, ROBERT BRERETON, RICHARD RALPH HARREL, HARRIET JOHNSON, WILLIAM KAPPELL, EUGENE LIST, SOLVEIG LUNDE, ROSALYN TURECK.

Some Spice for Summer Music

FROM OUR READERS

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APR 24 1948

'Oedipus Rex'

Stravinsky Work Is Heard at Juilliard School

By Arthur V. Berger

Igor Stravinsky's "Oedipus Rex" was a deeply moving experience for the audience at the Juilliard School of Music Thursday night, and doubtless there were, among those assembled, some who revised their views of this master as the basalt, severe architect of tones. For this view is something we encounter more often than we have occasion to hear, faithfully reproduced by adequate performance, the music that belies the legend. "Oedipus Rex," at the same time that it is quite understandably lapidary in its monumental conception, is full of moments of utmost tenderness, for example, the exhortation of Oedipus, "Liberi, vos liberabo," on behalf of the people stricken with plague, and later his more personal grief, "Invidia fortunam," when the oracle foretells his doom.

Stravinsky's own provocative denial that expression has anything to do with music is merely a composer's "modus operandi," his proper absorption in notes and their relations. It is also meant to direct the listener to these relations, for it is through apprehension of these that we apprehend the feeling. And Thursday night it was indeed nobility and tenderness that engaged the attention, not Stravinsky's evocation of historical styles, and not even his extraordinary technical mastery, which one took for granted as the motivating force behind the communication.

Just how much the mild staging of this "opera-oratorio" contributed to the effect, I am not sure. Like the Baroque oratorios, this work is intended for either concert or stylized dramatic presentation. Thursday night it was acted out rather ingenuously, with the chorus, masked as in a Greek drama, sitting at the upper part of a series of steps, where Jocasta and some of the other characters also held forth. Oedipus paced up and down a tier just below them, and below him the woodwinds of the orchestra sat, bridging over to the rest of the orchestra in the pit. The narrator walked across a ramp encircling the orchestra players. All this was neatly and tastefully conceived by Frederick Kiesler. The action itself was of an obvious, innocuous kind, and there was, quite appropriately, not much of it. While it was not distracting, its main achievement was, perhaps, to put both the performers and audience in mind of the fact that a tragic scenario and musical score were being deployed.

The performance, as I have said, was adequate to convey a general feeling of the music's dignity and scope. It was a fine thing for Juilliard students to be doing, and except for the fact that the chorus was surprisingly feeble, and Margaret Roggero's singing of Jocasta's massive aria was wayward as to pitch and unclearly patterned, it gave evidence of considerable application on the part of all concerned, among these mention may be made of Edgar Schenkman conductor, and Frederick Cohen, stage director.

The disposition of the orchestra curiously affected the balances. There was some rigidity in the beat, and some of the tempi were off, notably the final chorus, which lost some of its eloquence. But to compensate there was the sure, rhythmically live and knowingly phrased singing of the name part by Robert Harmon, who is a professional.

After the Norman Corwin translation of the spoken part, presented at the Juilliard School last season,

version of the Cocteau text offered no end of delight.

Ibert's comic opera, "Angelique," was also given, but too late for your reviewer's deadline.

The Music Makers

'Oedipus Rex' Done by Juilliard Ensemble.

There were some novel aspects to a performance of Stravinsky's "Oedipus Rex" last night in the Juilliard Auditorium. The orchestra, spread on two levels, was backed by a chorus wearing white masks. The soloists were costumed and maskless, with masses of curling beard (sometimes to the point of ludicrousness, as for the part of Tiresias). The consequence was something between a concert performance and a stage version.

Strictly speaking, masks should not be used with a Latin text, but since "Oedipus Rex" was originally a French adaptation (Coc-teau) of a Greek tragedy (Sophocles) translated into Latin (Danielou) with the narrator's part in this performance retranslated into English (Cummings), the point need not be argued. All else aside, the score, composed in 1927, is one of Stravinsky's major efforts. Some contend that the Latin text depersonalizes the moods and emotions, but Stravinsky was interested less in a literal musical translation than an expression of the plot's overall tragedy.

The performance was not particularly well sung, but the music retains its power. One especially remembers Jocasta's first solo, with the wonderful color and balance of the accompaniment, the ominous mutter of the low winds; and the first messenger's aria, with the curt polyphonic answers of the chorus. The finale is shattering music, a brilliantly penetrating commentary on the gripping text.

Edgar Schenkman conducted the orchestra with sufficient force, and Robert Harmon provided a capably sung, if rather immature, Oedipus. Most of the other soloists, however, did not have either the vocal or rhythmic requirements for their parts. Jacques Ibert's one-act farce, "Angelique," followed the Stravinsky work. The performance—as much as this listener could hear—overstressed the parodic elements of a score which demands lightness rather than a strong play for laughs.

H. C. S.

'Oedipus Rex' Wins Juilliard Ovation

By LOUIS BIANCOLLI.

Always on the lookout for challenging stuff, the Juilliard student body applied itself brilliantly to Stravinsky's "Oedipus Rex" at the school's concert hall last night.

A compact huddle of listeners, including many of the town's leading musicians, composers and teachers, gave the performance a rousing ovation. America's academic world of music has scored another triumph with the current production.

By way of comic relief to Sophocles' gory tragedy, the scholastic troupe staged a crisp English version of Jacques Ibert's "Angelique," a one-act farce involving the laborately maneuvered sale of a shrewish wife.

"Oedipus Rex" holds up magnificently after 20 years of checkered life. Stravinsky crammed some of his most incisive power into this score, and the so-called "opera-oratorio" rates better than the few hearings on record.

A Fusion Succeeds.

The dramatic sweep of the score is slow getting under way, but once it does—with the entrance of Queen Jocasta—the impact sharpens in a steady cumulative drive to the shrieking end.

Much of the Juilliard group's daring lies in the fact that the Stravinsky masterpiece was staged as a fusion of opera and oratorio. The innovation was well worth the trial.

The compromise between the

churchly and secular forms effectively worked out in the use of a costumed and masked chorus and a cast of chief characters attired in plausibly Sophoclean style.

Also, the problem of enacting crucial emotional sequences was neatly solved by the few well-paced and vividly gestured motions of Jocasta and Oedipus. The fumbling steps of the blind Oedipus were highly realistic.

A Devoted Cast.

Naturally, Stravinsky's music heightened and redoubled the effect of every detail of the action. Thrifty and severe in idiom, the score still managed to picture the gathering horror in shivery tones.

Edgar Schenkman deserves high praise for conducting the tricky score, and Frederic Cohen is to be congratulated for the neat synthesis of style achieved in the staging.

Robert Harmon and Margaret Roggero headed a competent and devoted cast, and Salvador Tomas did a choice job of articulating the spoken narrative. The chorus intoned the Latin text with faultless classical diction.

Also a two-decade-old stage work, Ibert's "Angelique" showed the Juilliard forces equally groomed for fast and sparkling comedy in the snappy English rendering of Ezra Rachlin.

