

THE JUILLIARD SCHOOL
ARCHIVAL SCRAPBOOKS

Scrapbook # 47

Juilliard School of Music - Outside Activities
1948 - 1950

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

SEP - 1948



Sascha Gorodnitzki, pianist, recently appointed to the Juilliard School of Music, consults with William Schuman, president of the school

SASCHA GORODNITZKI, well-known pianist, has been appointed to the faculty of the Juilliard School of Music, and takes up his new duties this fall. A graduate of the Juilliard School, where he studied with Josef Lhevinne, Mr. Gorodnitzki has been active both as performer and teacher. He has appeared with orchestras and in recital throughout this country. During the coming year his class will be limited to former students of the

late Olga Samaroff.

The Juilliard School's two orchestras will have three new conductors this year: Dean Dixon, leader of the American Youth Orchestra; Elazar de Carvalho, Brazilian artist, who has been guest conductor of the Boston and Chicago Symphonies; and Jean Paul Morel, of the New York City Opera Company. Robert Shaw and Frederic Waldman will also conduct special performances.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

SEP - 1948

From the Schools

Juilliard School of Music — Sascha Gorodnitzki has been appointed to the piano faculty of the school to teach the former pupils of the late Madame Olga Samaroff. Mr. Gorodnitzki is a graduate of Juilliard where he studied with Josef Lhevinne.

Metropolitan Music School — David Diamond will be a guest instructor here during the 1948-49 season, conducting a class in composition and orchestration. Dr. Wallingford Riegger, President of the school, will hold an advanced composition class showing the various twelve tone techniques.

Peabody Conservatory — Walter Baker, organist, has been added to the school's faculty. He is a graduate of the Curtis Institute, and is organist and director of music at the First Baptist Church in

Philadelphia . . . Reginald Stewart has announced that the new time for the Artist Recitals series will be 3:30 o'clock Friday afternoons. The series, which begins November 12, will include recitals by Pierre Bernac and Francis Poulenc, Sylvia Zarembo, Italo Tajo, the Trapp Family Singers, Tossy Spivakovsky, Cloe Elmo, Rudolf Firkusny, Gregor Piatigorsky and Jacques Thibaud.

University of Chicago — "An Introduction to Music," a special course for adults whose music appreciation is greater than their knowledge of technique, has been inaugurated by the university. In addition a lecture series on the opera will be given, and Ernst Levy, professor of music at Bennington College, who joins the university's faculty as a lecturer in the humanities, will present a "Masterworks of Music" course.

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

SEP 26 1948

Sascha Gorodnitzki, distinguished pianist who created a highly favorable appearance at the Eastman last season, has been named to the faculty of the Juilliard School of Music. . . . Randall Thompson, formerly professor of music at Princeton University, has been appointed professor of music at Harvard University, filling the chair made vacant when Walter Piston was promoted to the newly established Naumburg Professorship.

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

SEP 24 1948

Sascha Gorodnitzki, pianist, has joined the faculty of the Juilliard School of Music, and will begin his duties here this fall. For the coming

academic year, his class will consist of former pupils of the late Olga Samaroff. . . .

Contralto Jean Watson has been engaged by the Covent Garden Royal Opera in England for the Spring season beginning there next March.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

SEP - 1948

The director of the **New England Conservatory of Music**, Mr. Keller, announces a new series of seminars for the year 1948-49, called the Music Research Laboratory, conducted by Nicholas Slonimsky, well-known critic, teacher, pianist and composer.

Under sponsorship of the City of Baltimore's Bureau of Music, Department of Research and Parks, the **Baltimore Symphony Orchestra** will again give a series of 12 Saturday-morning Educational Concerts for young people, beginning Oct. 16.

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. For the coming year, his class will be

limited to students of the late Mme. Olga Samaroff.

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 16 1948

Vera Fonaroff, violinist, who has taught at the Curtis Institute, has joined the faculty of the Juilliard School of Music.

The Violin, Viola and Violoncello Teachers Guild will present the first of five concerts at its initial meeting tomorrow evening in the Carl Fischer Concert Hall.

Opening exercises of the Hebrew Union School of Jewish Sacred Music will be held tonight in the auditorium at 40 West Sixty-eighth Street.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.
OCT - 1948

1100 Enrolled at Juilliard for 1948-49

Nearly 1100 young musicians have been enrolled in the Juilliard School of Music for the Academic Year 1948-49, it was announced by William Schuman, President of the School. Of these, more than 235 have been awarded scholarships, representing an increase of 28 over last year. 92 scholarships were awarded to entering students, while the remaining 143 were given to students continuing at the School. Of the applications for entrance received, 625 prospective students were examined by juries composed of faculty members and of these only 267 were actually admitted.

Among students awarded scholarships, 29 went to young musicians from foreign countries. 10 came from Palestine alone, while other countries represented in the student body include Australia (2), Canada (6), China (1), Cuba (1), Ecuador (1), the Philippines (4), Poland (2), Russia (1) and Turkey (1). Of the total enrollment of 1100, more than 525 young musicians will be studying at the School with the assistance of the so-called "G. I. Bill," as compared with 551 last year.

The School year opened Sept. 17 with Convocation Ceremonies in the Juilliard Concert Hall. Speakers for the occasion were President Schuman, and Felix Salmond, distinguished cellist and member of the faculty.

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

OCT - 1948

Juilliard School Admits 1100 Students

Nearly 1100 young musicians are enrolled in the Juilliard School of Music for the academic year 1948-49, which opened Sept. 17. Of these, more than 235 have been awarded scholarships, representing an increase of 28 over last year. 92 scholarships were awarded to entering students, while the remaining 143 were given to students continuing at the school. 625 prospective students were examined by juries composed of faculty members, and of these only 267 were actually admitted. Of the scholarships, 29 went to young musicians from foreign countries. 525 young musicians will be studying under the G. I. Bill, as compared with 551 last year.

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

SEP 29 1948

Music Note

NEARLY 1,100 young musicians have been enrolled in the Juilliard School of Music for the Academic Year 1948-1949. William Schuman, president of the School announces. Of these, more than 235 have been awarded scholarships, representing an increase of 28 over last year; 92 scholarships were awarded to entering students, while the remaining 143 were given to students continuing at the School.

AMONG STUDENTS awarded scholarships, 29 went to young musicians from foreign countries. Ten came from Palestine alone, while other countries represented in the student body include Australia (2), Canada (6), China (1), Cuba (1), Ecuador (1), the Philippines (4), Poland (2), Russia (1) and Turkey (1).

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

SEP 18 1948

Juilliard School Opens

235 of 1,100 Enrollment Studying Under Scholarships

The academic year at the Juilliard School of Music, 120 Claremont Avenue, opened yesterday with convocation ceremonies in the Juilliard Concert Hall. William Schuman, president of the school, and Felix Salmond, cellist and a faculty member, were the speakers. The student enrollment for 1948-49 is nearly 1,100. More than 235 students, twenty-eight more than last season, have received scholarships; ninety-two of these have been awarded to new students. Only 267 of the 625 candidates for entrance who were examined by juries of faculty members were admitted.

Twenty-nine scholarships went to students from foreign countries, including ten from Palestine. The number of students this season, who are aided by the G. I. Bill of Rights, is 525, as compared with 551 in 1947-48.

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 18 1948

JUILLIARD OPENS SEASON

Enrollment of Nearly 1,100 Is Reported by Music School

The Juilliard School of Music, which opened its season with convocation ceremonies yesterday afternoon in its concert hall, has an enrollment of nearly 1,100 students for its coming academic year, it was announced by William Schuman, president. Of them, 235 received scholarships and 525 entered under the GI Bill of Rights.

Twenty-eight more scholarships were awarded this year than last, and of the total number, twenty-nine went to young musicians from foreign countries. Ten of the scholarship winners are from Palestine, six from Canada and four from the Philippines.

Mr. Schuman and Felix Salmond, cellist and faculty member, were the speakers at the convocation exercises.

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH

OCT 25 1948

Song Interpreting Class To Be Held at Juilliard

Westchester singers may take part in the Master Class in Song Interpretation to be presented by Povla Frijsch at the Juilliard School of Music. This class, open to all interested in vocal repertoire and performance, and not limited to Juilliard students, will be given in 10 sessions for performers, teachers, students and auditors.

All singers will have an opportunity to perform and receive Mme. Frijsch's coaching and criticism. Classic and contemporary repertoire will be used. Emphasis will be placed equally on program-making, compositional style, poetic context and the projection of mood. Registration may be made prior to the first meeting next Monday. The course will be given on Mondays from 4 to 5:30 P. M.

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

OCT 3- 1948

The Juilliard School of Music, 120 Claremont Avenue, has announced three special courses in its extension division. An "Open Discussion of Pianoforte Masterpieces", under Vera Brodsky's chairmanship, opens tomorrow at 8 o'clock. The others are Jeanne Behrend's course on Piano Music of the United States, and a master class in string literature with Joseph Fuchs as chairman.

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

NOV 15 1948

Dean Dixon Conducts Opening Juilliard Event

The Friday concert series of the Juilliard School of Music opened recently with a concert conducted by Dean Dixon. Other conductors to be heard with the student orchestra during the season will be Jean Morel, Robert Shaw, Eleazar de Carvalho, and Frederick Waldman. The Juilliard String Quartet will be heard in two programs, and various student choral, operatic and chamber groups will appear on other occasions. The concerts will be broadcast over station WNYC.

This Clipping From
MUSICIAN
NEW YORK, N. Y.

NOV - 1948

From the Schools

Juilliard School of Music: The Friday Evening Concert Series began October 22, with Dean Dixon conducting Section I of the Juilliard Orchestra in works of Walton, Barber, Copland and Brahms. The series will present student and faculty artists in orchestral, choral, operatic and chamber music programs. Other conductors who will be heard during the season include Jean Morel, Robert Shaw, Eleazar de Carvalho and Frederick Waldman. The Juilliard String Quartet will be heard in two performances. . . . Nearly 1100 young musicians enrolled this year at Juilliard. Of these, more than 235 have been awarded scholarships, an increase of 28 over last year.

This Clipping From
AFRO-AMERICAN
BALTIMORE, MD.

OCT 28 1948

Dixon to Open Juilliard Season

NEW YORK — Dean Dixon, youthful composer and orchestra conductor, will open the Juilliard School of Music's Friday evening concerts here in the school's concert hall, 130 Claremont Ave.

Mr. Dixon will direct the Juilliard Orchestra in Walton's overture, "Portsmouth Point," Samuel Barber's "Essay for Orchestra," Aaron Copland's "El Salon Mexico" and Brahms's fourth symphony.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1948

Dean Dixon Conducts Opening Juilliard Concert

The Friday Evening Concert Series at the Juilliard School of Music opened this season on Oct. 22 with a concert of Section I of the Juilliard Orchestra conducted by Dean Dixon, who joined the faculty this year. He had received his training under the late Albert Stoessel at the School. His program consisted of William Walton's "Portsmouth Point" Overture, Samuel Barber's Essay for Orchestra, Aaron Copland's "El Salon Mexico" and Brahms' Symphony No. 4. One does not even have to say that considering this was the first concert of the season the orchestra played well, for it did some remarkably fine work under the baton of the skilled young conductor. The work by the English composer Walton was full of vitality and was well constructed and well played. Barber's score wears well and shows a high-class approach to music which is gratifying and worth while. Copland's brilliant composition is a happy combination of popular music, skillful orchestration and breezy effect. Dean Dixon had his forces well in hand for a clear and musicianly interpretation of the symphony. He received a well-deserved ovation at the close.—M. B.

These Friday evening concerts will present student and faculty artists in orchestral, choral, operatic and chamber music programs, which, by special arrangement with the Municipal Broadcasting System will be broadcast over Station WNYC.

This Clipping From
DALLAS, TEX.
NEWS

OCT 24 1948

THE MUSICAL DIGEST

By ERIC CLAUDIN

Georges Enesco, the famous Romanian composer-violinist, will be featured in a concert at Carnegie Hall in New York on Nov. 24 for the benefit of Jewish Children in Israel. Other artists who will appear on the program will include Richard Tucker, Metropolitan Opera tenor, Nadia Reisenberg, pianist, and Pia Igy, Romanian-born soprano.

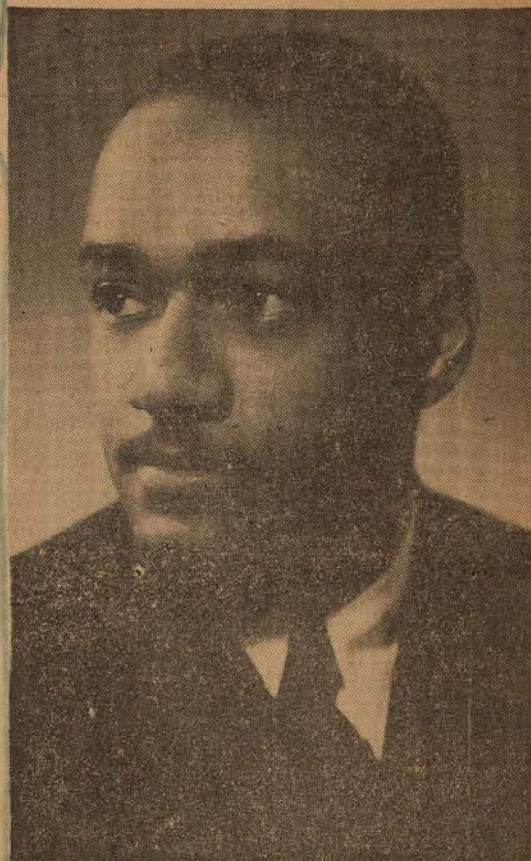
The annual Friday Evening Concert Series at the Juilliard School of music in New York, which began Oct. 22, will again present student and faculty artists in orchestral, choral, operatic and chamber music programs. Conductors to be heard during the season include Dean Dixon, Jean Morel, Robert Shaw, Eleazar de Carvalho and Frederick Waldman. The Juilliard String Quartet, quartet-in-residence at the

school, will be heard in two concerts and student groups to be heard include the two sections of the Juilliard Orchestra, the Juilliard Chorus, the Juilliard Opera Theater and various chamber music groups and soloists.

The current season marks the sixth for the Los Angeles Philharmonic under the direction of Alfred Wallenstein, a North American conductor who has given decided attention to artists and music from all over the Western Hemisphere. His further plans for this season include the appearances of three guest composer-conductors, Darius Milhaud, Dr. Howard Hanson and John Barnett. Contemporary works of particular interest to be performed will include Hindemith's Violin Concerto, Ibert's Flute Concerto, Britten's Piano Concerto and Bartok's Piano and Violin concertos.

LOUISVILLE, KY
DEFENDER
10/23/48

Brilliant Dean Dixon Opens Juilliard Series



By GLADYS P. GRAHAM

NEW YORK CITY—The Friday Evening Concert Series presented each year by the Juilliard School of Music, will begin October 22, according to Mark Schubart, the School's Director of Public Activities. The series will present student and faculty artists in orchestral, choral and operatic chamber music.

The opening concert will present Dean Dixon, directing Section I of the Juilliard Orchestra. Dixon, who joined the Juilliard faculty

this year, will direct performances of William Walton's "Portsmouth Point" Overture, Samuel Barber's Essay for Orchestra, Aaron Copland's "El Salon Mexico" and the Brahms Symphony No. 4.

Last year the distinguished musician was awarded the Alice M. Ditson Award for the outstanding conductor of the year. He also conducts the children's orchestra at the Queens Youth Center.

He is a graduate of Juilliard and a candidate for his doctorate at Columbia University.

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

NOV 15 1948

Juilliard School Gives Special Extension Courses

The Juilliard School of Music is offering several special classes in its extension division. There will be open discussions of piano masterpieces under the direction of Vera Brodsky; a course in piano music of the United States, under Jeanne Behrend; master classes in string literature under Joseph Fuchs; a course in string quartet playing, under Emil Hauser; and one in opera repertoire, under Alfred Valenti.

This Clipping From
NEW YORK, N. Y.
PM

STAR
OCT 22 1948

Juilliard Series Begins Tonight

The Juilliard School of Music's annual series of Friday-Evening Concerts will begin tonight with Dean Dixon conducting Section I of the Juilliard Orchestra. Mr. Dixon, who joined the faculty of the school this year, will direct performances of William Walton's

Portsmouth Point Overture, Samuel Barber's Essay for Orchestra, Aaron Copland's El Salon Mexico, and Brahms' Symphony No. 4.

Other conductors scheduled to appear during the season include Jean Morel, Robert Shaw, Eleazar de Carvalho, and Frederick Waldman.

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

OCT 17 1948

Juilliard School

Dixon Opens Concert Series Next Friday Night

The Juilliard School of Music will open its Friday evening concert series with a program by the Juilliard Orchestra (Section 1) next Friday evening at 8:30 in the school's concert hall, 130 Claremont Avenue. The works to be performed under Dean Dixon's direction are Walton's overture, "Portsmouth Point," Samuel Barber's Essay for Orchestra, Aaron Copland's "El Salon Mexico" and Brahms's fourth symphony.

Two sections of the school's orchestra, and its chorus and Opera Theater and chamber music groups will be heard with this series, along with faculty and student artists. The conductors, besides Mr. Dixon, are Jean Morel, Robert Shaw, Eleazar de Carvalho and Frederick Waldman. Two concerts will be given by the Juilliard String Quartet. Those wishing to attend the concerts of this series should send requests to be put on the mailing list to Mrs. Lucy Rowan, Juilliard School of Music, 130 Claremont Avenue.

This Clipping From
FLINT, MICH.
JOURNAL

OCT 24 1948

Juilliard to Open Its Friday Evening Series This Week

The Friday Evening Concert Series, presented each year by the Juilliard School of Music, began last week.

Once again, the series will present student and faculty artists in orchestral, choral, operatic and chamber music programs. Conductors to be heard during the season include Dean Dixon, Jean Morel, Robert Shaw, Eleazar de Carvalho and Frederick Waldman.

The Juilliard String Quartette, quartette-in-residence at the school, will be heard in two concerts and student groups to be heard include the two sections of the Juilliard Orchestra, the Juilliard Chorus, the Juilliard Opera Theater and various chamber music groups and soloists.

Cir. (D 267,826) (Sat. 179,960)

This Clipping From
NEW YORK, N. Y.
POST
HOME NEWS

OCT 17 1948

Dixon at Juilliard

Dean Dixon leads the Juilliard Orchestra Friday evening in the first event of the Juilliard School's Friday Evening Concert Series. Mr. Dixon will conduct works of Brahms, Copland, William Walton and Samuel Barber.

This Clipping From
NEW YORK, N. Y.
NEWS

OCT 17 1948

Mr. Fay Eyes a 'Hamlet'

The Boston papers are frequently fascinating and last week they were even more so. Frank Fay, starring in Boston in "Harvey," called in the interviewers to announce his plans to do "Hamlet" if and when "Harvey" ever comes to an end. Mr. Fay is possibly the only potential Dane who has never bothered to see another actor in the role or even read the script.

"I don't go for that," he told the Boston newsmen. "I've never even seen a movie 'Hamlet.' I've never read the play. But I figure 'Hamlet' and 'Harvey' have a lot in common. 'Hamlet' delivered soliloquies and talked to imaginary people, they tell me. Well, that's just what I'm doing in this play."

Mr. Fay stated firmly that he does not intend to be "hampered by tradition" when he essays the role. If Shakespeare needs any editing, cutting or improving, he feels he's just the man to do it. Mr. Fay said that as a child he played with Sir Henry Irving and that Irving had predicted that one day Fay would be a great actor.

"I've never forgotten how I felt," Fay admitted. "I know there are many towns which would pay good money to see me as 'Hamlet.' It's the greatest actor's role in the theatre. There's no reason why this play must always have a limited run."

As to "Harvey," Mr. Fay is not impressed by other actors who have appeared in it. Lots of actors have tried his role of Elwood P. Dowd, he pointed out, but none of them have ever "really played it."

"I'll bet Eleanor Roosevelt will want to play Dowd next," he predicted in Boston. "Everybody else does."

The Friday Evening Concert Series, presented each year by the Juilliard School of Music, will begin this week. Dean Dixon will conduct this Friday's concert, featuring works of William Walton, Samuel Barber, Aaron Copland and Brahms. The concerts will be broadcast over city station WNYC.

OKLAHOMA CITY, OKLA
DISPATCH
10/30/48

Dixon to Open Juilliard Concert Series

NEW YORK — Dean Dixon, who joined the Juilliard faculty this year, will direct performances of William Walton's "Portsmouth Point" overtime and other numbers Friday. Jean Morel, Robert Shaw, Eleazar de Carvalho and Frederick Waldman will be other conductors directing the Juilliard School of Music concert series. Some 1,100 musicians are enrolled at the school.

Carl Fisher has opened a new concert hall in the heart of 57th street, New York. Miss Marian Cadwalladi is in charge of bookings.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

NOV 9 - 1948

Music Notes

By D. E. RITZ

When a rather quiet and extremely intense young composer visits Schenectady and attempts to get ideas relative to the part that tradition plays in the composition of contemporary chamber music across to an audience that includes many laymen he has set himself no mean task.

But Burrill Phillips not only attempted but succeeded in doing the near impossible. At least he held most of the small audience at the museum Friday evening completely and that without any display of excessive verbiage. His lecture was well prepared, was not repetitious and delivered without flourishes.

To quote from Mr. Phillips remarks will be extremely difficult as they need to be heard in their complete context to make sense. However among the ideas brought out were that composers write for "various audiences in various ages." He defined a composer as a "person who cannot help writing music" but specified that to be good one needed "to originate," "to be able to control ideas" and to have "intuition and knowledge of the human race."

He defined chamber music as a "kind of music most at home in a small place"—referring to the early 17th madrigal forms requiring three to five, six and seven performers. He stressed that these were written and intended for purely social gatherings—a rather after dinner diversion.

Referring to tradition he stated that "it can become a form of ancestor worship" if wrongly used. According to Mr. Phillips the modern composer is turning more and more to chamber music but very little vocal chamber music is being written today.

Recorded music used to demonstrate the enduring elements of tradition were two string Fantasias of Purcell, the numbers 11 and 13; the first movement of the Mozart Quintet for Strings in G minor and the last movement of Walter Piston's String Quartet number 1.

The lecture opened the Museum's Chamber Music series. Mr. Phillips will lecture again on the evening of Feb. 25.

The Schenectady Civic Music Association will open its series tonight at the Plaza theater with Arthur Gold and Robert Fisdale, duo-pianists, as the artists. The

program includes a liberal number of modern compositions.

A symphony concert given through the courtesy of musical union local 85 will be given at Union College Memorial chapel tomorrow evening. Edward A. Rice will conduct and William H. Kennedy will be the soloist.

Robert Merrill, baritone, Russ Case and the RCA Victor Orchestra and Chorus will give a performance at the Plaza theater Thursday evening at 8:30 o'clock.

Dr. Elmer A. Tidmarsh, organist, is scheduled to present a French music program at Union College Memorial chapel Sunday at 4 p.m. with Edward French, pianist, as the assisting artist.

The Schenectady Symphony Orchestra fall concert will be held at the Erie theater next Tuesday evening with Ruggiero Ricci, violinist, as the guest artist.

Mrs. Christine Hope, 1039 Park avenue, presented two groups of piano pupils in recitals Saturday and Sunday afternoons.

Those taking part in the Saturday program were Judy Wood, Wendy Wyatt, Ann Nordlander, Katy Hamlen, Ellmore Herman, Peter Herman, Arthur Hemker, Louise Kent, Joan Sweet, Mary Ellen Farnham, Anne Bullard, Lorraine Mauriel, Nancy Budge, Cynthia Davidson, Patty Atwood, Susan Walinger, Barbara Sweeney, Peter Rossi, Carol Rossi, Ruth Virginia Elean and Barbara Knapp.

Those playing Sunday were Nadine Chapin, Marjorie Toober, Marjorie Hageman, Gail Howard, Miriam Kent, Peggy Bundy, Constance Kellert, Sue Stephensen, Kay Doxell, Charlotte Sonnegen, Geraldine Kaminski, Richard Antemann and Michael Dryer.

The faculty and students of the Juilliard School of Music will unite with guest artists to present four consecutive concerts Nov. 30 through Dec. 3 under the honorary patronage of the French ambassador, Henri Bonnet. The festival will feature contemporary French music.

Admission to the events is by invitation only. Information concerning tickets may be obtained by writing to the Concert Bureau of the Juilliard School of Music, 120 Claremont avenue, New York 27.

The programs will include music of 15 composers and will include orchestra, opera, chamber music, film music, organ music and songs. Composers represented include Darius Milhaud, Daniel Lesur, Albert Roussel, Rene Leibowitz, Jacques Ibert, Francis Poulenc, Erik Satie, Debussy, Arthur Honegger, Olivier Messiaen, Jean-Louis Martinet, Gabriel Pierné, Auric, Ferroux and Martelli.

This Clipping From
NEW YORK, N. Y.
TIMES

NOV 9 - 1948

JUILLIARD TO HOLD FRENCH MUSIC FETE

Four-Day Festival, Starting
Nov. 30, Will Feature Works
by Fifteen Composers

A four-day festival of French music, dedicated "to the greatness of France, through the musicians who share in its expression," will be presented from Nov. 30 to Dec. 3 by the Juilliard School, under the honorary patronage of Henri Bonnet, Ambassador of France. Fifteen composers will be represented in programs, including opera, orchestra, chamber music, film music, chorus, organ music and songs, according to the announcement made yesterday.

The first evening will be devoted to chamber music—Milhaud's "La cheminee du Roi Rene," Daniel Lesur's "Quatre Lieder," Roussel's String Trio, Op. 58; the American premieres of Rene Leibowitz's Quintet for Wind Instruments (in the twelve-tone technique) and Ibert's Concertino da Camera for Saxophone and Eleven Instruments, with Vincent Abato as soloist. Frederic Prausnitz will conduct.

The second evening will feature the American performance of Poulenc's song cycle, "Le Bal Masque," a showing of Rene Clair's film, "Entr'acte," with music by Erik Satie, and the Juilliard Opera Theater's mounting of Milhaud's "Le Pauvre Matelot," conducted by Frederic Waldman.

Robert Shaw will conduct Poulenc's Mass in G and Debussy's Trois Chansons on Dec. 2. Included on that night's program will be Honegger's Third Quartet, Messiaen's "La Nativite du Seigneur" for organ and a group of pieces for recorders, played by Suzanne Bloch and ensemble.

Jean Morel will direct the Juilliard Orchestra on Dec. 3 in Roussel's Symphony No. 3, Poulenc's Concerto for Two Pianos, with solos by Beveridge Webster and David Garvey, and the first American performances of Jean-Louis Martinet's "Orpheus" and Pierné's Variations on a Pastoral Theme.

Information about tickets may be had by writing to the Concert Bureau of the Juilliard School of Music, 120 Claremont Avenue, New York 27.

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

NOV 7 - 1948

The rumored Juilliard School Festival of French music promises, in a few weeks, an orchestral work much discussed abroad. Jean-Louis Martinet's "Orpheus." With the Hungarian Martinu a worthy denizen of our programs and music by the Swiss Martin recently introduced over NBC, identities are likely to get a bit confused, what with errant memories and typographical slips. In Paris, things are further complicated by a Martenon, composer-conductor, and the two Martenots who play on the electronic instrument, "Ondes Martenots."

This Clipping From
NEW YORK, N. Y.
PM

STAR
NOV 9 - 1948

French Festival

A four-day Festival of Contemporary French Music will be presented by the Juilliard School of Music in the Juilliard Concert Hall on the evenings of Nov. 30, Dec. 1, 2 and 3. It was announced today by William Schuman, president of the school. Fifteen composers will be represented on the programs, which will include orchestra, opera, chamber music, film music and songs. Participating artists will be faculty members and student artists of the school, as well as invited guests.

To be given under the honorary patronage of the French Ambassador, M. Henri Bonnet, the concerts were organized by Mark Schubart, the school's director of public activities, in consultation with Rene de Messieres, cultural counselor of the French Embassy.

The first evening, Nov. 30, will be devoted to chamber music, including Darius Milhaud's woodwind quintet, "La Cheminee du Roi Rene; Quatre Lieder" by the young composer, Daniel-Lesur; Albert Roussel's String Trio, Op. 58; Rene Leibowitz's Quintet for Winds, and Jacques Ibert's Concertino for Saxophone and 11 Instruments.

The second evening, Dec. 1, will feature the American premiere of Poulenc's song-cycle, "Le Bal Masque," a showing of Rene Clair's film, "Entr'acte," with score by Erik Satie, and Milhaud's opera, "Le Pauvre Matelot."

On Dec. 2, Robert Shaw will direct the Juilliard Chorus in Poulenc's Mass in G, and the rest of the program will be given over to miscellaneous works by Debussy, Honegger, Messiaen, Milhaud, Ibert, Auric, Roussel, Ferroux and Martelli.

On the closing night, Dec. 3, Jean Morel will conduct the Juilliard Orchestra in Roussel's Symphony No. 3 in G minor, Poulenc's Concerto for Two Pianos, with Beveridge Webster and David Garvey as soloists, Jean-Louis Martinet's "Orpheus" and Pierné's Variations on a Pastoral Theme.

Admission to these events is by invitation only. For information, write the Concert Bureau of the Juilliard School, 120 Claremont Ave., N. Y. 27.

Juilliard Concert Hall, 130 Claremont Avenue. Fifteen composers will be represented in the festival, which will be under the honorary patronage of the French Ambassador, Henri Bonnet.

The programs will include orchestral, operatic, chamber, film, choral and organ music and songs, with faculty members and artists, students of the school and guest artists taking part. Admission to the festival events is by invitation only; information about tickets can be obtained by writing to the Concert Bureau of the Juilliard School of Music, 120 Claremont Avenue, New York 27.

The programs announced are: Tuesday evening, Nov. 30, chamber music: Darius Milhaud, Quartet, "La Cheminee du Roi Rene" for woodwinds; Daniel-Lesur, four songs; Albert Roussel, String Trio, Op. 58; Rene Leibowitz, Quintet for wind instruments (first American performance); Jacques Ibert, Concertino da Camera for saxophone and eleven instruments (conductor, Frederic Prausnitz; soloist, Vincent Abato; first American performance).

Wednesday evening, Dec. 1, chamber music, film and opera: Francis Poulenc, Song Cycle, "Le Bal Masque" (first American performance); soloist, Warren Galjour; Rene Clair's film, "Entr'acte" with Erik Satie's score; Darius Milhaud's opera, "Le Pauvre Matelot" (conductor, Frederic Waldman; stage director, Frederic Cohen; settings designed by Frederick Kiesler).

Thursday evening, Dec. 2, choral, chamber music and other music: Arthur Honegger, Quartet No. 3; Olivier Messiaen, "La Nativite du

17th madrigal forms requiring three to five, six and seven performers. He stressed that these were written and intended for purely social gatherings—a rather after dinner diversion.

Referring to tradition he stated that "it can become a form of ancestor worship" if wrongly used. According to Mr. Phillips the modern composer is turning more and more to chamber music but very little vocal chamber music is being written today.

Recorded music used to demonstrate the enduring elements of tradition were two string Fantasias of Purcell, the numbers 11 and 13; the first movement of the Mozart Quintet for Strings in G minor and the last movement of Walter Piston's String Quartet number 1.

The lecture opened the Museum's Chamber Music series. Mr. Phillips will lecture again on the evening of Feb. 23.

The Schenectady Civic Music Association will open its series tonight at the Plaza theater with Arthur Gold and Robert Fildale, duo-pianists, as the artists. The

Ellen Farnham, Anne Bullard, Lorraine Mauriel, Nancy Budge, Cynthia Davidson, Patty Atwood, Susan Wainger, Barbara Sweeney, Peter Rossi, Carol Rossi, Ruth Virginia Elcan and Barbara Knapp.

Those playing Sunday were Nadine Chapin, Marjorie Toohar, Marjorie Hageman, Gail Howard Miriam Kent, Peggy Bundy, Constance Kellert, Sue Stephensen, Kay Dorell, Charlotte Sonnegen, Geraldine Kaminski, Richard Antemann and Michael Dryer.

The faculty and students of the Juilliard School of Music will unite with guest artists to present four consecutive concerts Nov. 30 through Dec. 3 under the honorary patronage of the French ambassador, Henri Bonnet. The festival will feature contemporary French music.

Admission to the events is by invitation only. Information concerning tickets may be obtained by writing to the Concert Bureau of the Juilliard School of Music, 120 Claremont Avenue, New York 27.

The programs will include music of 15 composers and will include orchestra, opera, chamber music, film music, organ music and songs. Composers represented include Darius Milhaud, Daniel Lesur, Albert Roussel, Rene Leibowitz, Jacques Ibert, Francis Poulenc, Erik Satie, Debussy, Arthur Honegger, Olivier Messiaen, Jean-Louis Martinet, Gabriel Pierne, Auric, Ferroud and Martelli.

the American performance of Poulenc's song cycle, "Le Bal Masque," a showing of René Clair's film, "Entr'acte," with music by Erik Satie, and the Juilliard Opera Theater's mounting of Milhaud's "Le Pauvre Matelot," conducted by Frederic Waldman.

Robert Shaw will conduct Poulenc's Mass in G and Debussy's Trois Chansons on Dec. 2. Included on that night's program will be Honegger's Third Quartet, Messiaen's "La Nativité du Seigneur" for organ and a group of pieces for recorders, played by Suzanne Bloch and ensemble.

Jean Morel will direct the Juilliard Orchestra on Dec. 3 in Roussel's Symphony No. 3, Poulenc's Concerto for Two Pianos, with solos by Beveridge Webster and David Garvey, and the first American performances of Jean-Louis Martinet's "Orpheus" and Pierne's Variations on a Pastoral Theme.

Information about tickets may be had by writing to the Concert Bureau of the Juilliard School of Music, 120 Claremont Avenue, New York 27.

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

NOV 7 - 1948

The rumored Juilliard School Festival of French music promises, in a few weeks, an orchestral work much discussed abroad, Jean-Louis Martinet's "Orpheus." With the Hungarian Martinu a worthy denizen of our programs and music by the Swiss Martin recently introduced over NBC, identities are likely to get a bit confused, what with errant memories and typographical slips. In Paris, things are further complicated by a Martenon, composer-conductor, and the two Martenots who play on the electronic instrument, "Ondes Martenots."

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

NOV 9 - 1948

Juilliard School Plans French Music Festival

Work of Contemporaries
Will Be Presented on 4
Evenings at Month's End

The Juilliard School of Music announced yesterday that it will give a festival of contemporary French music on Tuesday, Wednesday, Thursday and Friday, Nov. 30 and Dec. 1, 2 and 3, at the Juilliard Concert Hall, 130 Claremont Avenue. Fifteen composers will be represented in the festival, which will be under the honorary patronage of the French Ambassador, Henri Bonnet.

The programs will include orchestral, operatic, chamber, film, choral and organ music and songs, with faculty members and artists, students of the school and guest artists taking part. Admission to the festival events is by invitation only; information about tickets can be obtained by writing to the Concert Bureau of the Juilliard School of Music, 120 Claremont Avenue, New York 27.

The programs announced are: Tuesday evening, Nov. 30, chamber music: Darius Milhaud, Quartet, "La Cheminée du Roi Rene" for woodwinds; Daniel-Lesur, four songs; Albert Roussel, String Trio, Op. 58; Rene Leibowitz, Quintet for wind instruments (first American performance); Jacques Ibert, Concertino da Camera for saxophone and eleven instruments (conductor, Frederic Prausnitz; soloist, Vincent Abato; first American performance).

Wednesday evening, Dec. 1, chamber music, film and opera: Francis Poulenc, Song Cycle, "Le Bal Masque" (first American performance; soloist, Warren Galt-Jour); Rene Clair's film, "Entr'acte" with Erik Satie's score; Darius Milhaud's opera, "Le Pauvre Matelot" (conductor, Frederic Waldman; stage director, Frederic Cohen; settings designed by Frederick Kiesler).

Thursday evening, Dec. 2, choral, chamber music and other music: Arthur Honegger, Quartet No. 3; Olivier Messiaen, "La Nativité du Seigneur" (organist, Vernon de Tar); pieces for recorders by Milhaud, Ibert, Auric, Roussel, Poulenc, Ferroud and Martelli (Suzanne Bloch and Ensemble); Debussy, Trois Chansons, and Poulenc, Mass in G for mixed voices (Juilliard Chorus, Robert Shaw, conductor).

Friday evening, Dec. 3, Juilliard Orchestra, Jean Morel conducting: Roussel, Symphony No. 3, in G minor; Poulenc, Concerto for two pianos (Beveridge Webster and David Garvey); Jean-Louis Martinet, Orpheus (first American performance); Gabriel Pierne, Variations on a Pastoral Theme (first New York performance).

The concerts have been organized by Mark Schubart, the school's director of public activities, in consultation with Rene de Messieres, the French Embassy's cultural counselor. The programs will bear the following inscription: "To the Greatness of France, through the musicians who share in its expression, this festival is affectionately dedicated." The intention in planning the programs is to present works representative of significant trends in French music of this century in a concentrated series.

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

NOV 14 1948

Juilliard's French Music Festival

A FOUR-DAY Festival of Contemporary French Music will be presented by the Juilliard School of Music in the Juilliard Concert Hall on Tuesday, Nov. 30; Wednesday, Dec. 1; Thursday, Dec. 2, and Friday, Dec. 3. William Schuman, president of the school, has announced.

Participating artists will be faculty members and student-artists of the School, as well as especially invited guests.

The first evening (November 30) will be devoted to chamber music. It will open with a performance of Darius Milhaud's woodwind quintet, *La Cheminee du Roi Rene*. This will be followed by a performance of *Quatre Lieder* by the young composer, Daniel-Lesur, and Albert Roussel's *String Trio, Op. 58*. The second half of the concert will include the first performance in America of a *Quintet for Wind Instruments* by Rene Leibowitz, leader of the twelve-tone school of composition in France, and of the *Concertino da Camera for Saxophone and Eleven Instruments* of Jacques Ibert, with Vincent Abato as soloist. Frederic Prausnitz will conduct both works. Mr. Abato and Mr. Prausnitz are faculty members of the School.

The second evening (December 1) will present chamber music, film and opera. It will begin with the first performance in America of Francis Poulenc's song cycle *Le Bal Masque*, with Warren Gijour, a student-artist of the School, as soloist. This will be followed by a showing of Rene Clair's film, *Entr'acte*, with score by Erik Satie. Darius Milhaud's opera, *Le Pauvre Matelot*, as performed by the Juilliard Opera Theatre, will bring the evening to a close. Frederic Cohen will be in charge of stage direction, and the settings will be designed by Frederick Kiesler. Frederic Waldman will conduct.

The Juilliard Chorus under the direction of Robert Shaw will take part in the Festival during the third evening (December 2), performing for the first time in New York Poulenc's Mass in G for mixed chorus a capella, as well as Debussy's *Trois Chansons*. The first half of the program will be made up of Arthur Honegger's *Third Quartet*, Olivier Messiaen's *La Nativite du Seigneur* for organ, which will be performed by Vernon re Tar, and a set of brief pieces for recorders by Milhaud, Ibert, Auric, Roussel, Poulenc, Ferroud and Martelli. Suzanne Bloch and recorder ensemble will be heard in the latter work.

This Clipping From
BERKELEY, CALIF.
GAZETTE

DEC 1 1948

NY Ushers In French Festival

A four-day Festival of Contemporary French Music will be presented by the Juilliard School of Music in Juilliard Concert Hall, New York City tonight, tomorrow and Friday nights, it was announced by William Schuman, president of the school.

The festival, given under the honorary patronage of His Excellency Henri Bonnet, ambassador of France, will present a wide range of music, with 15 composers presented on programs including orchestra, opera, chamber music, film music, choral music, organ music and songs.

Participating artists will be faculty members and student-artists of the school, as well as specially invited guests. The concerts, which will begin at 8:30 p.m., were organized by Mark Schubart, the school's director of public activities in consultation with Rene da Messieres, cultural counselor of the French embassy.

The program of the festival will bear the following inscription, "To the greatness of France, through the musicians who share in its expression, this festival is affectionately dedicated."

In planning the programs for the festival, the objective was to gather together in a concentrated series, works representative of significant trends in French music of the 20th century. No attempt has been made to represent all composers of merit, or even all forms of contemporary French music.

and "Eugene Ionesco"

This Clipping From
WORCESTER, MASS.
TELEGRAM

NOV 14 1948

Juilliard Festival

A four-day festival of contemporary French music will be presented by the Juilliard School of Music on Nov. 30, Dec. 1, 2, and 3. The announcement is made by William Schuman, president of the school.

The festival, which will be given under the honorary patronage of French Ambassador Henri Bonnet, with fifteen composers represented on programs, will include works for orchestra, opera, chamber music, film, choral music, organ music, and songs.

Well, "Le Beau Charles" Muench, Alsatian-born conductor who will succeed Koussevitzky, says that he plans to give a good deal of time to the American composer. "I have a great deal of admiration for your young composers," he says.

If the French conductor can help us become better acquainted with our own American composers, more power to him.

This Clipping From
WATERBURY, CONN.
AMERICAN

NOV 17 1948

Juilliard School To Give French Music Festival

New York — (UP) — A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York City on Nov. 30 and Dec. 1-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

This Clipping From
DALLAS, TEX.
NEWS

NOV 14 1948

THE MUSICAL DIGEST

By ERIC CLAUDIN

Juilliard to Present Modern French Music

A four-day festival of Contemporary French Music will be presented by the Juilliard School of Music in New York on Nov. 30 through Dec. 3.

Under the honorary patronage of Henri Bonnet, Ambassador of France, the festival will present a wide range of music, with fifteen composers represented on programs including orchestra, opera, chamber music, film music, choral music, organ music and



songs. Participating artists will be faculty members and student-artist of the school.

Many of the works to be performed will be receiving their first New York performance. Of particular interest will be Darius Milhaud's woodwind quintet "La Cheminee du Roi Rene"; Albert Roussel's String Trio, Op. 58; Jacques Ibert's Concertino da Camera; Francis Poulenc's song cycle "Le Bal Masque."

In addition to a performance of Milhaud's opera "Le Pauvre Matelot," works in various forms by Daniel-Lesur, Leibowitz, Satie, Debussy, Honegger, Messiaen, Auric, Ferroud, Martelli, Pierre and Martinet will also be heard.

This Clipping From
NEW YORK, N. Y.
TIMES

NOV 28 1948

IN JULLIARD'S FESTIVAL OF FRENCH WORKS



Jean Morel directs the school orchestra in preparation for one of a series of concerts this week. M. Carwell (Graphic House)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

NOV 27 1948

French Music Festival

A four-day Festival of Contemporary French Music will be presented by the Juilliard School of Music in the Juilliard Concert Hall on Nov. 30 and Dec. 1. The festival, under the honorary patronage of Henri Bonnet, Ambassador of France, will present a wide range of music, with 15 composers represented on programs including orchestra, opera, chamber music, film music, choral music, organ music and songs.

This Clipping From
NEW YORK, N. Y.
POST
HOME NEWS
DEC 2 1948

Juilliard Concerts

A series of four concerts of contemporary French music will be presented at the Juilliard School today, tomorrow, Thursday and Friday. The opening concert will present works of Milhaud, Daniel-Lesur, Roussel, Leibowitz and Ibert.

This Clipping From
NEW YORK, N. Y.
PM
STAR

NOV 28 1948



SUZANNE BLOCH, recorder player, and MARION BARNUM, pianist, who will appear Thursday evening at the Juilliard Concert Hall, in the third concert of the Juilliard School's four-day Festival of Contemporary French Music.

Cir. (D 538,914) (\$ 1,002,765)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 5 1948

RESUME: The Metropolitan Opera launched its sixty-fourth season, with a telecast of the first night opera and audience making extra news. The performance of Verdi's "Otello" was "meritorious." Donizetti's "L'Elixir d'Amore," revived after six years absence, was "delicious." ... The Juilliard School of Music presented a four-day festival of contemporary French music that gave "a striking impression of the vitality and humanity of a creative nation's efforts." ... The New York City Opera Company closed a successful season with Robert Rounseville, one of the last of its new members to bow, drawing good notices as Pelléas. ... Artur Schnabel's Rhapsody for Orchestra, introduced by Dimitri Mitropoulos and the New York Philharmonic, was "very clear and coordinated music" that "challenged and held its listeners." ... Virgil Thomson's "Louisiana Story," introduced by Eugene Ormandy and the Philadelphia Orchestra, was "an attractive work." ... Moura Lympany, English pianist, was said to be "an artist of decided importance" in her recital debut. ... Two young American violinists were well received, Charles Petremont in his debut and Maurice Wilk, who played for the second time at Carnegie Hall.

This Clipping From
ASHEVILLE, N. C.
CITIZEN

NOV 21 1948



HAROLD LAMB, author of "The City and the Tsar: Peter the Great and the Move to the West 1648-1762," came up in writing the hard way, through the pulps, adventure magazines, trade papers, and finally the important boost of a publisher's underwriting and a Guggenheim fellowship. He seems to apportion his time three ways, all overlapping and all apparently pleasant: 'Writin', researchin' and runnin' around the world.

World Of Music

Juillard School Plans French Music Festival

NEW YORK, Nov. 20. (UP)—A of the orchestra. four-day festival of contemporary French music will be presented by the Juillard School of Music in New York on Nov. 30 and Dec. 1-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

The Boston Symphony Orchestra has announced the proposed establishment of a Koussevitzky Anniversary Fund of \$250,000. Friends of the orchestra, is to be used without restriction "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor

This Clipping From
NEW YORK, N. Y.
SUN

NOV 27 1948

A festival of four concerts of contemporary French music will be given on Tuesday through Friday evenings at the Juillard Concert Hall (130 Claremont avenue). These concerts are under the patronage of Henri Bonnet, the Ambassador of France. Representative French scores, including music from films, will be played. Composers include Milhaud, Daniel-Lesur, Roussel, Leibowitz, Ibert, Poulenc, Honegger, Messiaen, Martinet, Pienne and others.

Lansing, Mich.
Journal
11/21/48

French Music Program Offered

A four-day festival of contemporary French music will be presented by the Juillard School of Music, New York, in the Juillard concert hall opening November 30. It will last four nights.