JUILLIARD OFFERS STRAVINSKY OPERA

Composer's 'Oedipus Rex,' Led
by Edgar Schenkman, Given
at School's Concert Hall

By OLIN DOWNES

One of the most fascinating and exciting performances we have attended this winter was the stage presentation last night at the Juilliard School on Clarmont Avenue of Stravinsky's "Oedipus Rex." This was the first part of a double bill which presented as a foil to Stravinsky's work a one-act farce, "Angelique," by Jacques Ibert, to text of Nino. It happens that both these works saw the light in Paris in the same year—1927. Apparently the idea was to contrast these two works as examples of divergence of method and creative approach by two composers of the epoch. But this was hardly fair to Ibert. His farce is funny enough in a rather conventional French way, and a good exercise for young singing actors. But it is in no sense a balance to Stravinsky's creation, or of nearly as durable substance.

The musical performance last night was of a very high order, but it would have been exceedingly incomplete had it not been for the stylized and imaginatively classic character of the stage. The stage was arranged in tiers. On the two lowest levels were the brass and the woodwind players, arranged somewhat geometrically. The next highest level was that occupied by the central figure of the tragedy, and other who momentarily appeared by his side, in such a way that attention could not but be imposed upon him.

Backward and upward from this level were the ranks of the chorus, in four successive tiers, the whole design extending upward against a simple panorama of a quiet neutral shade, which however reflected darker and more dramatic colors which shifted with simple movements and groupings of the singers in a way that was psychologically reflective of the drama.

This chorus, as indeed all the actors, was in toga and Greek masks. Its symbolic simplicity and rhythm of movement matched in a special way the objectivity and classicism of the music. To the extent that there was movement or gesture the action was as integral, indeed inseparable part of the severe but flowing design of the whole; as for instance when Jocasta, with her fearful revelations, rose from the ranks of the chorus, moving to a fro in a way which

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Just how much the mild staging of this "opera-oratorio" contributed to the effect, I am not sure. Like the Baroque oratorios, this work is intended for either concert or stylized dramatic presentation. Last night it was acted out rather ingenuously, with the chorus, masked as in a Greek drama, sitting at the upper part of a series of steps, where Jocasta and some of the other characters also held forth. Oedipus paced up and down a tier just below them, and below him the woodwinds of the orchestra sat, bridging over to the rest of the orchestra in the pit. The narrator walked across a ramp encircling the orchestra players. All this was neatly and tastefully conceived by Frederick Kiesler. The action itself was of an obvious, innocuous kind, and there was, quite appropriately, not much of it. While it was not distracting, its main achievement was, perhaps, to put both the performers and audience in mind of the fact that a tragic scenario and musical score were being deployed.

The performance, as I have said, was adequate to convey a general

feeling of the music's dignity and scope. It was a fine thing for Juilliard students to be doing, and except for the fact that the chorus was surprisingly feeble, and Margaret Roggero's singing of Jocasta's massive aria was wayward as to pitch and unclearly patterned, it gave evidence of considerable application on the part of all concerned, among these mention may be made of Edgar Schenkman conductor, and Frederick Cohen, stage director.

The disposition of the orchestra curiously affected the balances. There was some rigidity in the beat, and some of the tempi were off, notably the final chorus, which lost some of its eloquence. But to compensate there was the sure, rhythmically live and knowingly phrased singing of the name part by Robert Harmon, who is a professional.

After the Norman Corwin translation of the spoken part, presented at the City Center last season, moreover, the extremely careful and direct e. e. cummings version of the Cocteau text offered no end of delight.

Ibert's comic opera, "Angelique," was also given, but too late for your reviewer's deadline.

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 18 1948

TOSCANINI AND KOUSSEVITZKY EVENTS

ARTURO TOSCANINI will conduct Verdi's "Requiem" at a special concert at Carnegie Hall on April 26. Like all his recent appearances at which admission has been charged, it will be a benefit performance. This time the beneficiary will be the New York Infirmary for Women and Children, which has been staffed entirely by women doctors since it was founded ninety years ago by America's woman medical pioneer, Elizabeth Blackwell.

It is likely to profit to the tune of about \$50,000, for seats will be sold in the form of contributions. It will take a \$25 contribution to sit in the orchestra, one of \$15 to sit in the first balcony and one of \$10 for the second balcony. Those who want a box seating six will have to contribute \$250. The money will be turned in as part of the infirmary's current drive for \$5,000,000 to build a new hospital. Mrs. David Sarnoff is heading the committee organized to support the concert.

Mr. Toscanini will use the Collegiate Chorale trained by Robert Shaw. Both Mr. Shaw and the singers are donating their services and Local 802 of the American Federation of Musicians has given members of the NBC Symphony Orchestra permission to waive a performance fee should they choose to do so. The soloists are still to be announced, though it is believed

the soprano will be Herva Nelli, who was the Desdemona in the conductor's recent broadcasts of "Otello."

Mr. Toscanini's last public concert in Carnegie Hall was in February, 1945, when he conducted a benefit for the National Foundation for Infantile Paralysis. His last performance of Verdi's "Requiem" took place in November, 1940, for the Alma Gluck Zimbalist Memorial of Roosevelt Hospital.

To Lead Juilliard Band

Serge Koussevitzky is coming to New York in May to conduct the Juilliard Orchestra and Chorus in a performance of Beethoven's Ninth Symphony. The concert is part of a plan to give students of the school the chance to play under master conductors.

It will also boost the prestige of the school's public concerts at Carnegie Hall, which were started last season. Dr. Koussevitzky's appearance will be the last of a series of three.

The series last year consisted of two concerts, both devoted to contemporary American music. This year David Diamond's Fourth Symphony will be the only United States work. It will be played at the first concert on Feb. 22, along with Stravinsky's Symphony in Three Movements and Beethoven's Seventh. Edgar Schenkman, head of the school's orchestra department, will conduct. Bach's

"Passion According to St. John," conducted by Robert Shaw, will comprise the second concert on April 5.

The Music Makers

By IRVING KOLODIN

Koussevitzky Conducts Juilliard Players.

The Main purpose of Serge Koussevitzky's appearance as conductor of the Juilliard Orchestra and Chorus in Carnegie Hall yesterday afternoon was accomplished to a



IRVING KOLODIN

thunder of cheers at the end of Beethoven's "Choral" Symphony. The players had been challenged to an exacting standard of performance and proved they could accomplish it; the singers of the chorus and solo quartet were in no way indulged by Koussevitzky's demands of pace or accent, physical or emotional expression. In fact few recent sopranos have sung this music as well as Mariquita Moll, whose big open voice dominated the entire ensemble when it was her turn to extend herself.

Considered objectively, however, as a Koussevitzky supervised performance of Beethoven's Ninth Symphony, there were other less affirma-

tive things to be said. It was hard to comprehend, for example, why a chorus of more than 200 voices should be utilized, so that in more than a few points in the finale the orchestra was scarcely audible. This unbalance was repeated in the orchestra itself through the use of a large string section producing waves of tone that were no favor to the wind players, especially the oboes, flutes and clarinets.

The accent on mass in the composition of the ensemble was reflected in the style of the performance itself, which was rather dry tonally, meticulous to the point of fussiness. Those familiar with Koussevitzky's conception of this work could recognize all its familiar characteristics, leaving no doubt of the faithful execution by the students. The power of so many young voices shouting Beethoven's marching phrases could not fail to stir the listener, but it was more by the impact of the sound than by an expression of meaning. John Drury was the excellent tenor, Harry Wayne an able bass, lighter in sound than is customary. The contralto has little exposed singing in this score; so that the report on Margaret Roggero must be noncommittal.

An audience that crowded the hall added a substantial sum to the Student Aid Fund of the Juilliard School. The afternoon began with a hard-driven performance of Beethoven's "Egmont" overture.

Musie....

Koussevitzky Conducts Juilliard Orchestra

By HARRIET JOHNSON

With a chorus of almost 250 voices, and an orchestra with a personnel of over 100, the Juilliard School of Music gave a concert yesterday afternoon in Carnegie Hall that in its vigor seemed "to shake the tree of life itself," (thanks to Edwin Arlington Robinson for the latter phrase.) Serge Koussevitzky, no less reserved or impressive than he is with his own orchestral Bostonians, functioned as guest conductor and directed a performance of Beethoven's Ninth Symphony which, in addition to its other virtues, blazed with the energy of youth and culminated in an extraordinary rendition of the final choral movement.

Dr. Koussevitzky received ovations at the opening and closing of the concert from the sold-out, demonstrative audience. They also applauded young Robert Shaw who had trained the exciting chorus and took a bow at the concert's conclusion. The event was the final one in a series of three given this season for the benefit of the school's student aid fund.

"Those kids work much harder than the usual professional orchestra," said a listener at the conclusion of the opening Beethoven "Egmont" overture. It was obvious that the players were doing their utmost to carry out the wishes of their eminent guest maestro and, considering the circumstances, they achieved an excellent result. When the performance began, there was evidence of tension, the accents were overridden and the string quality was not of the best, but on other counts the standard of execution was admirable. And it was very interesting to see how, as the performance progressed, the various sections of the orchestra, though no less consecrated, were more relaxed and produced a more beautiful and inspiring sound.

Dr. Koussevitzky conducted with superb skill, demanding the utmost in precision and dynamics from these young people, and yet adjusting tempos so that the whole was a model of clarity without losing any of the communicative excitement which characterized the entire afternoon's proceedings.

It is no exaggeration to say that the finale, with its great but usually unsingable chorus, set to a text taken from Schiller's "Ode to Joy," was thrilling in its impact. The indications of the score had been obeyed to the letter, down to the last "staccato," and the cumulative effect of the big group was of spontaneous soaring unhindered by the instrumental texture of Beethoven's vocal writing. Of the 250 members, approximately half were instrumental students and half voice "majors." The vibrant quality and responsiveness of their singing, however, was worthy of a full group of professional singers. Maybe some of those winds or strings have undiscovered, hidden gold in their vocal cords! The four soloists, Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor, and Harry Wayne, bass, were all musically competent and Miss Moll disclosed a lyric voice of exceptional power and quality which could easily

cope with the work's fiendish soprano tessitura.

It was a performance that, like a giant mill wheel, gained momentum as it continued, and never lessened an inch in dramatic breathlessness until the final note had struck.

Koussevitsky At Carnegie

By **MILES KASTENDIECK**

Koussevitzky proved his greatness anew in Carnegie Hall yesterday afternoon.

Having been cited by the National Music League on Friday as the conductor who had done most in stimulating our awareness of young American musicians, he showed what the Julliard Orchestra and Chorus could do with Beethoven's Ninth Symphony when properly inspired.

This was a concert made exciting by the response of youth to great leadership. The orchestra has never sounded better, and its intent following of the conductor's wishes was a tribute to both itself and him. The crispness and the nuance of the playing were notable instances of hearty cooperation. The young musicians had definitely come under his spell.

The performance also served to underline the growth of Koussevitzky's interpretation of Beethoven.

Some of it is open to question as in the tempo of the slow movement and the virtuosity in finale pages of the last. But he has attained a clarity of insight which was singularly emphasized yesterday in the transparency and the coloring of the playing.

Chorus and soloists responded as did the orchestra. Mariquita Moll met the demands of the soprano part well, if somewhat overbrilliantly. Margaret Roggero, contralto; John Druary, tenor,

New York Journal-American
★ Mon., May 10, 1948—9

MUSIC KASTENDIECK AT CONCERT

and Harry Wayne, bass, complete a satisfactory quartet.

The program opened with Beethoven's overture to "Edgmont."

Juilliard Concert

Koussevitzky Conducts Third in Student Aid Series

By Francis D. Perkins

JUILLIARD ORCHESTRA AND CHORUS, Serge Koussevitzky, guest conductor, concert yesterday afternoon in Carnegie Hall. The program:
Overture to "Egmont".....Beethoven
Symphony No. 9, in D minor.....Beethoven
Soloists: Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, basso.

For the third and last concert of its Carnegie Hall series for the benefit of its Student Aid Fund, the Juilliard School of Music enlisted the services of an eminent guest conductor, Serge Koussevitzky, who directed memorable performances of two works of Beethoven, the "Egmont" overture and the Ninth Symphony. Except for the Boston Symphony Orchestra's musical director, all of the more than 300 participants were Juilliard students. Apart, however, from a sense of youthful and intent enthusiasm, there was nothing to suggest that this was a student performance.

The prevailing quality of the orchestral playing and the choral singing spoke well not only for the leadership and inspiration provided by the conductor, but also for the preparation that must have preceded the final rehearsals. The instrumental standard which marked yesterday afternoon's concert was one to be expected of a first class major symphony orchestra, while this noteworthy professional standard was not accompanied by an impression of routine. On Dr. Koussevitzky's part, the concert suggested that he enjoys working with student musicians; this impression had also been given by the festival which he presented with his Berkshire Music Center students in 1942.

The members of the orchestra, judging by yesterday's program, are accomplished instrumentalists; there were no apparent weak spots in the ensemble's various sections. An occasional preponderance in the strings in proportion to the woodwinds, which was noticeable in the symphony, could be attributed to the seating of the musicians on a necessarily crowded stage. The lyricism of the tone of the violins and the artistry of this section's phrasing was one feature of the concert; another was the exceptional vitality and exuberance that characterized the triumphant close of the "Egmont" overture. The performance as a whole told of eager devotion, pervasive vitality and an inherent freshness in the interpretation of the music. Both works are among the perennial masterpieces of symphonic literature; both are familiar, but the performance impressed its hearers with the quality of the music rather than reminding them of its familiarity.

The singing of the chorus, trained by Robert Shaw, deserved the highest praise in all respects, including quality and balance of tone and conveyance of the emotions of the music and of Schiller's text, which was sung in the original German. The tone was clear, full and firm, giving no hint of the difficulties of the vocal in the finale of the Ninth Symphony; the choral music was presented with memorable momentum and expressiveness.

The quartet of soloists compared very favorably with other groups that have sung in the Ninth Symphony here in recent years even if yesterday, as in all or nearly all of the performances this reviewer has heard in the last thirty years, it did not entirely disguise the difficulties of its assignment. Miss Moll's voice seemed to be of unusual caliber, in brightness and firmness of tone and effectiveness at high altitudes; it needed more evenness of phrasing. Mr. Druary sang his principal solo with a pleasing, if slightly tense quality of tone; Mr. Wayne's introductory solo, while needing slightly more firmness, had a well phrased and musical presentation. Mr. Shaw shared in the applause bestowed upon the conductor, singers and instrumentalists by a large audience.