The festival given under the honorary patronage of Henri Bonnet, ambassador of France, will present a wide range of music, with 15 composers represented on programs including orchestra, opera, chamber music, film music, choral music, organ music and songs.

The concerts, were organized by Mark Schubart, the school's director of public activities in consultation with Rene de Messieres, cultural counselor of the French embassy. The first evening will be devoted to chamber music consisting of Darius Milhaud's woodwind quintet, "La Cheminee du Roi Rene," "Quatre Lieder" by the young composer, Daniel-Lesur, and Albert Roussel's "String Trio, Op. 58," the first performance in America of a "Quintet for Wind Instruments" by Rene Leibowitz, and "Eleven Instruments" by Jacques Ibert, with Vincent Abato as soloist. Frederic Prausnitz will conduct both works.

The second evening will present chamber music, film and opera, beginning with the first performance in America of Francis Poulenc's song cycle, "Le Bal Masque," with Warren Galfour, a student-artist of the school, as soloist. Other attractions will be a showing of Rene Clair's film, "Entr'acte," with score by Erik Satie, and Darius Milhaud's opera, "Le Pauvre Matelot," as performed by the Juillard Opera theater.

The Juillard chorus directed by Robert Shaw, doing the premiere performance for New York "Mass in G" (Poulenc) will highlight the third evening. Honegger's "Third Quartet," "La Nativite du Seigneur" for the organ and a group of shorter numbers by French composers will be performed with Suzanne Block and her recorder ensemble taking part. Concluding the festival, Jean Morel will direct the Juillard orchestra

This Clipping From
ODESSA, TEXAS
AMERICAN

NOV 21 1948

Four-Day Music Festival Set By Juillard School

NEW YORK (U.P.)—A four-day festival of contemporary French music will be presented by the Juillard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

The Boston Symphony Orchestra has announced the proposed establishment of a Koussevitzky Anniversary Fund of \$250,000.

The money, to be contributed by friends of the orchestra, is to be used without restriction "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

NOV 21 1948

N. Y. Festival

NEW YORK (UP)—A four-day festival of contemporary French music will be presented by the Juillard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

JAN PEERCE, Metropolitan Opera tenor, will be soloist in the world premiere of "The Dybbuk" in concert form, to be presented in Portland, Ore., by the Portland Symphony orchestra on Feb. 7.

This Clipping From
PORTLAND, ORE.
JOURNAL

French Music Festival Set In New York

A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York November 30 through December 3. The festival is under the honorary patronage of His Excellency Henri Bonnet, ambassador of France. William Schuman is school president. Several young Portland musicians are students at the school.

The concerts, in which faculty members and student-artists of the school will take part, were organized by Mark Schubart of the school in consultation with Rene de Messieres, cultural counselor of the French embassy.

A WIDE range of music will be presented, including orchestral, opera, chamber music, film music, choral and organ music and songs. Composers represented are Darius Milhaud, Daniel Lesur, Albert Roussel, Rene Leibowitz, Jacques Ibert, Francis Poulenc, Erik Satie, Debussy, Arthur Honegger, Olivier Messiaen, Jean-Louis Martinet and Gabriel Pierne.

The concerts will be invitational.

This Clipping From
EL PASO, TEXAS
TIMES

Juilliard To Give Music Festival

New York. (UP) — A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

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

WORLD OF MUSIC

Juilliard School To Give French Music Festival—
Boston Symphony Plans \$250,000 Koussevitzky Fund

NEW YORK (UP)—A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

This Clipping From
TULSA, OKLA.
WORLD

Festival of French Music at Juilliard

NEW YORK, Nov. 20 (UP) — A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

Coral Gables, Fla.

Times
11/18/48

NEW YORK (UP)—A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

This Clipping From
ATLANTA, GA.
JOURNAL

NOV 2 8 1948

FLASHES HERE, THERE—A four-day festival of contemporary French music will be presented by the Juilliard School of Music in the school concert hall this week, Tuesday through Friday. It was announced by William Schuman, president of the school. The festival will be given under the honorary patronage of His Excellency Henri Bonnet, ambassador of France. The program will cover a wide range of music for orchestra, opera, string quartet, film, choral, organ and songs . . . Marie Woods Newton, teacher of piano and organist, sends a cheerful card from Canada. . . Gertrude Ryan was elected treasurer of the Georgia Federation of Music clubs at the board meeting last week. She succeeds Mariella Stevens who resigned the post. All dues are to be sent to Miss Ryan, 1401 Athens Ave., S. W., Atlanta. . . Courses in theory and harmony are being offered at the John D. Hoffman studios. Francis H. Mitchell will give the courses in elementary theory, elementary harmony and advanced harmony. For class registration apply this week at the

studio, 2½ Auburn ave. . . Monmouth college announces the sixth annual psalm-tune competition under the J. B. Herbert bequest. A prize of \$100 will be awarded for the best setting of a prescribed metrical version of Psalm 90, in four-part harmony for congregational singing. It is open to all composers and closes on Feb. 28, 1949. Text and information will be sent on request by Thomas H. Hamilton, Monmouth college, Monmouth, Ill. . . The French violinist Zino Francescatti plays a work which he has been instrumental in reviving, the Paganini "Violin Concerto No. 1 in D Major," when he is soloist with the New York Philharmonic-Symphony Orchestra, at 3 p. m. this Sunday.

This Clipping From
ST. PETERSBURG, FLA.
TIMES

NOV 21 1948

The World of Music

NEW YORK — (UP) — A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

The Boston Symphony Orchestra has announced the proposed establishment of a Koussevitzky Anniversary Fund of \$250,000.

The money, to be contributed by friends of the orchestra, is to be used without restriction

tion "for cultural and educational development by the orchestra and as a cushion against emergencies." It is to be a revolving fund in the sense that any withdrawals in any one year are to be restored as soon as practicable.

The fund is intended as a tribute to Serge Koussevitzky, who is retiring after 25 years as conductor of the orchestra.

Jan Peerce, Metropolitan Opera tenor, will be soloist in the world premiere of "The Dybbuk" in concert form, to be presented in Portland, Ore., by the Portland Symphony Orchestra on Feb. 7.

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

NOV 26 1948

French Music Concerts at Juilliard

A festival of four concerts of contemporary French music will be presented by the Juilliard School of Music under the honorary patronage of His Excellency Henri Bonnet, The Ambassador of France. These concerts will be held on Tuesday, November 30; Wednesday, December 1; Thursday, December 2, and Friday, December 3 at 8:30 o'clock in the Concert Hall, 130 Claremont Avenue, New York City.

This Clipping From
CLINTON, OKLA.
NEWS

NOV 28 1948

Boston Symphony Plans \$250,000 Koussevitzky Anniversray Fund

NEW YORK, (U.P.)— A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

This Clipping From
INGLEWOOD, CAL.
NEWS

NOV 20 1948

World of Music

A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

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

DEC 15 1948

French Music Festival At Juilliard

The first of a series of four successive concerts under the honorary patronage of Ambassador Henri Bonnet and presented by students and faculty members, was given at the Juilliard School of Music on Nov. 30. The program included Darius Milhaud's *La Cheminée du Roi René* (1939) consisting of seven short pieces which proved charming in their happy, gentle pastoral atmosphere. Also *Four Lieder* (1945) of Daniel-Lesur, sung effectively by Mariquita Moll soprano, with string, flute, harp and piano accompaniment, which reflected many phrases of melody and at times fluidity interspersed with dramatic climaxes. The delightfully unpretentious String Trio (op. 58, 1937) of Albert Roussel showed the work of a master composer and was enthusiastically received. The program concluded with the strange and unimpressive Quintet for Wind Instruments

(1944) of Rene Leibowitz based on twelve-tone technique, and the appealing *Concertino da Camera for Saxophone and Eleven Instruments* (1935) of Jacques Ibert, with Vincent Abato, soloist.

This Clipping From
ETUDE
PHILADELPHIA, PA.

FEB - 1949

THE JULLIARD SCHOOL OF MUSIC conducted a festival of contemporary French music from November 30 to December 3 in the concert hall of the school. There were four consecutive evening concerts in which compositions of some of

the leading French composers were presented. Included among these were Darius Milhaud, Albert Roussel, Jacques Ibert, Francis Poulenc, Olivier Messiaen, and Jean-Louis Martinet.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 1-1948

FOUR-DAY FESTIVAL OPENS AT JUILLIARD

Ambassador Bonnet Honorary
Patron of French Series—
Leibowitz Work Featured

The first event in a four-day festival of contemporary French music was presented by the Juilliard School of Music in its Concert Hall last night. The series is under the honorary patronage of Ambassador Henri Bonnet of France. Last night's concert was devoted to chamber music and conveyed a striking impression of the vitality and humanity of a creative nation's efforts.

It must be reported immediately that the performers, most of them from the school's student-body and faculty, played impeccably. Their balance, in ensemble, their lovely solo tone and articulation, their understanding of the not-inconsequential musical problems were almost beyond cavil.

The programming was well designed to contrast the finest traits of contemporary French styles, opening with Milhaud's charming "La Cheminée du Roi René" for woodwind quintet, building through Daniel-Lesur's Four Lieder, works of unusual sound-interest and beauty of line, and ending the first half with Roussel's String Trio, Op. 58, which epitomizes the national musical idiom.

René Leibowitz's Quintet for Wind Instruments occupied the featured spot, following the intermission, and was the most fascinating offering of the evening, and the final number was Ibert's unassuming Concertino da Camera for Saxophone and Eleven Instruments.

To judge by Milhaud and Roussel, the French believe in reducing their harmonic means to a bare minimum, getting pleasant, if something less than startling, contrasts within a narrow range of movement. There were luxurious, soft-contoured sounds from the three stringed instruments in the

latter work, and musical patterns of a personal interest in the former, but the fast movements of both were of trifling, dancelike effect.

The Daniel-Lesur songs, on the other hand, were not only full of the sensuous liquidity of tone that harp and flute and trilling strings are capable of, but made dramatic use of silence to separate and yet unify various textures.

M. Leibowitz's work was a creation of strongest imagination, almost over-rich in detailed integration of motive and rhythm, alive with merest instants of thrilling—not to say voluptuous—sonorities of unique distribution and texture, and scintillating with pinpricks of sound. The first movement of this work, to one listener, suffered from a lack of a single climax, for its two sections reached equal heights, and the two movements were of too-similar movement and texture, but the style and creativeness made it more "modern" than anything we have heard in recent times.

Maraquita Moll, soprano, and Vincent Abato performed the solos admirably. The other performers who deserve mention for their excellence are James Pellerite and Ross Norwood, flutes; David Abosh, oboe; Herbert Tichman and J. Cloyde Williams, clarinets; Tina Maria di Dario and Richard Plester, bassoons; John Schults and Raymond Alongé, horns; Isidore Cohen and Joyce Flissler, violins; Paul Lanini and Godfrey Layefsky, violas; Philip Cherry and Charles McCracken, cellos; Blanche Birdsong, harp; Reino Luoma, piano, and rederick Prausnitz, conductor, C. H.

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

DEC 2-1948

Juilliard Concert

First of 4 French Programs
Presented at School

By Jerome D. Bohm

CONCERT OF CONTEMPORARY FRENCH MUSIC at the Juilliard School of Music Tuesday night. The program:

La Cheminée du Roi René.....Milhaud
James Pellerite, flute; David Abosh, oboe;
Herbert Tichman, clarinet; John Schults,
horn; Tina Maria di Dario, bassoon.
Quatre Lieder.....Daniel-Lesur
Maraquita Moll, soprano; Isidore Cohen,
violin; Paul Lanini, viola; Philip Cherry,
cello; Ross Norwood, flute; Blanche Bird-
song, harp; Reino Luoma, piano.
String Trio, Op. 58.....Roussel
Joyce Flissler, violin; Godfrey Layefsky,
viola; Charles McCracken, cello.
Quintet for Wind Instruments.....Leibowitz
James Pellerite, flute; David Abosh, oboe;
J. Cloyde Williams, clarinet; Raymond
Alongé, horn; Richard Plester, bassoon.
Concertino da Camera for Saxophone.....Ibert
Vincent Abato, soloist; conductor, Fred-
erick Prausnitz.

The first of a series of four concerts devoted to contemporary French music began at the Juilliard School of Music Tuesday night with a program of chamber music. Although only one of the works listed, René Leibowitz's Quintet for Wind Instruments, was announced as a first American performance, its seems fairly certain that neither Milhaud's "La Cheminée du Roi René" or Daniel-Lesur's Four Lieder had been previously performed here. This reviewer had at any rate never heard them before. Both Roussel's String Trio, Op. 58, and Jacques Ibert's Concertino da Camera for Saxophone are relatively well known, however, the latter having been recorded several years ago.

Of all of these works only Mr. Leibowitz's Quintet for Wind Instruments, penned in 1944, did not bear the stamp of the country which produced it. It is written in the twelve-tone technique and for me its message was non-existent. The fact that it pursues paths more fruitfully cultivated by Schoenberg, Berg and Webern in no way warrants placing its purely experimental and vacuous tootlings on the same plane as the contributions of the Viennese masters who have something really worth while to express in this medium.

Milhaud's "La Cheminée du Roi René" is a set of seven little pieces entitled "Cortège," "Aubade," "Jongleurs," "La Maousinglade," "Joutes sur l'Arc," "Chasse a Valabre" and "Madrigal Nocturne."

They either consciously or unintentionally evoke the spirit of Couperin. Bucolic in vein, their blithe melodies sometimes are tinged with tenderness.

Daniel-Lesur's Four Lieder are entitled "La Lettre," "La Chevauchée," "Les Mains Jointes" and "Serenade." The first is a setting of a poem by Cecile Sauvage, the remaining three settings of translations of Heinrich Heine. Their contents are, however, purely Gallic and the essence of the music is as far from reflecting the true Heine as are the translations of the German lyric poet utilized. These songs have, however, a limpidity of texture and a tenuous melodic charm enhanced by the accompaniments for strings, harp and piano.

The most substantial work on the list was Roussel's skillfully fashioned String Trio. Although its contents are not weighty, it reveals the hand of a master workman. The entire program was traversed in highly competent fashion by students of the school.

This Clipping From
TERRE HAUTE, IND.
TRIBUNE

NOV 22 1948

NEW YORK, Nov. 22.—(UP)—A four-day festival of contemporary French music will be presented by the Juilliard School of Music in New York on Nov. 30 and Dec. 1-2-3.

A wide range will be presented, with 15 composers represented on programs including orchestra, opera, chamber music, film, choral and organ music and songs.

This Clipping From
BEAUMONT, TEXAS
JOURNAL

NOV 19 1948

A four-day festival of contemporary French music will be presented by the Juilliard School of

Music in New York Nov. 30 and Dec. 1, 2 and 3.... Opera, orchestra, chamber music, film, choral and organ music and songs will be presented....

This Clipping From
NEW YORK, N. Y.

PM

STAR

DEC 2-1948

Music

Juilliard's Festival of French Music

The four-day festival of contemporary French music got under way Tuesday evening at the Juilliard School of Music with a concert of chamber music by Ibert, Milhaud, Roussel, Daniel-Lesur, and Leibowitz. Under the honorary patronage of Ambassador of France Henri Bonnet and dedicated "To the greatness of France, through the musicians who share in its expression," the festival is presenting through Friday a wide range of music. Students, faculty members and guest artists have joined to perform orchestral, operatic, chamber, choral and organ music.

While the Ibert Concertino da Camera for Saxophone came at the end of Tuesday's program, it was, for me at least, the first piece to give real pleasure—combining the charm of its melodious passages with the interest in the skillful handling of the burly-burly which serves as background to the sweet melodic line. It was given a clean, expressive performance by Vincent Abato and a small accompanying orchestra.

Roussel's String Trio, Op. 58, held attention by its audaciousness, its balance of power between the three instruments—especially as the viola and cello followed the violin's steady lead; the occasional touch of melancholy in the second movement; the brightness and delicacy of the third.

For varied rhythms and color there was Milhaud's *La Cheminée du Roi René*—now stately, now sprightly; now minor, now major. And Daniel-Lesur's *Four Lieder*, sung particularly well by soprano Mariquita Moll, with the bleating of the second song and the quiet reverie of the third and fourth, that expire with a sigh.

René Leibowitz' Quintet for Wind Instruments, heard in its U. S. premiere, seemed to be traveling in no direction as, in a tentative and disconnected fashion it stuttered out what resembled the Morse Code.

—ALBERT J. ELIAS

This Clipping From
NEW YORK, N. Y.
SUN

DEC 1-1948

Contemporary French Music At Juilliard School

A four-evening festival of contemporary French music was inaugurated last night in the Juilliard Concert Hall, where faculty and student players collaborated in presenting music by Milhaud, Daniel-Lesur, Roussel, Leibowitz and Ibert. It cannot be said that the evening was too exhilarating; musically, though future programs promise better. However, it was not the sponsor's aim to assemble masterpieces, but merely "works representative of significant trends in French music of the twentieth century." As such, the concert achieved its purpose. The performances were generally on a professional level—more than enough to present the composers in their best lights.

Milhaud's work was "Le Cheminée du Roi René" (1939), for flute, oboe, clarinet, horn and bassoon. It exhibits all of Milhaud's easy, offhand craftsmanship (and also draftsmanship). In seven short sections (Cortège, Aubade, Jongleurs and so forth), the music comes straight to the point, without waste of motion or ideas. At basis, though, Milhaud did not have much point to make. Daniel-Lesur's "Four Lieder" (1945) were sung by Mariquita Moll, assisted by violin, viola, cello, flute, harp and piano—a generous assistance for songs rather undistinguished in line and lyric impulse (despite the agonized striving for the latter).

A string trio (1937) by Roussel, composed in the last year of his life, was the most respectable piece on the program. This had pronounced individuality, with some funny quirks in the melodic line that were not merely idiosyncrasy. Despite its obvious Gallicisms, it has strong roots in a neo-Brahms type of speech, and it impressed as the work of a thorough musician. René Leibowitz's Quintet for Wind Instruments (1944) was given its first performance in America. A relatively short twelve-tone work, it has plenty of organization but little animation. Here the twelve-tone system appears as dated as the work of the minor cubists, with little of the wonderful instrumental exploitation found in the best Viennese atonalists. Ibert's catchy "Concertino da Camera" for saxophone and eleven instruments concluded.

H. C. S.

FRANCE AMERIQUE

Journal - Dec 5, 1948

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
DEC 2-1948

MUSIC

By VIRGIL THOMSON

FESTIVAL OF CONTEMPORARY FRENCH MUSIC presented by the Juilliard School of Music, second evening yesterday in the Juilliard Concert Hall. The program: "Entr'acte" (1924); film by René Clair; score by Erik Satie; arranged for two pianos by Darius Milhaud and Henry Brand; pianists, Frederic Cohen and Frederic Waldman. "Le Bal Masqué" (1924); Prologue Cantata for Baritone and Chamber Ensemble (1932); Francis Poulenc; soloist, Warren Galjour; Frederic Waldman, conducting. "Le Pauvre Matelot" (1932); Lament in Three Acts; music by Darius Milhaud; text by Jean Cocteau; translation by Lorraine Noel Pinney. The cast: The Sailor, Dorian Akmalia; His Wife, Germaine Hachour; His Father-in-Law, Edward Anuska; His Friend, Lorenzo Malfatti. Conductor, Frederic Waldman; stage director, Frederic Cohen; scenic director, Frederick Kiesler.

Darius Milhaud



Stone & Steccati, San Francisco
Whose opera "Le Pauvre Matelot" was staged last night at the Juilliard School

Handsome Period Pieces

ERIK SATIE'S "Entr'acte," which opened last night's program at the Juilliard School (the second in a series devoted to contemporary French music), is, in the judgment of this reviewer, the finest film score ever composed. The film itself, made by René Clair after a scenario of Francis Picabia, is a brilliant piece of work but completely nowadays. It also delightfully, a period piece. Produced in 1924 as a divertissement joining two scenes of a ballet, "Relâche" (composed by Satie and decorated by Picabia), it takes us back to the still innocent last days of Dada, before Surrealism had turned our fantasies sour, sexy and mean. It is not about anything at all but being young and in Paris and loving to laugh, even at funerals. In those days there was still comic cinema, too.

The excellence of the musical score composed to accompany with real orchestral sounds this otherwise silent film (these were played last night by two pianists) is due to Satie's having understood correctly the limitations and possibilities of a photographic narrative as subject-matter for music. Also to the durable nature of his musical invention. The whole is made out of short musical bits like building blocks. These are neutral enough in character to accompany appropriately many different scene moments and images, but also interesting enough as music to bear a great deal of repetition without fatiguing the listener. These minute musical blocks are organized into a sort of rondo form, as squarely terraced as a New York skyscraper and every bit as practical in function. Satie's music for "Entr'acte," consequently, is not only beautiful in itself. It is also efficient as expression; it is appropriate to the film. It avoids banality of sentiment not by avoiding sentiment, but by keeping its expressivity objective, by never becoming subjective, never identifying itself with any person on the screen. By remaining ever as cool and clear as René Clair's photography itself, it remains also as clear in meaning and as satisfying intrinsically. I do not know another film score so durable, so distinguished, so complete.

Francis Poulenc's secular cantata "Le Bal Masqué," on poems

of the late Max Jacob, a piece in six sections for baritone and chamber orchestra, shows us a master of musical exuberance at the climax and full maturity of his youthful period. It was composed in 1932, about the last year anybody in Europe was really carefree, and it is musical high-lights from beginning to end. Its frank pastiche of urban banalities, melodic and rhythmic, is rendered personal and interesting by the extreme elegance of the vocal lines and instrumental texture. Thin, clean, brilliant, frank and delicate, its charm, its good humor, its wit and poetry, like those of Satie himself (though the invention of it is less jewel-like and original than Satie's) is as fresh as the day the piece was written.

The Poulenc piece and Darius Milhaud's short opera "Le Pauvre Matelot," to a text of Jean Cocteau, were conducted with taste and understanding by Frederic Waldman. The latter, which I shall not review, because time presses and because it has been given before in New York, was decorated imaginatively by Frederic Kiesler. Neither work was as well projected vocally by the Juilliard students as both were instrumentally. The Poulenc cantata, from the latter point of view, was an impeccable execution. All three works were a pleasure to hear. Perhaps the Milhaud opera has aged a little; and certainly it always was, though largely composed of gay sailor chants like "Blow the Man Down," a shade unbrilliant. Also a bit heavy in orchestral texture for its vocal line, which has to be sung lightly for the sake of verbal clarity.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 2-1948

ERIK SATIE MUSIC GIVEN AT JUILLIARD

Film "Entr'acte" Containing His Score Is Shown—Works by Milhaud, Poulenc Heard

Erik Satie, Darius Milhaud and Francis Poulenc were the composers represented on the second program of the Juilliard School of Music's festival of contemporary French music, given last night before a packed house at the Juilliard Concert Hall. In a sense this was an evening of homage to Satie, the apostle of simplicity in musical creative works, for Milhaud and Poulenc were strongly under his influence in the days of Les Six, the Parisian group of which he was the idol.

The first half of the schedule was devoted to a showing of René Clair's film "Entr'acte," with music by Satie, and a performance of Poulenc's "Le bal masqué," a secular cantata on poems of Max Jacob. The music of both of these fascinating works bubbled over with Gallic esprit. They were equally satirical, optimistic and witty. Filled with good fun they kept the audience busy laughing at the clever humor of the scores. Perhaps, nothing is more rare among composers than the ability to write worthwhile music of this comic nature, with the lightness of approach and peculiar charm evidenced in the two offerings.

The René Clair motion picture, with scenario by Francis Picabia, was produced in 1924 as an interlude between sections of the ballet, "Relâche," for which Satie provided the score. The ballet was danced by members of Les Ballets Suedois troupe, who also appear in the film. Last night Satie's music was given in an arrangement for piano four-hands by Milhaud, which was admirably performed by Frederic Cohen and Frederic Waldman.

Satie knew how to make his musical accompaniment to the highly amusing picture enter completely into the ebullient spirit of the lively and nondescript antics of the actors on the screen. His music consisting chiefly of inane little motifs oft-repeated, which worked with hilarious effect and reached their climax of drollery in the funeral march which was played while the dancers of the film pretended to be mourners following a hearse drawn by a camel, shown in slow-motion technique. There was a little waltz in one part of the Satie composition, but most of it was in march-time and replete with animation and sure-fire effectiveness.

Poulenc's "Le bal masqué," composed in 1932, showed how heavily indebted he was to Satie in this scintillant cantata for baritone and chamber orchestra. Like the Satie, it favored snappy march rhythms in its songs and orchestral pieces and was similarly ironical and bizarre. It evinced a remarkable ability to provide strange color combinations of a mirth-producing nature, and it was worthy of remark that although only a Frenchman could have written the pieces of the set, he had to resort to jazz as the basis of his tints, which were primarily American in origin, though adapted with exquisite refinement, despite their humorous intent. This offering was splendidly performed by an eight-piece orchestra, under Frederic Waldman, with Warren Galjour, as the able baritone soloist.

This Clipping From
NEW YORK, N. Y.
PM

STAR
DEC 3-1948

Music

Three French Moods at The Juilliard

It was fun night Wednesday at the Juilliard School's second concert in its French festival. For hilarity, there was a short film with music by Erik Satie; for thoughtful laughter, a secular cantata by Francis Poulenc; and for humor of a grimmer sort, an opera by Jean Cocteau and Darius Milhaud.

The film *Entr'acte*, which René Clair produced back in 1924 and for which Satie wrote the music, is an imaginative and satirical ballet of modern man in a nonsensical spin. The music, arranged for piano four-hands by Milhaud, is appropriately frenetic and poisonous in its barbed darts; and it achieves its satirical effect most often by the repetition of a simple gallop at the perfectly incongruous moment.

Poulenc's *Le Bal Masqué*, a cycle of six songs for baritone and chamber orchestra, is music of the lightest sort that parodies marches, folk songs, hit tunes and tangos. The burlesque is broadened as the baritone half-sings his patter about love unrequited—and you can make out the slapping of a face, the slamming of a door.

Le Pauvre Matelot, a "lament" in three scenes by Cocteau with music by Milhaud, has the sure-fire appeal of many run-of-the-mill operas, in that it depends on dramatic irony for its effect. The story is of a sailor who, returning from sea, fears his wife may be unfaithful, decides to visit her in disguise and, before very long, finds himself done in by her with a hammer. She has, as I gathered from those more perceptive than myself, resented this apparent stranger's well-being while the husband she yearns is presumably lost.

This has not been conceived as a tragedy; and yet Milhaud has, I think, failed to catch Cocteau's ironical and insouciant charm. For his music is generally heavy and dismal when it should be bright and witty—ALBERT J. ELIAS

This Clipping From
NEW YORK, N. Y.
SUN

DEC 3 - 1948

French Festival Continues At the Juilliard School

To obtain a concise view of modern French music within the space of ten minutes is hardly to be expected, but last night's concert of the Juilliard School's current French festival provided it in "Seven Pieces for Recorder," composed by various hands in 1934. Short though each was, and written for an instrument of decided limitations, each composer's style clearly asserted itself. Milhaud's contribution was joyful and bucolic, Roussel's suave and refined, Auric came forth with a jaunty tune tinged with wry sarcasm, Poulenc conceived his piece lyrically, Ibert bent all his resources to achieve a slick, appealing harmonic texture. To an amateur of the recorder, the playing of Suzanne Bloch and associates was most impressive.

Honegger's Third Quartet (1937), which opened the program, starts off magnificently, but thereafter becomes increasingly flabby, a maundering second movement being followed by a finale of polyphonic fireworks. A pleasant work at first hearing, it was well performed by a student ensemble. The organist, Vernon de Tar, played five Meditations from "La Nativite du Seigneur" of Olivier Messiaen, in which the composer indulges in much eerie warbling in the treble against a sustained bass, a formula used in radio to produce "supernatural" background music. The concert concluded with "Trois Chansons de Charles d'Orleans," by Debussy, and Poulenc's Mass in G Major (1946), both excellently sung by the Juilliard Chorus. The Debussy, conducted by Ralph Hunter, while no neglected masterpiece, has a fine lusty gaiety but the Poulenc was the evening's piece de resistance. His virile, affirmative "Mass" provided an interesting foil to the earlier Messiaen. Is it heretical to call its expression less affected? The work was conducted by Robert Shaw in his customarily robust manner.

ROLAND GELATT.

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

DEC 3 - 1948

Juilliard Festival

Third Concert in Series of French Works Is Heard

The third concert in the series of the French Music Festival took place at Juilliard School last night when Honegger's Third String Quartet and the "Five Meditations from La Nativite du Seigneur" of Olivier Messiaen were given. The program also included a Mass in G Major of Poulenc, three songs (from Charles d'Orleans) of Debussy for a capella choir, and a group of pieces for recorder by a comprehensive array of musical names of contemporary France.

The ten-year-old quartet of Arthur Honegger is one of his more dissonant pieces, lacking the sophisticated simplicity, charm and formal crispness of other of his works, both earlier and later. The somber Adagio had a melancholy beauty and the accomplished writing for the strings bespoke at all times a master craftsman.

Among the minutiae for recorder, Milhaud's "Exercise Musical" and the "Scherzo" of Georges Auric shone like gems, and "Pas redouble" of Pierre-Octave Ferroud scored a deserved hit for its fascinating clarity and elegance.

Messiaen's "Five Meditations" seemed for the most part mere sound-spinning, the strings of crystal-like chromatic bunches having no apparent formal pattern. Repetition and curious scale restriction created a kind of hypnosis that numbed rather than held the attention.

The Poulenc Mass in G is a beautiful and calm work, though its harmonic stylization does not seem entirely unified throughout; the Kyrie and the final Agnus Dei employ a definitely oriental turn of melodic phrase, and Robert Shaw did beautiful things with the contrasts between vocal arabesque and choral mass singing in the final movement. In one or two of the more difficult harmonic transitions the choir sang a bit flat and lost its tonal anchorage, but the general level of singing was fine.

P. G. H.

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 3 - 1948

FULL HOUSE FOR FESTIVAL

Third Night of Juilliard Fete of French Music at School

The third evening of the Juilliard School's Festival of Contemporary French Music was presented in the school Concert Hall last night before a full house.

The music was Honegger's Third String Quartet; seven pieces for recorder by Milhaud, Roussel, Ibert, Auric, Poulenc, Martelli and Ferroud; Messiaen's "La Nativite du Seigneur"; Debussy's "Trois Chansons" and Poulenc's Mass in G for a cappella chorus.

Performers were Helen Kwalwasser and Henry Nigrine, violins; Peter Kannitzer, viola; Alla Goldberg, cello; Marion Barnum, piano; Vernon de Tar, organ; Suzanne Bloch, Dorothy Dana, Paul Smith and Alvin Wolfson, recorders, and the Juilliard Chorus, conducted by Robert Shaw and Ralph Hunter.

This Clipping From
NEW YORK, N. Y.
PM

STAR
DEC 6- 1940

MUSICAL MISCELLANY

By Robert A. Hague

'Mignon' at the Met

Saturday afternoon's revival of Ambroise Thomas' *Mignon* at the Metropolitan brought with it the debut of Marilyn Cotlow, young American coloratura soprano who made a name for herself in Menotti's *The Telephone* on Broadway and last Spring won the Metropolitan Auditions of the air.

Singing the role of Philene, Miss Cotlow disclosed a voice of pleasing quality, clear and flexible if somewhat lacking in power and brilliance. Although some of her lower tones did not carry to all parts of the large auditorium, she negotiated the high-lying passages of her big aria, *Je suis Titania*, with uncommon accuracy and neatness, and was rewarded with prolonged applause from the full house. Very pretty to look at, she handled the acting part of her assignment with assurance and charm.

Another new member of the company, contralto Jean Browning-Madeira, appeared for the first time as Frederic, bringing warmth and amplitude of voice to the second-act Cavotte, and playing the part with spirit if not yet with the requisite polish.

As *Mignon*, a role that has always suited her well, Riso Stevens turned in a thoroughly winning performance. Her singing was easy and relaxed, and I have seldom heard her use her voice to better advantage. James Melton's Wilhelm Meister was, vocally and histrionically, no better than routine; Nicola Moscona was not in the best of voice as Lothario, and John Garris, though he sang Laerte's music creditably, over-acted the fatuous fellow until he became downright silly. Wilfred Pelletier's conducting of the melodious score was more judicious than animating, and there were times when *Mignon* seemed like a very long opera indeed.



Marilyn Cotlow

French Festival

The Juilliard School's admirable four-day Festival of Contemporary French Music closed Friday evening with an orchestral program presented by the student orchestra under the baton of Jean Morel. Heard were the Symphony No. 3 in G minor of Albert Roussel; the Concerto for Two Pianos of Francis Poulenc, with Beveridge Webster and David Garvey as soloists; Gabriel Pierne's *Divertissements sur un Theme Pastoral*, and the first American performance of Jean-Louis Martinet's *Orphee*.

The most novel work on the list, the young French composer's *Orphee* written in 1946, is a highly evocative and imaginatively instrumented tone poem after the style of Strauss, its three sections dealing with *Orpheus Before Eurydice*, *Descent into Hell* and *Death of Orpheus*. The influences of Debussy and Ravel are strongly apparent in the music of the first two sections, with also a touch of Bartok in the first and a great deal of Stravinsky in the second; but the third section has considerable individuality, and the whole work shows Martinet as an exceptionally adroit and inventive young master of orchestration.

Under Mr. Morel's driving direction, the Juilliard orchestra gave the Martinet work a precise and vivid presentation. They did the same for Roussel's Third Symphony, a product of the musical machine age—all pistons, wheels, and whirling gadgets, sleek and well-oiled, but without much heart. Poulenc's witty, mercurial and engaging Two-Piano Concerto and Pierne's skillful and arresting *Pastoral* variations did not fare as well. Mr. Morel bore down on them heavily and gracelessly and, in the Concerto, the pianists played accurately but in many places missed the essential spirit of the music.

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

DEC 6- 1940

ABOUT PEOPLE

By HELEN WORDEN

Cries of "Bravo! Bravo!" filled the Juilliard Auditorium as Jean Paul Morel, forty-year-old French conductor, lingered in the wings to borrow a cigarette from Beveridge Webster, the pianist, took a desperate puff, tossed his longish hair in place, then darted on stage to bow for the tenth time.

As guest conductor at the closing concert of the French Festival, his brilliant performance made him the talk of the evening.

During intermission Ernest Hutcheson and I went backstage to congratulate him. He was pacing the floor of his dressing room, smoking a cigarette. Mr. Hutcheson touched Mr. Morel's smooth, white evening waistcoat. "This doesn't look as if you had just conducted a two-piano concerto."

Mr. Morel laughed. "Wait until Martinet's *Orphee*. That is a whole necklace of problems."

On the way back to our seats we heard people claim him as their private discovery. Others were asking who he was, where he came from and why they had never heard of him before.

As a boy he played the tympani at the Opera Comique in Paris, becoming, while still in his early twenties, the most celebrated percussion-instrument performer in France. From Kettle drums and xylophone he graduated to conductor of the Lamoureux orchestra and the Pas de Loup concerts. He also taught in the music department of the American school at Fontainebleau. He has always been interested in America. To the dismay of his friends he turned his back in 1938 on several European offers and sailed, jobless, to the United States. He found work almost immediately as head of the orchestra department of Brooklyn College and made a hit with the students. They appreciated his keen sense of rhythm, his gift for sight reading of all parts (he has a habit of singing the parts as he conducts), and his ear for music. They also liked him as a person. Edith Piper, Mrs. Frank Damrosch, William Schuman, the Juilliard's president, and Mrs. Schuman; Mr. and Mrs. Norman Lloyd and Mark Schubart.

and habit of dangling a cigarette from his mouth while he talked on both sides of it.

They found him a combination of virtuoso and scholar. He spoke Greek and Latin as easily as French, Spanish and English. Derivations and word roots fascinated him. He also proved something of a painter, with a gift for catching likenesses. He could outwalk every student on the campus.

Eventually he left Brooklyn College to join the City Center Opera Company. He was the first to popularize "Pelleas et Melisande." He is conducting a special performance of that opera in Chicago today. Within a few weeks he will leave for the opera season in Havana, returning in February to continue as one of three guest conductors at the Juilliard. He loves this country. When he stepped off the plane at La Guardia Airport after a visit to Paris last summer his first words were, "Ah! Home!"

His home is a simple apartment in the East Thirties, filled with books, paintings, records and music scores. He lives alone. An early marriage to a Texas girl ended in divorce.

After the Juilliard concert the French cultural counselor, Rene de Messieres, and his wife gave a reception at their home, 934 Fifth Avenue.

The earlier history of the house, a typical early twentieth century Fifth Avenue home, plagued James Warburg, a Juilliard director—"I can't remember whether this was Mortie Schiff's or not," he kept saying. "The entrance hall, yes. The stairway, no."

In addition to Mr. Warburg and his bride—the former Joan Melber—there were present many of the musical intelligentsia in New York. To name a few, Andre Kostelanetz (his wife, Lily Pons, was home, ill with influenza); Raoul Joubin, of the Metropolitan; Florence Page Kimball, Mrs. Julia Steinway, Mr. and Mrs. Bernard Waggenaar, Mr. and Mrs. Samuel Dushkin, Mr. and Mrs. Robert Hufstader, Mr. and Mrs. Parker McColester, Mr. and Mrs. Frederick Kiesler, Gordon Stanley, Edith Piper, Mrs. Frank Damrosch, William Schuman, the Juilliard's president, and Mrs. Schuman; Mr. and Mrs. Norman Lloyd and Mark Schubart.



DEC 4-1948

JUILLIARD OFFERS MARTINET'S WORK

Final Concert of French Series
Introduces New Symphonic
Composition, 'Orpheus'

By OLIN DOWNES

The final concert of the series of modern French compositions which have been given this week at the Juilliard School of Music, last night, presented a striking variety of works typical of outstanding tendencies of the French school, and included the first American performance of Jean-Louis Martinet's symphony, or symphonic poem, "Orpheus."

It should be said in the first place that this very difficult score received a performance of astonishing brilliancy by the first section of the Juilliard Orchestra under the baton of the exceptionally competent Jean Morel, now of the Juilliard faculty. The music was played, so far as a first encounter with it might ascertain, not only with sureness and authority in passages of singular rhythmic and orchestral complexity, but with the fire of the youth of the players. In turn it struck fire from the audience.

It is to be believed that Mr. Martinet received a very sympathetic and effective representation in this performance. What of his music? One does not answer this question with confidence or finality after a single hearing of a most curiously constituted score.

Piece in Three Movements

The piece is in three movements, of which no programmatic explanation was tendered. They are designated as (1) "Orpheus before Eurydice," (2) "Descent to Hades," (3) "Death of Orpheus." The orchestration, out of Strauss, by Ravel and Stravinsky, and for all we know Mahler, too, is the last word in brilliancy, racket and realism. The tone painting of the opening movement, with the glissandos of the xylophone and much murmuring and pirouetting of instruments of wind and percussion, is of a serene and bucolic kind. The effects are too much repeated. There are lyrical solo passages which may be interpreted as Orpheus' homage and love, or what have you.

The music depicting Hades is extraordinary for its realistic effect. You practically hear the barking of Cerberus, the hissing of serpents, the wails of furies, all this to an immense din. Simpler and nobler measures of longing and vision ensue. The finale is for a part savage if not bacchanic, and there are solemn and beautiful measures of elegiac sentiment, and at last, peace.

Perhaps we are wrong in these constructions of what seems rather obviously programmatic. Perhaps we are officious in accrediting Mr. Martinet with things he never thought of in connection with the Orpheus legend. But much of his music is too externally descriptive to be in itself of the highest value, while other passages are written with a directness and simplicity, and loftiness of accent which is so superior that it is out of line with the racket and rhodomontade. Here is gravity, reticence, and beauty.

Roussel Piece on Program

The concert began with the brilliant and workmanlike Third Symphony of Albert Roussel. Following this, Beveridge Webster and David Garvey played Poulenc's Concerto for two pianos and orchestra. This is a lively and amusing piece, opening with all sorts of mockeries, sizzling scales, and passage work, the whole brilliantly discoursed and punctuated by the orchestra.

There is a delightful lyrical theme in this movement, and later on there is a passage of sensuous song and impressionistic coloring—fountains playing, if you choose to think so, and amorous nonsense, oriental mush, no doubt intended as such, and all of it scored with a positively provoking dexterity.

The slow movement jests with or rather at the expense of Mozart, and the droll, conventional cadences of a foolishly conventional theme emphasize wickedly this intention. The finale is pardonably a little weaker than the first movement; you cannot keep up such jesting vein forever. But the rollicking dance tunes and the topsy-turvy tricks and scraps of song that come from the instruments do not fail to entertain.

A word about the pianists, in the performance of a first and second part also scored with mocking ingenuity. Mr. Webster took the second part with the authority to be expected of him. He left the lead to young Mr. Garvey, and this young man, who played not merely with completely competent musicianship and technique but with inflection of phrase, and with a tone instinctive elasticity of pace and intonation that gave beauty and nuance to every singing note, is going to be heard from in the years before us, or we are completely mistaken.

DEC 5-1948

Juilliard Festival

'Orpheus' by Martinet Heard
for First Time in U. S.
By Francis D. Perkins

FESTIVAL OF CONTEMPORARY FRENCH MUSIC presented by the Juilliard School of Music in the Juilliard Concert Hall, fourth and last evening Friday with the Juilliard Orchestra directed by Jean Morel, conductor, and Beveridge Webster and David Garvey, pianists. The program: Symphony No. 3, by G. Roussel, Op. 47; Concerto for Two Pianos, by Francis Poulenc; Divertissements for an Orchestral Band, by Gabriel Pierné.

The fourth and last program of the Juilliard School's Festival of Contemporary French Music, admirably performed Friday night in the school's concert hall, was devoted to four works of diversified character and style composed between 1929 and 1946. The newest work of the four, "Orpheus" by the youngest composer represented in the evening's list, Jean-Louis Martinet, was written two years ago and played Friday for the first time in this country, while this department's records reveal no previous local performance of the late Gabriel Pierné's "Divertissements sur un Theme Pastoral."

Of Martinet, now thirty-six years old, it was noted that he is the composer of the younger generation upon whom the more advanced musical circles place their greatest hopes and in his "Orpheus" is strongly influenced by Olivier Messiaen. "Orpheus," the first of Martinet's orchestral works to be heard here, is in three parts, titled "Orpheus Before Eurydice," "The Descent into Hades" and "The Death of Orpheus." No further programmatic indication was provided but the character of the music seemed programmatic enough to enable a listener to connect its episodes with what he could remember of the Orpheus legend correctly or otherwise.

The style of the music told of individuality, and also of various influences. It gave an impression of melodic inventiveness in its lyric passages, and of much skill, resource and descriptiveness in its orchestration. The use of instrumental color, including some striking and unusual effects, was perhaps the strongest feature of the work, especially in the dark-hued and sinister timbres with which the composer described the mythical underworld. Unusual and effective combinations also depicted what seemed to be a pastoral dawn in the first section. There were times, however, during the half hour of the performance, when the music seemed rather episodic and protracted, and the scoring was more memorable than the musical ideas themselves.

Roussel's third symphony has had several previous performances here and, with its integration, ideas and diversity of mood, deserves periodic hearings. Poulenc's concerto for two pianos was well placed, from the standpoint of variety, between the Roussel and the Martinet works. Poulenc, obviously, was not seeking high seriousness of profundity when he wrote the concerto in 1932; he has provided a work marked by deftness and neatness of construction, high spirits and ingratiating melodies, some of these marked by not improbably intentional reminiscence, as in the thoroughly engaging Mozartian tune which opens the second movement. It gives both the pianists and the orchestra opportunity to exhibit virtuosity, and the pianistic performance by Beveridge Webster and a talented Juilliard artist-pupil, David Garvey, was consummately skillful, technically flawless, and reflected both the spirit and the polish of the music. Had he more time at hand, the reviewer would also comment extensively on the remark-

able playing of the student orchestra, in spirit, expressiveness and accuracy, under Mr. Morel's direction, especially in the exacting Martinet work.

of the most impressive works of its kind and period, and a valuable corrective for those who think of modern French music as consisting largely of vaporous Debussysms or delectated imitations of the later Stravinsky. Nor does the delightful wit and polished classicism of Poulenc's Concerto need any recommendation or explanation. For many years commentators have been telling us that Mr. Poulenc is always satirizing the past. On the contrary, he loves and reveres Mozart and the other masters, but he knows them so intimately that he can afford to jest with them on easy terms. The absence of pompous rhetoric and vulgar inflation from Poulenc's music is a benison. David Garvey, a gifted young pianist, and Beveridge Webster played the concerto delightfully.

Mr. Martinet's tone poem, Orpheus, consists of three parts, called Orpheus devant Eurydice, La descente aux Enfers, and La Mort d'Orpheus. It is an interminable, loosely constructed, overscored work, which is neither "lofty" nor "austere," as the program note informed us that "leading French critics" consider his output to be. There are some clever Hollywoodisms in the score, including extensive use of wood-blocks, celesta and other color instruments, and some of the harmonies are flattering to the ear. But Mr. Martinet has borrowed his principal theme from Ravel's Daphnis et Chloé and his most striking ideas of scoring from Stravinsky's Sacre du Printemps without doing anything original with them. Above all, he never stops; the work repeats itself a half a dozen times.

Both the Orpheus and Daniel-Lesur's Four Lieder (presented on Nov. 30) offered an effective rejoinder to Henri Sauguet's statement, quoted in an article in the program, that: "The sensitivity of the Frenchman forbids sentimentality." French composers, in their way, can be just as sentimental as German and just as bourgeois. Mediocrity, as well as genius, knows no distinctions of race, creed or color.

The Pierné Divertissements were appallingly banal both in material and scoring, but harmless enough otherwise. Mr. Morel conducted vigorously throughout the evening and must have lost much perspiration over the Martinet score, with its complexities of rhythm and dynamics. The orchestra could have sounded cleaner and better balanced, but it played the taxing music with might and main.

R. S.

DEC 15 1948

19

Juilliard School Holds French Festival

THE Juilliard School of Music opened a festival of contemporary French music, consisting of four consecutive evening concerts, on Nov. 30, in its concert hall. His excellency, Henri Bonnet, ambassador of France, was honorary patron of the series. A note in the program informed guests that the objective in planning the festival was "to assemble works representative of significant trends in French music of the twentieth century. Thus no attempt was made to represent all composers of merit, or even all forms of contemporary French music." This forestalled possible criticism of the programs from the point of view of their lack of inclusiveness.

The first concert brought Darius Milhaud's suite, *La Cheminée du Roi René* (1939), played by James Pellerite, flute; David Abosch, oboe; Herbert Tiehman, clarinet; John Shults, horn; and Tina Maria Di Dario, bassoon; *Four Lieder* (1945) by Daniel-Lesur, sung by Mariguita Moll, soprano, accompanied by an ensemble made up of Isidore Cohen, violin, Paul Lanini, viola, Philip Cherry, cello, Ross Norwood, flute, Blanche Birdsong, harp, and Reino Luoma, piano; Albert Roussel's *String Trio*, Op. 58 (1937) played by Joyce Flissler, violin, Godfrey Layefsky, viola, and Charles McCracken, cello; René Leibowitz's *Quintet for Winds* (1944), performed by Mr. Pellerite, Mr. Abosch, and Raymond Alongé, horn; J. Cloyde Williams, clarinet; and Richard Plaster, bassoon; and Jacques Ibert's *Concertino da Camera for Saxophone and Eleven Instruments* (1935), with Vincent Abato as soloist and Mr. Prausnitz conducting.

A listener who knew nothing of modern French music might have been led by this program to the startling conclusion that the form of music most congenial to the Gallic temperament is the twelve-tone system. Apart from Roussel's trio, the most interesting was the Quintet by Mr. Leibowitz, an Austrian, who but recently moved to Paris, and is not in the least French.

Sensitively scored and logically developed, this composition had only one major failing, a lack of rhythmic continuity. The phrases tended to become lost and to fall apart, because there was no prevailing pulse to carry them over into larger units. Nonetheless, this was challenging music, and it might well have been repeated, so that the audience could accustom itself to its unusual texture and grasp more of its expressive content.

Darius Milhaud has written some of the most forceful music of our time, and he has also turned out yards of manuscript which has about as much power and originality as a respectable carpet pattern. To this second category of his work belongs the tuneful but insipid suite for winds played at this concert. All of the movements, whether called *Cortège*, *Jongleurs*, or *La Mouslinglade*, sounded alike and were rhythmically flaccid.

Daniel-Lesur's *Four Lieder*, settings of a poem by Cécile Sauvage and three poems by Heine, in French translation, were as unlike German lieder as anything which could be imagined. In the first place, their rapid prettiness of scoring, with blendings of piano, harp and string sonorities, precluded any intensity of dramatic expression. And in the second place, neither in their melody nor their harmony did they offer a definite psychological impression. The poems—*La Lettre*, *La Chevauchée*, *Les Mains Jointes*, and *Sérenade*—were all different in content, yet the music for any one could have been set to any of the other three with a minimum



Darius Milhaud

of adjustment. Miss Moll sang them vividly, although her French diction was not above question.

Roussel's Trio is a vigorous and beautifully wrought composition. The last movement, with its reflection of popular music, does not blend well with the other two, which are more formal and abstract in style; and throughout the trio one feels that the material is not as strong as the superb workmanship deserves. But the composer's intellectual power is apparent in every bar.

The Ibert Concertino is actually a satire. The composer applies the scoring devices of Ravel and the lush chromaticism and modulatory techniques of Richard Strauss to the shoddiest material, with hilarious results. Whether he intended his work to be a crushing comment upon some of the clichés of yesterday's modern music or not, that is what he has produced. The audience, which had obviously listened to the twelve-tone Quintet of Leibowitz more in bewilderment than in anger, welcomed the facile vulgarity of Mr. Ibert with resounding palms. All of the performances at this concert were adequate, but Mr. Abato played the solo part of the Ibert Concertino with particular brilliance and the ensemble gave him a lively accompaniment.

R. S.

Milhaud's *Le Pauvre Matelot*

Darius Milhaud's three-act chamber opera, *Le Pauvre Matelot*, was the major attraction on the second evening of the Juilliard School of Music's Festival of Contemporary French Music. Inasmuch as the opera was first given in Paris a full twenty years ago, the present production could scarcely be called the *dernier cri* of contemporaneity. But since it is a work more often praised than performed, and since it is one of its gifted composer's most successful stage works, nobody could take issue with the Juilliard School for wishing to give it a new lease on life.

Jean Cocteau's libretto (in this instance translated into workable, if uninspired, English by Lorraine Noel Finlay) provides a model of economy which a good many other operatic dramatists would do well to study. In three concise acts, occupying less than an hour altogether, Cocteau sets forth the essential facts and incidents in the story of a wife who has waited fifteen years for the return of her sailor husband, only to murder him on his return, without ever recognizing him, in order to gain possession of a valuable string of pearls he has obtained somewhere during his long

Odyssey. Requiring only four characters (the wife's father and a friend of the sailor are the other two), Cocteau keeps text and action at an irreducible minimum. By the very swiftness and simplicity of his means, he achieves a poignancy which might have been frustrated by a more elaborate presentation of so slight a tale. Milhaud's music forms an ideal partnership with the libretto. The sparseness of the instrumentation and the avoidance of redundant musical forms give the music an elementary, almost naive emotional forthrightness perfectly suited to the characters and the plot. Yet actually this is a highly sophisticated composition, the work of a knowing craftsman who has exercised the highest degree of selection in his total elimination of all but the most apposite materials. Moreover, its harmonic idiom still sounds advanced, two decades after the premiere; it abounds in polytonality and dissonant counterpoint, and its lyricism is partially hidden by the acerbity of the orchestral texture. But the lyricism is there, and most abundantly so, with eloquent and touching effectiveness as the play moves toward its pathetic dénouement; and a friendly approachability is provided by Milhaud's use of familiar rhythmic patterns, such as the waltz pulse which dominates most of the first act.

The performance was directed by Frederic Cohen, which meant that it was clearly directed, without superfluous or irrelevant detail, and with every aid to the actors in the understanding and projection of their parts. Frederic Kiesler, who usually designs settings of infallible taste, gilded the lily a bit this time. He worked too hard at the realization of an essentially witty conceit—the construction of virtually the whole décor out of marine fauna (the wife's house was made of fins, vertebrae, and other bones of fish, and a large starfish hung rakishly in the sky). It was a little too much, however; and psychologically it was wrong, for the setting had an ebullience and a youthful gaiety which were seriously at variance with the mood established by the fifteen sodden years of waiting which precede the rise of the first curtain. Frederic Waldman conducted the student orchestra most deftly. A student cast achieved variable results.

The evening opened with a short film, *Entr'acte*, produced in 1924 by René Clair in experimental vein, with many camera tricks, ranging from the droll to the hysterical, which were years ahead of their time. The point of the screening was the Erik Satie score, written to accompany the original showing, between the acts of Satie's ballet, *Parade*. Mr. Cohen and Mr. Waldman played a four-hand piano arrangement made by Darius Milhaud. The score justified Henri Sauguet's description of Satie, in an article in the program book (translated by Peggy Glanville-Hicks), as "the musician of irreducibility."

The program also included the first American performance of a brief secular cantata in six movements, *Le Bal Masqué*, by Francis Poulenc, with poems by Max Jacob. Written in 1932, the cantata enlists a baritone soloist (on this occasion, Warren Galjour) and a chamber orchestra, to embody its light-minded, but immensely adroit, paraphrases of musical styles. Mr. Waldman conducted.

C. S.

Poulenc's *Mass in G*

Francis Poulenc's *Mass in G* major, composed in 1946 for mixed chorus without accompaniment, was given its first American performance by the Juilliard Chorus, conducted by Robert Shaw, in the third concert of the Festival of Contemporary French Music. In a program of considerable variety,

the chorus also sang, under the direction of Ralph Hunter, Debussy's *Three Songs of Charles of Orleans*, which can hardly be described as contemporary, since they were written in 1908; a student string quartet played Arthur Honegger's *Third Quartet* (1937), which is not technically French, since its composer is a Swiss by birth; Suzanne Bloch, accompanied by Marion Barnum and occasionally aided by from one to three subsidiary recorder players, presented a set of *Seven Pieces for Recorder*, commissioned in 1934 by Louise M. B. Dyer for publication in her *Editions de l'Oiseau Lyre*, and composed by Darius Milhaud, Albert Roussel, Georges Auric, Francis Poulenc, Jacques Ibert, Henri Martelli, and Pierre-Octave Ferroud; and Vernon de Tar, organist, played Olivier Messiaen's *Five Meditations*, from *La Nativité du Seigneur* (1935).

The Poulenc Mass was especially interesting, not only because it belonged in the niggardly list (only four pieces!) of post-war music included in the festival programs, but also because it reflects an earnestness of purpose that contrasted sharply with the light humor of *Le Bal Masqué*, the 1932 Poulenc cantata presented on the previous evening. In choral sonority, the Mass is wonderfully conceived, for with highly economical means Poulenc achieves both a luminous texture and constant clarity of voice-leading. The harmonic style of the music is reminiscent of Fauré in its subtle, delicately colored modulations, though its vocabulary is freer, and devoid of the Wagnerian touches which frequently appear in Fauré's Requiem. The work is genuinely eloquent, and completely absorbing in all five of its movements; and it resorts to none of the theatrical trappings of musical mysticism.

The five movements from Messiaen's organ work, *La Nativité du Seigneur*, on the other hand, are shallow and tiresome, by turns sentimental and showy—the tag end of the dreary morass into which post-Frankian music began to descend in the generation of Dupré, Bonnet, Mulet and De Maistregrau. Mr. De Tar played the pieces expertly, but drily, which was something of a blessing, though this was probably not the approach the composer intended.

Honegger's *Third Quartet* is a far more valuable piece, concise, strong, and urgently forward-moving in all of its three well shaped movements. The *Seven Pieces for Recorder* were so short that nothing was accomplished in any of them beyond the simple exposition of a childish little tune or a rhythmic phrase or two; nevertheless, skilled recorder players will doubtless find them fun to play at home, when nobody is listening. The lovely pseudo-medieval Songs of Charles of Orleans, by Debussy, were distorted by a performance that robbed them of their fragile delicacy and substituted vaudeville-like tricks of sharp accentuation and massed sonority.

C. S.

Roussel's *Third Symphony*

The final program of the festival, on Dec. 3, given by the Juilliard Orchestra (Section I) under Jean Morel, represented some of the best and some of the worst aspects of modern French orchestral music. It was a pleasure to hear once again Albert Roussel's *Symphony No. 3*, in G minor (1929-1930), and Francis Poulenc's *Concerto for Two Pianos* (1932); it was a painful duty to listen to Jean-Louis Martinet's *Orphée* (1946), and Gabriel Pierné's *Divertissements sur un Thème Pastoral* (1932).

Roussel's dynamic symphony needs no praise at this late date. It is one (Continued on page 35)

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1949

According to Marion Bauer



MARION BAUER

The last few weeks have been notable for concerts of unusual type and high quality of performance. Foremost among these was the Juilliard School of Music's Festival of Contemporary French Music.

Under the honorary patronage of His Excellency Henri Bonnet, the Ambassador of France, four concerts were held in the Concert Hall of the Juilliard School of Music on Nov. 30, Dec. 1, 2, and 3. The Festival was dedicated "to the greatness of France, through the musicians who share in its expression," and the programs were devoted to works by French composers of the past and the present. The performers were most of them, students of the School under the direction and preparation of members of the faculty. The first concert of chamber music included works by Darius Milhaud, Daniel-Lesur, Albert Roussel, René Leibowitz, and Jacques Ibert. The last, a Concertino da Camera for Saxophone and eleven instruments, was magnificently played by Vincent Abato under the direction of Frederick Prausnitz. Mr. Prausnitz also conducted the first performance in America of a Quintet for Wind Instruments by René Leibowitz which was written in twelve-tone technique and was difficult to appraise from a first hearing.

The Juilliard Opera Theatre was in charge of the second program which included Erik Satie's music to a film by René Clair from the ballet "Parade"; arranged for piano four hands by Milhaud and played by Frederic Cohen and Frederic Waldman; "Le Bal Masque," secular cantata on poems of Max Jacob, for baritone and chamber orchestra by Francis Poulenc; and Milhaud's opera "Le Pauvre Matelot" on a text by Jean Cocteau in an English translation by Lorraine Noel Finley, directed by Mr. Waldman under the stage direction of Mr. Cohen. The program seemed designed to illustrate the French penchant for humor; Erik Satie's score for the whimsical "Entr'acte" was notable in its skillful reflection of every humorous turn in the action of the film; and Poulenc's settings of Max Jacob's poems proved that music can be a hilariously amusing medium. Written in a satiric, mock heroic vein, the cantata had the distinguished audience literally rolling in the aisles. Warren Galtour was the able baritone soloist. Principals in the cast of the Milhaud opera were Diran Akmajian, Geraldine Hamburg, Edward Ansara and Lorenzo Malfatti.

The third evening presented Arthur Honegger's Third Quartet, seven pieces for recorder, five Meditations from "La Nativité du Seigneur" by Olivier Messiaen played on the organ by Vernon De Tar; and two works sung by the Juilliard Chorus: Debussy's Three Songs on texts by Charles D'Orleans, conducted by Ralph Hunter and Poulenc's Mass in G major for mixed chorus, a cappella, conducted by Robert Shaw. The evening was one of wide variety and interest. The recorder pieces were from a collection commissioned by Louise B. M. Dyer from the leading French composers who wrote charmingly and simply. Suzanne Bloch played the recorder and was assisted by several other performers on the instrument. The Messiaen pieces for organ in spite of their

length and repetitiousness found a new note in French music as conceived by this younger composer whose works are of mystic and religious character for the most part. The Poulenc Mass is an excellent example of his more serious vein and of his expert composing technique.

The final concert was by the Juilliard Orchestra, Section I, under the distinguished direction of Jean Morel, a new member of the Juilliard faculty, who achieved extraordinary results in Roussel's Third Symphony, Pierné's Divertissements on a Pastoral Theme, and Jean-Louis Martinet's "Orpheus." This last had its first performance in America and is the work of one of the younger composers. In three movements it favors both the impressionistic school and his contemporary Messiaen and is very well orchestrated. Of great interest was Poulenc's Concerto for Two Pianos expertly played by Beveridge Webster and his artist student, David Garvey. Poulenc has a genius for helping himself to scraps of tunes of all ages and stages, and blending them with deft composing technique into a typical Poulenc score. The concerto was a happy concoction with humor and skill, and was marvelously performed by both soloists and orchestra.

Satie, Poulenc, Milhaud Evening

Erik Satie's "Entr'acte" (1924), arranged for piano four-hands by Milhaud, which opened the second night's program, proved to be beautiful and expressive music with orchestral effects, for accompaniment to a silent film. Following, came Francis Poulenc's secular cantata Le Bal Masque (1932) built on poems by Max Jacob and consisting of six sections for orchestra and soloist. Warren Galtour sang the baritone role in appropriate fashion. The music is carefree, melodic and rhythmic throughout. The short opera Le Pauvre Matelot by Darius Milhaud, first performed in Paris, 1928, occupied the second half of the evening's program. The stage set and curtain were realistically and cleverly designed. A certain moroseness dominated portions of the music and the plot is a sinister one. The four roles were capably sung even if at times lightly, and the well trained Juilliard orchestra, ably conducted by Frederic Waldman provided a wealth of support.

Honegger Quartet Heard

The third evening of the festival opened with Arthur Honegger's Third Quartet (1937) in three movements for strings, excellently played by the students. It showed a vibrant and compelling opening which deteriorated somewhat in interest and vitality in the second movement, finishing with a brilliant polyphonic finale. An unusual group entitled Seven Pieces for Recorder (1934) provided an interesting experiment in programming. Short pieces by Milhaud, Roussel, Ferrou, Auric, Ibert and Martelli played by this little instrument of stringent limitations were extremely tuneful and reflected in striking fashion outstanding characteristics of the various composers involved. The playing of Suzanne Bloch and her associated artists was impressive. Vernon de Tar, organist, played with musicianly precision Five Meditations from La Nativité du Seigneur (1935) by Olivier Messiaen. The music indicated a modernistic idiom, at times reverent in feeling and then again far afield from the religious. The Juilliard Chorus of approximately 150 singers, conducted by Ralph Hunter, presented Three Songs (1908) by Claude Debussy, arranged cleverly for choral work and of a fine spontaneity and of varied colors, while the evening's program concluded with the chorus singing a cappella Poulenc's virile Mass in G

This Clipping From
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DISPATCH
FEB 20 1949

Conductor Morel At Juilliard

Jean Morel, distinguished French musician, has been appointed conductor and head of the Orchestra Department at the Juilliard School of Music by William Schuman, President of the School. Mr. Morel will assume his new duties in September.

Mr. Morel, a conductor of the New York City Opera Company, previously appeared at Juilliard directing the final concert of the School's Festival of Contemporary French Music last December, an appearance which was enthusiastically received at the School as well as in the press. Mr. Morel's new responsibilities will include organization of the various orchestral groups at Juilliard, the teaching of conducting and the direction of performances throughout the season.

Major (1946) in four parts, Robert Shaw conducting. Despite taxing vocal tessitura for the young soprano voices in this Mass, both the Debussy and Poulenc numbers were given excellent renditions by the chorus.

Orchestral Works in Culmination

The fourth and last program was given over to four orchestral works of varied styles, composed between 1929 and 1946. Jean Morel was the conductor. Roussel's Symphony No. 3 in G Minor (op. 42) (1929-30) of diversified moods, and hues and Poulenc's engaging and brilliant Concerto for Two Pianos (1932), with Beveridge Webster and David Garvey as soloists, were grouped in the first half. The Poulenc Concerto gives both pianists and orchestra ample opportunity for the exhibition of virtuosity which was taken advantage of in flawless fashion. During the second half, the Juilliard orchestra played the first performance in America of the Jean-Louis Martinet Orphée (1946) in three movements. The somewhat lengthy composition gave evidence of skillful scoring rather than of great originality of musical material. Instrumental coloring in the contrasting light pastoral and the heavy underworld effects were outstanding features. The concluding number was Gabriel Pierné's graceful Divertissements sur un Thème Pastoral (1932).

L. C.

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DEC 15 1948

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MAR 1 - 1949

SILHOUETTES By MARY CRAIG

"On Stage, Everybody!"—How Juilliard Opera Workshop Runs

Up on Claremont Avenue, the Juilliard School of Music is buzzing with activity like an immense hive in which no drones are permitted. And one of the busiest departments is that of the vocal students, with all its ramifications. On stage in the hall devoted to the Opera Workshop, youthful aspirants to the crowns and glories of the lyric drama are working earnestly to acquire the technique of their chosen art.

Already this season complete performances have been given of Puccini's Gianni Schicchi and Le Pauvre Matelot by Milhaud, with new scenic effects devised by Frederick Kiesler and the students are presently preparing Rigoletto, The Magic Flute, Don Pasquale, The Marriage of Figaro, La Bohème, and Purcell's Dido and Aeneas.

alike will recall Mr. Cohen's invaluable contribution to the successful presentations of the splendid Jooss Ballet in the early years of its appearances here. He composed the music for the nationally-hailed dance drama The Green Table, and was one of the duo-piano accompanists.



MODERN OPERA SETTING AT JUILLIARD . . . Milhaud's *Le Pauvre Matelot*, décor designed by Frederick Kiesler, and staged by Frederic Cohen. (Photo by Gottscho-Schleisner, Jamaica, N. Y.)

Said Frederic Cohen, director of the Opera Theatre: "These scores are study assignments. We do not attempt to work towards definite date commitments for performance. The opera-theatre instruction is a part of the school curriculum, and I do not believe that a school should become a repertory theatre. We work to complete a project; performances are decided by various factors of such completion."

Unique Opportunities

Musicians and devotees of the ballet

and sold seats. So it is not always necessary to list the new, exotic, or sensational scores. The contemporary ones come into the overall picture in the right proportion.

"But there is so much work to be done in the whole lyric drama. There are plenty of older and standard operas that need rescuing. I often feel that the entire possibilities of this form of art have almost never been fully realized. And when you speak of new works, what could be more original than a really valid performance of Rigoletto?"

"In our planning here at the school, we cut our pattern according to the material we have, vocally speaking. The choice of operas for study is not arbitrary except in the case of Mozart. Everyone has to learn him!"

"The members of the intermediate and advanced class groups are selected in auditions on the basis of the usual points—voice, musicianship, appearance, apparent qualifications for the theatre. And the succeeding progress made is the deciding factor in their future assignments. The unfitted eventually drop out. Temperamentally or artistically they find they cannot keep pace with the rest of the class. There is a fair testing period as the opera students are on a three to four-year schedule.

"For actual performance a double cast is chosen, alternates working out the different roles. One point of the training is that all vocalists not assigned to parts in a production constitute the chorus; thus they are constantly active.

Two Divisions of Work

"The opera students have advisedly had much of the preliminary, fundamental music instruction, so that the Workshop courses fall into two divisions—the music preparation of the operas and the dramatic training. Included in these are lessons in diction, body-control, make-up, fencing, besides five hours actually spent in the opera theatre learning the principles of *mise-en-scène*, timing, moving to the beat of score, and other 'histrionic' 'musts.' It's a rigid, heavy schedule."

Mr. Cohen added that the students must, of course, be letter perfect, with score completely memorized before they come on stage. This is done in the music portion of the instruction.

The associate director, Frederic Waldman, takes the ensemble rehearsals and supervises the music training for the classes, and Mr. Cohen directs the entire operation of the theatre.

"My especial field is stage direction," the latter explained, "and it is my earnest belief that this is best handled by a musician."

On stage in the theatre, The Magic Flute, sung in English, was in the first phases of brisk rehearsal. Four Taminos, three Paminas, nine Spirits, innumerable Papagenos and Papagenas, and other deep or high-voiced participants went through their scenes singly, in duet, trio or in other ensembles, but ever enthusiastically and untiringly. After two fas-

cinated hours, this reporter was compelled to leave feeling that—despite possible deficits and defects in certain places—while ardor and artistry work hand in hand, all will be well with opera!

Mixing Modern and Classic

"It is interesting to note," Mr. Cohen continued, "that in Europe we find the great number of opera houses, and in America, the opera schools! And in the schools here one can work out comprehensive training courses. We are not obliged to think in terms of audiences

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1949

Juilliard Opera Theatre

From Dec. 15 to 18 four large audiences heard performances of Darius Milhaud's "The Poor Sailor" and Puccini's "Gianni Schicchi" presented by the Juilliard Opera Theatre, and prepared as part of the regular class work since September. The thirty-three singers participating in these performances were members of the Juilliard Opera Theatre. The Musical Director for the two operas was Frederic Waldman and Frederic Cohen was in charge of stage direction. The two works formed a strong contrast, as the former is a deep tragedy and the latter a delicious comedy. Both were deserving of high commendation.

The Vielle Trio Plays

A charming program took place at the Hotel Plaza on Dec. 19, when the Vielle Trio with Du Bose Robertson, tenor, gave a Christmas concert for the Musicians Club of New York, of which Frank La Forge is president. All the music performed dated from the 15th and the early 16th Century. The Vielles, which were made in Switzerland and are predecessors of our string instruments, were extremely well played by Franz Siedersbeck, Beatrice Dohme, and Werner Landshoff. The program had a wide variety and the singing of Mr. Robertson was a decided asset. Mrs. Guy P. Gannett presided.

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

OCT 31 1949



The four operas presented at the Juilliard School in New York last season included Milhaud's *Pauvre Matelot*, given in French

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

DEC 27 1948

Milhaud's *Le Pauvre Matelot* and Puccini's *Gianni Schicchi* were presented as the first operatic program of the Juilliard School's official season in mid-December under the musical direction of Frederic Waldman.

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

MAR - 1949

Rogers' Passion at Juilliard

BERNARD ROGERS' *The Passion* was heard for the first time in New York, on Feb. 18, at the Juilliard School of Music Concert Hall. Robert Shaw conducted the Juilliard soloists, chorus, and orchestra (Section 1) in a sterling performance. That the work deserved all the labor poured into it is unquestionable. For, with all its apparent defects, the Rogers setting must be considered a significant American achievement.

In his notes for the first performance, given in Cincinnati in 1944, Mr. Rogers remarked that "for a long time religious music . . . has withdrawn itself from reality . . . The hand of Victorianism lies heavy upon religious music. The result . . . is hardly religion or music." The composer has steered clear of the nineteenth century and returned to conceptions that, while near to the dramatic style of the Baroque period in the handling of the chorus, reach further back to a kind of fusion of plainchant and recitative, condensed into semi-intonational utterance, for the incidental soloists. In the execution of these aims, Mr. Rogers has brought to bear very substantial musicianship and skill as a workman.

Obviously, the alternation of a chorus with solo passages makes for balance and contrast in an extended work that runs, without intermission, over an hour. In this regard, the larger musical purposes are served in *The Passion*. But the details are not always eventful, particularly in the

monotonous stretches of reiterated notes that, whatever their function as antithesis to the large choral and instrumental pronouncements, often create a hiatus in the "continuous dramatic narrative" the composer intended to attain.

In these solo portions of the work, the religious aim projects itself from the text, and from the text alone, since the composer adjoins little musical inference to heighten the religious connotations. Yet it cannot be gainsaid that the religious aim really is achieved, for though Mr. Rogers adds little in these declamatory interludes, his undeniable sincerity prevents him from indulging in distortions of any kind. And, if the text is too often left to speak for itself in the solo portions, it receives inspired enhancements in the climatic choruses that close all of the six sections but one.

THE six episodes are entitled Jerusalem, The Temple, Gethsemane, Pilate, Calvary, and The Triumph. In the fashioning of his libretto, Percival Charles Rodda drew from St. Matthew, except for extracts from St. Luke and Psalms. Each of the episodes bridges smoothly into the next, usually by means of sustained orchestral tones underpinning the resumption of the "narrative, told by various characters—men and women—who surround the principal Figure." It is in the handling of the narration that the basic fault of the work lies. Part of the blame may be laid to the libret-

tist. The narration is given chiefly to two anonymous people, with occasional interjections by a variety of others. All become vaguely interlaced in the dramatic enactment; the result is a symbolic fusion of the individual personages. The symbolism remains an intellectual matter, however, for Mr. Rogers does not draw clear musical lines between symbol and drama, surrounding personages and central figure. All of the personages that appear are allotted the same or similar recitative, vocal and orchestral. This may be conceived of as symbolically correct as far as the secondary characters are concerned. But Mr. Rogers fails to differentiate the principal from the surrounding symbols; the Voice of Jesus receives no distinctive musical treatment. And it is especially difficult to understand why Jesus' focal words, "This is My Body . . . This is My Blood" are declaimed by one of the narrators instead of by Jesus Himself.

Yet, despite its weaknesses of expressive content, the work as a whole holds together remarkably well. Mr. Rogers is on sure ground whenever the chorus and the orchestra assume the musical prerogatives; choral and orchestral elements take over and compensate for the lack of emotional communication elsewhere. The choruses often rise to passionate accents, and the orchestra achieves genuinely inspired descriptive effects, as, for example, in the introductory march, with its hidden undercurrent of rebellion

slowly rising to the surface.

The work's lack of stylistic homogeneity need not be held against it. Though diatonic and chromatic idioms stand side by side, the motivation is dramatic, and the dramatic ends are served in accordance with the composer's aim not to avoid "colors and accents that seem to me faithful."

Before *The Passion*, Robert Shaw conducted the orchestra in a coherent, if not exceptionally absorbing, reading of Haydn's Symphony No. 97, in C major.

ANTHONY BRUNO

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

FEB 20 1949

Debut of 'The Passion' Marks Juilliard Concert

Bernard Rogers' *The Passion* was given its first performance in New York as part of the memorial concert for Dr. Frank Damrosch at the Juilliard Concert Hall Friday night by the Juilliard Chorus and Orchestra under the direction of Robert Shaw and Warren Gáljour. John Druary, Blake Stern and Doris Okerson, vocal students of the school. The program opened with Haydn's Symphony No. 97 in C major.

Mr. Rogers' "Passion" is the setting of a text devised for him by Percival Charles Rodda. It is in six episodes entitled "Jerusalem," "The Temple," "Gethsemane," "Pilate," "Calvary" and "The Triumph." The narrative is in the hands of anonymous men and women; Pilate, too, is heard from and the voice of Jesus is the principal soloistic one.

Mr. Rogers' profound sincerity of purpose in this work is patent. Its most impressive writing is for the orchestra and many of the descriptive effects achieved are both original and striking. But the vocal

writing does not carry conviction, either for chorus or soloists. The choral style is highly declamatory for the most part, with melismatic touches here and there; but the composer avoids long melodic lines both here and in the solo portions which are pure recitative. Despite Mr. Rogers' expert handling of his material his "Passion" is static and failed to move this reviewer, who listened with an unprejudiced ear but left with the conviction that Mr. Rogers' music, for all its high objectives, is not sufficiently inspired to do justice to its solemn subject. The performance was an excellent one.

J. D. B.

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

MAR 1 - 1949

Rogers' The Passion at Juilliard

The first New York performance of Bernard Rogers' *The Passion* was given as a part of the memorial concert honoring Dr. Frank Damrosch at the Juilliard School of Music Concert Hall, Feb. 18. The Juilliard Orchestra (Section I) accompanying the Juilliard Chorus under the direction of Robert Shaw and Warren Gáljour gave a laudable exposition of the taxing and vocally difficult work. Soloists chosen from the students were John Druary, Blake Stern and Doris Okerson. The program opened with Haydn's C Major Symphony, followed by the new work, which was divided into six episodes entitled Jerusalem, The Temple, Gethsemane, Pilate, Calvary, The Triumph.

Solo voices were used in narration, for the most part in recitative style, the choral writing being also declamatory. The composer's finest color and the more impressive portions of the intricate design lay in his descriptive writing and orchestral interludes. The vocal concepts frequently lacked warmth and continuity because of the almost complete elimination of any melodic line in solo or ensemble. Mr. Rogers has few peers in his contrapuntal patterns, but one feels a lack of sympathetic understanding in his employment of the voice.

The Passion is a striking, controversial piece, interesting to hear, yet somewhat unrewarding in its portrayal of the subject. The text is by Percival Charles Rodda; and the dictional delivery by the Juilliard forces, plus the excellent instrumental work, rates high praise.

M. C.

This Clipping From
NEW YORK, N. Y.
POST
HOME NEWS
FEB 20 1949



Personal Appearance

Rogers' 'The Passion' Performed at Juilliard

By Harriett Johnson

The Juilliard chorus and orchestra officiated Friday night in the school's auditorium, 130 Claremont Ave., at a memorial concert for the late Dr. Frank Damrosch, former dean of the Institute of Musical Art, which now has merged with the graduate school under the collective title, The Juilliard School of Music.

An appropriate work had been chosen for the occasion, Bernard Rogers' setting of the traditional passion story, entitled "The Passion." The composition, heard in its first New York performance, is written for chorus, orchestra, and four main soloists, the voice, Pilate, a man and a woman, plus several incidental soloists. Mr. Rogers, who was present, at the close acknowledged the enthusiastic reception which the work received, by repeated bows from the stage.

The composer has deliberately given his music a stark contemporary harmonic texture. His writing for the solo voice is ungratefully conceived and largely unemotional in its impact. Nonetheless, there is considerable power in the choral and orchestral portions which are more convincing than the solo sections.

There is no doubt that Mr. Rogers has re-created the events of the last days of Jesus, his death, resurrection and crucifixion, with deep sincerity and dignity. The sparse, open quality of his tonal combinations is not unsuited to the tragic poignancy of the text.

Technically, one of the major shortcomings in this music is that the beginning is more powerful than its progress and conclusion. Consummate inspiration is required to express the sorrow of Christ's death and the joy of his resurrection. This the composer has not accomplished. The episodic fragmentary character of the music's architecture is acceptable in the beginning, but as it proceeds, the need of longer choruses with greater musical development is required to fulfill the needs of the text. The composer has employed an imaginative instrumentation including effective uses of the percussion choir.

The Juilliard Chorus, under Mr. Shaw's direction, performed with imposing solemnity and musical expertness. Of the soloists, Doris Okerson (a woman) possessed a voice of lovely quality and she sang with intensity. Blake Stern (a man) also did a commendable job. Warren Gaijourn, however, singing the voice of Jesus, was not vocally or histrionically experienced enough to cope with the difficult role. Mr. Rogers has written unsingable, declamatory passages which have many phrases in unsuitable registers, e. g., in the extreme low register for the tenor, or in an unnaturally high register for the baritone. The use of the incidental solo voices is also not successfully handled. They pipe out occasionally with something that is lost in the melange of other activity. Mr. Rogers also has a habit of putting too much orchestra against a solo voice.

Probably his most stalwart achievement in this "Passion," is a pervading sadness, a dirge-like mood, that chants its lament until the concluding "Triumph" has been reached. He makes his point, but one wishes, that it could have been achieved more inclusively—with more technical mastery and a more continuous inspiration.

This Clipping From
NEW YORK, N. Y.
SUN

FEB 19 1949

The Music Makers

Shaw Directs First Performance of Rogers' 'Passion.'

The greater part of the concert given last night by the Juilliard Chorus and Orchestra, in the uptown concert hall, was devoted to the first New York performance of Bernard Rogers' "The Passion." This work, which had its world premiere in 1944 (in Cincinnati), is an interesting effort to deal with the Biblical text in contemporary terms. Rogers has set six episodes of the Passion in a continuous narrative, with much of the text drawn from St. Matthew.

In many respects the Rogers setting is a dramatic one, richly orchestrated, often powerful, and occasionally possessed of real sensitivity. With all of these virtues, plus the important one of sincerity, the composer has failed to create a memorable work because of the weakness of his melodic impulse. What results, after a while, is a collection of dramatic and super-dramatic effects, one following the other, many quite gripping, but few interesting as pure music. Another result, which has its parallel in the same composer's "Warrior," is the use of tone as a background for the text, rather than of tone allied to, and of equal importance with the text.

The performance, with which much care evidently had been taken, was excellent. Solo parts were sung by Warren Gaijourn, John Drury, Blake Stern, Doris Okerson, and members of the chorus. Robert Shaw conducted, securing clear responses and perfect articulation from the vocal and orchestral groups. Previously he had led the orchestra in Haydn's Symphony in C, No. 97, music that showed the orchestra

HAROLD SCHONBERG.

The Music Makers

By IRVING KOLODIN

Juilliard Quartet Begins a Cycle of Bartok.

The Juilliard Quartet put a legend to the test last night in Times Hall by playing three of the late Bela Bartok's six string quartets. By so doing they performed a service



IRVING KOLODIN

for the listener, if not for the legend, which holds this group of works (the other three to be played at the end of March) as somehow comparable to Beethoven's sixteen, or, at any rate, the last five. That Bartok admired the late quartets of Beethoven, soaked himself in them, is altogether evident from the construction of these works; but not that he thereby enriched his art sufficiently to add something of lasting worth to the repertory.

Some progression in lucidity might be noted from the second quartet (1917) to the fifth of 1934, when a formidable digression in the third (1927). There is extraordinary clarity of texture, sureness of balance, neatness of form in

this fifth quartet; even a veiled kind of expressiveness. But I find it dry, tenuous, unsustained for my taste; a vast intellectual framework without the binding elements of thematic lines, harmonic contours. Perhaps I was looking for another Notre Dame where Bartok was building merely an Eiffel Tower; the image, at any rate, suggests the extent to which I think this work can be likened to Beethoven's.

The second quartet—more compact, even lyrical, with a masterful scherzo—had, to my taste, the most musical individuality of the three. I recognize in the third, with its last movement echoing the first, an uncommonly well-designed facade; but it does not stand much close scrutiny for expressive effect. Considering the relative simplicity and directness of the works of Bartok's last period, one must put these quartets in the category of the experimental.

So far as presentation is concerned, the young men of the Juilliard Quartet were wholly masters of their difficult task. They played not only with com-

plete technical assurance, but also with a conviction and fervor which left no suggestion of the printed page unfulfilled. For their enthusiasm I have every respect, and only regret that I cannot share it. The little hall was crowded with an audience wholly absorbed in what it heard.

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

FEB 19 1949

Debut of 'The Passion' Marks Juilliard Concert

Bernard Rogers' "The Passion" was given its first performance in New York as part of the memorial concert for Dr. Frank Damrosch at the Juilliard Concert Hall last night by the Juilliard Chorus and Orchestra under the direction of Robert Shaw and Warren Gelljour. John Druary, Blake Stern and Doris Okerson, vocal students of the school. The program opened with Haydn's Symphony No. 97 in C major.

Mr. Rogers' "Passion" is the setting of a text devised for him by Percival Charles Rodda. It is in six episodes entitled "Jerusalem," "The Temple," "Gethsemane," "Pilate," "Calvary" and "The Triumph." The narrative is in the hands of anonymous men and women; Pilate, too, is heard from and the voice of Jesus is the principal soloistic one.

Mr. Rogers' profound sincerity of purpose in this work is patent. Its most impressive writing is for the orchestra and many of the descriptive effects achieved are both original and striking. But the vocal writing does not carry conviction, either for chorus or soloists. The choral style is highly declaratory for the most part, with melismatic touches here and there; but the composer avoids long melodic lines both here and in the solo, portions which are pure recitative. Despite Mr. Rogers' expert handling of his material his "Passion" is static and failed to move this reviewer, who listened with an unprejudiced ear but left with the conviction that Mr. Rogers' music, for all its high objectives, is not sufficiently inspired to do justice to its solemn subject. The performance was an excellent one.

J. D. B.

Juilliard String Quartet

By Jerome D. Bohm

The Juilliard String Quartet gave the first of two concerts devoted to the six quartets of Bela Bartok in Times Hall last night, playing the third, second and fifth quartets. For this listener, who had never heard more than one of these works at a time, it was an instructive and rewarding experience. It is difficult to think of another contemporary composer whose music can provide such consistent pleasure and inner satisfaction as is provided in these string quartets. For this, even when difficult to assimilate, as is the Third Quartet, is autonomous music, wholly free from rhetoric. There is not one note too much in these products. For concentrations of musical thought and architecture it is unique in our times.

The quintessence of the Hungarian master's creative art is to be found in these quartets, of which the second, penned in 1917, and the Fifth, written seventeen years later, are the most telling, the highest in expressive content. The Third Quartet, produced in 1927, for all its individuality, is inherently less valuable. But the preceding quartet, is a thoroughly absorbing work, with its deeply felt opening movement, the characteristic rhythmic impact and humor of its central movement

and concluding slow movement, in which the mood of irreparable desolation is conveyed with amazing economy of means.

Indubitably the finest of these three quartets is however the Fifth. In it Bartok's mastery, the extraordinarily wide scope of his ideational world, in which human emotions and the atmosphere of night and its mysterious and magical sounds are juxtaposed, reaches its apex. Details of his style, such as the employment of glissandos, now for humorous, sighing or angry effects, contribute to his remarkably idiomatic writing for this medium of expression.

No finer performances could be imagined or desired than those accorded these compositions by the Juilliard foursome in blending of virtuosity, musical perceptiveness and persuasiveness of sound texture. The formidable technical problems present in all three quartets were solved with the utmost assurance.

JUILLIARD QUARTET IN MUSIC OF BARTOK

Program of String Pieces by
Hungarian Master Offered
at Times Hall

By OLIN DOWNES

The Juilliard String Quartet—Messrs. Robert Mann and Robert Koff, violinists; Raphael Hillyet, viola, and Arthur Winograd, cellist—did a public service and rendered fitting homage to a composer of genius when they presented a program of the string quartets of the late Bela Bartok last night in Times Hall. The same players, on Monday evening a month hence, will offer the other three quartets of the Hungarian master.

The music was played superbly by young men afire with their task. They brought to it every necessary quality of tone and technique. They are young enough and sufficiently and passionately convinced of their cause to play Bartok, on the one hand, with savagery and without restraint, and in certain other places with the sensitiveness which is essential to the revelation of a strange and secret beauty. One can also say of this playing that it was first-class theatre in the artistic sense of the word; and furthermore, that in being such theatre it was completely faithful to the nature of Bartok's music.

It is the music of a modern intellectual and, at the same time of racial if not primitive origins. Sometimes it approaches the manneristic and doctrinaire. It is now the fashion in some quarters to rate these quartets among the highest and most original expressions of chamber music. We do not find it necessary to go to such lengths to find them exciting because of the boldness and color of the writing, the clearness of the line, the savage energy on the one hand, and the strange and secret beauty on the other which is found especially in the slow movements.

To be sure, there are repetitive effects in every quartet. The spasmodic rhythms and off-accents, the wild alternations of savage energy and introspective musings are at least picturesque—do we dare to say romantic? Romantic theatre. Romantic charm of dissonances which no longer frighten us, and effects which piquantly point up the picture.

A fascinating, a challenging hour of music! The hall, admirable in its size and intimacy for this kind of a concert, was filled with a youthful and responsive audience. Bartok would have been moved by the playing, by the audience, by the recognition extended his art.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 5 - 1949

SCHUBART IS NAMED DEAN OF JULLIARD

The Julliard School of Music yesterday announced appointments for its 1949-50 academic year. Mark Schubart, present director of public activities, has been named dean of the school, and Jean Morel, conductor of the City Opera Company, was appointed head of the orchestra department.

Mr. Schubart was a former music editor of THE NEW YORK TIMES and previously served on the musical staff of the newspaper FM. He studied composition with Roger Sessions.

Mr. Morel was born in France and had continental success as pianist and conductor. He came to this country from a tour of South America when the war started in Europe, and was conductor of the City Symphony before joining the opera company.

Robert Hufstader, director of Julliard's summer school, extension and preparatory divisions, will be acting director of choral music while Robert Shaw is on leave, and Herbert Prausnitz, Mr. Schubart's assistant, will be assistant dean.

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

FEB 5 - 1949

Julliard School Names Jean Morel Conductor

Jean Morel, who has been one of the New York City Opera Company's conductors since the fall of 1944, has been appointed as conductor and head of the orchestra department of the Julliard School of Music, it was announced yesterday by the school's president, William Schuman. He will begin his new duties, which include organization of the school's orchestral groups, the teaching of conducting and the direction of performances, next September.

Mark Schubart, now the Julliard School's director of public activities, has been appointed its dean, beginning with the academic year of 1949-50. Robert Shaw, director of choral music, will take a leave of absence, and Robert Hufstader will be the acting director in this field. He is also director of the Julliard Summer School. Frederick Prausnitz, now associate director of public activities, will be the assistant dean, and Harry L. Robin, director of the school's department of acoustics, will also be its concert manager.

Mr. Morel was born in France and made his debut as a conductor in Paris in 1933; he came to the United States soon after the outbreak of the war. Mr. Schubart was a member of the music staff of "PM" and then of "The New York Times" before joining the Julliard School's staff in 1946.

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

MAR - 1949

Beethoven

Morel, Schubart Get New Julliard Posts

Jean Morel and Mark Schubart have been appointed to new positions on the faculty of the Julliard School of Music, it was announced recently by William Schuman, president of the school. Mr. Morel will become head of the orchestra department; and Mr. Schubart, who is the school's director of public activities, will become dean.

A conductor of the New York City Opera Company, Mr. Morel has previously appeared at the school as the conductor of the final concert in the Festival of Contemporary French Music last December. His new duties, which he will assume in September, will include conducting concerts, teaching, and organizing the various orchestral groups at the school.

Mr. Schubart, who will assume his position with the beginning of the 1949-50 academic year, has been a member of the Julliard organization since 1946. Before that appointment, he served on the music staffs of the New York Times and of PM.

At the same time, Mr. Schuman announced that Robert Shaw, director of choral music at Julliard, had been given a leave of absence, and that Robert Hufstader, director of the summer school, extension, and preparatory divisions, had assumed his duties.

Other appointments announced were those of Frederick Prausnitz as assistant dean, and of Harry L. Robin as concert manager.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD

MAR 6 - 1949

CADENZA

BY THOLA TABOR SCHENCK

Week's Calendar

Jean Morel, distinguished French musician, has been appointed conductor and head of the orchestra department at the Julliard School of Music, New York. William Schuman, president of the school, has announced that Morel will assume his new duties in September. His duties will consist of organization of the various orchestral groups at Julliard, the teaching of conducting and the direction of performances throughout the season.

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

FEB 15 1949

Morel and Schubart in New Posts at Julliard

Jean Morel has been appointed conductor and head of the Orchestra Department at the Julliard School of Music, it was announced on Feb. 5 by William Schuman, president of the school. Mr. Morel will assume his duties in September. His responsibilities will include organization of the various orchestral groups at Julliard, the teaching of conducting and the direction of performances throughout the season.

At the same time Mr. Schuman announced that Mark Schubart, at present the school's director of public activities, has been named Dean, beginning with the academic year 1949-1950.

Mr. Schuman also announced that Robert Shaw, director of choral music at

Julliard, has been given a leave of absence and that Robert Hufstader, director of Julliard's Summer School, Extension and Preparatory Divisions, has been appointed acting director of choral music. Other appointments include Frederick Prausnitz as assistant dean, and Harry L. Robin as concert manager.

This Clipping From
SCHOOL & SOCIETY
NEW YORK, N. Y.

FEB 12 1949

has been named dean, beginning with the academic year 1949-50. Frederick Prausnitz, associate director of public activities, has been appointed assistant dean. Jean Morel, well-known French musician, will assume new duties as conductor and head of the orchestra department in September, and Harry L. Robin, director of the department of acoustics, has been given additional duties as concert manager. Robert Hufstader, director of the extension and preparatory divisions and of the summer school, will serve as acting director of choral music during the leave of absence granted to Robert Shaw.