STUDENT UNITS LED BY KOUSSEVITZKY

Juilliard Chorus and Orchestra
Present Beethoven's Ninth
in Carnegie Hall

By OLIN DOWNES

A gallant adventure and in the sum of it a noble accomplishment was the performance yesterday afternoon in Carnegie Hall of Beethoven's Ninth Symphony, by Serge Koussevitzky and the chorus and orchestra of the Juilliard School. The concert was given in aid of the Juilliard Students' Fund, and for the education benefit of the Juilliard Students' Fund, and for the educational benefit of the students who, thanks to Koussevitzky's generosity, had the opportunity of rehearsing and performing under his guidance.

The plan worked. The performance of the symphony, polished to detail aside, was one of the most stirring that we remember. The performers brought to the sovereign conception of the leader their degree of training, of musical perceptiveness and responsiveness of spirit. What Koussevitzky accomplished in the circumstances was thrilling to observe. As only a great artist, and a veteran of wisdom and experience may know, he understood how to release and inspire, how to shape and control the youthful energies and expressive forces at his command.

He knew what to ask for, and not insist upon. He went to the core of the music, and saw to it that its essential message and not merely its technical problems was comprehended by the executants. He kindled the imagination as well as the enthusiasm of those who obeyed him. And it seemed, also, that he himself felt challenged and inspired.

Good Material in Group

The orchestra is still a students' orchestra, with good material, but not fused in tone or style, and not obviously, routinized and accustomed in the repertory as the established orchestras of our civic centers. The essential thing, one presumes, was simplicity and clarity of outline, and afterward details and nuances that fell into place, while musical natures took their course.

The proclamation of the opening theme which leaps from the orchestra like a bolt from Jove struck the keynote of a memorable reading. Its articulation, so rugged, simple and spacious, was a thing to remember. It contrasts notably in the retrospect of the mysterious announcement of the choral theme, which has seldom sounded so significant and premonitory, in the finale.

But, of course, the jagged heroic theme is only the half of the necessary material of the opening movement. The companion element, furnished by the lyrical theme and sub-themes, is the other essential of this part of the work. These lyrical themes were sung with as much intensity and pathos as the heroic theme was given energy and profile by their side. The great climax over the rolling drums was unforgettable; its corollary was the tragical coda. The scherzo, the dance of the stars and planets, was more yeasty and less finished, but it had cosmic spirit. Rarely has the slow movement so held its melodic line and absorbed the listener by its mystical tenderness as it did on this occasion.

Most of Chorus Experienced

The finale, technically so difficult, interpretatively a problem even more formidable, was a triumph. The chorus stood at Dr. Koussevitzky's command. Precision and a fine elan characterized it, and exciting and cohesive part of the grand structure.

Then there was a surprisingly capable solo quartet: the baritone, Harry Wayne, who made his initial pronouncement with excellent understanding and clearness of enunciation; the fine sonority of John Drury's exultant tenor in the march variation; the highly competent singing of Mariquita Moll and Margaret Roggero, making a group that performed with exceptional security and grasp of their parts.

These singers may have been placed too far forward for the best balances in the score, but how good it was to hear the quartet passages clearly and authoritatively treated, and not as a difficult and dangerous operation which must be gotten through as quickly and cautiously as possible. The quartet was now an integral part of the score—voices, also, of Beethoven, absorbed in his dream—heaven only knows how impossible—of human brotherhood and a greater future for mankind. The finale was yesterday the capstone of the symphony, and not an incongruous experiment at the end of the score.

The Ninth Symphony was preceded by the "Egmont" overture.

played with similar effect, in a similar spirit. The sentence of Edgar Lee Masters sticks in one's mind: "Genius is wisdom and youth." Youth and talent were present in evident numbers on the stage. Wisdom, and youth too, were to be felt in the person and spirit of Koussevitzky, the veteran master and artist, who had completed one of the high achievements of his career.

This Clipping From
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CHICAGO, ILL.

MAY - 1948

Alfred Frankenstein Lectures

The distinguished art and music critic for the San Francisco Chronicle, Alfred Frankenstein, gave a special lecture on "Art Into Music" at the Juilliard School of Music, April 7. He dealt with the relationship between the visual and musical art, as expressed in the influence of the painter and designer, Victor Hartmann, on Modeste Moussorgsky in "Pictures at an Exhibition." Mr. Frankenstein presented his material by means of slides, showing copies of Hartmann's paintings and sketches. He acquired these illustrations with the help of the Soviet Consulate in San Francisco and he was able to carry out extensive research and unearthed much new material which he presented at the interesting lecture. Donald Kemp played the "Pictures at an Exhibition" in illustration of Mr. Frankenstein's lecture.

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APR 6 - 1948

MUSIC

By VIRGIL THOMSON

JUILLIARD CHORUS AND ORCHESTRA. Robert Shaw conducting, Bach's St. John Passion, in full. Concert last night at Carnegie Hall. Vocal soloists: Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor; Blake Siern, tenor (Evangelist); Paul Ukens, basso; Harry Wayne, basso (Pilate and Peter); Orville White, basso (Jesus). Assisting instrumentalists: Paul Hindemith and Howard Boatwright, Viola; Samore; Suzanne Bloch, lute; Eva Heinitz, viola da gamba; Robert Huftader, harpsichord, and Ralph Hunter, organ.

Choral Beauty

BACH'S "Passion According to St. John," though not so popular a work as his "Passion According to St. Mathew," is full of wondrous beauties. Its choral beauties were nobly presented last night in Carnegie Hall by the Juilliard Chorus, Robert Shaw conducting. Orchestrally the performance was not quite an ideal one, and the solo parts were in general ineffective. The audience, in spite of a pleasant spring night outdoors, was massive.

The printed program announced, in addition to the Juilliard Chorus, "members of the Collegiate Chorale." It also mentioned, in another place, that "members of the Collegiate Chorale" would participate in the singing of the hymns. And, indeed, there were singers in the boxes close to the stage doing just that, giving encouragement perhaps for us all to take part, in the Lutheran style. Whether the chorus on the stage consisted wholly of Juilliard students, or whether members of the Collegiate Chorale were mixed in among them I never found out. In any case, the choir sang with a beauty of tone far superior to what we are used to hear from the Chorale. Their work was not only musicianly but luxurious in sound, as well. Their diction was not perfect, but they sang, they really sang.

The Juilliard Orchestra, who played the accompaniments, was at its best when the choir sang loud. In softer passages it was heavy. The solo accompaniments were heavy, too, and not very refined. The harpsichord-playing packed style; and the continuo, played by two cellos, was loud, insistent and quite without shading. The student soloists themselves being mostly small of voice, the effect of the recitatives and solo pieces with instrumental obligato, which can be deeply affecting, was one of maladjustment. Many of the executant elements, vocal and instrumental, had quality; but the balances were not very "musical," as professionals would say.