MARK SCHUBART, whose appointment to the staff of the Julliard School of Music (New York 27), was reported in SCHOOL AND SOCIETY, January 26, 1946,

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

FEB 23 1949

sions or a dozen of the country's

Ladies Club Will Meet

THE Ladies Music club will hold its monthly meeting in the Biltmore hotel civic room at 10:30 a. m. Wednesday. Program director for the meeting will be Mrs. Harland Morcan. Music to be presented will be under the direction of Edwin T. Karhu who will conduct a string ensemble in chamber music; Clark Snell will direct the Ladies Chorus in several Bach works. The program is as follows:

Chorus: Bach
"Whate'er May Vex or Grieve Thee"
"Thou Guide of Israel"
"Hear, King of Angels"
Chamber Music:
Violin Quartet..... Von Weber
Charakterstuck..... Mendelssohn
Andante..... Haydn
Mrs. Robert Sherman Mrs. T. Benkinson
Mrs. Harold Lucas Mrs. Rose Cook
Trio-C Major, Second Movement..... Brahms
Violin-Anna Grossman
Cello-Maryann Beebe
Piano-Willie Emerson Murray
Voice Selection:
Betti, Betti, O Bel Musetto..... Mozart
from Don Giovanni..... Mozart
Chamber Music:
Quintette-"The Troop"..... Schubert
Violin, Lois Robert Payne
Viola, Anna Grossman
Cello, Ruth Fudestein
Bass, Lenore Cook
Piano, Mrs. J. I. Payte
Singing Choir:
"Chaconne"..... Purcell
Chorus: Bach
"No Blade of Grass Can Flourish"
"Sunset Glow"
"Spring Marching"

Accompanists will be Mrs. J. I. Payte and Mrs. Lloyd L. von Tungen.

JEAN MOREL, distinguished French musician, has been appointed conductor and head of the orchestra department at the Juilliard School of Music, it was announced by William Schuman, president of the school. Morel will assume his new duties in September.

Morel, a conductor of the New York City Opera company previously appeared at Juilliard, directing the final concert of the school's festival of Contemporary French Music last December. His appearance was enthusiastically received at the school as well as in the press. His new responsibilities will include organization of the various orchestral groups at Juilliard, the teaching of conducting and the direction of performances throughout the season.

At the same time, Schumann announced that Mark Schubart, at present the school's director of public activities, has been named dean. Before his appointment to the Juilliard administration in 1946 Schubart served on the music staff of the newspaper PM and was music editor of the New York Times.

THE annual convention of the Oklahoma Music Teachers association will be held on Sunday and Monday, March 6 and 7 at the Biltmore hotel. The statewide organization of private music teacher under the direction of Max A. Mitchell, president, expects to gain much from the fellowship and professional contacts made during the convention. Forums in voice, piano, orchestral instruments and composition will be held. An All-State student concert will be given and guest artist for the convention will be Robert B. Anderson, bass vocalist, of Lincoln, Neb. Further announcement will be made of the programs to be held.

This Clipping From
MEMPHIS, TENN.
PRESS-SCIMITAR

FEB 8 1949

Morel New Conductor At Juilliard School

Special to The Press-Scimitar

NEW YORK, Feb. 9. — Jean Morel, distinguished French musician, has been appointed conductor and head of the orchestra department at the Juilliard School of Music, it was announced by William Schuman, president of the school. Mr. Morel will assume his new duties in September.

Mr. Morel, a conductor of the New York City Opera Company, previously appeared at Juilliard directing the final concert of the School's Festival of Contemporary French Music last December.

At the same time, Mr. Schuman announced that Mark Schubart, at present the School's Director of Public Activities, has been named Dean, beginning with the academic year 1949-1950. Before his appointment to the Juilliard administration in 1946, Mr. Schubart served on the music staff of the newspaper PM and, from 1944 to 1946, was music editor of the New York Times.

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAY 21 1949

Morel for Juilliard

Jean Morel, French musician, has been appointed conductor and head of the orchestra department at the Juilliard School of Music. Mr. Morel will assume his new duties in September. Conductor of the New York City Opera Company, he appeared at Juilliard directing the final concert of the school's Festival of Contemporary French Music last December.

The French conductor Jean Morel has been appointed conductor and head of the orchestra department at the Juilliard School of Music, New York. He will assume his duties in September.

MAR 26 1949

The Music Makers

De Carvalho Makes Debut as Conductor of Juilliard Group.

Eleazar de Carvalho is, by word of mouth, no stranger to this city, but last night he made his first appearance in physical being here. He conducted the Juilliard Orchestra in the uptown concert hall, in a program of three works—Harold Shapero's "Overture: The Travelers," Schoenberg's "Kammersymphonie" and Berlioz's "Symphonie Fantastique."

This particular Lochinvar of the baton comes not from the West, but from the South—Brazil, to be exact. One of Koussevitzky's proteges, he conducts without a score, but, like most Berkshire graduates, he is a Koussevitzky replica with the mentor's mannerisms, even unto the pointing, shaking, supplicating finger. Sometimes his beat is unorthodox, but, then again, what conductor does follow the book?

The first two pieces offered little criteria relevant to de Carvalho. Shapero's overture, a first New York performance, is post-romantic, with a bow to Stravinsky. Much confidence and fluency is present in the writing; and while it is essentially a derivative work it should not be underestimated, for its promise is great. A more pertinent test of de Carvalho's abilities came with the Berlioz, shaped in the virtuoso tradition. There were many decided assets to this performance. The conductor won complete obedience from the orchestra—quite a fine one, by the way, and up to any professional standard. Precision was noticeable, and a high voltage content that was sometimes overcharged. De Carvalho is not the bashful type, and some of the climaxes he whipped up were a little extreme. Reticence was missing, but since the "Fantastique" is not exactly reticent music the few lapses from good taste were not as evident as they otherwise would have been. On the whole, de Carvalho's debut was very promising, and it will be interesting to see what he may eventually do with the standard repertoire.

H. C. S.

Heifetz Plays Works Of Scarlatti and Strauss

All Jascha Heifetz requires to establish his unquestionable superiority over any other violinists is such a rainy evening as he enjoyed for his Carnegie Hall recital (the second this season) last night. "Enjoyed" is a word used purposefully, for the dampness had no audible effect on the glow of his tone, the accuracy of his intonation or the dexterity with which he applied both to the E flat sonata of Strauss.

This sometimes suspect work had the performance of considerable life from Heifetz and his accompanist, Emanuel Bay. Last night, especially the slow section ("Improvisation"), which was shaded with infinite colorations, graced by many niceties of phrasing. It was preceded by Heifetz's own arrangement of several short works by Scarlatti, including the well-known "Pastorale" and two allegros. This could easily start a trend, for they are well-suited to the violin—at least, the Heifetz violin. The D major concerto of Mozart and various shorter works were also heard. The hall was full. I. K.

Henriette Michelson Plays Piano Music

A piano recital startlingly subtitled "Romantic Music from Bach to Our Day" was given in Town Hall last night by Henriette Michelson. Mozart, Ravel or William Schuman could hardly be termed romantics, and to include Beethoven, Schoenberg and Bartok within this classification is rather stretching a point. Well, titles are immaterial if music is played with distinction, but last night's aural dividends were rather meager. Miss Michelson commands a lovely piano tone, liquid and controlled, but on this occasion to questionable uses.

Flabby rhythm and a tendency to sentimentalize detracted from Mozart's Rondo in A minor; broken phrasing and plodding tempi did not help the Mazurka and Prelude (both in C sharp minor) of Chopin. In the Schumann "Fantasy," Op. 17, there were some

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 26 1949

MUSIC

By VIRGIL THOMSON

JUILLIARD ORCHESTRA (Section 1). Eleazar de Carvalho conducting, concert last night at the Juilliard Concert Hall. The program: Overture: "The Travelers" Harold Shapero (First time in New York) Kammer-symphonie, Op. 9 ARNOLD SCHOENBERG Symphonie Fantastique BERLIOZ

Eleazar de Carvalho



Who conducted the Juilliard Orchestra last night

Brilliant Conducting

ELEAZAR DE CARVALHO, conducting the Juilliard Orchestra last night at the Juilliard School of Music, gave a sensationally successful performance of the Berlioz "Symphonie Fantastique." Earlier in the evening he had thoroughly muffed Schoenberg's Kammer-symphonie, and before that, your informant had messed up his own coverage by arriving late (what with wet streets and a concert that really began on time) for Harold Shapero's "The Travelers" overture. Carvalho's New York debut, nevertheless, offered compensations.

Exasperated by his own miscalculation, your investigator was inclined toward sympathy with that of the young Brazilian conductor in the Schoenberg work. The fact remains, however, that Mr. Carvalho failed to induce his fifteen instrumentalists to make any kind of balance that sounded like chamber music. He forced them to force their tone, strove for effects of dynamism unattainable with single strings and woodwinds and in general threw his weight around pretty carelessly. The Kammer-symphonie, all tenderness, formality and meditation, resisted such treatment. Neither the work nor the interpreter came out of the match to advantage.

Both shone in the "Fantastique." Note that almost any conductor makes a fine effect with the last two movements of this piece, which are foolproof. But few, very few, ever get much life into the first three. Mr. Carvalho, I must say, let the first go static on him by arbitrarily holding back the beat every few measures, but in the waltz he found a trajectory and kept to it. His balances everywhere were clear, moreover; and his orchestral tone was consistently agreeable, in spite of the certain violence in expression that is essential to a live reading of this

work. The "Fantastique" is not an easy work to conduct at all, much less to interpret convincingly. Mr. Carvalho proved himself a leader of unusual skill and unusual platform power in a performance memorable for clarity and pacing.

Faults the young conductor has aplenty. Like many another Koussevitzky pupil he swims in molasses, chews the air and in general pleads for personal attention. He puts on a ballet of hands, moreover, that is affected and of questionable value to the players. Like many another barehanded leader, too, he throws an over-heavy and over-detailed beat. All this is of no gravity whatsoever to a musician of his brains and temperament. What is cardinal to conducting is an ability to make other musicians make music. That Mr. Carvalho has. He can even prevent them from doing so, as he proved in the Schoenberg work, when he misconstrues a piece and miscalculates sonorous limits. A conductor with a future, I say, and already worth listening to.

This Clipping From
HARTFORD, CONN.
TIMES

FEB 12 1949

MOREL JOINS JUILLIARD

The French conductor Jean Morel has been appointed conductor and head of the orchestra department at the Juilliard School of Music, New York. He will assume his duties in September.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1949

De Carvalho Makes New York Debut at the Juilliard

One of the most exciting events in a season of many interesting programs at the Juilliard School of Music was the first appearance in New York of the much heralded young Brazilian, Eleazar de Carvalho, who was guest conductor of the Juilliard Orchestra Section I, on Mar. 25. He demonstrated his ability in a brilliant performance of Berlioz's "Fantastic Symphony" in which he aroused his youthful players to artistic heights seldom surpassed by any professional orchestra. This was preceded by a first performance in New York of Harold Shapero's Overture "The Travelers" and Arnold Schoenberg's Kammer-symphonie, Opus 9, which dates from 1906. It was splendidly played by a small group of the students and formed an interesting contrast to the 19th century masterpiece.

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

APR 1- 1949

Carvalho Makes Debut With Juilliard Orchestra

Juilliard Orchestra (Section I).
Eleazar de Carvalho conducting. Concert Hall of Juilliard School of Music, March 25:

Overture, The Travelers Harold Shapero
(First time in New York)
Kammer-symphonie, Op. 9...Schoenberg
Symphonie Fantastique.....Berlioz

One of Serge Koussevitzky's conducting pupils and protégés, Eleazar de Carvalho, made his delayed entry into New York after two years of appearances in such other centers as Boston, Tanglewood, Chicago, Cleveland, and Rio de Janeiro. His ability to display the quality of his gifts was not lessened by the fact that his orchestra, on this occasion, was composed of students; for the Juilliard group, when it has rehearsed sufficiently and is animated by a strong musical personality, plays with professional results.

It was in the Fantastic Symphony, in a performance already familiar to those who had heard him conduct at Tanglewood, that Mr. de Carvalho came into territory in which he felt at home. The first two pieces went indifferently, the Schönberg Kammer-symphonie really badly part of the time. But in the Berlioz work, Mr. de Carvalho achieved a reading of vibrant intensity and physical enthusiasm. He evidently believes that a conductor cannot possibly do too much for and to a score. He imposes a sforzando on nearly every downbeat, so that the meter is defined in a series of whiplashes; he pleads for vibrato from the string players with the shaking left hand so characteristic of Mr. Koussevitzky; he likes fast passages to be really fast and slow passages really slow. He appears to be endeavoring to make each piece, each movement, an orgiastic experience.

This approach works well with Berlioz, whose music runs to precisely these extremes of external passion; and the symphony sounded genuinely brilliant, even when it lacked an overview of its structural relationships. But the Schönberg music, a chamber piece of subtle and reticent texture, became grotesque and empty nothingness when Mr. de Carvalho tried to enforce his dionysiac will upon it. And Mr. Shapero's overture, a somewhat bleak little piece dwelling upon the tonality of C minor, and put together rather after

the manner of Stravinsky's "additive construction" in the Symphony in Three Movements, failed to survive the conductor's attempt to turn it into something flashy. The concert as a whole left no doubt of the considerable stature of Mr. de Carvalho's talent, but it did give reason to wonder whether his primary motivation is a devotion to the score at hand, a convinced belief that all music should sound as bacchanalian as possible, or merely old-fashioned self-expression.

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

MAY 1- 1949

Carvalho Conducts at Juilliard

Making his first appearance in New York City as a conductor, Eleazar De Carvalho, the brilliant young composer-director from Brazil, led the student orchestra of the Juilliard School of Music on March 25 in a program both difficult and rewarding. Some of the music was naturally beyond completely satisfactory performance by inexperienced players. Nevertheless, as a whole, the works were admirably done. The tonal balance and quality were excellent and in many instances the composers' intentions were magnificently interpreted. Harold Shapero's Overture, "The Travelers," listed as a premiere in New York, had impressionistic color, much of which was charming. In the Schoenberg Kammer-symphonie, there was a lack of maturity in projection; the ensemble seemed too restricted. But in the showy Berlioz Symphonie Fantastique, both the orchestra and De Carvalho came into their own. Seldom have we heard any leader stir his student performers into this kind of playing, which measured up in fire, precision and attunedness to that of a fine professional group. It was evident that the Juilliard orchestra already is an unusually proficient and finely trained ensemble and that the Brazilian conductor has powerful potentials in mastery of dynamics and authority, not to mention audience appeal, which will indubitably establish his rank among major orchestral leaders.

M. C.

This Clipping From
NEW YORK, N. Y.
SUN

MAR 19 1949

Carvalho's Debut Here.

The Juilliard Orchestra, will give a concert on Friday at the Juilliard Concert Hall. On the program are Harold Shapero's "The Travelers" Overture, Schoenberg's "Kammer-symphonie" and the Berlioz "Symphonie Fantastique." Eleazar de Carvalho is guest conductor. This is his first appearance in New York.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 20 1949

Eleazar de Carvalho will conduct in New York for the first time when he leads the Juilliard Orchestra in a concert at the school on Friday night. . . . Besides singing and playing the lute, virginals and recorder at her Times Hall concert on April 6, Suzanne Bloch will also dance.

This Clipping From
NEW YORK, N. Y.
POST
HOME NEWS

MAR 18 1949

Carvalho at Juilliard

Eleazar de Carvalho will make his first New York appearance next Friday evening conducting the Juilliard Orchestra in works of Berlioz, Schoenberg and Harold Shapero.

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

APR 10 1949

MUSIC

By VIRGIL THOMSON

JUILLIARD SCHOOL OF MUSIC chamber music program Friday night in the Juilliard Concert Hall. Participants: Emma Jo McCracken and Stuart Canin, violinists; Gabriel Gruber and Sol Greitzer, violists; Charles McCracken and Alla Goldberg, cellists; Elden Gatwood, oboist; Warren Rich and Rose Schiffmann, pianists; Elden Bailey, G. Jackson Howorth and Robert Matson, percussionists and twenty-six brass players, conducted by Richard Franko Goldman.

The program:
Oboe Quartet (K. 370).....Mozart
Piano Quartet in E flat, Op. 16.....Beethoven
Sonata for Two Pianos and Percussion, Bartok
Music for Brass Choir (1948).....Wallingford Riegger

Note-Clusters in Brass

WALLINGFORD Riegger's Music for Brass Choir was the novelty of Friday night's concert at the Juilliard School. This was preceded by Mozart's Oboe Quartet (K. 370), Beethoven's Piano Quartet, Op. 16 and Bela Bartok's Sonata for Two Pianos and Percussion. Since the executions were all student work, let us not submit them to overcritical examination. They were good work, very good, technically solid and solidly musical. The brass piece, indeed, would not have been played more perfectly. I am sure, by the highest-paid symphony men in the country. Conducted by Richard Franko Goldman, its performance gave forth sounds and mixtures of sounds long to be remembered for massive impacts and delicate balances.

The Riegger work is scored for ten trumpets, four horns, ten trombones, two tubas, kettledrums and cymbals. Its themes are atonal but not without gusto or sweep. These are harmonized in note-clusters and stated antiphonally. There is plenty of rhythmic animation. Also a brief fugato, and some unison passages that make a wonderful noise. When the whole group gets to making accents and crescendos, the piece sounds rather like something for two gigantic accordions played by musicians with thirteen fingers.

All the sonorities are clean-sounding and harmonically delicious. At no time does the musical texture employ military evocation. Brass instruments are blended into a grand euphony that is suavely dissonant and, whether articulated softly or with full power, at all times majestic. The natural nobility of brass sounds is matched, moreover, by a high seriousness and skill in the composition, producing a work as impressive to the mind as it is invig-

Wallingford Riegger



Whose "Music for Brass Choir" was played Friday night at the Juilliard School

orating to the ear. This listener's only reserve Friday night was to wonder whether four horns did not perhaps a little dull the effect. Twelve or none would have been his preference.

Bartok's Concerto for Two Pianos and Percussion remains, to him, an unsatisfactory work, save in its slow middle movement. This really sounds like two pianos accompanied by other instruments of percussion. It is an ensemble piece of oriental cast in which the sonorities set one another off. The other two movements represent an attempt to extend acoustically the sound of one pianoforte. This is operated by using two pianofortes and also by adding kettledrums and such to the lower registers, xylophones, bells and the like to the upper and cymbals struck softly for general reverberation. The aim is to produce an auditory illusion, as of a single pianoforte enriched and amplified. The result is a mess of sounds that partly blend and partly don't, rather like what one used to get out of a mechanical piano with orchestral attachments. The music in these movements is a bit hectic, too, excited, busy, full of hubbub.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1949

Chamber Music at Juilliard.

On Apr. 8, the Juilliard School of Music presented a program of both classical and contemporary chamber music, presented by the students. Mozart's Oboe Quartet, K. 370, was well prepared in the class of Lois Wann and was played by Elden Gatwood, oboe, Emma Jo McCracken, violin, Gabriel Gruber, viola, and Charles McCracken, cello. Prepared in the class of Felix Salmond was a fine performance of Beethoven's Piano Quartet, Op. 16, by Martin Canin, piano, Stuart Canin, violin, Sol Greitzer, viola, and Alla Goldberg, cello. Bartok's Sonata for Two Pianos and Percussion, played by Warren Rich and Rose Schiffman, pianos, and Elden Bailey and Robert Matson, percussion, as prepared in the class of Frederick Prausnitz, proved to be an exciting performance. The highlight of the evening, however, was Wallingford Riegger's Music for Brass Choir, Op. 45, written for the Juilliard Brass Ensemble, and dedicated to Richard Franko Goldman, in whose class the work was prepared. The score calls for ten trumpets, four horns, ten trombones, two tubas, timpani, and cymbals and proved to be a successful and effective combination. New sounds and balances in brass sonority were created which one might describe as tone-clusters. These are used in addition to striking motives. The entire work has strong rhythmic vitality and was most interesting and entertaining.

INTERNATIONAL
MUSICIAN
NEWARK, N. J.
MAY, 1949

Riegger Finds the Lost Chord

"**M**USIC FOR Brass Choir," a new work by Wallingford Riegger, conducted by Richard Franko Goldman at a Juilliard School concert on April 8th, is a real tour de force. Scored for ten trumpets, four horns, ten trombones, two tubas, tympani, and cymbals, the composition is extremely impressive and full of amazing sounds. The composer has termed his style in this "atonal-melodic," featuring tone clusters built on the interval of a second. Riegger has carried out his intent. Nobody could guess what key the work is in, but it is still tuneful. Riegger has made skillful use of fugal designs, striking unisons, and antiphonal effects. The sonorities created by the tone clusters are massive and unique, totally unlike anything heard before.

An illustration of the tone clusters can be best demonstrated by the final chord, which is made up of twenty-four half-steps. Hearing all the possible semi-tones over two octaves crashing through simultaneously, one felt that Riegger had perhaps located Sullivan's lost chord. And it didn't sound like a great "Amen." Rather it suggested the echo of an atomic explosion. If the world explodes to Riegger's accompaniment, it will end with a bang, not a whimper. However, for all its massive impingement on the ear, "Music for Brass Choir" is far removed from novelty for its own sake. It has clarity and directness, and rhythmic vigor, and it bespeaks a nobility of purpose.

Richard Franko Goldman, to whom the work is dedicated, gave the needed precise and provocative reading of the score, conducting the Juilliard brass ensemble through the mazes with a sure touch.

A second version of Riegger's composition will be available for twenty-two strings, four horns and percussion. The work is to be published by Merrymount Music Press.

Other works heard on this admirable program were the Oboe Quartet (K. No. 370) by Mozart; Beethoven's Piano Quartet in E-flat, Op. 16, and the Sonata for Two Pianos and Percussion by Bela Bartok.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 14 1949

KOUSSEVITZKY HERE FOR LAST CONCERTS

Concluding Reign at Boston,
He Brings Orchestra to City
to Offer Beethoven Ninth

By OLIN DOWNES

The first of two performances of Beethoven's Ninth Symphony that Serge Koussevitzky and the Boston Symphony will give this week in New York took place last night in Carnegie Hall, and a thrilling occasion it proved to be. These will be the last two New York performances of Koussevitzky's twenty-five-year engagement as conductor of the orchestra which he has served so greatly and so well.

It is to be said that the interpretation was more than commensurate to the occasion. There will be other distinguished performances of the Ninth in a total of five to be given this week in this city. Aside from comparisons past, present or future, it is to be said that last night's performance will remain memorable. For it will be hard to recall the symphony more nobly and selflessly conceived.

For the grandeur of the vision was matched by a sculptor's grasp of the form. Intensity of expression went hand in hand with a ruling objectivity and artistic discipline of the highest order. The emotion was universal, and not a matter of personality. We have never heard Koussevitzky play in a greater spirit or with more complete mastery of his means. This, of course is a fruit of life-time of study and labor and growth from within. Any sovereign conductor who can count an achievement equal to this one can know that his years of service have not been in vain.

Grows With Each Decade

It was a most impressive manifestation. Koussevitzky's position as an interpreter of contemporary music is justly famous. His evolution in relation to the classic masterpieces of his art is more significant. Interpreting Beethoven, for example, he has become a greater classicist with each decade. His feeling for line, proportion and fundamental simplicities has constantly strengthened. He achieved the unconditioned heights of last night's reading by the observances of the grand unities and profound implications of Beethoven's form, and never by any mere virtuoso leader's rhetoric. And he dominated and inspired all who were under his baton.

These, in addition to the ranks of the Boston Symphony, were the singers of the Juilliard Chorus and the Collegiate Chorale, superbly prepared for their task by Robert Shaw, and a quartet consisting of Francis Yeend, soprano; Eunice Alberis, contralto; David Lloyd, tenor, and James Pease, bass-baritone. It was to be expected that the magnificent orchestra would afford complete fulfillment of its leader's wishes. The chorus and the singers of the quartet must have been astonished themselves at what they did. They were uncommonly well equipped, as the event proved, by talent and by the soundest preparation.

Dramatic Fire and Imagination

But a performance of the choral finale of the Ninth Symphony has to have yet more than these requisites. Dramatic fire and imagination must infuse their entire effort. And so it was last night, from the first pronouncement of Mr. Pease—the summons "O Freunde," nobly enunciated; then Mr. Lloyd, with his intrepid intoning of the text of the march variation, "Froh, wie seine Sonnen," and the Misses Yeend and Alberis in the admirably fused ensemble of the four voices: each were eloquent and conscious of what they were expressing, above all through the power of the baton.

And the chorus! It was prepared for its entrance as Beethoven intended, by the voices of the orchestra. The dissonant crashes, the following recitatives of the 'celli and basses, with the themes of the preceding movements passing in review, were music-drama in themselves. The announcement of the choral theme in the low strings was more hushed and mysterious than any we remember. The whole development to the choral entrance was compelling so that the entrance of the voices was perceived as the inevitable consequence of all that had gone before, and not an episodic piece of gingerbread work stuck on at the end of a sublime symphonic structure. The

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The Ninth Symphony was preceded by the First—also, in its frame, a classic masterpiece. When Koussevitzky came in, orchestra and audience rose to give him a prolonged welcome. When he had finished, the demonstration was no longer formal. There was an outburst of applause and cheering that lasted for minutes, with all the concomitants of such an occasion, and Mr. Shaw brought to the platform by the conductor, and finally Koussevitzky alone, before an audience that remained as long as he would return to receive its acclaim.

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

APR 17 1949

CONCERT AND RECITAL

Koussevitzky Says 'Au Revoir'

By Francis D. Perkins

Serge Koussevitzky made his last New York appearance as music director of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, where the program, as on Wednesday evening, was devoted to Beethoven's first and ninth symphonies. At the end he was fervently applauded by the members of a capacity audience, as well as by the musicians of the orchestra, the choristers and the soloists. His New York listeners also expressed their appreciation of his memorable services during his twenty-five years with the Boston Symphony in a tangible form by the gift of a platinum watch and chain, which was presented to him on the stage by Miss Gertrude Robinson Smith. He thanked them in a short speech, in which he said that he had been always happy to come to New York; he expressed his thanks for the appreciation and support given to him and the artists who had appeared with him during these twenty-five years and closed with "au revoir."

The idea of this gift was originated by Miss Robinson Smith, with Mrs. Charles E. Mitchell and Mrs. N. Penrose Hollowell; a letter circulated among the New York subscribers suggested that each contribute one dollar; the resulting sum was \$1,100.

As on Wednesday, the chorus which sang in the finale of the ninth symphony was composed of members of the Collegiate Chorus and the Julliard Chorus, trained by Robert Shaw; the solo-

ists were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The interpretation as a whole had the impressive features which marked the preceding performance, and have already been described; it was an interpretation which provided a fitting climax and close for the quarter-century of concerts here by the Bostonians during Dr. Koussevitzky's regime. One characteristic was the exceptional clarity of instrumental detail in the playing of the orchestra, as well as its instrumental persuasiveness; the choral singing, admirable in tone, also realized the instrumental resources of the music. Mr. Pease gave his opening recitative a well-phrased and sonorous proclamation, and soloists were unusually effective in the taxing phrase which each sings in turn near the end.

Miss Robinson Smith stated the subscribers' wish that Dr. Koussevitzky could be with us for another twenty-five years, and the manner of his conducting yesterday suggested that his career should include many coming seasons. As it is, his plans for next season call for a widespread series of appearances. According to unofficial report, these include concerts in South America next fall, three weeks with the Boston Symphony early in the winter and, later in the season, concerts in Cuba, Western Europe and Palestine.

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

APR 15 1949

CONCERT AND RECITAL

By Jerome D. Bohm

The Bostonians

BOSTON SYMPHONY ORCHESTRA. Serge Koussevitzky, conductor, concert in Carnegie Hall Wednesday night with the assistance of the Julliard Chorus and the Collegiate Chorus, presented by Robert Shaw and Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The program:

Symphonies Nos. 1 and 9..... Beethoven

Serge Koussevitzky could not have chosen a more appropriate work than Beethoven's Ninth Symphony for his final appearances here with the Boston Symphony Orchestra. The first of these two concerts, given in Carnegie Hall Wednesday night (the last one will take place on Saturday afternoon) found both the distinguished conductor and his wonderful aggregation of musicians in their finest form. Mr. Koussevitzky, it is safe to say, has never given a better account of his abilities; nor has his orchestra ever, it is equally unhazardous to relate, carried out his desires more zealously and with more rewarding results. The subscription audience, which as usual occupied every seat and most of which stood up to greet the conductor upon his first entrance, will surely count the evening among the most memorable in its experience.

Mr. Koussevitzky brought to his

discourse unflinching musical perceptiveness, eliciting not only sounds of incomparable sensuousness and at times overwhelming majesty from his players, but conveying every facet of the music's inherent contents with a blend of magisterial poise and incandescent intensity which made for an unforgettable revelation of Beethoven's mightiest creation. This listener, to his great regret, was unable to remain to hear the entire choral finale. The concert began ten minutes late, and the Ninth Symphony itself followed the First, which opened the concert, only after an intermission of twenty-five minutes. What he was able to hear of it was highly impressive and gave indication that it would bring the work to an appositely triumphant close.

The First Symphony, too, was accorded a telling traversal. The sounds with which it was invested had the gleaming transparency peculiar to this orchestra, and Mr. Koussevitzky's interpretation was brimming in rhythmic and musical vitality. Its youthful effervescence provided an effective contrast to the far more profound, mature utterances of the Ninth Symphony, for which it was, so to speak, the curtain raiser.

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

APR 14 1949

Music

Koussevitzky Spirit Rings in Beethoven

By ROBERT BAGAR.

If New York music lovers do not get their fill of Beethoven's Ninth Symphony this week, the likelihood is they never will. Witness: Last night the Boston Symphony played it under Serge Koussevitzky. Tonight and tomorrow afternoon the Philharmonic-Symphony comes up with it under Bruno Walter. Then on Saturday afternoon the Bostonians again take over, and on Sunday afternoon the local orchestra draws the curtain not only on the Ninth Symphony, but also on the Beethoven Cycle and its own concert season.

The opportunities to make comparisons, it might seem, should be fairly crying for expression. But, after all, these two conductors are not just now breaking into the baton business. And Koussevitzky and Walter have conducted the Ninth enough times for many of us to know both versions pretty well.

Joint Chorus.

Last evening's soloists were Frances Yeend, Eunice Alberts, David Lloyd and James Pease. The choristers, prepared by Robert Shaw, were a joint group comprising the Juilliard Chorus and the Collegiate Chorus.

There was sentiment abounding in last night's concert, as there will be on Saturday afternoon, for Serge Koussevitzky ends his local career as music director of the Boston organization. This, in short, is his farewell season, and the ceremonies marking the actual swan song of the conductor take place in Boston next week.

To a true musician, who has been a great benefactor, a friend of the young, and a courageous fighter, words of praise are not necessary, since he has his own deeds to sustain him. All that may be said by any watcher of the musical skies is "Congratulations and Bon Voyage from here on in." Twenty-five years of Serge Koussevitzky have been advantageous ones for music. May there be twice that many more of his benign and active powers.

Koussevitzky Spirit.

The Ninth Symphony last night was performed with the Koussevitzky spirit, a good deal of which—particularly in the third and fourth movements—was closely allied with the Beethoven of that work.

The strings did not always sing with their familiar beauty. They were harsh, sometimes, and occasionally even thin. But the soloists delivered their assignments agreeably, Miss Yeend's voice being especially clear and floating throughout her difficult part. Virtually walking away with the night's honors, the choir sang magnificently. It was in the last movement of the Symphony that everything parsed beautifully, barring some indefinite phrases by the vocal quartet just before the final entrance of the chorus.

The evening opened with a per-

formance of the Beethoven First which had its truly engaging moments. One noted the unusual speed of the last section in this work, while noting also the clarity of it all.

When the last notes of the Ninth were sounded the audience applauded enthusiastically. Everyone stood up, calling the conductor and the other participants, as well as Mr. Shaw, to the stage time after time.

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

APR 14 1949

Koussevitzky At Carnegie

By MILES KASTENDIECK

Koussevitzky turned to Beethoven's Ninth Symphony for his swan song as conductor of the Boston Symphony Orchestra. The first of two performances took place in Carnegie Hall last night. The other is scheduled for tomorrow afternoon. Charged with all the emotion of the occasion, the event was inevitably a memorable one.

The greatness of Koussevitzky, of the Boston Symphony, and of Beethoven stood out each in its respective way. They had as allies Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, and a joint choir of the Juilliard Chorus and the Collegiate Chorus.

The chorus stole the show. It was magnificent. With its jubilant singing the performances ended in a blaze of tonal glory. Koussevitzky pronounced the benediction of his conductorial career with a beautifully molded interpretation of the adagio in which the orchestra excelled itself.

It took two movements to work

up the performance. The opening called for more bite than the refined playing of the orchestra could produce, no matter how Koussevitzky admonished them to give their all. That clarity and precision so characteristic of both orchestra and conductor brought the scherzo into line. Then came the adagio and the finale.

Seldom has the choral finale justified itself as it did in this performance. The soloists coped quite adequately with their problems. The chorus had a variety of tone color and of volume that was singularly impressive.

The First Symphony prefaced the Ninth. The performance was more than customarily neat and brisk.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1948

New York Concerts

The Juilliard Orchestra gave a beautiful program Oct. 29 in the Concert Hall of the school. The soloists were: Ruben Varga, violinist. Harry Wayne, baritone, Virginia Passacantando, pianist. All of these young artists were well received by the enthusiastic audience. The orchestra was under the able direction of Fred-eric Waldman.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

FEB 1949

Robert Shaw Conducts Juilliard Orchestra

The Juilliard Orchestra (Section I), under the leadership of Robert Shaw, was heard in the Juilliard Concert Hall on Jan. 21. Pianist Yehli Wagman, Palestinian born virtuoso, made his New York debut in a fleet-fingered and self-assured performance of Ravel's Concerto for Piano and Orchestra. Mr. Shaw also led the youthful group in high spirited and zestful readings of Beethoven's Symphony No. 2 in D major and Vaughan Williams' Symphony No. 4 in F minor.—S. J. S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1949

A Concert of Chamber Music

An audience of interested listeners was given a chance at the Juilliard School of Music on March 11, to hear a concert of original chamber music by student-composers of the School, chosen for the American Music Students' Symposium which took place at the New England Conservatory of Music, Boston, Mass., Mar. 16-19. Nine young people were represented in

works of ultra-modern character and polytonal and atonal tendencies in which a surprising amount of individuality and technical mastery was displayed. The excellent performances also were impressive. James Cohn's Sextet for Winds and Piano was effective and transparent in texture. This young man of twenty-one shows unusual promise as do also the others who participated. There were five well written and attractive songs by Richard Winslow; a pleasing Sonata for Clarinet and Piano by Marga Richter which showed definite talent. She is also a gifted pianist. A Quartet for piano and winds by Theodore Snyder, a clever work for flute, violin, and timpani, called Musica de Camera by Edino Krieger, and Hall Overton's well constructed and pleasing Trio for Cello, Clarinet and Piano completed the instrumental work. Besides the Winslow songs there were two songs by Arnold Freed, which showed individuality and sensitivity; also two groups for baritone, James Ringo's "The Suicide in the Copse," a gruesome but effective song, and two songs also of dark and tragic mood for which the composer, Gerard Jaffe wrote the words.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1949

Juilliard Concerts

The Juilliard Orchestra (Section II), led by Robert Shaw, was heard in the Concert Hall on Feb. 11. The concert was a double header featuring Lucy Lischitz in a performance of Mozart's C minor Piano Concerto, and Stuart Canin in Prokofiev's Violin Concerto No. 1, in D major. Both soloists were proficient in technical matters.

The first New York performance of Bernard Rogers' "The Passion" was given by the Juilliard Chorus and Orchestra, Mr. Shaw conducting, Feb. 18. The Rogers' setting is effective and brilliant, and it is stamped by genuine expressiveness. Its chief weakness would seem to be that the music and text are not wedded. Solo parts were sung by Blake Stern, Warren Galjour, Doris Okerson, John Drury and members of the chorus.—S. J. S.

This Clipping From
NEW YORK, N. Y.
SUN

APR 14 1949

The Music Makers

By IRVING KOLODIN

Koussevitzky Bids Farewell in Beethoven Ninth.

Serge Koussevitzky kept a rendezvous with destiny last night in Carnegie Hall, conducting the Boston Symphony for the last time before the audience which had first



IRVING KOLODIN

greeted him here twenty-five years ago. They honored him by rising when he entered; but there was nothing honorary in the prolonged tribute that followed his playing of the "Choral" symphony of Beethoven. This was memorable work in any setting; in the demanding conditions of this one, it was a triumph of will, learning and discipline.

As often as he ventured this considerable task—and it has been more than infrequently—Koussevitzky has rarely been so wholly in the spirit of it as he was last night. One has had the feeling sometimes in the past that he was buffeted by its driving power and elusive lyricism, reaching for a ritard here, an accelerando there to pro-

vide a foothold from which to master the next crag. But here the progress was sustained from the base to the summit onto the plateau from which Beethoven saw a vista which humanity is yet to achieve—peace in brotherhood.

There are, of course, various ways of playing Beethoven, many of them defensible. But there is one which is unchallengeable: the way of devotion to the letter of the score to which Koussevitzky adhered in this performance. Thus the composer's conception emerged in all its monumental symmetry and proportion, a corpus whose like has yet to be duplicated.

Of the spirit, there was very much too, especially in the incomparable adagio, the more effective for the slight understatement of its overpowering eloquence. For a technical detail, it might be noted that Roman Szulc, the orchestra's fine tympanist, had his instrument in a position where the primordial rhythms of the scherzo could be given ultimate prominence without abusing either the ear or the balance. The orchestra suffered somewhat from being crowded together, but it performed magnificently.

The youthful choir of Juilliard students and Collegiate Choral members (trained by Robert Shaw) gave lusty, as well as resonant, voice to the setting of Schiller's "Ode"; and the solo quartet (equally youthful) was beyond reproach till that final ecstatic outburst ("poco adagio"), which is treacherous for any quartet. The strong voices of Frances Yeend, soprano, and James Pease, baritone, provided an appropriate frame for Eunice Alberts, contralto, and David Lloyd, tenor, who, if less strong, were no less skillful.

What may be said about the wisdom of intruding two performances of this ponderable work into a week in which three others by the Philharmonic were scheduled many months ago, has been said. It may be added, now, that Koussevitzky left with us a concept of this work enormously to his credit, and no less to Beethoven's. The evening began with the first symphony, conceived in a spirit of lightness and delicacy. In all, as ceremonials go, this was one at a high tide of accomplishment for all.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1949

Juilliard School Makes Announcements

William Schuman, President of the Juilliard School of Music, made some important announcements recently. Of special interest is the appointment of Jean Morel, distinguished French musician, as conductor and head of the Orchestra Department. He will assume his new position in September. Mr. Morel directed the final concert of the School's Festival of Contemporary French Music last December, and is a conductor of the New York City Opera Company.

Mark Schubart, Director of Public Activities, has been named Dean, beginning with the academic year 1949-1950. Before his appointment in 1946, Mr. Schubart served on the music staff of the newspaper P. M. and was music editor of the New York Times. He was also a student of Roger Sessions in composition.

Robert Shaw, Director of Choral Music, has been given a leave of absence from the Juilliard as well as from his Collegiate Chorale. Mr. Shaw intends to spend some time in further study of orchestral conducting. In the meantime Robert Hufstader, Director of Juilliard Summer School, Extension and Preparatory Divisions and a well-known musician has been appointed Acting Director of Choral Music. Other appointments made public include Frederick Prausnitz as Assistant Dean, and Harry L. Robin as Concert Manager. Mr. Prausnitz, a graduate of the Juilliard Graduate School, has been associated with Juilliard since his graduation, and is at present serving as Associate Director of Public Activities. Mr. Robin, well-known in the field of acoustical engineering, will also continue his present duties in the school's Acoustical Department.

Norman Lloyd, Director of Education, has resigned from his present administrative duties in order to continue teaching on a full time basis. Miss Mary Davis, Director of Placement and Personnel, will add the supervision of office and building maintenance personnel to her present duties.

*J*UILLIARD
SUMMER
CONCERT
SERIES

JULY 5 to AUGUST 12
1949

JUILLIARD SUMMER SCHOOL
ROBERT HUFSTADER, *Director*

JUILLIARD SUMMER CONCERT SERIES

TWENTY AFTERNOON PROGRAMS AT FOUR O'CLOCK

CONCERT HALL, 130 CLAREMONT AVENUE

- July 5, Tuesday.....MACK HARRELL, Baritone
COENRAAD V. BOS, Pianist
Goethe-Lieder by Schubert and
Hugo Wolf commemorating the
200th anniversary of the poet's
birth.
- July 7, Thursday.....APPLETON AND FIELD,
Duo Pianists
Works by Schumann, Hindemith
and Bach
- July 8, Friday.....FELIX SALMOND, 'Cellist
LEONID HAMBRO, Pianist
Recital of Sonatas by
Beethoven, Brahms and Debussy
- July 11, Monday.....JUILLIARD STRING QUARTET
Quartets by Mozart, Beethoven,
Harold Shapero
- July 12, Tuesday.....BEVERIDGE WEBSTER, Pianist
Works by Bach, Beethoven,
Stravinsky and Elliot Carter.
- July 14, Thursday.....MARTIAL SINGHER, Baritone
Rameau: Cantata; Poulenc:
Songs; Fauré: La Bonne Chan-
son; Ravel: Chansons Madri-
casses.
- July 15, Friday.....KATHERINE BACON, Pianist
Works by Beethoven, Schubert,
Mendelssohn, Liszt, Chopin,
Stravinsky, Scriabine, Proko-
fiëff.
- July 19, Tuesday.....LEONID HAMBRO, Pianist
Fantasias by Bach, Mozart and
Schumann; Suite by Bartók.
- July 21, Thursday.....MARIA KURENKO, Soprano
ROBERT HUFSTADER, Pianist
Songs and arias by Mozart,
Beethoven, Liszt, Tchaikowsky,
Moussorgsky, Rimsky-Korsakov.
These works include songs with
texts by Pushkin and Goethe.
- July 22, Friday.....JUILLIARD SUMMER SYMPHONY
WALTER HENDL, Conductor
BEVERIDGE WEBSTER, Pianist (soloist)
Brahms: Piano Concerto in B-
flat Major; W. Schuman: Bill-
ings Overture.

Programs subject to change

Subscription (20 Concerts) \$15.00 (Tax included)

- July 26, Tuesday.....VOCAL CHAMBER MUSIC
WILLIAM STRICKLAND, Director
CATHERINE ASPINALL, Soprano
LUCIUS METZ, Tenor
NORMA FRANCE, Contralto
PETER MARAVELL, Bass
Works by Schütz, Monteverdi,
Brahms, Milhaud and Barber.
- July 28, Thursday.....VERA BRODSKY, Pianist
Sonatas by Mozart and Stanley
Bate (first performance);
works by Brahms and Debussy.
- July 29, Friday.....JUILLIARD SUMMER SYMPHONY
WALTER HENDL, Conductor
JOSEPH FUCHS, Violinist (soloist)
Beethoven: Violin Concerto;
Schumann: Second Symphony;
Louise Talma: Toccata.
- August 2, Tuesday.....CARL FRIEDBERG, Pianist
All Chopin Program.
- August 4, Thursday.....LONNY EPSTEIN, Pianist
ANNIE STEIGER, Violinist
Recital of Sonatas for piano
and violin by Busoni, Mozart,
Hindemith and Schumann.
- August 5, Friday.....JUILLIARD SUMMER SYMPHONY
WALTER HENDL, Conductor
JANE CARLSON, Pianist (soloist)
Mozart: Prague Symphony;
Tchaikowsky: Piano Concerto.
- August 9, Tuesday.....JACQUELINE MARCAULT,
Pianist
Works by Bach, Messiaen,
Poulenc, Jean Absil.
- August 10, Wed.OPERA WORKSHOP
FRITZ MAHLER, Music Director
HANS BUSCH, Stage Director
- August 11, Thursday.....OPERA WORKSHOP
FRITZ MAHLER, Music Director
HANS BUSCH, Stage Director
- August 12, Friday.....JUILLIARD SUMMER SYMPHONY
WALTER HENDL, Conductor
Works by Richard Strauss,
Roger Sessions, and Beethoven.

Single Admission: \$1.20 (Tax included)

SPECIAL ANNOUNCEMENT

ROGER SESSIONS

will give six lectures

on

"THE AESTHETICS OF MUSIC"

Wednesday Afternoons at Four o'clock

Open to the public without charge

- July 6 THE MUSICAL IMPULSE
 July 13 THE MUSICAL EAR
 July 20 THE COMPOSER
 July 27 THE PERFORMER
 August 3 THE LISTENER
 August 10 MUSIC IN THE WORLD TODAY

TRANSPORTATION

THE JULLIARD SCHOOL of MUSIC is at Broadway and West 122nd Street on Morningside Heights overlooking the Hudson River. It is adjacent to the Columbia University campus, and is convenient to all important places in New York City.

FROM PENNSYLVANIA STATION take the Broadway-Seventh Avenue Express, marked Van Cortlandt Park, to 116th Street or 125th Street.

FROM 125TH STREET STATION (New York Central) take the 125th Street crosstown bus to Broadway and 125th Street; transfer to Broadway bus to 122nd Street.

BROADWAY busses (except those marked 106th Street) stop at 122nd Street.

FIFTH AVENUE busses No. 4 and No. 5 stop at Riverside Drive and 122nd Street, one block from the school.

Private and Class Instruction in **opera**

juilliard
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ROBERT HUFSTADER, *Director*

July 5 to August 12, 1949

Hans Busch



Fritz Mahler



The Opera Workshop aims to present a contemporary approach to the interpretation of the standard operatic repertoire. Special emphasis will be given to the integration of musical and dramatic expression. At the same time the course is designed to prepare the student for the requirements of the professional stage.

Please request catalog:

JUILLIARD SUMMER SCHOOL
120 Claremont Avenue
New York 27, N. Y.

224 Opera Workshop (3 points—Auditors 2 points) Major Study. Hans Busch, Stage Director; Fritz Mahler, Musical Director. 11:30-2:30.

A practical training course for the operatic stage. Comprehensive study of operatic roles selected from the repertoire listed below, sung in the original languages and in English. The program of this course will include 45 hours of musical ensemble study and 45 hours of operatic acting. Performance of operatic scenes with orchestra are planned for the end of the course.

Applicants for active participation in the Opera Workshop should send in the reservation form before June first, and must be prepared to sing at least two arias from the following operas for audition with Mr. Mahler and Mr. Busch prior to or during the registration period: Carmen, Faust, La Tosca, La Traviata, Rigoletto, Lohengrin, Die Walkure, The Marriage of Figaro (English translation by E. Dent), Bastien et Bastienne (in English). Applicants are further advised to prepare in advance entire roles from these operas.

225 Opera Course for Conductors and Singers (2 points) Fritz Mahler. 10:30.

A course specifically devoted to Mozart's opera. The repertoire will be chosen from the following list: Don Giovanni, The Marriage of Figaro, The Magic Flute, Abduction from the Seraglio. Conductors will study and practice the mechanics of opera conducting with emphasis on style and traditions of performance and coaching of singing ensemble. Singers will study suitable roles from the above listed operas with emphasis on interpretation, and will become acquainted with the elements of conducting. It is suggested that singers prepare their roles in advance. Both the singers and the conductors will have an opportunity to work with the opera orchestra.

239 Acting and Staging (2 points) Hans Busch. 9:30.

A new course devoted to the artistic and technical elements of classic and modern opera. For singers, conductors, stage directors, scenic designers, coaches and composers. Basic acting will be taught to singers with knowledge of at least three arias from classic opera repertoire. Dramatic talent of advanced singers developed individually. All students will become acquainted with the various elements of musical production and their integration on stage and screen.

238 Coaching Opera Repertoire (3 points) Major Study. Martial Singher. (Carries graduate credit with approval of instructor.)

Instruction in one 1-hour private lesson weekly in opera roles; for performing artists, teachers and students. Prospective members of this class should write to Mr. Singher at the School in advance of the registration period regarding roles to be studied; please give complete information as to experience and training. Mr. Singher's repertoire class 221 included without fee for students registered in class 238.

226 Opera Coaching (3 points) Major Study. Viola Peters. (Carries graduate credit with approval of instructor.)

One 1-hour private lesson weekly in opera repertoire. Recommended for students enrolled in the Opera Workshop, as well as for other singers preparing roles for performance. Repertoire class 221 included without fee for students registered in class 226.

Diction classes in English, French, German and Italian.

This Clipping From
NEW YORK, N. Y.
NEWS

JUN 23 1949

20 Concerts

A series of 20 afternoon concerts by popular performers and faculty members of the Juilliard Summer School will be given between July 5 and August 12 in the Juilliard Concert Hall.

This Clipping From
COMPASS
NEW YORK, N. Y.

JUN 24 1949

Juilliard to Offer Summer Concerts

A series of 20 concerts by distinguished artists and members of the faculty of the Juilliard Summer School will be presented in the Juilliard Concert Hall beginning July 5, according to an announcement by Robert Hufstader, director of the summer session. The concerts will be held at 4 p.m. and the series will extend to Aug. 12.

Among the recitalists will be Mack Harrell, baritone, Felix Salmond, cellist, Martial Singher, baritone, Marie Kurenko, soprano, and Carl Friedberg, pianist.

Four concerts of the series will present the Juilliard Summer Symphony, made up of scholarship students, under the direction of Walter Hendl. Soloists with the orchestra will be Beveridge Webster and Jane Calson, pianists, and Joseph Fuchs, violinist. The Opera Workshop will offer two performances with Fritz Mahler as musical director.

A subscription fee of \$15, including tax, is being charged for the series, while admissions for single concerts may be purchased for \$1.20. Tickets and subscriptions are now on sale at the Concert Office of the Juilliard Summer School, 130 Claremont Avenue.

NEW YORK, N. Y.
TIMES

JUN 26 1949

JUILLIARD CONCERTS SET

Series of Twenty Recitals Will Begin July 5, Close Aug. 12

The Juilliard Summer School will present a series of twenty recitals in the school's Concert Hall, it was announced yesterday by Robert Hufstader, summer session director. Beginning July 5, the series will run to Aug. 12, and will feature the Juilliard Summer Symphony under Walter Hendl in four concerts with soloists; the opera workshop under Fritz Mahler and the Juilliard String Quartet.

Also to be heard are recitalists such as Mack Harrell and Martial Singher, baritones; Felix Salmond, cello; Appleton and Field, duopianists; and Marie Kurenko, soprano. All concerts begin at 4 P. M. and cost \$15 for the series.

In addition it was announced that Roger Sessions will give six free lectures on successive Wednesdays at 4 P. M., beginning July 6. He will speak on "The Aesthetics of Music."

This Clipping From
NEW YORK, N. Y.
POST

HOME NEWS
JUN 29 1949

Music...

Juilliard Summer Concerts Begin July 5

A series of 20 concerts will be presented by artists and faculty members of the Juilliard Summer School in the Juilliard Concert Hall beginning Tuesday, July 5. Four of the concerts will present the Juilliard Summer Symphony, made up of scholarship students and under the direction of Walter Hendl. Soloists with the orchestra will be Beveridge Webster and Jane Calson, pianists, and Joseph Fuchs, violinist. The Opera Workshop is to present two performances with Fritz Mahler as musical director and Hans Busch as stage director.

Recitalists include: Mack Harrell, baritone; Felix Salmond, cellist; Martial Singher, baritone; Marie Kurenko, soprano; Carl Friedberg, pianist.

A subscription fee of \$15 is being charged for the series while admissions for single concerts may be purchased at \$1.20 including tax. Tickets are on sale at the Concert Office, 130 Claremont Ave., New York 27.

This Clipping From

COMPASS
NEW YORK, N. Y.

JUN 29 1949

The entire Juilliard School of Music summer concert series, comprising 20 matinee programs, will be broadcast by WNYC on Tuesdays, Thursdays and Fridays beginning July 5, and, in addition, on Monday, July 11 and Wednesday, August 10.

For the initial program next Tuesday, Mack Harrell, baritone, will offer songs by Franz Schubert and Hugo Wolf set to texts by Goethe, in commemoration of the bicentenary of the poet's birth, now being celebrated at the Goethe festival in Aspen, Colo., which Harrell is attending.

The Juilliard Symphony is under the direction of Walter Hendl, and the Opera Workshop under Fritz Mahler and Hans Busch.

Metro-Goldwyn-Mayer has syn-

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 30 1949

The city stations, WNYC and WNYC-FM, will carry the full summer concert series of the Juilliard School of Music. Most of the matinee concerts will be heard at 4 o'clock on Tuesdays, Thursdays and Fridays, starting next week.

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

JUN 30 1949

Music Notes

A series of twenty concerts by distinguished artists and faculty members of the Juilliard Summer School will be presented in the Juilliard Concert Hall beginning July 5, it was announced by Robert Hufstader, director of the summer session. The concerts will be held at 4 p. m. and the series will extend to August 12.

This Clipping From
TULSA, OKLA.
WORLD

20 Juilliard Concerts

The Juilliard Summer school in New York will present a series of 20 concerts by internationally-known artists and members of its faculty during the season beginning July 5.

Orchestral concerts, operas and recitals will make up the programs.

This Clipping From
HENDERSON, TEXAS
TEXAS NEWS

JUL 3 1949

The Juilliard Summer School in New York will present a series of 20 concerts by internationally-known artists and members of its faculty during the season beginning July 5.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both prices including tax.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

Juilliard Offers Pretentious Summer Program

An unusually distinguished series of summer concerts is offered

under the auspices of the Juilliard Summer School with the initial event to take place July 5. Such noted artists as Felix Salmond, cellist, Mack Harrell and Martial Singher, baritones, Marie Kurenko, soprano, and Carl Friedberg, pianist, will be heard in solo recital. Beveridge Webster and Jane Calson, pianists, and Joseph Fuchs, violinist, will appear as soloists with the Juilliard Summer Symphony which Walter Hendl, the young ex-assistant conductor of the New York Philharmonic Symphony Orchestra, will come back from Dallas to conduct.

This Clipping From
YAKIMA, WASH.
MORNING HERALD

JUL 3 1949

Concert Series Slated

The Juilliard summer school in New York will present a series of 20 concerts by internationally known artists and members of its faculty during the season beginning July 5.

This Clipping From
NEW YORK, N. Y.
POST

HOME NEWS

AUG 3 - 1949

Juilliard Summer Concerts End Friday, Aug. 12

The Juilliard Summer School announces the sixth and final week of its annual concert series. On Tuesday, Jacqueline Marcault, pianist, will give a concert which will have as its major work on the program, the "Goldberg Variations" of J.S. Bach. On Wednesday and Thursday, Aug. 10 and 11, the opera workshop, under the direction of Fritz Mahler and Hans Busch, will present excerpts from operas by Mozart, Puccini, Verdi and Gounod.

On Aug. 12, the Juilliard Summer Symphony under the direction of Walter Hendel presents the final concert. Among the works to be performed are the Symphony No. 4 of William Schuman and the Fifth Symphony of Beethoven. The programs take place in the Concert Hall, 130 Claremont Ave. at 4 p.m. Single admission fee is \$1.20.

This Clipping From
RIVERSIDE, CALIF.
ENTERPRISE

The Juilliard Summer School in New York will present a series of 20 concerts by internationally-known artists and members of its faculty.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both prices including tax.

This Clipping From
NEWARK, N. J.
STAR-LEDGER

girl bookings these days . . . The Juilliard School of Music will broadcast 20 concerts over WNYC this summer, starting today at 4 P. M. . . . New York's pro football

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

JUL - 1949

Concerts for Juilliard Summer School

Twenty afternoon concerts by artists and faculty members of the Juilliard Summer School will be presented in the Concert Hall of that school, beginning July 5, and extending to Aug. 12, it was announced by Robert Hufstader, director of the summer session. Four concerts will present the Juilliard Summer Symphony, made up of scholarship students, under Walter Hendel. Soloists with the orchestra will be Beveridge Webster and Jane Carlson, pianists; and Joseph Fuchs, violinist. The Opera Workshop will present two performances with Fritz Mahler as musical director and Hans Busch, stage director; and the Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, will also be heard during the series.

Among recitalists will be Mack Harrell, baritone; Felix Salmond, cellist; Martial Singher, baritone; Maria Kur-enko, soprano; Carl Friedberg, pianist; and under the direction of William Strickland, a concert of vocal chamber music.

This Clipping From
RIVERSIDE, CALIF.
PRESS

JUL 5 1949

The Juilliard Summer School in New York will present a series of 20 concerts by internationally-known artists and members of its faculty.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both prices including tax.

This Clipping From
GREENVILLE, MISS.
DEMOCRAT-TIMES

JUL 10 1949

The Juilliard Summer School in New York will present a series of 20 concerts by internationally-known artists and members of its faculty during the season beginning July 5.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both prices including tax.

This Clipping From
GREENSBURG, PA.
TRIBUNE

JUL 11 1949

The Juilliard Summer School in New York will present a series of 20 concerts by internationally-known artists and members of its faculty during the season beginning July 5.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both prices including tax.

This Clipping From
JAMESTOWN, N. Y.
JOURNAL

JUL 16 1949

The Juilliard Summer School in New York will present a series of 20 concerts by internationally-known artists and members of its faculty during the season beginning July 5.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both prices including tax.

This Clipping From
SANTA FE, N. M.
NEW MEXICAN

JUL 17 1949

The Juilliard summer school in New York will present a series of 20 concerts by internationally-known artists and members of its faculty during the season beginning July 5.

Orchestral concerts, operas and recitals will make up the programs. One of the attractive features of the series is that tickets for all 20 concerts will be sold for \$15 and for individual concerts \$1.20, both including tax.

This Clipping From
ERIE, PA.
DISPATCH-HERALD

Mahler at Juilliard

FOLLOWING THIS WEEK'S concerts with the Erie Philharmonic, and a few more activities in Erie, Conductor Fritz Mahler will take a brief vacation and then plunge into preparation for his regular summer duties at Juilliard School of Music.

Mr. Mahler will mark his 10th straight summer with the famous school this year.

He is musical director of the Opera Workshop and teaches advanced symphonic and operatic conducting.

A number of his pupils in conducting classes are now conductors of their own orchestras. Among them are Vernon van Nostrand, conductor of the Nassau Symphony Orchestra, Walter Montani, of the New York Junior Symphony and Robert Hufstader, conductor of the Bach Circle and director of Juilliard Summer School.

Mr. Mahler and Hans Busch, who is with the Royal Opera in Stockholm and is stage director of Juilliard's Opera Workshop, will present several operas during the summer session.

Productions to be mounted include Marriage of Figaro, Lohengrin, Carmen, La Tosca, Faust and Il Trovatore.

It's still not too late for singers in Erie and the area to consult Mr. Mahler with a view toward study at Juilliard this summer.

Following his duties at Juilliard, Mr. Mahler will return to Erie in the Fall for the 1949-50 season.

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

MAY - 1949

Juilliard Names Faculty For Summer Opera Courses

Hans Busch, Fritz Mahler, Martial Singher, and Viola Peters will be on the faculty of the opera department of the Juilliard summer school, which will be in session from July 5 to Aug. 12. Courses will be given in repertoire, staging, conducting, acting, and diction.

This Clipping From
HARTFORD, CONN.
TIMES

MAY 28 1949

AUDITIONS MAY 31

Hans Busch will serve as stage director, and Fritz Mahler as musical director and conductor of the Juilliard Summer School's Opera Workshop. Auditions will be held May 31 at the school in New York City.

This Clipping From
ERIE, PA.
DISPATCH-HERALD

MAY 29 1949

Auditions at Juilliard

FRITZ MAHLER, CONDUCTOR of the Erie Philharmonic Orchestra, will hold auditions May 31 for singers aiming for Juilliard School of Music's Opera Workshop this summer, school officials announced.

Mr. Mahler is musical director of the workshop, and Hans Busch is stage director.

Operas to be studied this summer are Carmen, Faust, La Tosca, La Traviata, Rigoletto, Lohengrin, Die Walkure, The Marriage of Figaro and Bastien et Bastienne.

In addition, Mr. Mahler will direct a course devoted to Mozart operas, with the course being directed to conductors and singers. Acting and staging will be taught by Mr. Busch.

Besides his work with the opera department, Mr. Mahler will teach his course in advanced conducting.

This Clipping From
COLUMBUS, OHIO
DISPATCH

MAY 29 1949

HANS BUSCH will serve as stage director, and Fritz Mahler as musical director and conductor of the Juilliard Summer School's Opera Workshop, it was announced by Robert Hufstader, the Summer School's director. The Workshop will aim to present a contemporary approach to the interpretation of the standard operatic repertoire, with special emphasis given to the integration of musical and dramatic expression.

Operatic roles will be studied intensively. Mr. Hufstader announced, both in the original languages and in English. Performances of operatic scenes with orchestra are planned for the end of the course. Works to be studied include "Carmen," "Faust," "La Tosca," "La Traviata," "Rigo-

letto," "Lohengrin," "Die Walkure," "The Marriage of Figaro," "Bastien et Bastienne." Both active participants and auditors will be admitted to the Workshop.

In addition, special courses will be offered to conductors and singers. Mr. Mahler will direct a course specifically devoted to Mozart's operas, the repertoire for which will be selected from "Don Giovanni," "The Marriage of Figaro," "The Magic Flute," and "The Abduction from the Seraglio." Conductors in this course will study the problems of opera conducting, while singers will study suitable roles with emphasis on interpretation, and will have an opportunity to familiarize themselves with the elements of conducting. Singers will be advised to prepare roles in advance.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAY 31 1949

Hans Busch and Fritz Mahler will serve as stage director and musical director, respectively, for the Juilliard Summer School's Opera Workshop. Martial Singher, French baritone of the Metropolitan Opera Association, will offer private coaching in opera repertoire and classes in interpretation of operatic roles.

The summer school will also offer coaching and diction classes in English, French, German and Italian. Robert Hufstader, summer school director, has announced that works to be studied will include Carmen, Faust, La Tosca, La Traviata, Rigoletto, Lohengrin, Die Walkure, The Marriage of Figaro and Bastien et Bastienne. Special courses will also be offered for conductors and singers.

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

Yehudiu Menuhin has been awarded the degree of Chevalier of the Legion of Honor, highest decoration awarded to foreigners, by the French nation, for "immense generosity and noble services rendered to France" . . . Basilone Robert Merrill plans to tour Italy, France and Germany this summer. During the trip he will add to his collection of operatic costumes worn by famous artists . . . Hans Busch will serve as stage director, and Fritz Mahler as musical director and conductor of the Juilliard Summer School's Opera Workshop . . . Rudolf Firkusny, pianist, one of the artists to be featured next season in Rochester, will appear with the Israel Philharmonic Orchestra next Autumn during his third European tour since the end of the war.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

MAY 29 1949

Juilliard Summer School's Opera Workshop Under Mahler and Busch

HANS BUSCH will serve as stage director and Fritz Mahler as musical director and conductor of Juilliard Summer School's Opera Workshop, New York City, according to Robert Hufstader, the Summer School's director.

The Workshop will aim to present a contemporary approach to the interpretation of the standard operatic repertoire, with special emphasis given to the integration of musical and dramatic expression. Operatic roles will be studied intensively. Mr. Hufstader announces, both in the original languages and in English. Performances of operatic scenes with orchestra are planned for the end of the course. Works to be studied include "Carmen," "Faust," "La Tosca," "La Traviata," "Rigoletto," "Lohengrin," "Die Walkure," "The Marriage of Figaro," "Bastien et Bastienne." Both active participants and auditors will be admitted to the Workshop. Martial Singher, distinguished French baritone of the Metropolitan Opera Association, will offer private coaching in the opera repertoire as well as classes in the interpretation of operatic roles. The Summer School will also offer coaching and diction classes in English, French, German and Italian.

This Clipping From
INDIANAPOLIS, IND.
NEWS

JUL 5 - 1949

Holds Opera Workshop

Special to The News
BLOOMINGTON, Ind., July 5
—Hans Busch, stage conductor who is a member of the Indiana University School of Music faculty, is conducting an opera workshop as a special feature of the summer school program of the Juilliard School of Music in New York City.

This Clipping From
INDIANAPOLIS, IND.
TIMES

JUL 3 - 1949

Busch to Conduct Opera Workshop

Times State Service
BLOOMINGTON, June 30 — Hans Busch, well-known stage director and faculty member of the Indiana University School of Music, will conduct an opera workshop July 5 to Aug. 12 at the Juilliard School of Music in New York.

The workshop is a special feature of the Juilliard summer school session. While there, Mr. Busch will also teach a course in acting and staging.

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

APR 2 - 1949

Hendl To Conduct Juilliard Summer Symphony

Walter Hendl will again direct the Juilliard Summer Symphony, says Robert Hufstader, director of the Juilliard Summer School. The orchestra will offer young musicians an opportunity to continue their training during the summer period. Entrance will be on the basis of scholarships granted through auditions.

The Summer Symphony will give a total of four concerts on the regular concert series of the Juilliard Summer School, which this year runs from July 5 to August 12. Works to be played will be chosen from the classic and contemporary repertoires, with distinguished artists as soloists.

Auditions for scholarships will be conducted by Mr. Hendl May 26, 27, and 28 at the Juilliard Summer School, 120 Claremont Avenue.

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

APR 3 - 1949

Walter Hendl Will Direct Juilliard Summer Group

Walter Hendl, who joins the Dallas Symphony Orchestra as its musical director next fall, will again direct the Juilliard Summer Symphony during the 1949 session of the Juilliard Summer School, July 5 to August 12. The orchestra will be composed of holders of scholarships to be granted through auditions; its members will be admitted to the school's concert series without charge, and be entitled to attend various lectures.

Mr. Hendl will hold auditions at the school, 120 Claremont Avenue (Monument 3-7200) on Thursday, Friday and Saturday, May 26, 27 and 28. For the convenience of out-of-town visitors, Mr. Hendl will also give individual auditions by appointment. He will also hold auditions in Chicago May 4 and 5, in San Francisco May 6 and 7 and in Dallas May 9 and 10.

This Clipping From
EL PASO, TEXAS
TIMES

Hendl To Conduct Juilliard Summer Symphony In NY

Special to EL PASO TIMES
New York—Walter Hendl, brilliant young American conductor, who has recently been appointed musical director of the Dallas Symphony, will once again direct the Juilliard Summer Symphony, Robert Hufstader, director of the Juilliard Summer School, announced Saturday. The orchestra will offer young musicians an opportunity to continue their training during the Summer period. Entrance will be solely on the basis of scholarships, granted through auditions.

The Summer Symphony will give a total of four concerts on the regular concert series of the Juilliard Summer School, which this year runs from July 5 to Aug. 12. Works to be played will be chosen from the classic and contemporary repertoires, with distinguished artists appearing as soloists.

Hufstader said auditions on a



WALTER HENDL

nationwide scale will be held for the granting of scholarships, which automatically carry membership in the Juilliard Summer Symphony. Winners of scholarships also become subscribers to the Concert Series without charge, and may attend various lectures at the school.

The auditions will be conducted by Hendl in New York, Chicago, San Francisco and Dallas, for players in all sections of the orchestra. Dallas auditions will be held May 9 and 10. Information may be secured from Giovanni Cardelli, Dallas Symphony Orchestra, State Fair Auditorium.

For the past four seasons Hendl has served as assistant conductor of the New York Philharmonic Symphony and frequently has appeared on nation-wide broadcasts as guest solo pianist. He succeeded Antal Dorati as Dallas director.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

APR 3 - 1949

Music Notes

By D. E. RITZ

April has arrived and Easter is on its way with traditional music as one of its most important features. Palm Sunday and Holy Week also occasion much musical activity. And if that were not enough April brings its usual flock of concerts.

The Thursday Musical Club opened the week's activities last night with Frederick Jagel as the assisting artist. The Schenectady Choral Society and Rufus Wheeler are presenting Salvatore Silipigni, cellist, as their soloist at the Erie tonight. Robert Shaw will direct the Robert Shaw Chorale in the Civic Music program at the Plaza theater Thursday evening. Ermino Bianchi, tenor, will be the assisting artist with the Cambrian Male Chorus Friday evening at Union College Memorial Chapel.

Gordon Mason will direct the Octavo Singers in the Brahms' "Requiem" and the "Alto Rhapsody" at the college chapel on the evening of April 22. Bella Hatfield, pianist, has been listed by the Schenectady Symphony as the assisting

artist for the April 26 concert at the Erie. Anthony Stefan will conduct.

Scholarships are being offered to players in all sections for the Juilliard Summer Symphony, which will be conducted by Walter Hendl. Entrance will be solely on the basis of the scholarships, granted through auditions to be conducted by Mr. Hendl in New York, Chicago, San Francisco and Dallas. New York auditions will be held May 26, 27 and 28 at the Juilliard Summer School, 120 Claremont Avenue. Winners of scholarships also become subscribers to the concert series without charge and may attend various lectures at the school. The summer symphony will give a total of four concerts on the regular concert series of the summer school, which this year runs from July 5 to Aug. 12.

Mr. Hendl will give auditions by individual appointments in New York for the convenience of out-of-town visitors. Auditions may be made through appointment with the summer school office.

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

APR 29 1949

Juilliard Summer School

Walter Hendl, brilliant young American conductor, who has recently been appointed musical director of the Dallas Symphony, will once again direct the Juilliard Summer Symphony, it has been announced by Robert Hufstader, director of the Juilliard Summer School. The orchestra will offer young musicians an opportunity to continue their training during the summer period. Entrance will be solely on the basis of scholarships, granted through auditions.

The Summer Symphony will give a total of four concerts in the regular concert series of the Juilliard Summer School, which this year runs from July 5 to August 12. Works to be played will be chosen from the classic and contemporary repertoires, with distinguished artists appearing as soloists.

Mr. Hufstader announced that auditions on a nationwide scale will be held for the granting of scholarships, which automatically carry membership in the Juilliard Summer Symphony. Winners of scholarships also become subscribers to the Concert Series without charge, and may attend various lectures at the school.

The auditions will be conducted by Mr. Hendl in New York, Chicago, San Francisco and Dallas, for players in all sections of the orchestra. The schedule of auditions is as follows:

New York—May 26, 27 and 28; Juilliard Summer School, 120 Claremont Avenue; telephone, MOnument 3-7200.

Chicago—Wednesday and Thursday, May 4 and 5; c/o Meta Rosenthal, Room 415, Broadview Hotel, 5540 Hyde Park Boulevard; telephone, FAirfax 4-8800.

San Francisco—Friday and Saturday, May 6 and 7; c/o Spencer Barefoot, 20 Darrell Place; telephone, DOuglas 2-6077.

Dallas—Monday and Tuesday, May 9 and 10; c/o Giovanni Cardelli, Dallas Symphony Orchestra, State Fair Auditorium; telephone, TAylor 5228.

Mr. Hendl will also give auditions by individual appointment in New York for the convenience of out-of-town visitors to this city.

Appointments for auditions may be made through representatives in the most convenient city listed above.

Mr. Hufstader also announced that Roger Sessions, distinguished American composer, has been appointed to the Juilliard Summer School faculty. Mr. Sessions will teach composition at the school and, in addition, will conduct a series of weekly lectures on "The Aesthetics of Music." At present a professor of music at the University of California, Mr. Sessions is widely known in this country and in Europe as both composer and teacher.

He was formerly a faculty member at Princeton University and, with Aaron Copland, founded the famous Copland-Sessions Concerts in New York which were so influential in bringing contemporary American music to the attention of the

musical public. His works include three symphonies, a violin concerto, an opera, "The Trial of Lucullus," two piano sonatas, the "Black Maskers" orchestral suite and numerous other works.

Information concerning admission to Mr. Sessions' classes, as well as details concerning the school in general, may be obtained by writing the Juilliard Summer School, 120 Claremont Avenue, New York City 27.

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

APR 15 1949

Summer Faculty Named at Juilliard

Walter Hendl, recently appointed musical director of the Dallas Symphony, will again conduct the Juilliard Summer Symphony, according to an announcement by Robert Hufstader, director of the Juilliard Summer School. Offering students the opportunity for orchestral training throughout the summer term, the group will be composed solely of scholarship students selected by nationwide auditions.

Roger Sessions has been appointed to the summer faculty, and will deliver a series of lectures on the aesthetics of music, in addition to teaching composition. Details may be obtained from the Juilliard Summer School, 120 Claremont Ave., New York 27, N. Y.

This Clipping From
CHICAGO, ILL.
TRIBUNE

APR 28 1949

Music Notes

Auditions for the Juilliard Summer Symphony will be held in Chicago May 4 and 5. Membership in the orchestra is entirely on a scholarship basis. Walter Hendl, newly appointed director of the Dallas Symphony, will again supervise the summer project in New York. Those interested in applying should address Meta Rosenthal, room 415 Broadview hotel, 5540 Hyde Park blvd. Telephone FAirfax 4-8800.

This Clipping From
SAN FRANCISCO, CALIF.
EXAMINER

Hendl Auditions

WALTER HENDL, conductor of the Juilliard Summer Symphony at New York's Juilliard School of Music, will be in San Francisco May 6 and 7 to hold auditions for young musicians who want to try out for free scholarship memberships in the orchestra. He can be reached through Spencer Barefoot, DOuglas 2-6077.

This Clipping From
GREENSBURG, PA.
TRIBUNE

MAY 20 1949

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
INDIANAPOLIS, IND.
TIMES

MAY 22 1949

Hendl to Direct Juilliard Symphony

NEW YORK, May 21—Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year.

The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
YAKIMA, WASH.
MORNING HERALD

Juilliard Season Slated

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to August 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

MAY 28 1949

To Hold Auditions

NEW YORK—(U.P.)—Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
FLINT, MICH.
JOURNAL
MAY 2 2 1949

Hendl to Direct

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
KALAMAZOO, MICH.
GAZETTE
MAY 2 9 1949

WALTER HENDL, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 8 - 1949

... Roger Sessions, who will be visiting instructor in composition at the Juilliard Summer School during the forthcoming session, will, in addition, give weekly lectures, open to the public without charge, on "The Aesthetics of Music." ... John Cage has

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE
MAY 25 1949

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
TERRE HAUTE, IND.
TRIBUNE
MAY 25 1949

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
OAKLAND, CAL.
TRIBUNE
JUN 12 1949

Sessions to Aid Juilliard

Roger Sessions, contemporary American composer and professor of music at the University of California, will join the summer staff of the Juilliard school of music in New York from July 5 to August 12.

BERKELEY, CALIF.
GAZETTE
JUN 15 1949

UC Professor Joins Juilliard Staff

Roger Sessions, distinguished American composer, has been appointed to the Juilliard Summer School faculty. Sessions will teach composition at the school and, in addition, will conduct a series of weekly lectures on "The Aesthetics of Music." At present a professor of music at the University of California, Sessions is widely known in this country and in Europe as both composer and teacher.

He was formerly a faculty member at Princeton University and, with Aaron Copland, founded the famous Copland-Sessions Concerts in New York, which were so influential in bringing contemporary American music to the attention of the musical public. His works include three symphonies, a violin concerto, an opera "The Trial of Lucullus"; two piano sonatas, the "Black Maskers" orchestral suite and numerous other works.

This Clipping From
MIDDLETOWN, N. Y.
TIMES HERALD
MAY 25 1949

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to August twelfth. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

WHITE PLAINS, N. Y.
HERALD
6/3/49

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
TULSA, OKLA.
WORLD
MAY 21

Hendl to New York

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York this year. The season will run from July 5 to Aug. 12. Hendl will hold auditions in New York, Chicago, San Francisco and Dallas for scholarships in the orchestra.

This Clipping From
PITTSBURGH, PA.
PRESS
JUN 26 1949

Summer Post

Walter Hendl, recently named music director of the Dallas Symphony, again will direct the Juilliard Summer Symphony in New York from July 5 through Aug. 12.

This Clipping From
TRENTON, N. J.
SUNDAY TIMES ADVERTISER
JUN 12 1949

Juilliard School Appoints O'Toole

William J. O'Toole, director of the Trenton Conservatory of Music, will teach at the Juilliard Summer School in New York City this Summer.

O'Toole, who will continue to teach advanced harmony and piano at the Conservatory here, will conduct the Creative Piano Workshop at Juilliard on Mondays and Thursdays.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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

Cir. (D 358,813) (S 708,754)

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

JUL 6 - 1949

Mack Harrell Sings

Baritone Starts Summer Series at
Juilliard Concert Hall

The first of the series of twenty summer concerts was given at the Juilliard Concert Hall by Mack Harrell, baritone, yesterday afternoon. Accompanied by Coenraad V. Bos, Mr. Harrell sang German lieder by Schubert and Wolf to texts by Goethe.

Mr. Harrell once more proved that he is the most discerning and vocally accomplished male concert singer now before the American public. His fine musicianship, musical understanding and excellent diction gave unfailing pleasure.

J. D. B.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 49,181) (S 41,945)

This Clipping From
ERIE, PA.
DISPATCH-HERALD

AUG 9 - 1949

NEW YORK CITY'S municipally owned radio station WNYC is airing a broadcast by the Juilliard School of Music's Opera Workshop this week.

Under the direction of Fritz Mahler, conductor of the Erie Philharmonic Orchestra, an Opera Workshop production will be broadcast at 4 o'clock tomorrow afternoon.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1949

At the Juilliard

In spite of the mercury standing close to 98, the students of the Juilliard Summer Symphony distinguished themselves on July 29 under the baton of the gifted young American conductor, **Walter Hendl**. The students handled the modern idiom of the Suite by Walter Piston as though they were to the manor born. The work is well constructed and effective in sound in its neoclassic character. Mr. Hendl showed unusual skill and sympathy in his handling of Debussy's "La Mer" which achieved beautiful tone, a wide range of color and truly professional proficiency.

Joseph Fuchs, American violinist, aroused great enthusiasm by his superb reading of Beethoven's Violin Concerto. In addition to his complete grasp, both technically and interpretively, he was fortunate in having a sympathetic accompaniment and direction.—M. B.

Vera Brodsky was heard in a piano recital in the Juilliard Concert Hall on July 28, in which she featured the first performance of a new sonata by Stanley Bate, the young English composer who makes his home in New York. The work is pleasing, showing skill in the use of piano technic and is in neoclassic style.

* * *

On July 26, **William Strickland** directed a vocal ensemble in works by Monteverdi, Brahms, Barber and Holst. The soloists were Catherine Aspinall, soprano, Norma France, contralto, Lucius Metz, tenor, and Peter Maravell, bass. In addition there were a number of instrumentalists, other singers, and a chorus of female voices. Mr. Strickland, who is director of the Nashville, Tenn., Music Foundation is teaching in the Juilliard Summer School. The highpoint of the program was the group of Brahms songs for women's voices accompanied by harp and two French horns. The accompaniments of these songs might be used as a model of how to obtain simple though poetic effects from a minimum of instrumentation. Mr. Strickland produced good tone, shading and contrasts from the women's chorus. Also very effective was Samuel Barber's "Three Incarnations," especially the one entitled "Anthony O'Daly" presumably a lament for a dead Celtic chieftain.—H. M.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1949

Martial Singher, leading French baritone of the Metropolitan, became an American citizen, June 13. . . . Mrs. Sam Shelburne, President of the Dallas Women's Symphony Orchestral Society, after consultation with Walter Hendl, the new conductor, announced that next season's commission for a major orchestral work has been awarded to the brilliant young American composer, **Peter Mennin**. Previous recipients of such commissions are Walter Piston, Paul Hindemith and William Schuman . . .

Dame Myra Hess, who has had many honorary degrees bestowed on her, received another recently when she was made an honorary Doctor of Music by Cambridge University. She is now preparing a half-hour talk on the late Tobias Matthay, which she is to give for the

British Broadcasting Corporation. . . . **Carl Friedberg**, who made an outstanding success in an all-Chopin recital at the University of Kansas City, repeated the same program, Aug. 2, at the Juilliard Summer School. . . .

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

AUG - 1949

EDUCATION in NEW YORK

The American Theatre Wing is organizing a new course for professional dancers, which will be offered in the fall, starting Sept. 14. It is designed for very advanced professionals and will stress show rather than concert dance. Admission is by consultation only.

The Juilliard School of Music summer school is sponsoring a course in song interpretation and performance taught by Maria Kur-enko, soprano.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1949

A New Edition of "Music Since 1900"

The third edition revised and enlarged of Nicolas Slonimsky's valuable compendium of information about music in the twentieth century, "Music Since 1900," has just been reissued by Coleman-Ross Co., Inc. The original edition appeared in 1937, so the new volume contains 184 additional pages of accounts of important premieres, chronology, and musical events.

A new feature is a Tabular View of Stylistic Trends in Music: 1900-1948. This is arranged in such categories as impressionism, neoclassicism, neo-romanticism, futurism, "luxuriant nationalism," operatic nationalism, and "sophisticated folk music." The treatment of the entire section reflects the original bent and analytical mind of its author. In the section of Letters and Documents, Mr. Slonimsky has added a number of pages concerning "Soviet Musical Policy, 1948" and the Declaration of the Second International Congress of Composers and Musicologists in Prague, 29 May, 1948. He has also added to the Explanation of Terms. One might argue with Mr. Slonimsky about one or two omissions, but for the most part he covers the highlights of the seasons with recognition of many American events.

ROGER SESSIONS has been giving a series of lectures on Wednesday afternoons at the Juilliard Summer School which show erudition and experience. Mr. Sessions is one of our most serious composers. He is professor in the University of California during the winter.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

OCT 11 1949

Enrollment at Juilliard School of Music this year is 929 with 256 students having been awarded scholarships. The figures were announced by William Schuman, president of the school, following the official opening on Oct. 4. The school is now in its 45th year.

Of the scholarship awards, 64 were given to entering students with the remaining 192 given to students continuing at the school. Six full tuition scholarships were awarded to Juilliard students through a special grant from G. Schirmer, Inc., music publishers. Students from foreign countries have been awarded 23 of the scholarship with six being awarded to students from Israel. Other countries represented in the student body this year are Australia, Canada, China, Czechoslovakia, Cuba, Dominican Republic, Korea, Mexico, Norway, the Philippines and Po-

land. Approximately 400 students will be studying with the assistance of the G.I. bill.

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

OCT 15 1949

Juilliard Begins Academic Year With 929 Students

The 45th academic year of the Juilliard School of Music opened on Oct. 4 with Convocation Ceremonies in the Concert Hall. Speakers were Mark Schubart, beginning his first year as Dean, and Rosina Lhevinne of the piano faculty. Both were introduced by William Schuman, president of the school.

According to announcement by Mr. Schuman, 929 young musicians have been enrolled at Juilliard. Of these, 256 have been awarded scholarships, representing an increase of 26 over last year; 64 scholarships were awarded to entering students, while the remaining 192 were given to students continuing at the school. Mr. Schuman also announced that six full tuition scholarships were awarded to Juilliard students through a special grant from G. Schirmer, Inc.

In addition to scholarship students from various parts of the United States, 23 are from foreign countries. Six scholarships were awarded to students from Israel; other countries represented in the student body include Australia (1), Canada (4), China (1), Czechoslovakia (1), Cuba (1), Dominican Republic (1), Korea (1), Mexico (1), Norway (1), Philippines (3), Poland (2). Approximately 400 students will be studying at the school with the assistance of the G.I. Bill, as compared with 525 last year.

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

OCT 5 - 1949

Juilliard Term Opens

929 Students Are Enrolled, 256 Of Them on Scholarships

The Juilliard School of Music opened its 1949-50 academic year officially yesterday noon with convocation ceremonies in its concert hall at 130 Claremont Avenue. William Schuman, president of the school, presided, and introduced the speakers, Mark Schubart, the new dean of the school, and Mme. Rosina Lhevinne of its piano faculty.

The school's enrollment for this season, Mr. Schuman announced, is 929 students. Of these, 256 have received scholarships, twenty-six more than in 1948-49. Sixty-four scholarships went to new students, and the others to students previously enrolled. Six full tuition scholarships have been awarded through a grant from the music publishing concern of G. Schirmer, Inc. Twenty-three scholarship students come from outside of the United States, including four from Canada, three from the Philippines, two from Poland and one apiece from Australia, China, Czechoslovakia, Cuba, the Dominican Republic, Korea, Mexico and Norway.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1949

Juilliard School Begins Academic Year 1949-50

The 1949-50 academic year of the Juilliard School of Music—its 45th—opened officially Oct. 4 with Convocation Ceremonies in the Juilliard Concert Hall. Speakers were Mark Schubart, who is beginning his first year as Dean and Mme. Rosina Lhevinne, distinguished member of the piano faculty. Speakers were introduced by William Schuman, President of the School, who presided at the ceremonies.

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 5 - 1949

The Juilliard School of Music opened its forty-fifth season yesterday with convocation ceremonies in the Concert Hall. Students enrolled numbered 929, of whom 256 were on scholarships. Ten foreign countries are represented.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1949

Modern Dance at the Juilliard

There was a most unusual and constructive evening in the Juilliard Concert Hall, Nov. 11, when a program of Modern Dance with Music by Student-Composers under the direction of Frederick Prausnitz, conductor, took place. The plan was to create dances that should be worked out by young composers at the Juilliard in connection with outstanding choreographers. The result was most encouraging and entertaining. The program opened with the Prologue from the dance-drama "Vision of Peace," with choreography by Mattie Haim, music by Theodore Snyder. Next Katherine Litz, a highly gifted dancer, presented four contrasting Studies with music by Eugene Nicolait. The simplicity of her movements and her control of technic were well reflected in the music. A delightful number was Yuriko's "Perpetual Notions" set to music by Edward Herzog. Another brilliantly executed and costumed ballet was "Masque" with choreography by Nina Fonaroff and music by Robert Starer. This was one of the most pretentious numbers of the evening and demanded a group of eleven dancers, who were well trained and capable. A sincerely moving number was "Song of Deborah" to Pearl Lang's choreography and Richard Winslow's music. The final work was the "Solstice" which was elaborate and effective. The choreography was by Jean Erdman and the music by Hugh Aitken with a company of eight dancers. The music throughout was free in idiom, modern in feeling and uninhibited. The evening obviously gave opportunity for the young composers to experiment in a new field and the success of the program should encourage the direction to carry this idea further.

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

DEC 1 - 1949

Modern Dance at Juilliard

An interesting experiment took place at the Juilliard Concert Hall on Nov. 11 when a program of modern dance was presented accompanied by music of student-composers. The dances were all nicely mounted and the orchestra, led by Frederick Prausnitz, was something not often encountered in a dance program; solo passages were beautifully played and the ensemble of instrumentalists had an elegance and finish that could only be acquired by plenty of talent and rehearsals.

Choreographically, the most interesting work was Song of Deborah, created by Pearl Lang and set to music by Richard Winslow. It was beautifully danced by Joan Skinner and Dorothy Berea. The movement was dynamic and there was a great deal in the character of stylized Egyptian that proved exciting. Studies, by Katherine Litz, had a delightful quality and the music, by Eugene Nicolait was an intelligent and

This Clipping From
NEW YORK, N. Y.
POST
HOME NEWS

OCT 28-1949

Town Hall Music Courses

Town Hall in association with the Juilliard School of Music is currently offering four music courses as follows: Mondays at 5:30, Povla Frijsch conducts "Song Interpretation and Performance" in the North Room; Tuesdays at 5:30 in the North Room, a Piano Forum on Interpretation and Performance is conducted by Joseph Bloch; Wednesdays at 5:30 in the Auditorium, Robert Tangeman lectures on Contemporary Music; Fridays at 5:30 in the Auditorium, the Town Hall Chorus is presented by Robert Hufstader.

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

OCT - 1949

The Juilliard School of Music extension division, in association with Town Hall, is sponsoring four short courses this fall. The courses, which will be given in Town Hall, include Contemporary Music, directed by Robert Tangeman; Piano Interpretation and Performance, directed by Joseph Bloch—both of these courses with guest artists; Song Interpretation, presented by Povla Frijsch; and the Town Hall Chorus, conducted by Robert Hufstader.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

OCT - 1949

Juilliard School To Present Courses at Town Hall

The Extension Division of 1949-50 announces that four courses of study will be a part of Town Hall's series of short courses for busy New Yorkers, for which students may be registered for academic credit in the Extension Division of the Juilliard School of Music. Each course will run for ten sessions. Meeting on Wednesdays from 5:30 to 7:00 P.M., Robert Tangeman will hold a class for teachers, students, and those interested in all aspects of contemporary music literature. Mr. Tangeman will be assisted by Beveridge Webster, the Juilliard String Quartet, Edward Steuermann, Samuel Dushkin, Alice Howland, Robert Gross, Martial Singher and Robert Hufstader, head of the Extension Division, who will conduct a program of choral music.

The three other courses include Song Interpretation and Performance, on Mondays, conducted by Povla Frijsch, designed for both performer and auditor; Town Hall Chorus on Fridays directed by Mr. Hufstader for all persons interested in choral singing and choral literature; and a Piano Forum: Interpretation and Performance on Tuesdays under the supervision of Joseph Bloch, a member of the faculty of the Juilliard School, in a class for teachers, students, and musical laymen. For this Piano Forum, Mr. Bloch will have the assistance of Suzanne Bloch, Rosalyn Tureck, James Friskin, Lonny Epstein, Katherine Bacon, Jane Carlson, Beveridge Webster and Leonid Hambro. This is a most unusual and important departure for both Town Hall and the Juilliard School.

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

JAN 1 - 1950

onal Department

The Juilliard School of Music, Extension Division, in association with Town Hall, has announced a series of three music courses on Monday, Tuesday, and Wednesday afternoons, during the winter semester, at Town Hall. Each course includes ten weekly sessions. The Wednesday afternoon course, Contemporary American Music, will begin on Jan. 25. At each meeting, a brief lecture by Robert Tangeman, of the Juilliard faculty, will precede performances of representative American works written in the past fifty years. Among the artists scheduled to appear in the series are Maro Ajemian, William Masselos, Leonid Hambro, and Frank Glazer, pianists; Mina Hager and Alice Anderson, vocalists; Anahid Ajemian and Frances Magnes, violinists; the Juilliard String Quartet; Lois Wann, oboist; Arthur Lora, flutist; and Vernon de Tar, organist. The Tuesday series, beginning on Jan. 31, will consist of forums on piano music, supervised by Joseph Bloch. Works by Schubert, Ravel, Hindemith, Chopin, Scriabin, Stravinsky, and contemporary American composers will be discussed and played by Katherine Bacon, Beveridge Webster, Jeanne Behrend, and other pianists. Povla Frijsch will conduct a course on Song Interpretation on Monday afternoons starting Jan. 30.

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

JAN 1 - 1950

Lectures on New Works Announced by Town Hall

Three lectures, entitled Previews of First Performances, will be given at Town Hall by that organization in association with the Juilliard School of Music. On Jan. 9 Roger Sessions and Dimitri Mitropoulos will discuss Mr. Sessions' Second Symphony, scheduled for performance by the New York Philharmonic Symphony under Mr. Mitropoulos' direction the same week. On Jan. 30 Gian-Carlo Menotti, assisted by singers from the cast, will describe his new opera, The Consul, which will open on Broadway in February. On Feb. 20 Leonard Bernstein will discuss his latest symphonic work, The Age of Anxiety, which will be given its first New York performance on Feb. 23. Lukas Foss will illustrate passages from the score on the piano.

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

JAN 15 1950

Town Hall Short Courses

The Short Course Department of Town Hall, in association with the Juilliard School of Music (Extension Division), announces three ten-week music courses from 5:30 to 7 p.m., all beginning late this month. Contemporary American Music is the title of the Wednesday sessions, conducted by Robert Tangeman, with assisting soloists; on Tuesdays, Joseph Bloch presides over a piano forum; Povla Frijsch will hold a course on song interpretation on Mondays.

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

JAN 6 - 1950

3 Music Courses Announced

Three ten-week music courses will be held at Town Hall during the latter part of this winter under the auspices of the hall's short course department and the extension division of the Juilliard School of Music. All sessions will run from 5:30 to 7 p. m. A course of Contemporary American Music will be held on Wednesdays, beginning Jan. 25, with Robert Tangeman as lecturer and prominent artists illustrating the works discussed. Joseph Bloch will hold a forum on piano music on Tuesdays, beginning Jan. 31, and Povla Frijsch will open a course on song interpretation on Monday, Jan. 30.