The extreme beauty of the choral singing, however, and the justness of certain of the orchestral and choral ensembles, were

unusual, even from Mr. Shaw, who has long since accustomed us to fine workmanship in choral matters. The full expressivity of the work was not revealed, because the dramatic narration and the solo passages were musically out of balance. And the choir itself, for all its refreshing suavity of sound, was grievously out of proportion, by volume, to the rest of the musical forces.

The "St. John Passion" could not be said, in all honesty, to have been well performed last night, or very movingly presented. All the same, as always with Shaw, there was quality in the rendering; and, as usual with Shaw, that quality lay chiefly in the choral work. In that and in a certain consecrated approach to a noble work that gives to any rendering by him, if not full musical authenticity, the validity of a sincere musical act.

Robert Shaw



Who conducted Bach's St. John Passion last night in Carnegie Hall

N.Y. Post Music...

Robert Shaw Conducts Bach St. John Passion

By JOHN BRIGGS

Bach's Passion According to St. John, performed under Robert Shaw's direction by the Collegiate Chorale and the Juilliard Chorus and Orchestra, was last night's attraction in Carnegie Hall.

This listener probably missed all sorts of fine points of the performance through being fascinated by Paul Hindemith, who played viola d'amore. Mr. Hindemith is almost as celebrated in two hemispheres for his viola playing as for his composing. But last evening conveyed no suggestion of the virtuoso. Mr. Hindemith extracted from the soft-voiced instrument of Bach's day sounds of thoroughly professional quality when the score required it. For the rest, he sat with feet crossed comfortably, nodding in time to the music and joining in with the basses during choral passages. The sum impression was of a musician who after a quarter-century of celebrity retains a simple, unaffected zest for musical performance.

The assisting artists included Howard Boatwright, violinist d'amore; Suzanne Bloch, lutenist; Eva Heinitz, violinist da gamba; Robert Hufstader, harpsichordist, and Ralph Hunter, organist.

The solo vocalists were no less numerous, including Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors, and Paul Ukena, Harry Wayne and Orville White, basses. Among them I was especially struck by Mr. Stern's singing of the ungrateful music of the evangelist, demonstrating what can be achieved with even the lightest of tenor voices when one refrains from forcing. Mr. Ukena's singing, too, was effective by virtue of its flexibility and freedom from tension. And Miss Moll sings in a manner which, if continued, will keep her voice for a long time as fresh and pretty as it is now.

With Mr. Shaw conducting, it was no surprise to find the choral portions of the work delivered with technical surety, the clear diction which Mr. Shaw manages to extract from his singers, and sonorities of tone which often approached the spectacular. The Juilliard Chorus, on stage, was reinforced by members of the Collegiate Chorale, singing from the proscenium boxes. Mr. Shaw also had the happy thought of printing in the program the music of the final chorale and inviting the audience to join in. Which is exactly in the spirit of the work; that is how it was intended to be done.

Bach's 'Passion' Sung By Juilliard Choristers

By ROBERT BAGAR.

Under the auspices of the Juilliard School of Music, Bach's "Passion According to St. John" was presented before a large audience in Carnegie Hall last evening. The large choral work called for the Juilliard chorus and orchestra, reinforced by choristers from the Collegiate Chorale, and a number of instrumental and vocal soloists—all under the direction of Robert Shaw.

Paul Hindemith and Howard Boatright, *viole d'amore*; Suzanne Bloch, *lute*; Eva Heinitz, *viola da gamba*; Robert Hufstader, *harpsichordist*, and Ralph Hunter, *organ*, comprised the instrumental principals. The leading singers were Mariquita Moll, *soprano*; Florence Pillsbury, *contralto*; William Cooper and Blake Stern, *tenors*, and Paul Ukena, Harry Wayne and Orville White, *basses*.

In works of this kind the usual proportion of voices to instruments is about one to five. Having, therefore, a complete symphony orchestra as part of the proceedings, Mr. Shaw raised the ratio to about one to two, which made the ensembles better balanced for weight of sound.

The performance glistened in the choral and orchestral parts. In the work done by these groups, although clarity was sometimes lacking, the concert offered its best musical attractions.

Mr. Shaw is quite a solid Bachian, as his achievements in the past several years have proved. We now look upon him no longer as the rising young leader, but as a full-fledged one, very assured, musically penetrating, and generally always sound in his judgments.

He possesses that magical quality of being able to communicate his thoughts to execution, so that the results almost invariably come out as he wants them. This, of course, relates to masses of voices and instruments.

The whole rendering of the "St. John Passion" may be said to have had stylistic realism and also the spiritual and emotional qualities that reside in it. However, the solo voices were not entirely equal to the occasion, even though the various artists, to repeat, sang well as to style.

It was with interest that one noted Mr. Hindemith, who, when not engaged in drawing his bow across the strings of the *viola*, sang excellently with the male voices. This is a man who really enjoys ensemble work.

The audience joined, though not too sonorously, in singing the last chorale of the "Passion" — "Ah Lord, When Comes the Final Day."

Bach Passion At Carnegie

By MILES KASTENDIECK

Bach's St. John Passion had one of its relatively infrequent performances in Carnegie Hall last night. The performance was by the Juilliard Chorus and Orchestra, supplemented by members of the Collegiate Chorale. Robert Shaw conducted.

Less well known than the St. Matthew Passion, the St. John is nevertheless a noble work. Its grandeur was noticeable chiefly in the singing of the chorales last night, but the music holds its majesty throughout its course. The edition of Henry S. Drinker, which boasts a flexible English text of good account, was used.

Shaw 'Cautious'

The performance was of the competent variety. Mr. Shaw proceeds almost too cautiously in Bach. With all the advan-

MUSIC

KASTENDIECK AT CONCERT

tages of clean-cut attacks, he seldom stirs the vitals of the score. He conducts as though the music struck too much awe in him. The result was a certain monotony of effect.

Some of the soloists hardly attained an adequate performance of their roles. Their "confidential" approach was too soft in contrast to the volume of the large chorus. Under the circumstances it might have been well to have a smaller chorus.

Blake Stern carried the burden of the evangelist's role. Some of the best singing among the soloists was done by the soprano, Mariquita Moll. Contributing to the performance was Paul Hindemith, who played the viola d'amore and Suzanne Bloch, who played the lute.

N.Y. SUN
*The Music
Makers*

**'St. John Passion' of Bach
Is Conducted by Shaw.**

Performances of Bach's "St. John Passion" are not so frequent that one can afford to be overly critical about last night's performance in Carnegie Hall. It was given by the Juilliard Chorus and Orchestra (augmented by members of the Collegiate Chorale), with Robert Shaw conducting and Mariquita Moll (soprano), Florence Pillsbury (contralto), William Cooper and Blake Stern (tenors), Paul Ukena, Harry Wayne and Orville White (bassos). Among the instrumental participants one noticed such eminent names as Paul Hindemith (playing the viola d'amore), Suzanne Bloch (lute), Eva Heinitz (viola da gamba) and Robert Hufstader (harpsicord).