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 6 - 1950

Music Courses at Town Hall

A ten-week course on "Contemporary American Music" has been announced jointly by the Short Course Department of Town Hall and the Juilliard School of Music. Beginning at 5:30 P. M. on Jan. 25, each of the classes will include a short lecture by Robert Tangeman of the Juilliard faculty and musical performances. There also will be a forum on piano by Joseph Bloch Tuesdays at 5:30, beginning Jan. 31, and one on song interpretation by Povla Frijsch Mondays at 5:30, beginning Jan. 30. Each ten-session course costs \$10.

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

NOV 5 - 1949

MUSIC

By VIRGIL THOMSON

JUILLIARD ORCHESTRA
JULLIARD CONCERT HALL
Conductor, Jean Morel; soloist, Martin Canin,
pianist. The program:
Fanfare and La Peri.....Dukas
Piano Concerto in D minor.....Brahms
Symphony No. 1.....Sessions
(First time in New York)

Distinguished Evening

JEAN MOREL'S first concert of the season with the Juilliard Orchestra, which took place last night in the concert hall of the Juilliard School, brought out a distinguished musical audience. The program was distinguished, too, containing a first New York performance of Roger Sessions's First Symphony, the debut of an excellent young pianist and a revival of Paul Dukas's charming "La Peri," preceded by its Fanfare. The latter, seldom played in concert performances of this "choreographic poem," is one of the great and beautiful fanfares. The work itself is subtle, atmospheric, orchestral of the highest interest. The Sessions Symphony is a piece musicians should hear.

I say musicians because even still, some twenty years after its writing, this symphony still has a limited appeal for the general listener. Its last movement, a jolly, jiggy dance piece of Scottish or Scotch-Irish cast, might well please any one, so busy is it, so jazzy and so full of jokes. It is the two preceding movements that, for all their solidity as musical constructions, do not communicate.

The first of these is rather like a Bach harpsichord piece with the dissonance-content stepped up and its sounds expanded to orchestral size. It is all staccato, its themes hopping about in obstinate eighth notes on brasses, woodwinds, percussive instruments and plucked strings. It is both consistent and insistent, willful, bumptious, strong. The second movement is strong, too, and no less persistent in its way. Its ways are those of sustained cantilena lines against an ostinato accompaniment of triplets that outline triads.

Neither of these movements has a plain expressive content. They are musical games played with historic materials. The last is more direct. All three are discordant, brassy, assertive; and all are chamber music blown up, rather

Jean Morel



Who conducted the Juilliard Orchestra last night

than classic orchestral writing. They are made of lines, not brush strokes of color. There are almost no massed sounds anywhere, though there is plenty of noise, thanks to a large persuasive choir. This symphony should be played often; it has character.

Its performance last night was clean, clear, elegant. That of "La Peri" was marked by fine work from the string section; but the Dukas piece as a whole is more refined than the student players knew. Mr. Morel's reading of it was subtle as to balances and right of tempo, a pleasure for exquisite musical understanding. I fancy some graduation in the seating of the orchestra would give an even better tonal equilibrium. The brasses, basses and woodwinds are a little smothered now.

Martin Canin, soloist in the Brahms D minor Piano Concerto, is an artist of impeccable technique and tone. Piano-playing so beautiful from every point of view is rare. He is nineteen, modest appearing, a musician clean through.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1949

Nov. 4: The Juilliard Orchestra, Section 1, gave its first program under Jean Morel and featured Roger Sessions' Symphony No. 1, in a first New York performance. The complex score with its intricate contrapuntal structure and harmonic system reaffirms Mr. Sessions' importance as a composer. The orchestra acquitted itself well and helped to make the performance a great success. Talented Martin Canin was the brilliant soloist in Brahms D minor Piano Concerto.—H. B.

This Clipping From
NEW YORK, N. Y.
SUN

NOV 5 - 1949

The Music Makers

Sessions Symphony in First Local Performance.

Roger Session's First Symphony, composed in 1927, had to wait until last night for its first New York performance, when Jean Morel conducted it with the Juilliard Orchestra at the school's concert hall.

Superficially the symphony is posed by what he was trying to built along standard lines. In reality it is divorced from symphonic philosophy. In the latter, 1 plus 1 plus 1 still equal 1. That is, movement follows movement, but the result adds up to an emotional unity. In the Sessions of last night, 1 plus 1 plus 1 equal 3. Three movements, three different moods and treatments. There was a motivic relationship among them, to be sure. Nevertheless, each could have been given a title and lovingly sent forth into the world on its own. And while one was willing to judge the com-

poser by what he was trying to do, and not relate him to previous models or criteria, the essence of symphonic structure presupposes an emotional line stringing together the components. Stravinsky was the prime mover behind this work, with Sessions almost hypnotized by the "Rondes Printanieres" section of Stravinsky's "Sacre." The third movement, in addition, owns a touch of jazz, a whiff of Greenwich Village synthetic gin and the brave new world of the twenties. Yet there is a mind behind it all, and some gorgeous splashes of sound. The trouble is that despite the advanced harmonies and undeniable strength, one has the uneasy feeling that the symphony is not even a transitional work but the end of an era that never really started.

Morel had opened the evening with a sound, tonally captivating account of Dukas's "La Peri" and followed with the Brahms D minor Piano Concerto played by Martin Canin. This young artist showed extraordinary mastery of the music for one of his years (under 20), and he displayed musicianship along with his well-drilled fingers. He did not have the emotional depth to press the main points of the music, but he did not bluff at them or force. Although his reading was handicapped by an accompaniment less convincing than it might have been, Canin was able to realize his lyric objectives. H.C.S.

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

DEC 1 - 1949

Juilliard Orchestra Led by Morel

Under the direction of Jean Morel, the Juilliard Orchestra opened its concert season on Nov. 4 with distinction. The string section, to this listener, is still the finest part of the ensemble, though one noted increasing assurance and vigor in the brass and more subtlety in the woodwinds than previously. The group as a whole offered fine work, beyond and above that expected from a student organization. It was a really distinctive evening of music.

Commencing with a revival of the splendid Fanfare to La Peri and the dance poem of that name by Dukas, the performance moved smoothly to the Concerto for Piano and Orchestra in D minor, by Brahms, which introduced as soloist Martin Canin, 19-year-old player. He displayed a brilliance in execution and a reserved but sure feeling for style that augurs well for his coming pianistic career. The program closed with Roger Sessions' Symphony No. 1. This dissonant, strongly rhythmic work in three movements was well received by the invited audience. Mr. Morel gave efficient and admirable readings. M.C.

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

JAN 1 - 1950

**Juilliard Orchestra
 Plays Unusual Program**

Juilliard Orchestra (Section I).
 Jean Morel, conductor. Joyce Fliss-
 sler, violinist. Juilliard Concert
 Hall, Dec. 16:

Der Bürger als Edelmann Richard Strauss
 Violin Concerto Alban Berg
 Dance Symphony (1925) Aaron Copland
 Iberia Claude Debussy

This splendid program, performed by the young musicians with technical finish and heartfelt enthusiasm, was an outstanding achievement. Jean Morel has never conducted with more authority, taste, and control; the mannerisms and exaggerations that have cropped up in some of his earlier appearances were happily absent on this occasion. He inspired the players to their very best work.

The major experience of the evening was Joyce Flissler's interpretation of the Berg concerto. Not only did Miss Flissler play the concerto brilliantly from a technical standpoint, but even more significantly, she conveyed its emotional overtones of agony, compassion, and unearthly serenity, at the close. Only a profoundly gifted young artist could have penetrated so deeply into the spirit of one of the subtlest and most evocative pieces of contemporary music. Here was proof that the twelve-tone system is as accessible (when used by

a genius) as the idiom of Beethoven or Brahms. The orchestra outdid itself in a tonally refined and musically distinguished accompaniment; and the audience was visibly shaken by the power of Berg's music.

The orchestra performed the Strauss suite with genuine ease and elegance. Copland's Dance Symphony is based on the score for a fantastic ballet, Grohg, written between 1922 and 1925 in Paris and New York. It shows many influences—Ravel, American jazz and Stravinsky, among them—but it is unmistakably Copland, and still well worth performing. The rhythmic intricacies sound a little mannered today, but out of them grew the sure rhythmic touch of the composer of Appalachian Spring and other recent scores. The composer took a bow at the conclusion of the work.

—R. S.

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

JAN 15 1950

SCHOOL NOTES

The Juilliard Orchestra (Section I), under Jean Morel, was heard on Dec. 16 at the Concert Hall in a program by Strauss, Berg, Copland, Debussy.

Georges Enesco is directing six special interpretation classes for advanced instrumentalists at the Mannes Music School, on consecutive Wednesdays starting Jan. 4. Sessions are open to qualified instrumentalists and a listening audience.

A concert was given on Dec. 4 by the Bethany Symphony Orchestra of Bethany College, Lindsborg, Kan., conducted by Lloyd Spear. Ralph Harrel was soloist in Mozart's Piano Concerto No. 27 in B flat (K. 595).

This Clipping From
MUSICAL LEADER
 CHICAGO, ILL.

MAR - 1950

**Jean Morel Conducts Juilliard
 Orchestra**

On Feb. 3 a stimulating program was presented in the Concert Hall of the Juilliard School of Music when Jean Morel conducted Section I, of the Juilliard Orchestra. One is always sure of enthusiastic playing from this group of highly talented young musicians. Mr. Morel, an understanding and gifted conductor, gets splendid results from this training orchestra, surpassing in many ways professional groups. The program opened with Berlioz' "Benvenuto Cellini" Overture. Next came Beethoven's Concerto No. 4, in G Major with David Bar-Illan as piano soloist. The young pianist from Haifa, Israel, showed exceptional gifts including beautiful tone, a well equipped technique and musical feeling. He is a pupil of Mme. Rosina Lhevinne. The students followed Mr. Morel's beat in an exciting performance of Stravinsky's Suite from "Petrouchka." The program closed with William Schuman's very fine Third Symphony which the youthful orchestra played with care for every detail and excellent overall results.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1950

A Concert of Chamber Music

One of the highlights of the chamber music concerts offered by the Juilliard School of Music was that of Feb. 17, when the young students played a trio for piano, violin and cello by Beethoven, Stravinsky's Duo Concertant for Violin and Piano, Prokofiev's Sonata for Two Violins and Brahms' Quartet No. 3 for Piano and Strings in C Minor. Not only did the program afford interesting contrasts but it was extremely well performed by Natalie Ryshna, piano; Isidore Cohen, violin; Philip Cherry, cello; Edith Eisler, violin; Jack Heidelberg, piano; Dorothy Merriam, and Mary Katz, violins; Joel Rosen, piano; Sylvia Rosenberg, violin; William Schoen, viola and Channing Robbins, cello.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1950

Chamber Music at the Juilliard

On Dec. 2, the Juilliard School of Music presented a concert of chamber music in which Beethoven rubbed shoulders with Irving Fine, the young Boston composer, and the modern Frenchman, Jacques Ibert. The first group of Edward Hausman, piano, Richard Adams, violin, and Channing Robbins, cello, played Beethoven's Trio in C Minor, Opus 1, No. 3. The last number was the C Major String Quartet, Opus 59, No. 3, played by Joyce Flissler, and Mary Katz, violins, Ralph Mendelssohn, viola, and Charles McCracken, cello. Between the two string numbers Ross Norwood, flute, Melvin Kaplan, oboe, Aldo Simonelli, clarinet, Tina Di Dario, bassoon, and Ranier de Intinis, French horn, joined forces in two entertaining works for woodwind quintet: Fine's Partita and Ibert's Three Short Pieces. The work of all the students was on a high order and a thoroughly enjoyable evening resulted.

Musical Leader

Hufstader Conducts Juilliard Chorus

Friday the 13th did not prove to be unlucky for Robert Hufstader and the Juilliard Chorus, judging from their success with a beautiful program and the enthusiasm of the audience. Mr. Hufstader is a fine musician, who understands the technique of choral conducting and knows the literature. The program included a Motet by Brahms; a first performance of Louise Talma's "In Principio," a well written and effective motet; three delightful settings of James Stephens' poems, Three Incarnations after the Gaelic of Raftery by Samuel Barber; two beautiful choral numbers by Monteverdi, in the second of which Alice Wolff displayed a soprano of splendid quality and volume; a cappella choruses by Dowland, Pilkington and Morley; and two Bach Cantatas in which Pauline Phelps, alto, Robert Davis, tenor, Richard Chapline, bass, and Russell Oberlin, tenor, and Lee Cass, bass, were the soloists.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1950

Juilliard News

An unusual concert of chamber music was presented by the Juilliard School on Feb. 10. The first half of the program disclosed some promising young singers, of whom Eileen Schauler in "Proses Lyriques," a group of four songs by Debussy achieved a real success. Paul Ukena and Louis Natale sang songs by Handel, Mozart and Ives. Special praise to the accompanists, Norman Johnson, Donald Nod, Jack Cox, and Stoddard Lincoln.

The evening, however, brought more than student performances in the two instrumental presentations of the program. The composer Poulenc was present to hear his witty sextet for Piano and Woodwinds played delightfully by Rose Schiffman with fine accompaniment by the woodwinds. The concert closed with an intricately written and excellently played composition, "Music for Brass Instruments," by Ingolf Dahl.

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

JAN 1 - 1950

New Series. Lectures by composers of major works receiving first performances in New York this season will be presented by Town Hall and the Juilliard School of Music. The first lecture, Jan. 9, brings Roger Sessions' discussion of his Symphony No. 2, which will be given its New York premiere by the Philharmonic Symphony under Mitropoulos on Jan. 12, the second, Gian-Carlo Menotti, in a lecture on his newest opera, *The Consul*, to open on Broadway in February; the final, Leonard Bernstein, whose *Age of Anxiety* is scheduled for a first New York performance on Feb. 23.

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

JAN 15 1950

Lectures: Dimitri Mitropoulos appeared with Roger Sessions during the first joint Juilliard School of Music and Town Hall lecture-demonstrations on Jan. 9. . . . Dr. Curt Sachs has started a series of nine lectures on Music, Dance, and Life at the New York Public Library on Monday evenings. The series will last through March 13.

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

JAN 7 - 1950

Music Lecture At Town Hall

Dimitri Mitropoulos will appear with Roger Sessions during the first demonstration-lecture of "Previews of First Performances"—a series of three lectures to be given by composers whose works will be receiving their first performances this season—at Town Hall on Monday night.

These lecture-demonstrations which are being presented jointly by the Juilliard School of Music and Town Hall, are designed to give the public an opportunity to hear composers discuss their works shortly before they are performed in New York for the first time.

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 10 1950

MUSIC SERIES OPENS

Sessions and Mitropoulos Begin
Town Hall Lecture Programs

Roger Sessions and Dimitri Mitropoulos presented the first in a series of three lecture-demonstrations, "Previews of First Performances," in Town Hall late yesterday afternoon. The discussion was of Mr. Sessions' Second Symphony, which Mr. Mitropoulos will give its first New York performance with the Philharmonic-Symphony this week. The composer described his work and gave examples at the piano.

The series, which is sponsored jointly by the Juilliard School of Music and the Short Course Department of Town Hall, will continue on Jan. 30 with a talk by Gian-Carlo Menotti.

Teacher News
March 25, 1950

Opera at Juilliard

On Friday evening, March 10, and Saturday afternoon, March 11, the Juilliard School of Music presented a performance of Beethoven's rarely heard opera, "Fidelio," to a large and enthusiastic audience at its concert hall on 120 Claremont Ave.

An unusual feature of this version of the work was the use of an English libretto, and of street clothes rather than period costumes.

The two-act opera was brought to a rousing finale, in which the entire cast and orchestra joined in rendering Beethoven's idealistic music. Unusually fine performances were given by all the cast, which featured Gladys Kuchta as Fidelio, and John Druary as Florestan. Fredric Cohen and Fredric Waldman produced the opera.

On March 27, 28, 29 the Juilliard School of Music will present a new version of John Gay's "The Beggar's Opera" by Benjamin Britten at the Concert Hall, 120 Claremont Ave. —S. G.

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

MAR 10 1950

The Juilliard School of Music will give two private performances of Beethoven's "Fidelio" tonight and tomorrow afternoon in its concert hall, 120 Claremont Avenue, with Frederic Waldman conducting and Frederic Cohen in charge of the stage direction.

This Clipping From
MONTREAL, CANADA
GAZETTE

Music and Theatre... MUSIC SYMPOSIUM

Toronto Becomes First International Musical Centre in Canada

By THOMAS ARCHER

Toronto, March 10. — It can be said that Toronto has now become the first truly international centre of contemporary music in Canada. The Royal Conservatory of Music is playing host this week to 175 delegates from the five topmost schools of music in the eastern United States, with a schedule of 10 events in which the Torontonians and their guests are all participating in a creative and a performing capacity.

The first day here was singularly impressive. It was learned, for example, from the men of the Yale University School of Music, who travelled from Newhaven to Toronto by chartered bus, that they had financed the trip from the services of Benny Goodman and other prominent band leaders. Messrs Goodman and company had played, free of charge, at a series of school concerts. The Yale men, out of the proceeds, had quite enough to travel here and stay in comfort.

The Curtis Institute of Philadelphia, and the New England Conservatory of Boston, are both represented by their quotas of performers and composers. After the big orchestral concert at the University of Toronto's Convocation Hall Thursday night the eight composers represented on the program all came forward to take bows after performance of their works.

This stressed what is unquestionably the most important factor in this fourth annual symposium. It is the first time in history that Canadian and American creative musicians have officially met to make music together.

The course is a strenuous one. Thursday there were two concerts. Friday there were three, morning, afternoon and evening. Today the Eastman School will perform in the morning, with a jazz concert in the afternoon, and the symposium banquet at Hart House in the evening.

After one day's experience, it may be truthfully said that the experience of being present at the symposium is an extraordinarily stimulating one. Those taking part are all students, both composers and performers. But the standard is exceptionally high. It may be because Thursday's activities were dominated by the Juilliard School of New York that this impression remained so vividly.

The Juilliard people staged the chamber music concert at the concert Hall of the Royal Conservatory. It was a remarkable show, as much from a performance as from a creative aspect. Six compositions by six different composers were offered. Two of them, Three Pieces for String Quartet, by Stanley Wolfe, and String Quartet by Hall Overton, were performed by a quartet of students which could easily bid for a place as a ranking professional unit.

It was the same with Edward Herzog's Trio for Flute, Violin and Cello, in which Martin Orenstein gave a virtuoso performance of the flute part. West Songs, by Theodore Snyder, singularly beautiful pieces, were magnificently sung by

Mary Bundy and Marianne Wellman, with an instrumental ensemble of like quality. There was a group of songs by Donald Waxman (at the piano) which held no terrors for Ruth Billet, a young soprano who demonstrated that a strong contemporary idiom can be made to sound vocal.

The Thursday concert concluded with a chamber concerto by Hugh Aitken. Mr. Aitken acted as moderator in the ensuing discussion. These discussions are held after each event. Anyone can get up and criticize to the limit. One student told Mr. Waxman—"Sir, your songs are absolutely incomprehensible to me." Another attacked Stanley Wolfe for displaying in his quartet pieces "a total lack of form and a total presence of confusion." Messrs. Waxman and Wolfe took it calmly and gave their reasoned answers.

The initial climax of the symposium came with a program in Convocation Hall by the Royal Conservatory Symphony Orchestra under the direction of Dr. Ettore Mazzolini, Principal of the Conservatory. This was the orchestra that played in the recent opera festival here. In concert it is even more amazing. The standard here, judging by our own, is completely professional.

One was lost in admiration of the way Dr. Mazzolini carried out his task. He offered eight works representing each of the musical institutions taking part in the symposium. Most of them were advanced in style and idiom and, consequently, extremely difficult. But nothing was left to chance. The orchestra had been rehearsed to the hilt. The onus was on the composers.

The range of style was absorbing. Lyndol Mitchell of Eastman offered a racy piece on the Southern song, Cindy, and, no doubt shocked the considerable number of "highbrows" present. Lee Holby of Curtis was represented by a gently tonal Noctambulation.

There was a well-known contrived suite by Harvey Freedman of Toronto, who has played a big part in bringing to pass the symposium. Manus Sasonkin of Yale, and Ercolini Ferretti of New England offered respectively a symphony and four orchestral pieces, admirably and maturely written, whatever the value of the contents may be.

The striking figure, however, was a shy youngster in his early twenties named James Cohn of Juilliard. Cohn offered two movements from his symphony in F Major that made one want to hear the whole work. It was not only that the movements were well composed from a technical aspect, but they had an exciting quality about them. Mr. Cohn has imagination and thinks out of a world of music he has created for himself. He and Snyder of Juilliard would seem to be the most creative men heard from so far in this remarkable get-together in terms of music on Canadian soil.

TEACHER'S NEWS

3/4/50

First public performances in America of Benjamin Britten's version of John Gay's "The Beggar's Opera" at Juilliard, 120 Claremont Ave., N. Y. 27, March 27, 28, 29; tickets at \$2 should be ordered now.

LA PRENSA

3/16/50

FUNCION A BENEFICIO DE ALUMNOS DE LA JULLIARD OPERA SCHOOL OF MUSIC

La primera presentación en Estados Unidos de la nueva versión por Benjamin Britten de la "Beggar's Opera" de John Gay, será presentada por la Juilliard Opera Theatre el próximo 27, 28 y 29 del corriente mes. Será llevada a escena por Frederick Cohen, con Frederic Waldman de conductor y Frederick Kiesler como director de escena. El elenco estará formado por estudiantes del arte de la

Juilliard, lo que ayudará a muchos de los estudiantes a hacer frente a sus problemas financieros durante sus estudios.

STAATS-ZEITUNG

3/19/50

Juilliard School of Music

Britten's "Beggar's Opera" wird am 27., 28. und 29. März im Juilliard Opern-Theater aufgeführt. Die Spielleitung hat Frederick Kiesler inne. Dirigent ist Frederic Waldman, in Szene gesetzt von Frederic Cohen. Diese drei Vorstellungen sind zu Gunsten des "Juilliard School's Student Aid Fund", der den Studenten in ihren finanziellen Problemen während ihres Studiums an der Schule hilft. Britten verwendet in seiner Fassung das gleiche 12-Mann-Orchester wie in "The Rape of Lucretia" und "Albert Herring". Karten zu allen drei Vorstellungen sind im Concert Department der Juilliard Schule, 120 Claremont Ave., erhältlich.

Okla. City Okla.
Oklahoman

MAR 10 1950

First 'Beggar's Opera' Given in New York

The first performances in America of Benjamin Britten's new version of the John Gay "Beggar's Opera" will be presented by the Juilliard Opera theater, New York, with public performances March 27 to 29.

The work will be staged by Frederic Cohen, with Frederic Waldman as conductor and Frederick Kiesler as scenic director. The cast will be made up of student artists of the Juilliard Opera theater. Performances are for benefit of the Juilliard school's student aid fund.

This Clipping From
DALLAS, TEXAS
TIMES HERALD

MAR 13 1950

Juilliard To Give Revised Gay Opera

Special to The Times Herald
New York, March 13.—The first performances in America of Benjamin Britten's new version of the John Gay "Beggar's Opera" will be presented by the Juilliard Opera Theatre, with public performances on March 27, 28 and 29. The work will be staged by Frederic Cohen, with Frederic Waldman as conductor and Frederick Kiesler as scenic director. The cast will be made up of student artists of the Juilliard Opera Theatre.

In his new version of "The Beggar's Opera," Britten employs the same 12-man orchestra he uses in "The Rape of Lucretia" and "Albert Herring." The work was written for the Cambridge Arts Theatre and received its first performance there on May 24, 1948, with the composer conducting.

This Clipping From
SAN DIEGO, CAL.
TRIBUNE-SUN

MAR 18 1950

'The Beggar's Opera' To Have Premiere

A new version of John Gay's 200-year-old ballad-satire on grand opera, "The Beggar's Opera," will have its American premiere next week at the Juilliard Institute of Music in New York City.

The arrangement has been made by the English modernist composer, Benjamin Britten, a frequent visitor here when living at Escondido some years ago. Britten uses a miniature orchestra consisting of 12 players.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 9 - 1950

TO OFFER BRITTEN WORK

Juilliard School Will Present His 'Beggar's Opera' on March 27

Benjamin Britten's version of the "Beggar's Opera" will receive its American premiere at the Juilliard School of Music on March 27. It will be repeated March 28 and 29 for the benefit of needy students at the school.

Mr. Britten's arrangement of Gay's eighteenth-century opera calls for an orchestra of only twelve pieces. It was first performed at the Cambridge Arts Theatre in England in May, 1948, with the composer conducting.

Frederic Waldman will conduct the Juilliard performance. Frederic Cohen will stage it and Frederick Kiesler will be the scenic director. The cast will consist of students of the Juilliard Opera Theatre.

This Clipping From
FRESNO, CAL.
BEE

MAR 19 1950

NEW VERSION: The first performances in America of Benjamin Britten's new version of the John Gay "Beggar's Opera" will be given March 27th to 29th by the Juilliard Opera Theater in New York.

The new version employs the same 12 man orchestra Britten uses in "The Rape of Lucretia" and "Albert Herring." The work was written for the Cambridge Arts Theatre and received its first performance there May 24, 1948, with the composer conducting.

This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

Britten's Opera In Debut

NEW YORK, March 18. — The first performances in America of Benjamin Britten's new version of John Gay's ancient English "Beggar's Opera," will be given by the Juilliard Opera Theater on March

27-29, with student artists of the Juilliard comprising the cast.

This Clipping From
LANSING, MICH.
STATE JOURNAL

Britten's 'Beggar's Opera'

The first performances in America of Benjamin Britten's new version of the John Gay "Beggar's Opera" will be presented by the Juilliard Opera theater, with public performances on March 27, 28, and 29. The work will be staged by Frederic Cohen, with Frederic Waldman as conductor. The cast will be made up of student artists of the Opera theater.

This Clipping From
EL DORADO, ARK.
TIMES

MAR 22 1950

The first performance in America of Benjamin Britten's new version of the John Gay "Beggar's

Opera" will be given by the Juilliard Opera Theater on March 27, 28 and 29.

In his version, Britten uses the same 12-man orchestra as in "The Rape of Lucretia" and "Albert Herring." It was written for the Cambridge Art Theater in England and had its first performance there in 1948, with the composer conducting.

This Clipping From
GREENSBURG, PA.
TRIBUNE

MAR 21 1950

The first performance in America of Benjamin Britten's new version of the John Gay "Beggar's Opera" will be given by the Juilliard Opera Theater on March 27, 28 and 29.

In his version, Britten use the same 12-man orchestra as in "The Rape of Lucretia" and "Albert Herring." It was written for the Cambridge Art Theater in England and had its first performance there in 1948, with the composer conducting.

This Clipping From
COLUMBIA, S. C.
RECORD

MAR 23 1950

The first performance in America of Benjamin Britten's new version of the John Gay "Beggar's Opera" will be given by the Juilliard Opera theater on March 27, 28 and 29.

In his version, Britten uses the same 12-man orchestra as in "The Rape of Lucretia" and "Albert Herring." It was written for the Cambridge Art theater in England and had its first performance there in 1948, with the composer conducting.

This Clipping From
BEAUMONT, TEXAS
JOURNAL

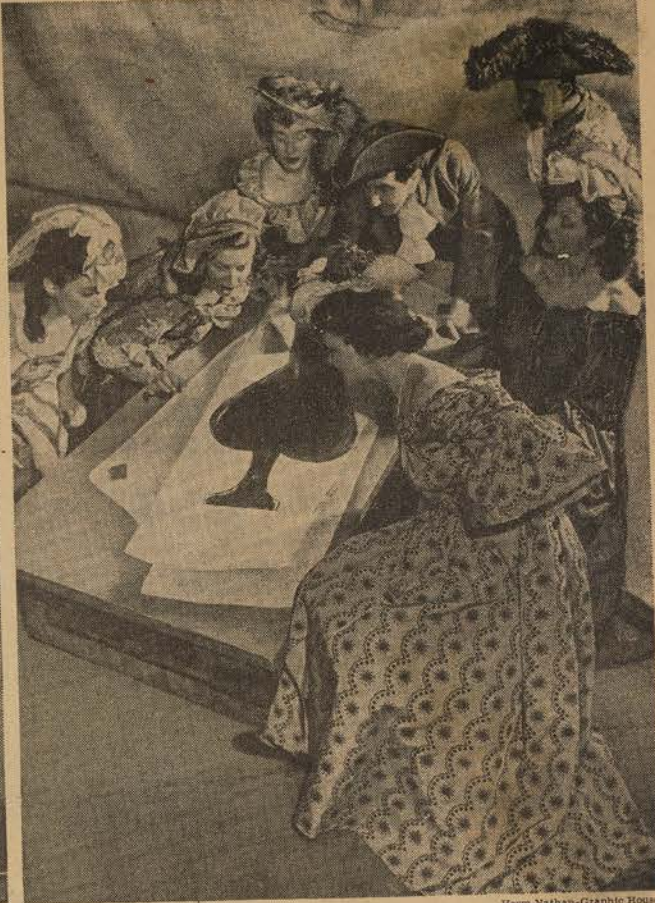
MAR 25 1950

have next year a season of 20 weeks of 18 operas, instead of 26 operas in eighteen weeks, as this season. . . American premiere of Benjamin Britten's "The Beggar's Opera," will be Monday, Tuesday and Wednesday at Juilliard School of Music concert hall. . . George Parks, acting head of Lamar college music department, has selected Peabody college in Nashville as the school where he will take work on his musical doctorate while on leave from the local college next year.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 26 1950

A NEW VERSION OF "THE BEGGAR'S OPERA" COMES TO TOWN



Here are the execution and gambling scenes from Benjamin Britten's setting of John Gay's work, which will open at the Juilliard Theatre tomorrow.

Herm Nathan-Graphic House

This Clipping From
NEW YORK, N. Y.
COMPASS

MAR 27 1950



MUSIC BOX

'Beggar's Opera' Given In New Britten Version

By ALBERT J. ELIAS

John Gay's "The Beggar's Opera," which the Juilliard School of Music's Opera Theater performed on Friday evening and which they are presenting this week through Wednesday, has not been seen hereabouts in almost 30 years. It has on two occasions been jazzed up and made spicy, but the ingredients proved alien to the Gay work, and the results were fatal. Now, in a version prepared by Benjamin Britten which is being heard in the U. S. for the first time, it has simply been arranged by the British composer, and it remains a gay lark with musical embellishments.

The satire of the underworld, its procurers and cheats and cour-

tesans, and the comments on social and political conditions of the 18th century playwright's England, however, did seem very sharp the other evening. Passage of time naturally has robbed the work of its impertinence but I suspect that had these talented amateurs added impertinence and sauciness to their presentation, the whopping farce would have come off. For "The Beggar's Opera," with its melodic airs that are quite incidental to the plot, remains all story about the polygamous bandit Macheath and the machinations of both Polly Peachum and Lucky Lockit's families which he must meet. Hardly a sentimental or moralistic play, and since its satire is beyond our grasp, it would seem to depend for its point and humor on wit and poker-faced charm. The Juilliard production, while generally imaginative and presented with fancy and gusto, lacked a certain detachment, though it did manage to keep Macheath's sad sad plight more zany than depressing.

What Britten has done with the old English airs and what he has added to the piece give the work a cleverness and give to the characters, in most instances, music which expresses what they are beautifully. The flourishes he has added catch many of the characters as they come on stage, whether they be Mrs. Vixen or the village virgin, and dub them distinctly. Both this ability to make his orchestra talk and his flair for writing for town gossips busily buzzing away all at once or for a whole chorus of townspeople with diverse things on their mind, add to the work inventiveness, interest and a new life.

The modern, incisive touch of



BRITTEN

AT THE OPERA

THE BEGGAR'S OPERA, a ballad opera by John Gay, in a new musical version arranged from the original airs by Benjamin Britten; presented by the Juilliard Opera Theater with a student cast; staged by Frederic Cohen; designed by Frederick Kiesler; conducted by Frederic Waldman. At the Juilliard Concert Hall, 130 Claremont Ave.

Britten poses no problem to the hearer as to whether it is tears or laughter that is demanded of him. With Britten, and Gay before him, nothing is sacred — and the incidental music to the farce, as a result, is swift in its caricature, and quietly amusing in its appeal. And it adds zest to a play that in its pace is almost unbearably leisurely.

The production of the Juilliard Opera Theater was sung with style, staged with a worldly approach to the 18th century underworld, and designed, it seemed to me, rather unfortunately. Colorful, inventive, beautifully and bold as they were in their stylization, the sets were so overwhelming that they distracted the attention. For one, found myself either dazzled by the bright colors and splashy patterns of the backdrops or busily trying to weed out some sense out of the clutter of designs.

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

MAR 27 1950

CONCERT AND RECITAL

The 'Beggar's Opera'

By Francis D. Perkins

Benjamin Britten's version of "The Beggar's Opera" had its official American premiere last night in the first of three benefit performances by the Juilliard Opera Theater in the Juilliard Concert Hall at 130 Claremont Avenue, with Frederic Waldman conducting and Frederic Cohen in charge of the stage direction. John Drury, as Captain Macheath, headed the well trained student cast.

"The Beggar's Opera," with text by John Gay and tunes of the period arranged by John Christopher Pepusch, was first produced in London in 1728. Mr. Britten's new musical version realized from the original airs, to quote the designation in yesterday's program, was first heard at Cambridge in England on May 24, 1948. It converts the historic work from eighteenth century ballad opera to what might be called a modern ballad opera on an eighteenth century subject and based on tunes of that day.

Mr. Britten does this with remarkable skill. He gives the tunes a twentieth-century harmonic dress, but does not disguise them or remove them from the musical foreground. The scoring is of the light, variously colored, lucid type which marks his "Lucretia" and "Albert Herring"; it supports rather than copes with the vocal line. The aim might be regarded as suggesting the emotions of the character and the situation, without seeking to suggest a style contemporary with the text; there is considerable wit and descriptive effectiveness.

The performance, prefaced by two previews last week, ran a smooth and diverting course, with generally persuasive characterizations. The sets, designed by Frederick Kiesler, which merit more detailed description than can be provided here, enabled rapid shifts of scene; these had their effective features, although, despite suggestions of the London of the 1720s, there seemed to be a certain diversity of style. Rosemary Kuhlmann played Polly Peachum, with Edward Ansara and Gladys Kuchta as her parents; Eileen Schauler as Lucy, Vincent Amato as Lockit, and Geraldine Hamburg, Lawrence Avery, Armand Harkless and Catherine Currie completed the cast. The spoken text was notably clear, and the song texts had a very commendable average of intelligibility. The remaining public performances will be given to-night and tomorrow night.

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

MAR 28 1950

Music

'Beggar's Opera' Scores In Julliard Premiere

By LOUIS BIANCOLLI

Always intent on making fresh entries in the book of premieres, the Julliard Opera department came through last night with another important "first."

This was the new musical version of John Gay's "The Beggar's Opera," put together two years ago by Benjamin Britten and staged for the first time in this country by the uptown music center.

Britten Scores Again.

Of course, "The Beggar's Opera" is old stuff, having been run off for the first time in London in 1728 and then revived from time to time in parts of the world under various disguises.

What made the difference last night was the fact that a composer widely regarded as Britain's foremost operatic talent had dropped his own work and gone about the risky business of reupholstering an 18th century classic.

As in everything else he applies his pen to, Mr. Britten has scored again in the new version heard last night. The touch of mystery is on the orchestration, and the reharmonizations of the old tunes are the work of the leading songwriter of our time.

All through the accompaniment one glimpses the adroit hand of an ace orchestrator. What's more, Mr. Britten's gift for heightening mood and sharpening a dramatic juncture is everywhere evident.

If the first part of the score is slow in getting under way, the "Opera" picks up momentum as it moves towards the heart of the action and races ahead to a rollicking finale.

Rollicking Finale.

Whether "The Beggar's Opera" would hold up without the blood

transfusion given it by Mr. Britten would be hard to say. Most of us accustomed to weightier works of our time probably would find it thin and dreary.

The work was highly successful in 1728, when it managed to drive Italian opera from the English stage, and since it was written by a man named Gay and produced by a man named Rich, the wits of the day quipped that "it made Rich gay and Gay rich."

Julliard Succeeds.

The Julliard School is to be credited again with a workmanlike job of production. The student-singers all turned in skillful assignments, and staging and sets evoked a mildly realistic 18th century.

To help create the informal atmosphere of the period, two costumed figures out of the Beggar's Register sat at the rim of the pit, pantomiming comments on the action.

And one ragged scallawag fled from the stage and scampered up the middle aisle—a sort of 18th century forerunner of Harpo Marx.

This Clipping From
NEW YORK, N. Y.
NEWS

MAR 28 1950

'Beggar's Opera' Is No Longer the Same Funny Bum

By DOUGLAS WATT

Benjamin Britten's stylish new version of John Gay's "The Beggar's Opera" was given a sumptuous and mannered production last night in the Julliard Concert Hall, where it will be repeated tonight and tomorrow. The proceeds go to the Student Aid Fund.

Though the scenic design is as fancy as all get-out and the costumes must have consumed several bolts of precious cloth, it is, with one or two exceptions, a rather flat performance the students are giving. Even so, I doubt, after a first hearing, that Britten has done much more than pretty up this ribald 18th Century travesty on Italian opera and current English morals.

Musical Icing.

The simple tunes, originally arranged by Pepusch, have been given glossy exteriors by Britten and the story, at least in the present production, has been transformed into a kind of ballroom dance. The words haven't been changed, apparently, but new intricacies have been added to the staging to complement those in the orchestration.

The composer has scored the work for 12 instruments and has allowed his musical erudition full play in giving new harmonies and rhythms to the tunes. Sometimes, the results are attractive; more often, merely distracting.

The most satisfactory performances were those given by Edward Ansara as Mr. Peacham and Eileen Schauler as Lucy Lockit. There should be a word, too, for Geraldine Hamburg's good looks. No one could wish for a more handsome beggar or property girl, in both of which capacities she served admirably.

"The Beggar's Opera" has struck it rich and lost a lot of its humor.

AUFBAU

4/7/50

"The Beggar's Opera" in Brittens Bearbeitung

The Juilliard Opera Theatre

Eine keineswegs auf hohe künstlerische Ziele gerichtete Zeitsatire, die ihre Entstehung zu einem guten Teil dem Vergeltungsdrang eines Gekränkten verdankt, ein solches Werk muss doch Qualitäten besonderer Art besitzen, um nach mehr als zwei Jahrhunderten nicht nur möglich, sondern sogar erfolgreich zu sein.

Als sich der ehrenwerte Poet John Gay 1728 daran machte, der Londoner Hofgesellschaft, insbesondere dem ihm verhassten Premierminister Walpole, gutachtende, in schönste Volksmelodien eingewickelte Wortketten um die Ohren zu schlagen, befriedigte er zunächst ein persönliches Rachegefühl: man hatte ihm eine angestrebte Hofstellung versagt und dafür den Kammerherrnposten bei einer — zweijährigen — Prinzessin angeboten. Bei der Durchführung seiner literarischen Revanche verbündete er sich mit einem aus Deutschland eingewanderten hochbegabten Musiker, Johann Christoph Pepusch.

Gay liess ein buntes Sortiment von Räubern, Dieben, Hehlern, weitherzigen Winkeldoktoren, gefälligen Damen, auftreten, die ihre Berufspraxis mit den Manieren der vornehmen Londoner Gesellschaft — zum Teil damals aller Welt bekannter Figuren — ausübten und sich dabei musikalisch in den pathetischen Ausdrucksformen der grossen italienischen Oper bewegten. Die attackierten Kreise fanden die Blössiungen und Verhöhnungen höchst originell und ergötztlich. Der enorme Zulauf, den die als "The Beggar's Opera" plakatierte Farce hatte, wurde sogar der von Haendel geleiteten seriösen Oper am Haymarket wirtschaftlich zum Verhängnis. Der Erfolg — der grösste Bühnenerfolg jener Zeit — wiederholte sich auch zwei Jahrzehnte später in New York.

Die unverwundliche Lebenskraft der witzig und theaterwirksam entwickelten Persiflage und der mit beliebten englischen Balladenmelodien und Volksliedern gespickten Partitur bewährte sich wieder zu Beginn der zwanziger Jahre, als man in London und New York auf die (anscheinend für alle Seiten passende) Gesellschaftssatire zurückgriff. Wer die spätere, von Berthold Brecht und Kurt Weill vorgenommene Wiederverewerkung — nun "Die Dreigroschenoper" betitelt — die das Libretto völlig umgestaltet und neue Musiknummern stellt, mit der Fassung Benjamin Brittens vergleicht, wird ausser der Grundidee, dem Milieu und den handelnden Figuren kaum noch eine Verwandtschaft entdecken. Die gepefferte, ein nicht allzu prüdes Publikum erheiternde Komödie der deutschen Autoren benutzt das Original einzig und allein als Sprungbrett für eigene Einfälle, während Britten sich an die ursprüngliche literarische und musikalische Substanz hält. Er gibt im Wesentlichen den alten Melodien ein kunstvolleres, zeitgemässeres Gewand. Was dieser mit nur zwölf Soloinstrumenten kammermusikalisch angelegten Neufassung an Wirksamkeit im Sinne des modernen Theaters fehlt, ersetzt sie bis zu einem ge-

wissen Grade durch die grossen atmosphärischen Reize englischer Volksmusik.

Das was lebend geblieben ist, kam in der Aufführung des Juilliard Opera Theatre anziehend zur Geltung. Frederic Waldman hielt als Dirigent das aus schönen, durchwegs dem Schulstudium entwachsenen Stimmen gebildete Bühnensensemble und das gepflegte Orchester überlegen und feinfühlig zusammen.

In allen Einzelheiten sorgsam durchgeführte Inszenierung Frederic Cohens war ohne posenhafte Überhebungen dem Stil alter Volkskomödien angepasst; sie gewann durch die mit überraschenden Effekten bedachten Bühnenspieler von Frederic Kiesler noch an Ausdruckskraft. Als Chorographin Frau Elsa Kahl zur Belebung der Handlung bei "Ladies of the Town" und die verwegenen "Gentlemen of the Road" mit einer zergliederten Anerkennung bedacht werden müssen, seien Edward Ansara und Gladys Kuchin als das biedere Ehepaar Peachum, ihr mürrisches, irdisches Fröden zugestantes Töchterchen Polly (Rosemary Kahlmann) und der im letzten Augenblick vom Gaißen gerettete Held der Brigantenwelt, Captain Macheath (John Drury) als aussergewöhnliche Vertreter ihrer anrüchigen Berufswege gebührend hervorgehoben.

Die pietätvolle Behandlung des Originals weckte eine respektvolle Haltung des Publikums, das anscheinend mehr das Gefühl hatte, Zeuge einer lohnenden Ausgrabung als einer Wiederbelebung zu sein.

Artur Holde.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 28 1950

IN NEW VERSION OF "THE BEGGAR'S OPERA"



Lawrence Avery, Geraldine Hamburg and Vincent Amato in a scene from Benjamin Britten's version, performed last night at the Juilliard Theatre.

Britten Version of 'Beggar's Opera' Presented Here by Juilliard School

By HOWARD TAUBMAN

There is an odd vitality in "The Beggar's Opera." First produced in London in 1728, it has had quite a few reincarnations in quite a few lands. Now a new treatment has been accorded it by no less experienced a composer for the theatre than Benjamin Britten, and the first American performance of this version was presented at the Juilliard School last night.

There are no surprises in "The Beggar's Opera" for those who know the work, yet Mr. Britten and the Juilliard Opera Theatre have each managed to contribute freshness to the old work. Mr. Britten's musical treatment is one of the most delightful things he has done. The Juilliard Opera Theatre's production has rare wit and imagination.

Granted that a student cast could not provide the acting finish a work of this kind requires, the Juilliard production must be counted another manifestation in the current sprightliness of the lyric theatre.

Some Attractive Tunes

There is no need to recount the story of "The Beggar's Opera" at this date. It is enough to recall that in dealing with beggars, jailers, lawyers, thieves, "ladies of the town" and "gentlemen of the road," John Gay's impudent tale turns morality on its head. Johann Christoph Pepusch, German-born musician, took a lot of old folk tunes and arranged them for the production in Lincoln's Inn Fields in 1728. They are attractive tunes, some of them great beauty.

"The Beggar's Opera" was revived in London in 1920 and ran there for three years. That production also played in this country. In Germany Kurt Weill and Bertolt Brecht joined in a new version that had a tremendous success. The mood of Europe after the first World War seemed to be such that people responded to "The Beggar's Opera."

Perhaps Mr. Britten's enkindling handling of the music would be enough to turn the trick again. He has scored the old tunes with enchanting skill and imagination. He has always had an immense reliance for the folk material of his country. Witness the delicacy and rightness of his "Ceremony of Carols," drawn from a group of old Christmas songs.

He has scored "The Beggar's

Opera" for an ensemble of twelve instruments, which is all to the good. The transparency of tone and color that a chamber group makes possible is an essential for music of folk quality. The writing for voice is full of character, and the effects for concerted groups and for chorus are irresistible in their charm.

Musically the Juilliard production is fine. The young instrumentalists and singers, working under the musical direction of Frederic Waldman, the conductor, do an astonishingly professional job. The work has pace, clarity, true musical style.

Production Is Commended

The production itself, staged by Frederic Cohen, director of the Juilliard Opera Theatre, deserves extended comment. Mr. Cohen has given the piece pace and animation. He has tried to stylize the acting, and if the students are not up to the exigencies of such an approach, it is no shortcoming of invention on his part.

Frederic Kiesler's sets are equally inventive. The piece is played not only back of the speaking scenes, but around and in front of the orchestra pit. A ramp has been built to run around the pit, and it provides an opportunity for more space and variety of movement. It has also the strange effect of making scenes played on the regular stage seem remote compared with those played in front of the conductor.

The chief effect in this production is in the handling of the speaking scenes. It would take actors of great experience and talent to give the proper flavor to the story. One would imagine that if the scabrous lines were spoken with undeviating elegance, the comic effect would be devastating. But one cannot expect such acting even in every commercial production on Broadway, let alone in a student effort.

There are lots of talented young singers in this company. What with alternate casts, dozens of names would have to be listed. Let us say that they all deserve to share in the kudos this production has earned. It will be repeated tonight and tomorrow night. It is a pity it cannot run longer. With enough performances, the kinks might be ironed out, and we might have another lively musical show ready for a long run on Broadway.

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

MAR 24 1950

'The Beggar's Opera'

Well Acted, Beautifully Sung

By ROBERT GARLAND

Imaginatively produced, admirably acted, beautifully sung, the Opera Theatre of the Juilliard School of Music gave the initial American presentation of the Benjamin Britten re-scoring of John Gay's "The Beggar's Opera" last night in its urbane uptown showcase. A real good show, it ought to come down and see Broadway sometime.

Not in all its modern New York guises—under its rightful title at the Greenwich Village in 1923; as "The Three Penny Opera" at the Empire ten years later; as "Beggar's Holiday" at the Broadway half a dozen years ago—has the bitter, bawdy classic been seen in finer and more fitting form. Or to better advantage!

This "The Beggar's Opera" is the first musical-comedy ever to be produced in New York City, although "Flora" and "The Devil to Pay" preceded it in Charleston, South Carolina, as early as 1736. Fourteen years later, New Yorkers saw it at the Nassau Street Theatre. From then, for quite a period, it was the "South Pacific" of its day. Which, in good clean earthy bawdiness, it most delightfully

continues to resemble. Like Luther Billis at the Majestic, its Captain Macheath at the Juilliard is also of the opinion that there is nothin' like a dame. Or, in the captain's case, dames and dames and dames.

Benjamin Britten, whose "Peter Grimes" and "The Rape of Lucretia" are already known to Manhattanites, whose "Albert Herring" was shown at Tanglewood last Summer, has had his current orchestral way with "The Beggar's Opera" music. Especially, I think, in this Juilliard School of Music presentation, the ensembles.

As far as I remember, the text of the John Gay ballad-opera is followed pretty faithfully. And, as is the case at the Majestic, a good old English four letter word—not "love," but others with less ethereal designations—is used whenever it comes to the mouths of the user naturally. No one is at all offended!

So, after 222 tumultuous years, the not-really-bigamous Captain Macheath is almost tragically entangled with Polly Peachum, Lucy Lockit and all the other ladies of

"THE BEGGAR'S OPERA" at the Juilliard Opera Theatre. Presented by the Juilliard School of Music. Director, Frederic Cohen. Associate director, Frederic Waldman. Scenic director, Frederick Kiesler. A new musical version by Benjamin Britten realized from the original libretto by John Gay.

CAST

The Beggars Geraldine Hamburg
Mr. Peachum Lawrence Avery
Mrs. Peachum Edward Ansara
Polly Peachum Gladys Kuchta
Captain Macheath Rosemary Kuhlmann
Filch John Drury
Lockit Vincent Amato
Lucy Lockit Eileen Schauler
Mrs. Trapes Catherine Currie
LADIES OF THE TOWN: Caroline Adams,
Rosario Leon, Ruby Leopold, Bethany Beardslee,
Louise Natale, Geraldine Hamburg, Lila Hoady,
Viola Krebel, Louise McLane, Rosemary Carlos.
GENTLEMEN OF THE ROAD: William Savage,
Robert Rallock, Wesley Swails, Harry Meyerhoff,
Philip Douglass, Norman Myrick, Max Larsen, Abhi Turi, John Kling, Sidney Kessler.

London Town. He is still sent to Newgate, sentenced to be hanged and reprieved at the very end by all the captain's women folk with his babies in their arms.

And against the better judgment and ardent protests of the beggar-librettist who is constantly in the picture. Then, in London's 1728, as now, in New York's 1950, "an opera must end happily." Well, the beggar's is, as always, no exception.

Last night's cast—there are some alternates for tonight and Wednesday—went at its task with considerable skill and gusto. As Captain Macheath, John Drury can sing and act professionally. In, at least, a bishop's coat with IHS woven into the material, he

is a villain to win the heart of Gladys Kuchta's professional Polly Peachum.

This lovely lady of London Town, who is married to the captain, and Lucy Lockit, who merely thinks she is, play effectively against one another. Last night's Lucy was Eileen Schauler. And the Peachums, Mr. and Mrs., were correctly dirty and degraded as Edward Ansara and Gladys Kuchta projected them.

In the resourceful orchestra under Frederic Waldman, Mr. Britten's doing-over of "A Fox May Steal Your Hens, Sir," "Our Polly Is a Sad Slut," "Were I Laid on Greenland's Coast," "When a Good Housewife Sees a Rat," "How Happy Could I Be With Either" and, believe me, the air called "South Sea Ballad" come vividly alive.

With Benjamin Britten's new orchestrations, Frederick Kiesler's imaginative settings, Frederic Cohen's fluent direction, Leo van Witsen's pictorial costumes and Mr. Waldman's resourceful musicians, John Gay's "The Beggar's Opera" is its bright and bawdy self again.

Musical Courier
April 15, 1950



AT THE GALLOWES . . . Final scene from Benjamin Britten's version of John Gay's The Beggar's Opera, presented by the Juilliard Opera Theatre on March 27, 28 and 29.

Britten Beggar's Opera Produced by Juilliard

In 1728 when John Gay's *The Beggar's Opera* was produced at the theatre in Lincoln's Inn Fields, London, the great Mr. Handel and other notables of Italian opera fame are said to have been gravely disconcerted. This ballad opera, with its satire on the serious lyric drama, which till then had been all the vogue, tickled the public's fancy, and serious operatic presentations were practically laughed off stage. Whether the satire was intentional, or whether it was a clever invention to transmute an admired musical form—which at best had its absurdities—into terms of broad farce are matters of small consequence in view of the instantaneous success of the piece.

John Gay drew with heavy strokes

and startling colors his dramatic personae, which, instead of heroes and goddesses of mythology, cast the principals as prototypes of the dregs of 18th century society—highwaymen, drabs of the streets, traders in human misery play the leading roles. But so artfully has the poet parodied his characters that they evoke merriment, not shudders.

A few airs and set numbers are alleged to have been purloined from celebrated composers of the time, such as Handel and Purcell, and in other cases were adapted from political tunes and folk melodies. The arrangements used in the original and the overture were written by Pepusch. *The Beggar's Opera* was produced by John Rich, giving rise to the saying that "It made Gay rich and Rich gay!" After a lengthy run, it was dropped for decades, reappearing in the eighteen-eighties as a vehicle for that idol of swooning Victorian ladies,

Sims Reeves, who sang the hero-gallant part of Captain MacHeath. Again the lights went up on the work when it was revived at the Lyric Theatre in Hammer-smith, London, in 1920, and enjoyed a continuous run of three seasons. Though the ballad opera in some form was heard in Manhattan as early as 1750, the modern revival occurred in December, 1920, at the Greenwich Village Theatre, New York. In Central Europe a version by Kurt Weill and Bertold Brecht, called *Dreigroschenoper*, musically jazzed and textually much altered, enjoyed a great vogue after 1928.

New Britten Version Sung

Benjamin Britten's new musical version, which was premiered in England some time ago, had its first performance in New York under the auspices of the opera department of the Juilliard School of Music in a series beginning March 24 and comprising two previews and three benefit performances for the Student Aid Fund.

Britten describes his version as "realized" from the original airs. However achieved, the result is both telling and delightful. The gifted composer has preserved the intangible charm of the quaint score and at the same time added a subtle modern tang suited to the tastes of today's hearers. Enough has been appended and amplified in the scoring to move the music brightly and with fluency. The set airs, which are slightly on the dull side, have been redressed and the new orchestral designs, while not obtrusively modern, are delicately strong, fresh and pictorial.

Stage Settings Original

Before going into the plot and action, the unique stage sets deserve description. The curtain for the stage was a great painted awning, shaped like a sail and swung out over the audience when raised to disclose the scenes. The backdrop presented a bird's-eye view of old-time London, with St. Paul's famed dome rising pale against the dark huddle of crooked gables. Stage furnishings were picturesque, though slight and quickly movable, suggestively leaving something to audience's imagination. On the other hand, the costumes were elaborate and, except for the Jailer and

Jack Ketch, silkily bright in color combination and texture.

For the action, differing levels were obtained by utilizing the orchestra pit and the side stairs to the boards themselves. At the start the Beggars, a pauper playwright and his female companion, mount the steps and commence telling the story. These two characters introduce the actors one by one and put them through their paces, handle props and scene changes. In short, they provide the prologue and the continuity.

Story Has Satiric Elements

The story of the *Beggar's Opera* is too well known to require extensive retelling. In the Britten version its general outlines are retained. Captain MacHeath, the fascinating highwayman, wedded to Polly Peachum, daughter of a pawnbroker, fence and informer, is betrayed to the law by the wiles of the various women who dote upon him. Even in prison, Lucy Lockit, the jailer's daughter, pits her charms against those of Polly until the handsome captain is actually in the cart bound for the gallows. Then all the members of the ensemble turn on the stage-managing Beggar, who sternly maintains that the work should have a "Moral" and that wrongdoing should have its merited end. But the adage "All the world loves a lover" conquers. MacHeath is released, and the play concludes with a gay finale in ballet style.

As enacted by the Juilliard forces, the enthusiasm and spirit of the production carried the work excellently to success. Several of the voices were outstandingly good, and the whole performance moved swiftly and with charm.

The enunciation of the singers was not always clear and, naturally, lacked the flavor of the English cockney dialect. But the young actors moved well, with assurance and something of distinction, in so far as that term may be used for figures of tawdry splendor. One feels that each member of the company rates special commendation, although the length of the roster makes this impracticable.

In the alternating casts were:

The Beggars, Geraldine Hamburg, Lawrence Avery; Mr. Peachum, Edward Ansara, Stanley Kimes; Mrs. Peachum, Gladys Kuchta, Catherine Currie; Polly Peachum, Rosemary Kuhlmann, Lila Honig; Captain MacHeath, John Drury; Fitch, Armand Hakless, Robert Holland; Lockit, Vincent Amato, Paul Ukena; Lucy Lockit, Eileen Schauler, Evelyn Aring; Mrs. Trapes, Catherine Currie and Rosemary Kuhlmann.

There was also a chorus of Ladies of the Town and Gentlemen of the Road. Frederic Waldman was the musical director; Frederic Cohen accomplished the remarkable stage direction. Scenic design and lighting were by Frederick Kiesler; costumes, by Leo van Witson. Assistants to the stage director were Elsa Kahl and Morton Siegel.

JUILLIARD SCORES IN "BEGGAR'S OPERA"

With its recent performances of "The Beggar's Opera," the Juilliard Opera Theatre again performed a service to music-lovers by departing from the traditional.

The new musical version of "The Beggar's Opera" by Benjamin Britten is based on the airs originally used in the bawdy satire on underground life in 18th century England.

In spite of some raggedness, the young group gave a spirited, imaginative performance, well-worth hearing, which was received as enthusiastically as an earlier presentation of "Fidelio" at the Juilliard Concert Hall.

Cir. (16,000)

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

MAY 1 - 1950

Benjamin Britten's version of *The Beggar's Opera* won plaudits for its imaginative orchestration and unusual settings, when the work had its American premiere at the Juilliard School on March 24.

APR 1950

Juilliard School Presents Britten's Beggar's Opera

By ROBERT SABIN

WORK of startling beauty was revealed to the American public when the opera theatre of the Juilliard School of Music gave the first American performances of Benjamin Britten's version of John Gay's *The Beggar's Opera*, in the Juilliard Concert Hall. Two preview performances were given on March 24 and 25; and three benefit performances for the school's student aid fund were given on March 27, 28 and 29. Frederick Waldman conducted the orchestra; Frederick Cohen was the stage director; Frederick Kiesler designed the scenery and planned the lighting; and Leo van Witsen designed the costumes. Student singers made up the casts, which included some alternates in leading roles.

Britten composed his new version of *The Beggar's Opera*, "realized from the original airs," for the Cambridge Arts Theatre in England, and conducted the first performance of it there on May 24, 1948. He uses a chamber orchestra of twelve pieces, as he did in *The Rape of Lucretia* and in *Albert Herring*. The vocal roles, as in the other operas, call for technical virtuosity and keen dramatic insight. This version of the *Beggar's Opera* is no bid for easy popular acclaim. It is as difficult to sing and as musically serious as Mozart, and it has something of the same lightness of touch and finish of style. Britten is not a twentieth-century Mozart, but he is one of the most brilliantly gifted and original of contemporary composers of opera, a master of his craft whose works may outlive those of more pretentious as well as more popularly accessible composers in that form.

THOSE who expected to hear an arrangement of *The Beggar's Opera* in "Ye Olde Englyshe" style, with a sort of antiquated Gilbert and Sullivan scoring and treatment of the melodies, must have received a rude shock when the highly dissonant, completely personal setting of Britten was revealed to them. This version may be realized from the original airs, but it has been so far realized and melodically expanded that it belongs almost entirely to Britten. The orchestration is a miracle of economy and skill. It ranks with the best work of Richard Strauss and Ravel in achieving an extraordinary wide range of dramatic expression with the most limited means. The gaming-house scene, with its marvelous use of flute and harp, is a striking instance of Britten's imaginative power and control of instrumental color. To make the harp sound sinister and the flute macabre requires an orchestrator of genius.

The vocal lines are treated with complete harmonic and contrapuntal freedom, and they are cruelly difficult to sing well—much too difficult for most of the young artists who attempted them. The chorus is used not only independently, but as an accompanying element in solos and ensembles, a device that Britten brought to a high degree of expressiveness in *Albert Herring*. The whole score is a delight for musical epicures in its transparency, harmonic sensitivity, and evocative texture.

Britten has found in *The Beggar's Opera* not merely the harlots and toss-pots so vividly created by John Gay, but human beings of Shakespearean richness of character. Mrs. Peachum's monologue in Act I (punctuated by copious draughts of gin); the trio of Polly, Lucy and MacHeath in Act II; and MacHeath's mono-

logues in the gaming-house scene and in the hangman's cart are examples of musical characterization of a high order. Britten has preserved the lusty humor and bold satire of the original, but he has superimposed upon them a musical texture that transforms the piece into a serious work of art like *Le Nozze di Figaro*, instead of merely leaving it a pleasant musical farce.

The work was ingeniously staged, in a manner that aided the singers in projecting the humor of the text. A ramp, encircling the orchestra pit, enabled the director to shift the action from the stage proper closer to the audience at crucial points. It also served as a vantage point for the two Beggars who act as the Chorus in the drama, commenting on the action and introducing the characters. A partial curtain, centered on the proscenium, that could be drawn upwards and outwards, like an awning, acted as a backdrop when it was down, for scenes played on the apron of the stage. The scenery was too fussy and full of detail to harmonize with the elaborate mechanics of the staging, but otherwise the entire production was a brilliant success.

In the gaming-house scene, distortion and unusual lighting were cleverly employed to enhance the dream-like atmosphere. The score abounds in witty references to the action and to the characters, references which Mr. Cohen and Mr. Kiesler were quick to seize upon. The entrance of the Ladies of the Town, in the banquet scene with MacHeath, was delightfully handled. Each lady is provided with a fanfare or other descriptive passage for her first appearance, and Mr. Cohen has assigned to each a bit of stage business that set the audience into roars of laughter. Elsa Kahl, director of musical acting for the Juilliard Opera Theatre, should also be given credit for the vivacity of the movements.

THE least satisfactory aspect of this generally admirable operatic production was the singing. In justice to the young artists, it should be repeated that Britten's version of *The Beggar's Opera* is extremely difficult to sing—even harder than it sounds. But the vocalism of the cast was not on the same level as the playing of the orchestra, or the other elements in the performance. Gladys Kuchta, as Mrs. Peachum, and Geraldine



Frederick Kiesler's setting at the Juilliard School of Music for the first American performances of Benjamin Britten's version of *The Beggar's Opera*; the center curtain is lowered, with the two beggars seated on the fore-stage

Hamburg, as the female Beggar and as Molly Brazen, produced full-bodied tones and colored them with considerable skill. Most of the other principals found their roles hard going. Rosemary Kuhlmann, as Polly, and Eileen Schauler, as Lucy, sang agreeably in slow and cantabile passages, but became shrill and insecure in the rapid scales and other figures with which their roles abounded. John Druary was dramatically adequate but vocally pallid as the part of Mrs. Trapes with great gusto, but could not sing it effectively. The best showing, vocally as well as dramatically, was made by the Ladies of the Town, who sang their ensemble with MacHeath most engagingly. Nevertheless, it must be admitted that no one in the cast revealed notable distinction of style, or produced tones of memorable beauty.

The alternate singers in the casts of March 25, 28 and 29 were Stanley Kimes as Mr. Peachum, Catherine Currie as Mrs. Peachum, Lila Honig as Polly Peachum, Robert Holland as Filch, Paul Ukena as Lockit, Evelyn Aring as Lucy Lockit, and Rosemary Kuhlmann as Mrs. Trapes and as Jenny Diver.

The orchestra was made up of Bernice Stochek and Paul Makara, violins; William Gromko, viola; Channing Robbins, cello; Walter Kovac, double bass; Eugene Capobianco, harp; Walter Subke, flute; Henry Schuman, oboe; Earl Thomas,

clarinet; Tina DiDario, bassoon; Ranier De Itinis, French horn; and Rudolph Loges, percussion. Mr. Waldman conducted skilfully and the players performed the tricky score brilliantly.

The Beggar's Opera, in Britten's version, is one of the most unusual blendings of styles in contemporary music. The bawdy frankness and blunt, English satire of John Gay's text have been preserved. Some of the original airs retain their melodic flavor, even in their new form, although Christopher Pepusch (the original composer who set them) would be considerably amazed at what Britten has made out of them. But the spirit of the work is wholly transformed. It has become a human comedy of great subtlety as well as a broadside. The monologues have a tragic intensity that probably never entered the minds of the original authors, and the style of the music is deliciously sophisticated. This new *Beggar's Opera* is a musical play-within-a-play.



A drawing by B. F. Dolbin of the gambling scene as staged in the Juilliard School of Music performances of *The Beggar's Opera*; the center curtain can be seen drawn up at the top, with the gamblers occupying the main stage

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1950

**Special Chamber Music Concert At
 Juilliard**

On April 28, the Juilliard School of Music presented a special chamber music concert for the benefit of the Student Aid Fund, and a very special concert it proved to be, as it brought Mrs. Rosina Lhevinne out of her retirement to demonstrate to a large audience that she still is a pianist of extraordinary attainment. She has a surety of finger technic, a depth of emotional feeling, authoritative interpretations and tone quality of great beauty. We have always associated her as somewhat of a Mozart specialist. She showed why in a lovely performance of the Quartet for Piano and Strings in G Minor, K. 478, which she played with Joseph Fuchs, violin, Lillian Fuchs, viola, and Felix Salmond, cello. But she also gave a stunning performance of the Cesar Franck Quintet in F Minor, in which the string players were joined by Robert Koff, second violin. Between the Mozart and the Franck Miss Fuchs and Messrs. Fuchs and Salmond joined in a memorable performance of Beethoven's Trio in C Minor, Opus 9, No. 3.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1950

Mme. Freschl to Join Juilliard Faculty

Mme. Marion Freschl will join the voice faculty of Juilliard School of Music beginning with the academic year 1950-51.

Mme. Freschl studied at the Royal Music Academy in Budapest, and at Berlin University where she studied lieder repertoire with Arthur Nikisch and opera with Leo Blech. She made her debut at the Berlin Opera House as Azucena in "Il Trovatore" in September of 1917. Subsequently, she sang with the Budapest Royal Opera and at La Scala in Milan. Her teaching career was begun in Vienna in 1933 and continued in England and Switzerland. She came to the United States in 1941.

This Clipping From
NEW YORK, N. Y.
TIMES

APR 16 1950

PLAN BENEFIT CONCERT

4 Juilliard Instructors, Lillian Fuchs to Aid Students' Fund

Four faculty members of the Juilliard School of Music, with Lillian Fuchs, viola player, as guest artist, will give a concert at the school on Friday, April 28, to supplement the institution's fund for needy students.

The staff members performing will be Rosina Lhevinne, pianist; Joseph Fuchs and Robert Koff, violinists, and Felix Salmond, cellist. Their program will include Beethoven's String Trio, Op. 9, No. 3, and two Quintets for Piano and Strings, Mozart's G minor (K. 478) and César Franck's F minor.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

William Schuman, president of the Juilliard School of Music, has announced that Mme. Marion Freschl will join the voice faculty there beginning with the academic year 1950-1951. She will continue as a faculty member of the Curtis Institute of Music in Philadelphia.

Circ. (28,172)

This Clipping From
Philadelphia, Pa.
Philadelphia Jewish Times

MAY 19 1950

Resigns From Curtis School

Mme. Marion Freschl has resigned as vocal instructor at the Curtis Institute of Music to join the Juilliard School of Music in New York.

Circ. (D 674,529) (\$ 1,114,870)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

MAY 15 1950

Mme. Freschl Quits Curtis Institute

Mme. Marion Freschl, voice instructor at the Curtis Institute of Music, has resigned to join the voice staff of the Juilliard School of Music in New York. It was announced yesterday.

A native of Czechoslovakia, Madame Freschl studied at the Royal Music Academy in Budapest and Berlin University, started in operatic roles and taught in Vienna, Switzerland and England before coming to the United States in 1941. In 1943 and 1944 she served as a judge in the "Voice of Tomorrow" contest, a feature of the annual Music Festival presented by The Inquirer.

April 29, 1950



By MORRIS ROSENBLUM

Two outstanding chamber music concerts will be given at the Juilliard Concert Hall on Friday evenings, April 28 and May 5. Rosina Lhevinne, Joseph and Lillian Fuchs, Felix Salmond and Robert Koff will play on April 28 for the benefit of the Student Aid Fund; tickets \$2. The May 5 program includes the Trout Quintet by

Schubert. For ticket information write to the Juilliard Concert Office, 120 Claremont Ave., N. Y. 27.

Cir. (D 541,269) (\$ 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 15 1950

Joins Juilliard School Staff

PHILADELPHIA, May 14 (AP)—Mrs. Marion Freschl today announced her resignation as voice instructor at the Curtis Institute of Music to join the voice staff of the Juilliard School in New York. Born in Czechoslovakia, Mrs. Freschl studied at the Royal Music Academy in Budapest and at Berlin University, where she had in operatic roles and taught in Vienna, Switzerland and England before coming to this country in 1941.

Cir. (\$ 229,916)

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

MAY 7 - 1950

THIS AFTERNOON at 4:30 o'clock in the Y.W.C.A., Else Esten-Gluck will present the Opera Workshop in scenes from "Der Freischütz," "Hansel and Gretel" and "The Marriage of Figaro" for the benefit of the Y.W.C.A. Fellowship fund. . . . Park Central Presbyterian Choral Vespers will be May 14 at 5 o'clock. Harold J. Sweltzer, choir director. . . . Gladys Eldred Bush, organist. . . . Musical Teachers Association will be tomorrow night in Clark Music building auditorium. Next recital is May 22. . . . A special faculty jury of Juilliard School of Music will visit five Metropolitan centers in the United States next fall to examine applicants for admission to the school. The cities: St. Louis, San Francisco, Los Angeles, Dallas, Chicago.

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

APR - 1950

Cir. (D 716,451) (\$ 668,226)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

MAY 15 1950

Curtis Teacher Resigns

Madame Marion Freschl, voice teacher, has resigned from the Curtis Institute of Music faculty to join the staff of the Juilliard School of Music in New York, it was announced today.



Ed Carswell-Graphic House
Rehearsing for a chamber-music program on April 28 for the benefit of the Juilliard School of Music student scholarship fund are Joseph Fuchs, violinist; Lillian Fuchs, violist; Rosina Lhevinne, pianist; and Felix Salmond, cellist.

LA PRENSA
SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

LA PRENSA, JUEVES 4 DE MAYO DE 1950

SECCION DE

Tribunal especial de examen de la Juilliard School irá a 5 ciudades

En Chicago, S. Fco., Los Angeles, Dallas y St. Louis, examinará a los que deseen ingresar en esta escuela de música.—Les ahorrará así tener que venir a N. York

Un jurado especial, compuesto de profesores de la Juilliard School of Music, visitará cinco ciudades de Estados Unidos el próximo otoño, para examinar a los que han presentado solicitudes de admisión a la Escuela.

Al anunciar esto, el señor William Schuman, presidente de la institución, manifestó que esta decisión se tomó a fin de ahorrar a aquellos solicitantes que viven a grandes distancias, de hacer el viaje hasta Nueva York para hacer su examen de ingreso, como ha sido la costumbre en años anteriores.

El Plan

Según el nuevo plan, el Jurado que estará compuesto de representantes de las diferentes facultades de la Escuela, visitará a Chicago, San Francisco, Los Angeles, Dallas y St. Louis, durante las dos primeras semanas de septiembre de 1950.

El Jurado estará compuesto de las siguientes personas: Beveridge Webster, representando la facultad de piano; Hans Letz, represen-

tando la facultad de cuerdas; Belle Julie Soudant, representando la facultad de canto; Frederick Wilkins, representando la facultad de instrumentos de madera y cobre, y Frederick Prausnitz, representando la facultad de dirección y el Decano Mark Schubert, la administración.

Además de efectuar los exámenes regulares de admisión, el Jurado también ofrecerá un número limitado de audiciones ejemplares para los músicos jóvenes que deseen explorar la posibilidad de ingresar en la Juilliard, en fecha posterior.

Exámenes en septiembre

En tanto los exámenes anuales de ingreso, en Nueva York, tendrán lugar del 18 al 22 de septiembre.

Los modelos de solicitud de ingreso, así como detallada información sobre el recorrido del Jurado y sobre los exámenes de ingreso, pueden obtenerse escribiendo a la Escuela, 120 Claremont Avenue, Nueva York 27, N. Y.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

Music Notes

By D. E. RITZ

The 27th annual observance of "Music Week" opened Sunday with "America's Contribution to the World of Music" as its theme. T. E. Rivers of New York is secretary of the national observance.

Schenectady, which normally just buzzes with music activity, always seems to mark the week with its first summer slump. With the exception of the public school's "Music for Uptown" program last Sunday the local calendar for the week is completely devoid of events.

Mrs. Edward French of Albany is serving as state chairman for the 1950 biennial convention to be held at Utica on Thursday, Friday and Saturday of this week.

Mrs. Virginia Walker Waner, instructor of music at Skidmore College, will direct the Freshman Chorus in a combined concert with the Freshman Glee Club of Rensselaer Polytechnic Institute Sunday at Troy. Each group will present numbers and two special compositions for mixed voices will be given. Joel Dolven is director of the RPI group.

Willem Willeke has announced that the 12th Berkshire Festival of Chamber Music will be held at the concert hall at South Mountain, Pittsfield, Mass., on June 28, 29, and 30 at 4 p.m. This festival is made possible through the generosity of Mrs. Elizabeth Sprague Coolidge. The South Mountain Association has also announced four Sunday concerts for Aug. 27, Sept. 10, Oct. 1 and Nov. 4.

The Juilliard School of Music has announced that a special faculty jury will visit five metropolitan centers throughout the country next fall to examine applicants for admission to the school. The jury as announced by William Schuman, president of Juilliard, will include Beveridge Webster of

the piano faculty; Hans Letz of the string faculty; Belle Julie Soudant, voice faculty; Frederick Wilkins, woodwind and brass; Frederick Prausnitz, conducting; and Dean Mark Schubert of the administration. The jury will visit Chicago, San Francisco, Los Angeles, Dallas and St. Louis.

The annual entrance examinations will be held at the school in New York, Sept. 18 through Sept. 22. Application forms and detailed information regarding examinations may be obtained by writing to the school at 120 Claremont avenue, New York 27, New York.

Cir. (D 330,240) (S 677,761)

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

MAY 3-1950

Juilliard School Alters Its Examination Rules

Applicants for admission to the Juilliard School of Music living far from New York will no longer have to come here for entrance examinations, according to the plan announced yesterday by the school's president, William Schuman. A jury of Juilliard faculty members will hold examinations during the first two weeks of September in Chicago, San Francisco, Los Angeles, Dallas and St. Louis. It will also give auditions to young musicians who wish to consider entering the school at a later date.

The school's regular entrance examinations in New York will be held from Sept. 18 to 22. Application forms and detailed information about the examinations here and in other cities may be obtained by writing to the school, 120 Claremont Avenue, New York 27.

Members of the traveling jury will be Beveridge Webster, Belle Julie Soudant, Frederick Wilkins and Frederick Prausnitz.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 3-1950

JUILLIARD ARRANGES TRAVEL AUDITION UNIT

A traveling examination board has been established by the Juilliard School. It was announced yesterday by William Schuman, president. The six-man jury will journey to five metropolitan centers to examine applicants for admission to the school early in September.

The step was taken to save distant musicians the trip to New York to take entrance auditions. Chicago, San Francisco, Los Angeles, Dallas and St. Louis are on the itinerary for Beveridge Webster, pianist; Hans Letz, strings; Belle Julie Soudant, voice; Frederick Wilkins, winds and brass, and Dean Mark Schubert.

Application forms and further information on the examinations, and a limited number of advisory auditions may be had from the school, 120 Claremont Avenue, New York 27.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN-1950

Jean Morel Conducts Juilliard Orchestra

On April 21, an exciting program of music composed during the first half of the century was presented by Section I of the Juilliard Orchestra under the direction of Jean Morel. With Bethany Beardslee as soprano soloist, Mr. Morel led his polished group through a rousing performance of Gustav Mahler's Symphony No. 4 in G. Miss Beardslee's lovely singing received an enthusiastic ovation from the capacity audience. Walter Piston, noted composer and teacher, was on hand to receive a warm tribute for his brilliant and colorful Concerto for Orchestra. The Juilliard Orchestra played this difficult work with the precision of a professional orchestra. The program closed with a sensuous reading of Ravel's "Rhapsodie Espagnole."—R.M.A.

Cir. (D 281,838)

This Clipping From
✓ LOS ANGELES, CAL.
NEWS

MAY 8 1950

Music school jury to test applicants

Five metropolitan centers throughout the United States will be visited by a special faculty jury of the Juilliard School of Music next fall to examine applicants for admission to the school, it was announced today by William Schuman, president.

This step was taken, Schuman said, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examinations - auditions as has been the custom in previous years.

The jury will include Beveridge Webster, representing the piano faculty; Hans Letz, representing the string faculty; Belle Julie Soudant, representing the voice faculty; Frederick Wilkins, representing the woodwind and brass faculties; and Frederick Frausnitz, representing the conducting faculty and Dean Mark Schubert the administration.

In addition to regular entrance examinations, the jury will also give a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date.

Meanwhile, the annual entrance examinations held at the school in New York will take place on Sept. 18 through Sept. 22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the school, 120 Claremont avenue, New York 27.

Cir. (D 85,029) (S 130,762)

✓ This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

MAY 14 1950

JULLIARD MUSIC SCHOOL TO HOLD PRE-EXAMINATION

New York News Service

NEW YORK, May 13.—The Juilliard School of Music will hold examinations for entrance examinations during the first two weeks of September in Chicago, Los Angeles, San Francisco, Dallas and St. Louis. Therefore, applicants for admission will not have to make fruitless journeys to New York.

The regular examinations at the school will be held here from September 18 to 22.

Cir. (D 72,071) (S 123,360)

✓ This Clipping From
TULSA, OKLA.
WORLD

MAY 14 1950

Juilliard Jury Visits Applicants

NEW YORK, May 13 (U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 13,784)

✓ This Clipping From
BERKELEY, CALIF.
GAZETTE

MAY 10 1950

Juilliard Jury To Come to SF

A special faculty jury of Juilliard School of Music will visit five metropolitan centers throughout the United States next fall to examine applicants for admission to the school, William Schuman, president, announced today.

The jury, which will include representatives of the various departmental faculties of the school, will visit Chicago, San Francisco, Los Angeles, Dallas and St. Louis during the first two weeks of September.

In addition to regular entrance examinations, the jury also will give a limited number of advisory auditions for young musicians who may wish to explore possibility of entering Juilliard at a later date.

Cir. (D 51,938) (S 84,604)

✓ This Clipping From
CHATTANOOGA, TENN.
TIMES

MAY 14 1950

AUDITIONS ARE SET BY JULLIARD JURY

Faculty Representatives Will Visit Metropolitan Centers

A special faculty jury of Juilliard School of Music will visit five metropolitan centers throughout the United States next fall to examine applicants for admission to the school. This step was taken, President William Schuman said, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examinations-auditions as has been the custom in previous years.

According to present plans, the jury, which will represent the various departmental faculties of the school, will visit Chicago, San Francisco, Los Angeles, Dallas and St. Louis during the first two weeks of September, 1950. The jury will include Beveridge Webster of the piano faculty; Hans Letz of the string faculty; Belle Julie Soudant of the voice faculty; Frederick Wilkins of the woodwind and brass faculties, and Frederick Frausnitz, representing the conducting faculty, and Dean Mark Schubert the administration.

In addition to regular entrance examinations, the jury will also give a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date. Meanwhile, the annual entrance examinations held at the school in New York will take place on Sept. 18 through Sept. 22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the school, 120 Claremont Avenue, New York 27, New York.

Cir. (D 98,987) (S 114,555)

✓ This Clipping From
TAMPA, FLA.
TRIBUNE

MAY 14 1950

JULLIARD GROUP TO MAKE TOUR

NEW YORK, May 13.—(U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 15,424) (S 23,016)

✓ This Clipping From
DAVENPORT, IOWA
DEMOCRAT

MAY 7

THE JULLIARD

... School of Music in New York has arranged for a traveling examination board. This six-man jury will travel to five metropolitan centers to examine applicants for admission to the school in September. This will save distant musicians from making the trip to New York for entrance examinations. Chicago, San Francisco, Los Angeles, Dallas and St. Louis are on the itinerary for the judges who are Beveridge Webster, Hans Letz, Frederick Wilkins, Belle Julie Soudant and Dean Mark Schubert.

Cir. (D 150,154) (S 159,533)

This Clipping From
DALLAS, TEX.
NEWS

MAY 7 1950

Dallas One of Five Cities to Be Visited By Juilliard Staff

Special to The News

NEW YORK, May 6.—A faculty jury from the Juilliard School of Music this fall will visit five metropolitan centers, including Dallas, to save applicants for admission the traveling to New York to take their examination auditions.

Beveridge Webster of the piano faculty, Hans Letz of the string faculty, Frederick Wilkins of the woodwind and brass faculty, Belle Julie Soudant of the voice faculty, Frederick Prausnitz of the conducting faculty, Dean Mark Schubart of the administration will go during the first two weeks of September to Chicago, San Francisco, Los Angeles, Dallas and St. Louis. Entrance examinations at the school will be held Sept. 18-22.

Further information may be obtained by writing to the school, 120 Claremont Avenue, New York 27.

Cir. (D 41,188)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

MAY 10 1950

THE JURY GOES ON TOUR

A special faculty jury of Juilliard School of Music will visit five metropolitan centers throughout the United States next fall to examine applications for admission to the School, it was announced today by William Schuman, president. This step was taken, Mr. Schuman said, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examination-auditions as has been the custom in previous years.

Annual entrance examinations held at the School in New York will take place on September 18 through September 22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the School, 120 Claremont Avenue, New York 27.

Cir. (D 59,172) (S 64,174)

This Clipping From
CANTON, OHIO
REPOSITORY

MAY 7 - 1950

Annual entrance examinations for the Juilliard School of Music will be held Sept. 18-22 in New York City. A special faculty group will visit five metropolitan centers in the U. S., but the home city is still the closest for any persons in Stark County who are interested.

In addition to regular entrance examinations, the jury will give a limited number of advisory auditions for young musicians who may wish to enter Juilliard at a later date.

Cir. (D 18,657) (S 22,541)

This Clipping From
TEXARKANA, ARK.
GAZETTE

MAY 15 1950

Juilliard Jury to Visit Five Cities For Examination of Applicants

New York, —(UP)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 2,329,272) (S 4,474,664)

This Clipping From
NEW YORK, N. Y.
NEWS

MAY 14 1950

Juilliard Exams In 5 West Cities

The Juilliard School of Music will hold examinations for entrance during the first two weeks of September in Chicago, Los Angeles, San Francisco, Dallas and St. Louis so applicants for admission will not have to come to New York. The regular examinations in the school, 120 Claremont Ave., will be held from Sept. 18 to 22.

Cir. (D 125,950) (S 226,094)

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

MAY 13 1950

Music Exams Slated

NEW YORK, May 12.—(Special)—The Juilliard school of music will hold examinations for entrance examinations during the first two weeks of September in Chicago, Los Angeles, San Francisco, Dallas and St. Louis.

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

MAY 15 1950

Juilliard Names Travelling Jury

A special faculty jury of Juilliard School of Music will visit five metropolitan centers throughout the United States next fall to examine applicants for admission to the School, it was announced by William Schuman, president. This step was taken, Mr. Schuman said, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examination-auditions as has been the custom in previous years. According to present plans, the jury, which will include representatives of the various departmental faculties of the School, will visit Chicago, San Francisco, Los Angeles, Dallas, and St. Louis during the first two weeks of September, 1950. The jury will include Beveridge Webster, representing the piano faculty; Hans Letz, string faculty; Belle Julie Soudant, voice faculty; Frederick Wilkins, woodwind and brass faculties; and Frederick Prausnitz, representing the conducting faculty and Dean Mark Schubert, the administration.

In addition to regular entrance examinations, the jury will give a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date.

Meanwhile, the annual entrance examinations held at the School in New York will take place on Sept. 18-22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the School, 120 Claremont Ave., New York 27, N. Y.

This Clipping From
FULTON, KY.
LEADER

MAY 16 1950

World Of Music

New York—(UP)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 7,715)

This Clipping From
VENTURA, CALIF.
STAR-FREE PRESS

MAY 16 1950

Juilliard School Jury Will Tour to Examine Applicants

NEW YORK. —(UP)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 85,013) (S 85,817)

This Clipping From
KNOXVILLE, TENN.
JOURNAL

MAY 18 1950

Cir. (D 27,430)

This Clipping From
COLUMBIA, S. C.
RECORD

MAY 18 1950

Cir. (D 6,746) (S 15,548)

This Clipping From
FAIRMONT, W. VA.
WEST VIRGINIAN

Juillard School Faculty Will Travel To Prospects To Give Fall Examinations

NEW YORK, (UP) — A special faculty jury of the Juillard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

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The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place September 18 through September 22.

States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations

Cir. (D 6,690)

This Clipping From
GREENSBURG, PA.
TRIBUNE

MAY 19 1950

The World Of Music

NEW YORK, May 18 (UP) — A special faculty jury of the Juillard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 153,887) (S 167,253)

This Clipping From
SAN FRANCISCO
CALIF. TRIBUNE

APR 23 1950

JULLIARD AUDITIONS DUE

Auditions for scholarships in the Juillard Music School Summer Symphony, directed by Walter Hendl, will be held in San Francisco on April 24 and 25.

Appointments may be made with Spencer Barefoot, 26 O'Farrell Street, telephone YU kon 2-5079.

Resident membership in the Juillard Summer Symphony scholarships provide for three hours of private instrumental instruction with faculty members of the Juillard School of Music, New York City. Members of the symphony may also attend all Juillard Concert Series programs free of charge. The orchestra rehearses five days a week during the six weeks of summer school, July 1 to August 11, and will give three concerts on the Juillard Summer Concert Series.

struction with faculty members of the Juillard School of Music, New York City. Members of the symphony may also attend all Juillard Concert Series programs free of charge. The orchestra rehearses five days a week during the six weeks of summer school, July 1 to August 11, and will give three concerts on the Juillard Summer Concert Series.

Cir. (S 83,721)

This Clipping From
MOBILE, ALA.
PRESS-REGISTER

JUN 4 - 1950

Traveling Exam Slated For Juilliard Hopefuls

NEW YORK — (UP) — A special faculty jury of the Juillard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (W 41,192)

This Clipping From
KANSAS CITY, MO.
CALL

MAY 19 1950

Music Scholars Get A Break

NEW YORK — (ANP) — What may prove a boon to Negro music students especially is an announcement made here last week that a special faculty jury from the famed Juillard School of Music will visit five metropolitan centers throughout the country next fall to examine applicants for admission to the school.

William Schuman, president of the school, said this step will be taken to save applicants the expense of traveling to New York to take entrance examinations-auditions as has been the practice in previous years.

In addition to the regular examinations, the jury will give a limited number of advisory auditions for young musicians who may have hopes of entering Juillard later.

CHICAGO, ILL
WORLD
5/13/50

Students Get Break

New York — (ANP) — What may prove a boon to Negro music students especially is an announcement made here last week that a special faculty jury from the famed Juillard School of music will visit five metropolitan centers throughout the country next fall to examine applicants for admission to the school.

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In addition to the regular examinations, the jury will give a limited number of advisory auditions for young musicians who may have hopes of entering Juillard later.

Cir. [D 85,013] (S 85,817)

This Clipping From
KNOXVILLE, TENN.
JOURNAL

MAY 18 1950

THE KNOXVILLE JOURNAL
Thursday, May 18, 1950

A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

Cir. [D 6,690]

This Clipping From
GREENSBURG, PA.
TRIBUNE

MAY 19 1950

Th Monte Y. C. Pea

NEW YORK, May 18 (U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. [D 27,430]

This Clipping From
COLUMBIA, S. C.
RECORD

MAY 18 1950

Two New Operas By Americans To Be Presented

A special faculty jury of the Juilliard School of Music will visit five Metropolitan centers of the United States next fall to examine applicants for admission to the school.

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The usual annual examinations held at the school in New York will take place September 18 through September 22.

Cir. [D 6,746] (S 15,548)

This Clipping From
FAIRMONT, W. VA.
WEST VIRGINIAN

MAY 01 1950

RGINIAN (FAIRMONT)

Music

NEW YORK, May 13 (U.P.) — A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

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The usual annual examinations

Cir. [D 153,887] (S 167,253)

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OAKLAND, CAL.
TRIBUNE

APR 23 1950

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Cir. [S 83,721]

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Cir. [W 41,192]

This Clipping From
KANSAS CITY, MO.
CALL

MAY 19 1950

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William Schuman, president, said this step will be taken to save applicants the expense of traveling to New York to take entrance examinations-auditions - as has been the practice in previous years.

In addition to the regular examinations, the jury will give a limited number of advisory auditions for young musicians who may have hopes of entering Juilliard later.

CHICAGO, ILL
WORLD
5/13/50

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In addition to the regular examinations, the jury will give a limited number of advisory auditions for young musicians who may have hopes of entering Juilliard later.

Cir. (D 95,807) (S 152,916)

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

Big Orchestras On

St. Paul

United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examina-

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1950

Juilliard School to Hold Entrance Examinations in Five Cities

A special faculty jury of Juilliard School of Music will visit Chicago, San Francisco, Los Angeles, Dallas, and St. Louis during the first two weeks of September, 1950, to examine applicants for admission to the School. The jury will include Beveridge Webster, piano; Hans Letz, strings; Belle Julie Soudant, voice; Frederick Wilkins, woodwind and brass, and Frederick Prausnitz, representing the conducting faculty and Dean Mark Schubart the administration.

In addition to regular entrance examinations, the jury will also give a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date.

Annual entrance examinations held at the School in New York will take place on Sept. 18 through Sept. 22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the School, 120 Claremont Avenue, New York 27, N. Y.

WHITE PLAINS, N.Y.
HERALD
7/21/50

Sharps & Flats

By Longhaired Lassie

A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 30,032) (S 42,468)

This Clipping From
TERRE HAUTE, IND.
TRIBUNE

MAY 30 1950

NEW YORK, May 30.—(U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schumann, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 59,933) (S 74,779)

This Clipping From
PHOENIX, ARIZ.
REPUBLIC

MAY 28 1950

Music School Jury To Visit Five Cities

NEW YORK, May 27.—(U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles, and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place September 18 through September 22.

Cir. (D 11,551) (S 33,048)

This Clipping From
SPARTANBURG, S. C.
JOURNAL

MAY 21 1950

Juilliard Faculty To Tour Nation Giving Auditions

NEW YORK (U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

Cir. (D 404,513) (S 793,062)

This Clipping From
LOS ANGELES, CAL.
TIMES

MAY 21 1950

Juilliard Jury Will Examine Applicants

A special faculty jury of Juilliard School of Music will visit five metropolitan centers through the United States next fall to examine applicants for admission to the school.

The jury will include Beveridge Webster, Hans Letz, Belle Julie Soudant, Frederick Wilkins, Frederick Prausnitz, and Mark Schubart. Cities to be visited will be Chicago, San Francisco, Los Angeles, Dallas and St. Louis, during the first two weeks of September.

Cir. (D 60,731) (S 115,328)

This Clipping From
SAN DIEGO, CAL.
UNION

MAY 28 1950

Applicants for the Juilliard School of Music, New York, will be examined by a faculty jury during the first two weeks of September in Chicago, Dallas, Los Angeles, San Francisco, and St. Louis.

Cir. (D 95,807) (S 152,916)

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

Big Orchestras On

St. Paul

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The usual annual examina-

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1950

Juilliard School to Hold Entrance Examinations in Five Cities

A special faculty jury of Juilliard School of Music will visit Chicago, San Francisco, Los Angeles, Dallas, and St. Louis during the first two weeks of September, 1950, to examine applicants for admission to the School. The jury will include Beveridge-Webster, piano; Hans Letz, strings; Belle Julie Soudant, voice; Frederick Wilkins, woodwind and brass, and Frederick Prausnitz, representing the conducting faculty and Dean Mark Schubart the administration.

In addition to regular entrance examinations, the jury will also give a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date.

Annual entrance examinations held at the School in New York will take place on Sept. 18 through Sept. 22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the School, 120 Claremont Avenue, New York 27, N. Y.

WHITE PLAINS, N.Y.
HERALD
7/21/50

Sharps & Flats

By Longhaired Lassie

A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

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The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 30,032) (S 42,468)

This Clipping From
TERRE HAUTE, IND.
TRIBUNE

MAY 30 1950

THE WORLD OF MUSIC

NEW YORK, May 30.—(U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

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The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (D 59,933) (S 74,779)

This Clipping From
PHOENIX, ARIZ.