Remarks about the interpretation can be qualified to say that it was a good performance of its kind. "Of its kind," in this case, is the type of Bach choral singing that depends more on mass than specifically linear characteristics. Fortunately, the "St. John," which depends less than most of Bach's large-scale choral works upon clarity of polyphonic texture, can survive a predominantly weighty approach. It was only in the first chorus where the gang-ing-up of tonal blocks made the sound vertical rather than horizontal. Otherwise the attacks were clear, the rhythm well maintained, and Shaw's careful conducting prevented the choristers from sprawling.

It was among the soloists that the weakest elements of the eve-

ning congregated. Blake Stern, the evangelist, used his light tenor voice with taste, and Orville White as Jesus displayed a lyric, flexible technic. Mariquita Moll also used her big soprano to advantage, but the other singers often found the vocal demands too great for even an approximate realization. Such vocal work is no flattering testimonial to the voice department of the Juilliard School, or to its acumen in picking soloists.

H. C. S.

JUILLIARD CHORUS IN BACH'S 'PASSION'

Robert Shaw Conducts Group
Before Carnegie Hall Throng
—Hindemith Takes Part

An audience of 2,600 assembled last night at Carnegie Hall for a performance in English of Bach's "Passion According to St. John," which was given as the second of the series of three concerts that the Juilliard School of Music is presenting in that hall.

Giving such a work is a major undertaking and the school is to be thanked for seeing it was done with such care and earnestness. Robert Shaw, as conductor, coordinated the various forces. Most of the performers were students, but the event also enlisted the services of the 160 singers of the Collegiate Chorale and a group of six assisting artists, including the composer, Paul Hindemith.

Mr. Hindemith really had very little to do. He and Howard Boatwright played the two *viola d'amore* parts for an *arioso* and an aria in the second part. But the composer must have accepted the humble assignment for the chance to sing in a work he loved.

Suzanne Bloch, another guest, had an even smaller part, playing the lute only for one *arioso*. But she sang too. Eva Heinitz's role was small, but beautiful, for her *viola da gamba* part in the aria, "It is Fulfilled," was one of the highlights of the performance. The other two guests were kept busy most of the time, Robert Hufstader playing the harpsichord and Ralph Hunter the organ.

The Collegiate Chorale was used to supplement the Juilliard Chorus in the chorales, which in Bach's time were sung by the congregation. And Mr. Shaw heightened the effect of the "Passion" by placing the members of the chorale in boxes on either side of the house.

The seven vocal soloists, as well as the 120 choristers and sixty-five members of the orchestra, were all students. Blake Stern, the tenor, who sang the Evangelist, easily carried off the honors. His high, clear voice was constantly colored by changing feeling, being as notable in its clarity of diction as in its compassion and skill.

Mr. Stern also had one of the *ariosos*, "My heart, see all the world is plunged." In it he indicated what the whole performance might have been if others had sung with as much imagination concerning the meaning of the words. For the chief ingredient lacking in the performance was religious belief.

There was often a sense of the drama of the Passion, and feelings too of tenderness. But the performance as a whole seldom gave the listener the feeling that it was being taken seriously religiously. It often gave musical pleasure, but it did not inspire what Bach intended, a sense of reverence.

Orville White, the bass who sang Jesus, had a voice of exceptional sweetness and he sang with dignity and sympathy. Harry Wayne, who sang Peter and Pilate, was vigorous and vocally adequate. The four who sang the solo arias were Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor, and Paul Ukena, bass. They were better than many professionals, although maturer singers would perhaps have made the music more affecting by singing less impersonally.

R. P.

MUSIC

By VIRGIL THOMSON

Robert Shaw

JUILLIARD CHORUS AND ORCHESTRA. Robert Shaw conducting, Bach's St. John Passion, in full. Concert last night at Carnegie Hall. Vocal soloists: Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper, tenor; Blake Stern, tenor (Evangelist); Paul Ukena, basso; Harry Wayne, basso (Pilate and Peter); Orville White, basso (Jesus). Assisting instrumentalists: Paul Hindemith and Howard Boatwright, Viola d'amore; Suzanne Bloch, lute; Eva Heinitz, viola da gamba; Robert Aufstadter, harpsichord, and Ralph Hunter, organ.

Choral Beauty

BACH'S "Passion According to St. John," though not so popular a work as his "Passion According to St. Mathew," is full of wondrous beauties. Its choral beauties were nobly presented last night in Carnegie Hall by the Juilliard Chorus, Robert Shaw conducting. Orchestrally the performance was not quite an ideal one, and the solo parts were in general ineffective. The audience, in spite of a pleasant spring night outdoors, was massive.

The printed program announced, in addition to the Juilliard Chorus, "members of the Collegiate Chorale." It also mentioned, in another place, that "members of the Collegiate Chorale" would participate in the singing of the hymns. And, indeed, there were singers in the boxes close to the stage doing just that, giving encouragement perhaps for us all to take part, in the Lutheran style. Whether the chorus on the stage consisted wholly of Juilliard students, or whether members of the Collegiate Chorale were mixed in among them, I never found out. In any case, the choir sang with a beauty of tone far superior to what we are used to hear from the Chorale. Their work was not only musicianly but luxurious in sound, as well. Their diction was not perfect, but they sang, they really sang.

The Juilliard Orchestra, who played the accompaniments, was at its best when the choir sang loud. In softer passages it was heavy. The solo accompaniments were heavy, too, and not very refined. The harpsichord-playing packed style; and the continuo, played by two cellos, was loud, insistent and quite without shading. The student soloists themselves being mostly small of voice, the effect of the recitatives and solo pieces with instrumental obligato, which can be deeply affecting, was one of maladjustment. Many of the executant elements, vocal and instrumental, had quality; but the balances were not very "musical," as professionals would say.

The extreme beauty of the choral singing, however, and the justness of certain of the orchestral and choral ensembles, were

unusual, even from Mr. Shaw, who has long since accustomed us to fine workmanship in choral matters. The full expressivity of the work was not revealed, because the dramatic narration and the solo passages were musically out of balance. And the choir itself, for all its refreshing suavity of sound, was grievously out of proportion, by volume, to the rest of the musical forces.

The "St. John Passion" could not be said, in all honesty, to have been well performed last night, or very movingly presented. All the same, as always with Shaw, there was quality in the rendering; and, as usual with Shaw, that quality lay chiefly in the choral work. In that and in a certain consecrated approach to a noble work that gives to any rendering by him, if not full musical authenticity, the validity of a sincere musical act.



Who conducted Bach's St. John Passion last night in Carnegie Hall

Hague

MUSICAL DIARY

Uptown and Down

Thursday, May 20—If Dimitri Mitropoulos ever gets tired of conducting (which God forbid!) he should have no trouble at all getting a job on the Broadway stage. For he is a comedian of great natural talent and charm. With the greatest of ease he stole the show from the other participants in the



Hague

Juilliard School's post-World War II staging of Stravinsky's post-World War I *The Soldier's Tale*. Clad, like the onstage band of seven instrumentalists he led, in GI fatigue uniform and cap, he entered wholeheartedly into the prankish spirit of the production. Conducting from a swivel chair at the side of the stage with lazy and generously expressive gestures, he found time between the musical numbers for considerable pertinent ad-libbing and by-play with the performers—even for a game of solitaire and a bottle of wine. His mimicry and manner of speaking had the audience in stitches.

Read, played and danced, as it was originally designed to be presented by Stravinsky and his librettist, C. F. Ramuz, yet brought up to date and put into the American vernacular, *The Soldier's Tale* proved vastly entertaining. Simply yet imaginatively set by Frederick Kiesler, and ingeniously and wittily staged by Frederic Cohen, the picaresque story of the soldier-deserter who sold his soul to the devil came vividly to life. Adolph Ander-

son as the Reader, Herbert Voland as Joe the Soldier, Jack Bittner as the Devil and Atty Van Den Berg as the King's Daughter, all did their parts well; and Stravinsky's captivating music was captivatingly played by the septet of Juilliard musicians. Needless to say, Mr. Mitropoulos' conducting, too, was inwardly as musically alert and subtle as it was outwardly relaxed and broad-humored.

Earlier in the evening, Mr. Mitropoulos, in conventional conductorial garb, directed pianist Edward Steuermann, violinist Louis Krasner and an ensemble of students in a very fine performance of Alban Berg's rarely heard Chamber Concerto for Piano, Violin and 13 Wind Instruments. A complex, intricately wrought and extended atonal work, it is perhaps not fully accessible on one hearing. But I was taken by its highly individual style, completely won over by the beauty and touching expressivity of its second movement, where the violin has the leading voice just as the piano has in the first, and duly impressed by the many brilliant things the two solo instruments have to say to each other, with side comments by the winds, in the long final section.

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HERALD TRIBUNE

MAY 23 1948

Chamber Concert

Mitropoulos Is Conductor of Berg-Stravinsky Music

The Juilliard School, in collaboration with the International Society for Contemporary Music, presented Friday night an all Berg-Stravinsky concert under the direction of Dimitri Mitropoulos at the Juilliard Concert Hall. Edward Steuermann, pianist, and Louis Krasner, violinist, were soloists in the Berg Chamber Concerto for Piano, Violin and Thirteen Wind Instruments, while both the Berg work and Stravinsky's "The Soldier's Tale" featured the Juilliard Chamber Ensemble.

Berg's Chamber Concerto bristles with the typical atonal problems of the Schoenberg school. For one thing, the Concerto's musical expressivity is often hidden under its many polyphonic leaves, and of its several layers of sound only the violin in the second movement is immediately affecting. The operas "Lulu" and "Wozzeck," and the "Lyric Suite," while similarly tortuous in make-up, are far more direct in emotional power. This is due, it seems, to the nature of Berg's present medium, piano, violin and winds, in which every member is a potential soloist, though the combination does not favor focal points. More often than not, the piano and violin arrogate to themselves the lion's share of solo performance, but the remaining players have music that insists on being heard. Each part winds about its own elaborate course demanding the listener's attention, and this high-strung importuning creates the level of tension which marks this as a real Berg creation.

But this is not to say that the music is inaccessible; on the contrary, it is replete with all manner of easily recognizable sentiment. The sustained legato passages are by turns impassioned and poignant, while the whole middle section is wrung with authentic nostalgia. The livelier sections, never less than jolly, are often downright jubilant.

As in the case of his other works, Berg has not allowed his atonal patterns—in this case made up of musical anagrams on the names Arnold Schoenberg, Anton von Webern and Alban

Berg—from becoming overly stark and forbidding. He has amply compensated for them by a clear, concise and beautifully proportioned formal outline. As in "Wozzeck" where one finds perfect passacaglias, marches and the like, so does the Concerto hew close to conventional forms, namely theme and variations and a two-part adagio. Only in the final Rondo is the form lax; the music turns to wandering.

Berg's models are those of the past but his musical means and results are purely contemporary. Bold in spirit and fresh in language, the Chamber Concerto wants several hearings before its intricate web of sound can be untangled. On first hearing, however, it stands beside the best of his work.

Of Stravinsky's "The Soldier's Tale" there is little left to be said. It has been performed several times this season and one never tires of hearing it. Friday night's presentation featured not only the music but the action, dialogue and choreography as well. As interpreted by the Juilliard students the chatterbox orchestration and

carefully marked crossed accents of the score came to life on the stage. Mr. Mitropoulos did a superb job; the soloists, Messrs Feuermann and Krasner, in fact every one connected with both productions matched his brilliance all the way.

J. S. H.

Juilliard Concert

School's Orchestra Presents Carnegie Hall Program

By Francis D. Perkins

THE JUILLIARD ORCHESTRA, Edgar Schenkman, conductor, concert last night at Carnegie Hall. The program:

Symphony No. 4	David Diamond
Symphony in Three Movements	Stravinsky
First Performance in New York	
Symphony No. 7, in A major	Beethoven

The orchestra of the Juilliard School of Music paid the first of its season's three visits to Carnegie Hall last night. Edgar Schenkman devoted the first half of his program to two works composed in 1945: David Diamond's fourth symphony, which had not been played here before, and Igor Stravinsky's Symphony in Three Movements, which had been introduced by the Philharmonic-Symphony in January, 1946, and repeated here by the Boston Symphony last Wednesday.

Mr. Diamond's new symphony, which made a pleasing first impression in a devoted and enthusiastic performance by the talented Juilliard instrumentalists, was first played by the Boston Symphony under Leonard Bernstein in Cambridge and Boston last month. The composer, in his program note, regards the work as both small and large—small both in elapsed time and in not allowing the forms to exceed the needs of the materials, and large in the expansiveness of the materials. The music, in the main, has carried out these intentions: it uses its time profitably, except for a slight sense of repetition in the third movement, and the musical ideas and their treatment have a certain expansiveness and generosity, along with expressive persuasiveness. The atmosphere seems largely romantic, but not in the sense of derivative retrospect.

There are a few shortcomings: more thematic contrast would be valuable in the first two movements; the economy in the form of the work is not reproduced in its scoring, whose frequent opulence is often effective, but seems disadvantageous to the revelation of some of the details of the music and lessens the impression of instrumental variety. The finale suggests all too constant activity, with a need for some relief of the persuasive energy. But emphasis need not be placed upon these points in a work possessing notable vitality.

The Stravinsky symphony has been too recently heard to need further discussion; following the Diamond work, it told of more expert orchestral craftsmanship, but of considerably less freshness.

The students in the orchestra all seemed to have a thorough command of their instrumental technique, and their performance of the two modern symphonies had admirable balance and integration as well as the refreshing and exuberant spirit which one expects of a youthful organization; this did not militate against well-wrought dynamic shading. In the Beethoven symphony, however, there was weightiness as well as spirit, with occasional hardness in the higher string tones, a sacrifice of intermediate dynamic gradations to emphasis upon contrast. One also missed here the interpretative communicativeness which had been a feature in the performance of the Diamond symphony.

Heraed
Tribune
2/23/48

JUILLIARD GROUP PLAYS NEW WORK

Introduces Here Diamond's
Fourth Symphony in First
of Series of Concerts

By NOEL STRAUS

The Juilliard Orchestra, under Edgar Schenkman, gave the first of a series of three concerts for the benefit of the Student Aid Fund of the Juilliard School of Music last night at Carnegie Hall. The program featured the first New York performance of David Diamond's Fourth Symphony and also included Stravinsky's "Symphony in Three Movements" and the Seventh Symphony of Beethoven.

Mr. Diamond's Fourth Symphony, which was commissioned by the Koussevitzky Music Foundation, was written in 1945 and dedicated to the memory of Natalie Koussevitzky. It received its world première last month by the Boston Symphony Orchestra in Cambridge, Mass., with Leonard Bernstein conducting.

In the program notes the composer provided for that performance he remarked that though the work is "small in the sense that it is not only short, but also because the forms are kept tightly under control and are never allowed to exceed the needs of the material," it is large "in the sense that although the materials are of a modest nature, they are expansive and somewhat transcendental in the way they go beyond themselves as they are motivated, given direction and expressiveness."

In fact, Mr. Diamond has created a symphonic opus, which though so brief that it took but seventeen minutes and a half to play, was so

packed with meaning that it held the attention firmly from first to last. The opening Allegretto movement, the Andante, and the final Allegro were alike interesting in their thematic material, which was gratefully melodious and fascinatingly developed, and all of this music was backed by a deep sincerity and earnestness of purpose.

It also boasted a freshness and immediacy, a youthfulness of spirit and depth of feeling all too rare in the output of contemporary composers. Though the symphony delves far beneath the surface, being concerned with life and death in accordance with Hechner's theories, it was able to hold its own impressively, listened to as abstract music, which should be the real test of any composition, however programmatic.

In general, the symphony proved rich and sensuous in texture. The first two movements, which were especially poetic and intense, were capped by a vigorous, dramatic finale, a rondo, in which scherzo-like effects were incorporated by means of a rhythmic figure announced from time to time by percussion instruments. This last movement was full of life and exciting, forming just the needed foil for the more serious and introspective preceding divisions, and rounding out compellingly a noble, worthwhile creation.

The orchestra was led by Mr. Schenkman in admirable readings of this novelty and the Stravinsky symphony. The youthful members of the organization entered into their work with enthusiasm and exuberance. They produced a bright and well-balanced tone in performances that were invariably praiseworthy in precision, accuracy and clarity.

Mr. Schenkman led his forces with a firm, knowing hand in the contemporary works presented, but there was a decided let-down in the Beethoven Seventh Symphony, which was remiss in sensitivity or evocation of mood, and far too heavy and strident in sound.

Other amusements pages 18, 19

N.Y. Times
2/23/48

Juilliard Presents Diamond's No. 4

Always bearing gifts, the Juilliard School of Music sent its senior orchestra into Carnegie Hall last night with a local premiere of David Diamond's Fourth Symphony, commissioned by the Koussevitzky Music Foundation in memory of Natalie Koussevitzky.

With Edgar Schenkman directing a program for the benefit of the Student Aid Fund, the provocative new score was bracketed with Beethoven's Seventh and Stravinsky's Symphony in Three Movements, which is enjoying wide attention these days.

Despite the strength of his Third Symphony, my favorite composition by Mr. Diamond remains his Second Symphony, where the material is more exciting. Still, there is sure, compact workmanship here, individual idiom, and confident direction.

The orchestra is an open book to Mr. Diamond. He never dodges a thematic issue, knows where and how to make use of what, and after a series of adventures in orchestralia—some good, some tame—he closes the book and begins thinking of his next symphony.

Mr. Schenkman's orchestra played the new score in sturdy style, affirming its claim to major status in mature co-ordination. Conductor and orchestra deserve high praise for last night's showing.

World
Telegram
2/23/48

N. Y. Post
2/23/48

12 Music

Juilliard Orchestra Plays New Diamond Symphony

By JOHN BRIGGS

Music of the future was last night's attraction in Carnegie Hall—specifically, the Juilliard Orchestra, which may be counted on to provide its share of first-desk men in tomorrow's orchestras, playing among other things a new symphony by the composer David Diamond.

The symphony, Mr. Diamond's fourth venture in that form, is brief—less than 20 minutes—and like most of Mr. Diamond's works, it is agreeable listening. Mr. Diamond has been fortunate in the matter of performance lately, and on the basis of a hearing of his work in some quantity, which is after all the only possible way of arriving at conclusions about an artist, it does not seem too rash to assert that Mr. Diamond's music has the stamp of an unmistakable, strongly individualistic musical personality. Mr. Diamond clearly is no lover of novelty for novelty's sake, but is not therefore a hidebound traditionalist. To a flair for melody and solid technical skill, Mr. Diamond adds a more elusive quality, a touch of Barrie-like whimsy that illuminates his scores at unexpected moments. It is a personal and highly provocative idiom.

After the Diamond symphony, Edgar Schenkman led the orchestra through the grotesque noises of Stravinsky's Symphony in Three Movements, and ended the concert with the Beethoven Seventh Symphony.

The latter work demonstrated (since it is easier to judge what an orchestra can do by hearing it in familiar music) that the Juilliard Orchestra makes sounds of near-professional quality. A reservation concerning the allegretto is an indictment of Mr. Schenkman rather than of the orchestra. I always hesitate to talk about tempo, since an important aspect of tempo is how it happens to hit you at the time, and the impersonal stop watch shows that even the greatest conductors rarely do a piece at the same speed twice running. Therefore I can only report that last night the allegretto seemed to go at breakneck speed, shedding a large part of its pathos and dignity in the process.

The Music Makers

By IRVING KOLODIN

Brilliant Orchestral Work by the Juilliard Ensemble.

Some of the liveliest sounds heard from an orchestra this season were conjured up by Edgar Schenkman last night in Carnegie Hall from the student ensemble of the



IRVING KOLODIN

Juilliard School. It is no secret that such young musicians contribute immeasurable drive, enthusiasm and virtuosity to a performance, for each is still a potential soloist, not a frustrated professional. But it is somewhat rare for a conductor to control this ebullience and still preserve its musical virtues as Schenkman did last night.

Unfortunately Schenkman is not a "name" conductor, the ensemble without honor, even in its home town; so the house was only sprinkled with listeners to this benefit for the Student Aid Fund of the Juilliard. However, one cannot imagine David Diamond's Fourth Symphony (a novelty) more clearly projected; which may be a hint to prospective customers against the occasion when Serge Koussevitzky takes over on May 9 for a performance of the Beethoven Ninth.

By his recent work (in which this symphony of 1945 can be included) Diamond has made himself a consequential, if not easily categorized, figure on the contemporary musical scene. I can't say that I was attracted by the musical essence of this work, by its ideas or their formulation. But it was also plain that Diamond handles orchestral problems with security and ease, setting up tonal patterns that an ensemble of this virtuosity solves like so much musical acrostic. The end impression, however, conveyed not more than the isolated words of such a puzzle.

In the recent Stravinsky sym-

phony in three movements (played a few days ago by the Boston Symphony) Schenkman was operating within a better frame of reference and without liability at all. The playing had been carefully rehearsed, Stravinsky's tonal panorama thoroughly comprehended. There was some extremely acute work by the woodwinds and brass, as well as by the string players. Considering that it was only a few years ago that such a student exercise would have embodied probably Weber's "Euryanthe" overture and the Grieg piano concerto, one can only conclude that this kind of activity is a good deal more meaningful, both for players and listeners. The seventh symphony of Beethoven concluded.

The Sun

2/23/48

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