Music School Jury To Visit Five Cities

NEW YORK, May 27.—(U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles, and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place September 18 through September 22.

Cir. (D 11,551) (S 33,048)

This Clipping From
SPARTANSBURG, S. C.
JOURNAL

MAY 21 1950

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The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

Cir. (D 404,513) (S 793,062)

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LOS ANGELES, CAL.
TIMES

MAY 21 1950

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The jury will include Beveridge Webster, Hans Letz, Belle Julie Soudant, Frederick Wilkins, Frederick Prausnitz, and Mark Schubart. Cities to be visited will be Chicago, San Francisco, Los Angeles, Dallas and St. Louis, during the first two weeks of September.

Cir. (D 60,731) (S 115,328)

This Clipping From
SAN DIEGO, CAL.
UNION

MAY 28 1950

Applicants for the Juilliard School of Music, New York, will be examined by a faculty jury during the first two weeks of September in Chicago, Dallas, Los Angeles, San Francisco, and St. Louis.

Cir. (D 13,940)

This Clipping From
RIVERSIDE, CAL.
PRESS

MAY 22 1950

In the World of Music Juilliard Jury to Visit Five Cities

A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

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The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Cir. (SW 17,073)

This Clipping From
LOS ANGELES, CALIF.
SENTINEL

MAY 18 1950

Get A Break

NEW YORK (ANP)—What may prove a boon to Negro music students especially is an announcement made here last week that a special faculty jury from the famed Juilliard School of Music will visit five metropolitan centers throughout the country next fall to examine applicants for admission to the school.

William Schuman, president, said this step will be taken to save applicants the expense of traveling to New York to take entrance examination-auditions as has been the practice in previous years.

In addition to the regular examinations, the jury will give a limited number of advisory auditions for young musicians who may have hopes of entering Juilliard later.

This Clipping From
YAKIMA, WASH.
MORNING HERALD

MAY 21 1950

Juilliard Jury Will Tour Cities

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Cir. (D 53,458) (S 52,818)

This Clipping From
LANSING, MICH.
STATE JOURNAL

MAY 28 1950

Looking for Students

A special faculty jury of Juilliard School of Music will visit five metropolitan centers throughout the United States next fall to examine applicants for admission to the school, it is announced by William Schuman, president. This step was taken, Mr. Schuman says, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examination-auditions as has been the custom in previous years. According to present plans, the jury, which will include representatives of the various departmental faculties of the school, will visit Chicago, San Francisco, Los Angeles, Dallas, and St. Louis during the first two weeks of September.

Cir. (D 2,125)

This Clipping From
COLTON, CALIF.
COURIER

MAY 17 1950

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Cir. (D 25,141)

This Clipping From
JAMESTOWN, N. Y.
POST-JOURNAL

JUN 3 - 1950

The World of Music

Juilliard Jury to Visit Five Metropolitan Centers for Examination of Applicants

A special two weeks of September. A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

Cir. (D 35,542) (S 34,842)

This Clipping From
PASADENA, CAL.
STAR-NEWS

MAY 21 1950

Tulsa Philharmonic Orchestra is seeking first-class players for various sections for persons interested also in working for B.A. and M.A. degrees in music at University of Tulsa, Okla. Write Albert Lukken, dean of the College of Fine Arts. H. Albert Brown is conductor.

Judges from Juilliard will visit Los Angeles during the first two weeks of September to examine applicants for the School of Music. Application forms may be obtained by writing the school, 120 Claremont Avenue, New York City, 27.

Before they take up their regular work with Richard Lert this summer at Music Academy of the West, Pianist Soulima Stravinsky and Baritone Martial Singher will conduct extension courses at Hollywood Studio Club, 1215 Lodi Place, Los Angeles, the week of June 19 and the week of June 26. Call Martin Music Management, Hollywood 9-2285 for information.

Cir. (D 150,154) (S 159,531)

This Clipping From
DALLAS, TEX.
NEWS

SEP 14 1950

Juilliard School Auditions Held

Headed by Frederick Prausnitz, assistant dean, a 3-man jury from the Juilliard School of Music in New York conducted auditions Wednesday afternoon at Whittle Music Company.

Mr. Prausnitz, with Beveridge Webster of the piano department and Hans Lutz of the strings and chamber music department, heard about a dozen auditions. Two kinds were offered. One is the official entrance examination required of all prospective Juilliard students, which for the first time is being offered at five centers outside New York as well as at the school. The other is the advisory audition, for music students who want disinterested evaluation of their status of musical accomplishment. Wednesday's were all entrance auditions, and the percentage of acceptances was perhaps higher than elsewhere, Mr. Prausnitz estimated.

Similar auditions have been conducted by the trio in Chicago, San Francisco, Los Angeles. After those in Dallas, hearings in St. Louis will follow. Friday, all three auditioners will be back in New York, whence they departed Sept. 4.

Cir. (D 13,940)

This Clipping From
RIVERSIDE, CAL.
PRESS

MAY 22 1950

In sitors at MAFB

D. A. Cl

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LOS ANGELES, CALIF.
SENTINEL

MAY 18 1950

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COLTON, CALIF.
COURIER

MAY 17 1950

Pillsbury's Best G COLTON FEED

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POST-JOURNAL

JUN 3 - 1950

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Cir. (D 4,876)

This Clipping From
MOUNT VERNON, WASH.
HERALD

MAY 19 1950

The World of Music

Juilliard School Jury to Visit Five Cities for Examination
Of Applicants — Two New Operas To Be Heard

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The usual annual examinations held at the school in New York will take place Sept. 18 through Sept. 22.

Two new American operas will have their premieres at Indiana University in Bloomington, Ind., on May 18, 19 and 20 when "The Jumping Frog" by Lucas Foss and "The Veil" by Bernard Rogers will be presented on a double bill.

"The Jumping Frog" is adapted from the Mark Twain story and the music is based on typical American folk melodies. The setting for "The Veil" is a madhouse outside London in the early 19th century and depicts the tragedy behind its walls.

Two performances of Verdi's "Manzoni Requiem," to be presented in commemoration of the 50th anniversary of the composer's death, have been scheduled for next season at the Metropolitan Opera by Rudolf Bing, new general manager. It will be conducted by Bruno Walter.

The requiem was sung last at the Metropolitan in 1944, also under Walter's direction. One of next season's concerts has been set for the regular Saturday afternoon broadcast series.

Cir. (D 4,841) (S 4,891)

This Clipping From
RIVERSIDE, CALIF.
ENTERPRISE

MAY 22 1950

In the World of Music

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

JG - 1950

SCHOOLS and STUDIOS

Commencement at Juilliard School

More than 200 young musicians received their degrees and diplomas at commencement exercises for the academic year 1949-50 at Juilliard School of Music. Speaker for the occasion was William Schuman, president of the School. The degrees and diplomas were awarded by President Schuman and Dean Mark Schubart.

The musical portion of the program was performed by the Juilliard Orchestra, under the School's conductor, Jean Morel. Works heard included Labyrinth by Roy Travis, selected by the composition faculty as the best work by a student-composer of the graduating class; Mozart's D Minor Piano Concerto (K 466), with Dallas Haslam as soloist; and Chabrier's Joyeuse Marche, Vernon de Tar, of the School's organ faculty, played the Processional and Recessional.

Three prizes were awarded outstanding graduating students on the basis of their records at School. The Frank Damrosch Scholarship for one year of graduate study was awarded to Ruth Negri, harpist; the Morris Loeb Memorial Prizes for outstanding talent, ability, and achievement for students receiving the post-graduate diploma, were awarded to Adele Leidenfrost, pianist, and Francis Chaplin, violinist; and the George Wedge Prize in music education was awarded to Frank Capek.

In addition, Mr. Schuman announced that fellowships for teaching in the Literature and Materials of Music Department were awarded to Marion Barnum, Jack Cox, Dallas Haslam, Alan Thomas and Kenneth Wentworth.

Cir. (D 125,950) (S 226,094)

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

MAY 14 1950

A SPECIAL faculty jury of Juilliard School of Music will visit five metropolitan centers next autumn to examine applicants for admission to the school, it was announced last week by William Schuman, president. This step was taken, Schuman said, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examination-auditions, as has been the custom in previous years. According to present plans, the jury, which will include representatives of the various departmental faculties, will visit Chicago, San Francisco, Los Angeles, Dallas and St. Louis during the first two weeks of September, 1950.

In addition to regular entrance

Music

(Additional Music News on
Page 16)

examinations, the jury will give a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date.

Meanwhile, annual entrance examinations will be held at the school in New York September 18 through 22. Application forms and detailed

Information may be obtained by writing to the school, 120 Claremont Avenue, New York City 27.

Cir. (D 35,842) (S 34,842)

This Clipping From
PASADENA, CAL.
STAR-NEWS

MAY 11 1950

COMMENCEMENT EXERCISES AT JULLIARD SCHOOL

More than 200 young musicians received their degrees and diplomas at Commencement Exercises for the academic year 1949-1950 at Juilliard School of Music. Speaker for the occasion was William Schuman, president of the school. The degrees and diplomas were awarded by President Schuman and Dean Mark Schubart.

In this remarks to the graduating class, Mr. Schuman discussed the problem of the young musician reconciling high standards with the practicalities of the profession. "Let us face the fact," he said, "that statistically only a few can have great careers as soloists, but that doesn't mean that every single one of you cannot serve music in a distinguished manner and by so doing, lead useful and well adjusted lives. This requires a combination of the idealistic and the practical. You must have no false standards and understand that the art of music has an enormous appetite and needs many devotees to serve at many different levels. The gifted teacher, church singer, orchestral performer, are as much needed by music as the great singers and conductors and the others whose careers are too frequently glamorized far beyond their intrinsic worth. Music in the United States is an expanding field. If sincerely you wish to serve it, you will find within its broad boundaries a constructive role."

UP AND DOWN THE SCALE

Verdi's Requiem will be a feature of the outdoor summer concerts at Lewisohn Stadium in New York. It will be the first New York Philharmonic-Symphony presentation of the work in 19 years. The requiem, composed in honor of Alessandro Manzoni, was last performed at the stadium in 1931, the same year that it had its last winter season performances by the orchestra under Toscanini. The requiem also will be given at the Metropolitan Opera next winter, in two performances under the direction of Bruno Walter.

During the 1950-51 season of the New York Philharmonic-Symphony Society, Dimitri Mitropoulos will conduct three works in concert form: Alban Berg's opera "Wozzeck"; Ravel's opera "L'Heure Espagnole" and Milhaud's music to "Les Choefores" ("The Libation-Bearers"). Ravel's one-act bouffe, which revolves around the naughty adventures of Concepcion, the young wife of an elderly clockmaker in 18th century Toledo, has not been heard in New York since its performances at the Metropolitan Opera 25 years ago.

Cir. (D 330,240) (S 677,761)

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

MAY 27 1950

Juilliard School of Music
Gives Awards to 271

The Juilliard School of Music held its 1949-'50 Commencement Exercises yesterday afternoon in its concert hall, 130 Claremont Avenue, where 271 degrees and diplomas were awarded by the president of the school, William Schuman, and the dean, Mark Schubart. Ruth Negri, harpist, received the Frank Damrosch Scholarship for a year's graduate study. Adele Leidenfrost, pianist, and Francis Chaplin, violinist, received Morris Loeb Memorial prizes for outstanding post-graduate work, and the George Wedge prize in music education went to Frank Capek. Fellowships for teaching in the Department of Literature and Materials of Music were awarded to Marion Barnum, Jack Cox, Dallas Haslam, Alan Thomas and Kenneth Wentworth.

The musical program played by the school's orchestra under Jean Morel's direction included Roy Travis's "Labyrinth" chosen by the composition faculty as the best work by a student in the graduating class; Mozart's piano concerto in D minor (K. 466) with Dallas Haslam as soloist, and Chabrier's "Marche Joyeuse" Vernon de Tar, of the school's organ faculty, played the processional and recessional. Mr. Schuman gave the address to the graduating class.

The list of awards included ninety-five diplomas, fourteen post-graduate diplomas, 118 Bachelor of Science degrees, and forty-four Master of Science degrees.

Cir. (D 23,697) (S 19,782)

This Clipping From
ATLANTIC CITY, N. J.
PRESS

JUN 4 - 1950

Ray Leizer, studying to be a concert pianist until his hands were blown off by an anti-personnel mine in Israel, will demonstrate his new pianistic skill with his mechanical hands in Madison Square Garden on June 15. Leizer will compete for a \$2000 musical scholarship.

Some Good Advice

Among the graduates of the various schools here in the next couple of weeks will be members of their musical organizations, some of whom will be continuing studies toward a musical career. To them a few true words spoken by William Schuman, president of Juilliard School of Music at its graduation exercises in New York would be worth listening to.

We quote briefly: "Let us face the fact . . . statistically only a few can have great careers as soloists, but that doesn't mean that every single one of you cannot serve music in a distinguished manner and by so doing, lead useful and well adjusted lives . . . the gifted teacher, church singer, orchestral performer, are as much needed by music as great singers and conductors and others whose careers are too frequently glamorized far beyond their intrinsic worth . . ."

Absecon pianist Donald Betts is scheduled to appear on a special Sunday morning program of WNYC, New York, on July 9 at 11:30 o'clock.

Cir. (D 3,138)

This Clipping From
PARIS, TENN.
POST INTELLIGENCER

MAY 23 1950

The World
Of Music

Juilliard School July To Visit
Five Cities For Examination
Of Applicants — Two New
Operas To Be Heard

NEW YORK (U.P.)—A special faculty jury of the Juilliard School of Music will visit five metropolitan centers of the United States next fall to examine applicants for admission to the school.

William Schuman, president of the school, said the purpose is to save applicants who live at great distances the necessity of traveling to New York for the examination-auditions.

The jury will visit Chicago, St. Louis, San Francisco, Los Angeles and Dallas during the first two weeks of September.

The usual annual examinations held at the school in New York will take place Sept. 13 through Sept. 22.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 27 1950

200 ARE GRADUATED
AT JULLIARD SCHOOL

Commencement exercises were held at the Juilliard School of Music yesterday afternoon, with William Schuman, president, and Mark Schubart, dean, presenting diplomas to a graduating class of more than 200.

Prizes awarded were the Frank Damrosch Scholarship for a year of graduate study to Ruth Negri, harpist; the Morris Loeb Memorial Prizes to Adele Leidenfrost, pianist, and Francis Chaplin, violinist, and the George Wedge Prize in music education to Frank Capek.

Marion Barnum, Jack Cox, Dallas Haslam, Alan Thomas and Kenneth Wentworth received fellowships for teaching in the Literature and Materials of Music Department.

A musical program offered by the school orchestra under Jean Morel included a student composition by Roy Travis and a piano solo by Mr. Haslam. Vernon De Tar played the organ processional and recessional.

Cir. (S 83,721)

This Clipping From
MOBILE, ALA.
PRESS-REGISTER
JUN 4-1950

BACKSTAGE and STUDIO In Mobile

By JOHN FAY

SUPPOSE the monthly art exhibits at Mobile's Public Library followed the pattern of the typical concert program heard here or most any place else. Wouldn't they include prints of paintings from El Greco and the Flemish Masters on up to Cezanne and so on with a few modern originals hung where the light is poorest and finally perhaps a couple of paintings by contemporary American artists, stuck off in a dim corner?

Think back over musical presentations of the last couple of years and see if it isn't so.

Of course the comparison is an inexact and unfair one, music and art being what they are and differing as they do. But it does serve to point up an undisputed fact—American composers don't get much of a break.

The late Paul S. Carpenter, dean of the University of Oklahoma College of Fine Arts until his death in 1949, says it forcefully in a posthumous book just published—"Music, an Art and a Business." He says schools and symphony societies must share the blame along with Tin Pan Alley and Hollywood.

Criticizes Societies

He criticizes Civic Music Associations and Symphony Societies. He does not propose a cure for the malady, except to generalize and say that composers do need more of a hearing. Mobile hasn't been doing too bad on that score since the war. Consider its locally produced music as distinguished from "brought in" programs by famous artists.

Our Opera Guild successfully produced "The Devil and Daniel Webster." This season a group presented the late Kurt Weill's "Down in the Valley"—admitted the product of a non-

How about some less radical and less technically difficult music out of our moderns?

And then again, perhaps we are barking up the wrong tree for our music of today which will live for the ages, as they say.

Is it not just possible that "Oklahoma's" "Oh, What a Beautiful Morning" or some of the tunes from "South Pacific" will pop up on the programs of concert artists in the year 2000 as representative of the first half of the 20th century in America music?

FROM THE MOBILE AREA SCENE—It is a break for Mobile's musical activities that Mme. Rose Palmat Tenser, Opera Guild founder, is up and out again after several painful months following a bad fall during one of the final rehearsals for "La Traviata."

And in Pensacola, the young symphony orchestra is again in rehearsals for a concert at an unannounced date—possibly at the coming big Fiesta. Its director, Napoleon DuFresne is also training a sizeable civic chorus for combined singing with school choruses during the festival.

IN A CANNED publicity release on the Juilliard School of Music graduation, I found this gem of a statement on the practicality of a musical life. It was part of the graduation address by William Schuman, president of the school, and seems to hit the nail right where it was designed to be hit. Any young musician could benefit by framing a reprint in large letters and keeping it over his desk.

Said Schuman:

"Let us face the fact that statistically only a few can have great careers as soloists, but that

This Clipping From
WICHITA FALLS, TEXAS
TIMES

JUL 16 1950

Curtain Currents

By W. L. UNDERWOOD

Words laden with valuable wisdom were uttered by William Schuman, president of the Juilliard School of Music in New York City, in connection with issuance of diplomas, degrees, etc. They became the basis for an editorial in Musical America designed to encourage our escape from an old cycle of thinking.

That cycle ascribes worth and eminence in the realm of music only to the few who achieve great careers as soloists or conductors. Mr. Schuman reminds us that "the great teacher, church singer, orchestral performers are as much needed by music as the great singers and conductors and the others whose careers are frequently glamorized far beyond their intrinsic worth."

In other words, bringing it directly to bear upon Wichita Falls, the musicians who will keep alive during the coming year this city's church choirs, its big male chorus, its organized music groups, its symphony orchestra earn and should receive just as sincere recognition as the one-in-a-hundred who may achieve notice outside our own county. On this point, the MA editorial wisely observes that constant emphasis by newspapers, radio, and screen upon those "others whose careers are too frequently glamorized beyond their intrinsic worth" has dangerously distorted our whole concept of the musical art. Workers in annual civic music drives, for instance, certainly can testify that in the minds of most laymen, the concept of music is almost entirely in terms of names and careers of touring national celebrities and groups.

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

JUN - 1950

EDUCATION in NEW YORK

Frank La Forge presented four singers who have studied with him exclusively in a recital in his studio on May 26. Walter Lowe, bass, opened the program with works by Handel and Brahms and later sang songs by La Forge, Morgan, and Gounod. Ralph Quist, tenor, presented works by Giordano, Donaudy, Cimara, Monro, and Morgan, some old French songs, and two Mexican songs arranged by La Forge. Lida DaValle, soprano, was heard in the arias from the end of the first act of La Traviata. Another soprano, Rosa Canario, who has been heard in concert and opera performances, sang a group of Strauss songs and the aria Madre, pietosa vergine from La Forza del Destino. Mr. La Forge accompanied the singers. A group of piano compositions by Bach and Schubert, played by Edward Mullady, fourteen-year-old pupil of Ernesto Berumen, divided the two halves of the program.

Juilliard School of Music presented degrees and diplomas to more than 200 young musicians at the commencement exercises on May 26. William Schuman, president of the school, was the speaker. In the musical portion of the program the Juilliard orchestra, Jean Morel, conductor, played Roy Travis' Labyrinth, selected by the composition faculty as the best work by a student-composer of the graduating class. Dallas Haslam was the soloist in a performance of

Mozart's D minor Piano Concerto, K. 466. During the first two weeks of September a faculty jury will visit five metropolitan centers—Chicago, San Francisco, Los Angeles, Dallas, and St. Louis—to examine applicants who seek admission to the school next fall. The annual entrance examinations for other applicants will take place at the school from Sept. 18 to 22. Marion Freschl, who recently resigned as voice instructor at Curtis Institute of Music, has joined the voice staff of Juilliard. She taught in Vienna, Switzerland, and England, before coming to this country in 1941.

Amy Ellerman's pupils, Jean Swetland, soprano, and Joseph Scandur, bass-baritone, gave a joint recital in Carnegie Recital Hall on May 17. Lee Peterson assisted as accompanist and piano soloist.

The New York College of Music presented a program of scenes from five operas on May 29 and 30. Siegfried Landau conducted, and Albert Felmar was the stage director. On June 4 and 5 the college gave Verdi's La Traviata, with Mr. Landau as conductor and Leopold Sachse as stage director.

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JUN - 1950

Life Is Real Life Is Earnest

ANOTHER June has come along, and another generation of music school graduates is ready to move from the protected academic world into the rigors and competitions of professional life. Commencement is traditionally a moment for optimism on the part of the graduates, and for valedictory idealism on the part of presidents, deans, and baccalaureate orators.

Observe, for example, the roseate, if temperate, view of William Schuman, as he dispatched the 1950 winners of degrees and diplomas from the Juilliard School of Music, of which he is president:

"Let us face the fact," said Mr. Schuman, "that statistically only a few can have great careers as soloists, but that doesn't mean that every single one of you cannot serve music in a distinguished manner and by so doing, lead useful and well adjusted lives. . . You must have no false standards and understand that the art of music has an enormous appetite and needs many devotees to serve at many different levels. The gifted teacher, church singer, orchestral performer, are as much needed by music as the great singers and conductors and the others whose careers are frequently glamorized far beyond their intrinsic worth. Music in the United States is an expanding field. If sincerely you wish to serve it, you will find within its broad boundaries a constructive role."

As a statement of values and as a vocational exhortation to those of moderate talent, Mr. Schuman's remarks are sane, balanced, and entirely persuasive. As a reflection of the actual texture and temper of American life, however, they are of dubious accuracy. The constant emphasis by the newspapers, the radio, and the motion pictures upon those "others whose careers are too frequently glamorized beyond their intrinsic worth" has dangerously distorted our whole conception of the musical art. In the minds of most laymen, the concept of music is almost wholly equated with the names and careers of touring national celebrities and institutions. Music means Rubinstein and Heifetz and Toscanini, it means the Metropolitan Opera and the New York Philharmonic-Symphony. Music is something imported from outside, not made at home; against the competition of such great names as these, even the most admirable local performers and teachers cannot, in most cases, hope to enjoy the public status to which their gifts would seem to entitle them.

Until local music-making becomes a matter of pride rather than apology, our national musical development will remain little more than a façade. Naturally every community is delighted when Rubinstein or Heifetz finds time to pay a visit. But a year is 365 days long, and half a dozen recitals by itinerant celebrities, however memorable they may be, hardly constitute a satisfactory year's devotion to the art. It is the stay-at-homes who make music possible day in and day out.

The young performer who rejects all hopes for a national concert career in favor of the attempt to render distinguished service in a smaller city must make under present conditions, a self-abnegating choice.

Many encouraging portents, it is true, can be discovered. In many cities, the importance of local orchestras, opera workshops, and even chamber-music groups and collegia musica is beginning to impinge upon the popular consciousness. But the solo

performer must still depend largely upon his friends and pupils for support, while, at an opposite extreme, the orchestras, bands, and opera projects are debased by being forced to serve as implements of chamber-of-commerce booster publicity. The simple desire to support music and musicians for their own sake is still relatively rare. Until it becomes a commonplace, the lot of the local performer will never become a really happy one.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAY 30 1950

Music Notes

By D. E. RITZ

Although no public announcement of the fact had been made, the Schenectady Civic Music Association had booked the Concertsgebouw Orchestra of Amsterdam for a fall program here. Now we can add that concert to our list of sad "might-have-beens," as the whole tour has been cancelled.

In a recent note Joseph Derrick, head of the talent committee of the association, stated "This is the story of a great disappointment. I was so happy to have been given one of the few Civic Music contracts that were allowed by National Concert and Artists Corporation (sponsors) in the limited tour of 20 concerts. . . I had thought how appropriate for Schenectady with its fine Dutch heritage."

Arrangements for the so-called "Good Will" tour were completed by the middle of last January and bookings for the tour had been completed by NCAC within two weeks of the agreement with Rudolf Mengelberg, manager of the orchestra and son of the conductor. The Netherlands orchestra stipulated that the tour must take in Washington, New York, Ottawa and Chicago. A later demand stipulated that there be no traveling on the days of the New York, Chicago and Philadelphia concerts. Another demand made by the orchestra was that if for any reason American visas would not be forthcoming for two or more members of the orchestra, the tour would be automatically cancelled. As there are 110 members of the orchestra and American visas are entirely beyond the control of any managing group NCAC has announced cancellation of the tour.

Arthur L. Bigelow, bellmaster of Princeton University and former bellmaster at Louvain, Belgium, and Dr. Alexander McCurdy, organ virtuoso will be the featured soloists at the dedication Sunday afternoon of the Stanley Carillon Tower at Westfield, Mass. The tower, located at Stanley Park, was built at a cost of \$100,000.

The dome of the tower is supported by seven pillars. There are 25 English and 61 Flemish bells with two separate electronic carillon keyboards installed on the second floor of the tower. A supplementary keyboard for the English bells is hooked up with the organ on the ground floor so that these bells and the organ can be played together.

Chamber music and choral singing will be emphasized at the 10th season of Yale University's Norfolk Music School. The school will open its six-week program at New Haven, Conn., on June 22 with attendance limited to 70 students.

Included in the course are lectures on the development of music, individual lessons in piano, violin, violoncello, organ and singing; also special classes in the principals of piano technique and interpretation, choral conducting, harmony, counterpoint and composition.

The school will be under the direction of Bruce Simonds, dean of the Yale School of Music. Other members of the faculty will include Hugo Kortschak, assistant professor of violin playing at Yale; George A. Brown, assistant professor of violoncello playing at Yale; Luther Noss, university organist at Yale; Marshall Batholomew, associate professor of singing and director of the Yale Glee Club; and Arthur Bartlett Hague, assistant professor of pianoforte playing at Yale.

Complete information may be obtained from Professor Simonds, director of the Norfolk Music School, Yale University, New Haven, Conn.

Winners of the 1949 publication award contest have been announced by the Composers Press, Inc., of New York. H. Owen Reed won the

This Clipping From
DALLAS, TEX.
TIMES HERALD

MAR 31 1950

Hendl Will Direct Juilliard Symphony

Special to The Times Herald
New York, March 31.—Juilliard Summer School announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, brilliant young American conductor. In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend all the Juilliard Concert Series programs without charge.

Mr. Hendl will hold scholarship auditions for members in the Juilliard Summer Symphony according to the following schedule: San Francisco, April 17 and 18; Chicago, April 20 and 21; Dallas, April 24 and 25, and in New York on May 22 and 23, and June 29 and 30, and July 1.

JUILLIARD SUMMER SCHOOL announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, brilliant young American conductor. In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of Juilliard. Members of the symphony may attend all the Juilliard Concert Series programs without charge.

The Juilliard Summer Symphony rehearses five days weekly during the six weeks of Summer School (July 3 to August 11), and will give three concerts. Classic and contemporary orchestral literature will be studied and performed.

MR. HENDL will hold scholarship auditions for members in the symphony on the following schedule: San Francisco, April 17 to 18; Chicago, April 20 to 21; Dallas, April 24 and 25; and New York, May 22 and 23, and June 29, 30, and July 1.

Additional information, application forms and appointments for auditions may be obtained by writing to the Juilliard Summer School, 120 Claremont Avenue, New York City 27.

This Clipping From
OAKLAND, CAL.
TRIBUNE

APR 9 1950

SCHOLARSHIP AUDITIONS

Scholarship auditions for Juilliard Summer Symphony will be held in San Francisco April 24 and 25 by Walter Hendl, musical director.

The Summer Symphony rehearses five days weekly through July 3 to August 11 at the school, in New York, and will give three concerts there.

Appointment for auditions may be made with Spencer Barefoot, 26 O'Farrell Street, San Francisco, telephone Yukon 2-5079.

This Clipping From
KANSAS CITY, MO.
STAR

APR 9 - 1950

Scholarships are available for the summer symphony of the Juilliard School of Music in New York, under the direction of Walter Hendl, young American conductor. . . . The nearest auditions will be in Chicago, April 20 and 21, and in Dallas, Tex., April 24 and 25. . . . The symphony practices five days weekly from July 3 to August 11, and will give three summer concerts.

This Clipping From
BOSTON, MASS.
HERALD

APR 2 - 1950

JUILLIARD SCHOOL

The summer session of the Juilliard School of Music will take place July 3 to August 11. Walter Hendl will direct the Juilliard Summer Symphony, for which scholarships are available. Auditions will be held in New York May 22-23, June 29-30 and July 1.

This Clipping From
ERIE, PA.
DISPATCH-HERALD-SUN

Juilliard Offers New Scholarships

Juilliard Summer School announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, brilliant young American conductor.

In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend all the Juilliard Concert Series programs without charge.

This Clipping From
SAN DIEGO, CAL.
UNION

APR 9 1950

Scholarships Open

Juilliard Summer School is offering scholarships to the Juilliard Summer Symphony to be directed by Walter Hendl.

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

APR 9 1950

Walter Hendl, conductor of New York's Juilliard Summer Symphony, will be here to hold scholarship auditions for would-be members, April 17-18.

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

APR 9 1950

Juilliard Summer Symphony Audition At San Francisco

Scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, young American conductor. In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend the Juilliard Concert Series programs without charge.

Hendl will hold a scholarship audition at San Francisco for members in the Juilliard Summer Symphony on April 17-18.

This Clipping From
TOLEDO, OHIO
BLADE

APR 9 - 1950

Scholarships Are Available At Juilliard

TWO RECENT announcements should be of especial interest to young Toledo musicians.

The Juilliard School of Music has a number of scholarships now available for the summer symphony, conducted by Walter Hendl. In addition to membership in the symphony, scholarships will provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School.

Mr. Hendl, widely recognized as a brilliant young conductor, will hold scholarship auditions throughout the country during the next few months. He will be in Chicago—closest auditioning location to Toledo—on April 20 and 21. Appointments may be made by writing to the Juilliard Summer School, 120 Claremont Ave., New York City, 27.

This Clipping From
DALLAS, TEX.
NEWS

APR 10 1950

Scholarship Audition Schedule for Juilliard Summer Orchestra

Special to The News

NEW YORK, April 9.—Dallas auditions for the annual summer symphony scholarships of the Juilliard School of Music will be held April 24 and 25 by Walter Hendl, conductor of the Dallas Symphony Orchestra and of the Juilliard summer orchestra.

He is scheduled also to hold similar auditions in San Francisco April 17 and 18, in Chicago April 20 and 21, in New York May 22 and 23, June 29 and 30 and July 1.

The scholarships provide, in addition to membership in the symphony, three hours of private instruction daily with Juilliard faculty members.

This Clipping From
MIAMI, FLA.
NEWS

APR 13 1950

Juilliard Offers Scholarships For Summer Season

Juilliard Summer school scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, the brilliant young American conductor. In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Symphony members may also attend all the Juilliard Concert Series programs without charge.

The Juilliard Summer Symphony rehearses five days weekly during the six weeks of summer school (July 3 to Aug. 11). During this time classic and contemporary orchestral literature are studied and performed.

Conductor Hendl will hold scholarship auditions according to the following schedule: San Francisco, April 17, 18; Chicago, April 20, 21; Dallas, April 24, 25; and in New York on May 22, 23, June 29, 30, and July 1st. Additional information, application forms and appointments for auditions may be obtained by writing to the Juilliard Summer School, 120 Claremont ave., New York City 27.

This Clipping From
JOHNSTOWN, PA.
TRIBUNE

APR 13 1950

Juilliard Lists Scholarships

Juilliard Summer School has announced that scholarships are available for the Juilliard Summer Symphony, under the musical directorship of Walter Hendl, young American conductor.

In addition to membership in the symphony, scholarships also provide for three hours of private instrumental instruction with Juilliard faculty members. Members of the symphony may attend all the Juilliard Concert Series programs without charge.

The Juilliard Summer Symphony rehearses five days weekly during the six weeks of Summer School (July 3 to Aug. 11), and will give three concerts. Classic and contemporary orchestral literature will be studied and performed.

Mr. Hendl will hold scholarship auditions in New York May 22 and 23, June 29 and 30, and July 1. Additional information, application forms, and appointments for auditions may be obtained by writing to the Juilliard Summer School, 120 Claremont Avenue, New York City 27.

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

APR 14 1950

Auditions for Juilliard Summer Symphony

Auditions for scholarships in the Juilliard Music School Summer Symphony will be held by Walter Hendl, director, on April 24 and 25. Appointments for these auditions by Mr. Hendl may be

made with Spencer Barefoot, 26 O'Farrell Street, telephone YUKon 2-5079, or any further information pertaining thereto.

Scholarships provide for three hours of private instrumental instruction by members of the school, membership in the summer symphony, rehearsals five days a week during the six-weeks' course, from July 3 to August 11, and three concerts during the series. Hendl is holding auditions in four American cities, San Francisco, Chicago, Dallas and New York City.

APR 15 This Clipping From
CHICAGO, ILL.
JOURNAL OF COMMERCE

Juilliard Summer School announces that scholarships are available for the Juilliard Summer Sym-

phony under the musical directorship of Walter Hendl, young American conductor. In addition to membership in the symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the symphony may attend all the Juilliard Concert Series programs without charge.

The Juilliard Summer Symphony rehearses five days weekly during the six weeks of Summer School, July 3 to Aug. 11, and will give three concerts on the Juilliard Summer Concert Series. Classic and contemporary orchestral literature will be studied and performed.

This Clipping From
TOLEDO, OHIO
BLADE

APR 14 1950

Juilliard Announces Symphony Scholarships

Two recent announcements should be of especial interest to young Toledo musicians.

The Juilliard School of Music has a number of scholarships now available for the summer symphony, conducted by Walter Hendl. In addition to membership in the symphony, scholarships will provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School.

Mr. Hendl, widely recognized as a brilliant young conductor,

will hold scholarship auditions throughout the country during the next few months. He will be in Chicago—closest auditioning location to Toledo—on April 20 and 21. Appointments may be made by writing to the Juilliard Summer School, 120 Claremont Ave., New York City, 27.

Auditions for soloists in next season's series of Toledo Orchestra junior concerts will be at 7:30 p.m. April 28 in the J. W. Greene Bldg. Application forms already have been sent to 100 teachers who must sign and approve their students' applications before they can be submitted to the auditions committee. Deadline for entries is April 21.

This Clipping From
DALLAS, TEX.
TIMES HERALD

APR 14 1950

Dallas Dates Announced For Juilliard Auditions

Walter Hendl, who will conduct the Juilliard Symphony during the summer season, has announced scholarship auditions for the group to be held at Fair Park Auditorium May 2 and 3. Interested instrumentalists should contact Giovanni Cardelli at the Dallas Symphony's auditorium office.

Mr. Hendl, now vacationing at a Silver City, N. M., ranch, will also audition musicians in Chicago, San Francisco and New York. Those selected will have membership in the Juilliard ensemble during the summer and in addition be given private instrumental instruction by members of the Juilliard staff.

Mr. Hendl will hold scholarship auditions in the midwestern states for members in the Juilliard Summer Symphony in Chicago April 20 and 21.

Additional information, application forms, and appointments for auditions may be obtained from John Daggett Howell, 1406 N. La Salle St., Chicago 10, Whitehall 4-2327.

Okla. City Okla.
Oklahoma
4/9/50

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

APR 15 1950

Juilliard Summer Scholarships

The Juilliard Summer School announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, American conductor. Scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend all the Juilliard Concert Series programs without charge.

The Juilliard Summer Symphony rehearses five days weekly during the six weeks of Summer School (July 3 to Aug. 11), and will give three concerts on the Juilliard Summer Concert Series. Classic and contemporary orchestral literature will be studied and performed.

Mr. Hendl will hold scholarship auditions for members in the Juilliard Summer Symphony according to the following schedule: San Francisco, April 17 and 18; Chicago, April 20 and 21; Dallas, April 24 and 25; and in New York on May 22 and 23, and June 29 and 30, and July 1.

Additional information, application forms, and appointments for auditions may be obtained by writing to the Juilliard Summer School, 120 Claremont Avenue, New York City 27.

This Clipping From
VALLEJO, CALIF.
MORNING TIMES-HERALD

APR 16 1950

Auditions

Hendl Conducts Juilliard Tests

Auditions for scholarships in the Juilliard Music School Summer Symphony, directed by Walter Hendl, will be held by Mr. Hendl in San Francisco on April 24 and 25.

Appointments for auditions may be made with Spencer Barefoot, 26 O'Farrell street, telephone YUkon 2-5079.

Besides membership in the Juilliard Summer Symphony, scholarships provide for three hours of private instrumental instruction with faculty members of the Juilliard School of Music, New York City. Members of the symphony may also attend all Juilliard Concert Series programs free of charge.

Walter Hendl, brilliant young American conductor and permanent director of the Dallas Symphony Orchestra, will hold auditions for the Juilliard Summer Symphony in four American cities: San Francisco, Chicago, Dallas, and New York City.

This Clipping From
PORT ARTHUR, TEXAS
NEWS

APR 16 1950

Conductor at Dallas Will Direct Awards To Juilliard School

Special to The News. DALLAS, April 15. — Walter Hendl, conductor of the Dallas Symphony Orchestra, has been named by the Juilliard Summer School of Music to direct scholarships of the school this summer, it was announced today.

The scholarships provide membership in the Juilliard Summer symphony, three hours of private instrumental instruction each week for the six-week term and the privilege of attending all programs of the Juilliard concert series without charge.

The summer term is from July 3 to August 11; the announcement said. Application forms, audition appointments and all pertinent information may be obtained by writing to Giovanni Cardelli, the school's representative who will be in Dallas May 2 and 3. He may be addressed in care of the Dallas Symphony Orchestra, State Fair auditorium, Dallas 10, Texas, telephone Victor 4-2568.

Information may also be had by writing direct to Juilliard Summer School, 120 Claremont avenue, New York 27, N. Y.

This Clipping From
LANSING, MICH.
STATE JOURNAL

APR 16 1950

Music at Juilliard

Juilliard summer school announces that scholarships are available for the Juilliard summer symphony under the directorship of Walter Hendl. In addition to membership in the symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the summer school.

THE ORIGINAL
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Tel. CHelsea 3-8860

Cir. (43,794)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

APR 21 1950

Coming Events

Auditions for scholarships in the Juilliard Music School Summer Symphony, directed by Walter Hendl, will be held

by Mr. Hendl in San Francisco on April 24 and 25.

Appointments for auditions may be made with Spencer Barefoot, 26 O'Farrell Street, telephone YUkon 2-5079.

Further information may be obtained from Spencer Barefoot at the above address, or from the Juilliard Summer School, 120 Claremont Avenue, New York City 27.

THE ORIGINAL
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Cir. (534,946)

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR

APR 16 1950

Juilliard Symphony Sets Scholarships

Juilliard Summer School announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl, young American conductor. In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend all the Juilliard Concert Series programs without charge.

Hendl will hold scholarship auditions for members in the Juilliard Summer Symphony in Chicago on April 20-21. Additional information may be obtained from John Daggett Howell, 1406 N. LaSalle St., Chicago 10.

This Clipping From
BOISE, IDAHO
STATESMAN

APR 23 1950

Juilliard Scholarships

Juilliard Summer school scholarships are available under the summer symphony project, it was announced Saturday.

In addition to memberships in the symphony, which will be directed by Walter Hendl, scholarships also provide three hours of private instrumental instruction with faculty members of the summer school. Rehearsals will be five days weekly during the six weeks of the school beginning July 3. Three concerts are scheduled. Applications may be obtained from John Howell, 1406 North LaSalle street, Chicago, 10, Ill.

This Clipping From
TEMPLE, TEXAS
TELEGRAM

APR 24 1950

Juilliard Scholarships Are Now Available

The Juilliard school of music in New York has announced that scholarships are available for the Juilliard summer symphony under the musical directorship of Walter Hendl.

Mr. Hendl, who is conductor of the Dallas symphony orchestra, will hold auditions in Dallas May 2 and 3.

This Clipping From
DALLAS, TEX.
NEWS

MAY 18 1950

Conductor to Attend Composers' Meeting

Walter Hendl, conductor of the Dallas Symphony Orchestra, will fly to New York Thursday afternoon to attend a meeting Friday of the League of Composers, to which he has recently been elected. He will fly back to Dallas Tuesday.

During his stay he will seek additional players for the Dallas Symphony Orchestra, including a concertmaster. He will also hold auditions for the Juilliard Symphony, which he will conduct this summer, and for his summer conducting class at Juilliard.

Mr. Hendl also will conduct several of his own compositions for children at a concert Saturday afternoon in Central Park, sponsored by the Young People's Record Club, for whom he composed the works during the past several years.

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

APR - 1950

Juilliard Announces Summer Music School

The nineteenth session of the Juilliard Summer School, directed by Robert Hufstader, will be held from July 3 to Aug. 11—a regular function of the Juilliard School of Music, of which William Schuman is president. Registration will be held on June 29 and 30 and July 1. Private and class instruction will be offered in practically all aspects of music. In addition, a series of eighteen afternoon concerts by faculty members and guest artists and by the Juilliard Summer Symphony, directed by Walter Hendl, will be open without charge to students registered for four or more points of class study. The series is open to others for a subscription fee. Those participating in the programs, besides the orchestra, will be Katherine Bacon, Carl Friedberg, Josef Raieff, Edward Steuermann, and Beveridge Webster, pianists; Joseph Fuchs, violinist; Felix Salmond, cellist, with Leonid Hambro, pianist; the Juilliard String Quartet; Maria Kurenko, soprano; Charles Panzera, baritone, with Magdeleine Panzera, pianist; Mack Harrell, baritone, with Coenraad V. Bos, pianist; and the Juilliard Summer Opera Workshop, directed by Fritz Mahler and Francis Barnard. Further information is available from the school, 120 Claremont Ave., New York 27, N. Y.

This Clipping From
VIOLINS AND VIOLINISTS
CHICAGO, ILL.

ROCHESTER, NEW YORK.

Juilliard School of Music, July 3rd—August 11th. Catalog on request; address Room E, 120 Claremont Avenue, New York 27, N. Y.

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

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1950

Juilliard Summer School

Juilliard Summer School announces that scholarships are available for the Juilliard Summer Symphony under the musical directorship of Walter Hendl. In addition to membership in the Symphony, scholarships also provide for three hours of private instrumental instruction with faculty members of the Juilliard Summer School. Members of the Symphony may attend all the Juilliard Concert Series programs without charge.

The Symphony rehearses five days weekly from July 3 to Aug. 11, and will give three concerts.

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

JUN 19 1950

Concert Series At Juilliard

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. Walter Hendl, the young American conductor, heads a distinguished list of artists who will take part in the series, which will be open to the

public as well as to students of the Juilliard Summer School.

The concerts will take place each Tuesday, Wednesday, and Thursday afternoon at 4 P. M. The first concert is scheduled for Monday, July 3, and the series ends August 10.

This Clipping From
MIAMI, FLA.
HERALD

JUL 2 - 1950

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 Robert Hufstader, director of the Juilliard Summer School.

This Clipping From
MIAMI, FLA.
NEWS
JUN 25 1950

Juilliard School Plans Summer Concert Series

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 announcement by Robert Hufstader, director of the Juilliard summer school, New York city.

Distinguished artists will take part in the series which will be open to the public as well as to students of the Juilliard summer school. The concerts, beginning July 3 and ending Aug. 10th will be held each Tuesday, Wednesday, and Thursday at 4 p. m. Detailed schedule is as follows:

July 3—Monday, Bernard Greenhouse, 'cellist, Anthony Makas, pianist.

July 5—Wednesday, Winifred Cecil, soprano, Gibner King, pianist.

July 6—Thursday, Eduard Steuermann, pianist.

July 11—Tuesday, Carl Friedberg, pianist.

July 12—Wednesday, Joseph Fuchs, violinist; Leonard Rose, 'cellist; Leonid Hambro, pianist—Chamber Music.

July 13—Thursday, Katherine Bacon, pianist.

July 18—Tuesday, Louise Behrend, violinist, David Garvey, pianist.

July 19—Wednesday, Maria Kurenko, soprano, Robert Hufstader, pianist.

July 20—Thursday, Beveridge Webster, pianist.

July 25—Tuesday, Bach Program, in commemoration of Bach's death.

July 26—Wednesday, Char-

les Panzera, baritone, Magdeleine Panzera, pianist.

July 27—Thursday Juilliard Summer Symphony, Walter Hendl, conductor.

August 1—Tuesday Joseph Raieff, pianist.

August 2—Wednesday Vocal Chamber music, Robert Hufstader, conductor.

August 3—Thursday, Juilliard Summer Symphony, Beveridge Webster, cond.

August 8—Tuesday, Opera Workshop

August 9—Wednesday Opera Workshop.

August 10—Thursday, Juilliard Summer Symphony, Walter Hendl, conductor.

Tickets for these events will be sold at a low fee in order to make them available to as many students of music as possible, as well as to the general public. Advance sale will be by subscription for the series of 18 concerts.

Full details may be obtained by writing the Concert office, Juilliard Summer School, 130 Claremont ave., New York 27, N. Y.

This Clipping From
ATLANTIC CITY, N. J.
PRESS

JUL 2 - 1950

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 in New York. Best known locally among the soloists will be Bernard Greenhouse, 'cellist, who appears tomorrow. Greenhouse made a distinct hit on the Community Center series here this past winter.

444,653 Attendance

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1950

Concert Series Announced by Juilliard Summer School

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. Walter Hendl, the young American conductor, heads a distinguished list of artists who will take part in the series, which will be open to the public as well as to students of the Juilliard Summer School.

The concerts will take place each Tuesday, Wednesday and Thursday afternoon at 4:00 P.M. The first concert is scheduled for Monday, July 3 and the series ends on Aug. 10.

This Clipping From
ERIE, PA.
DISPATCH

MAY 28, 1950

11th Year at Juilliard

FRITZ MAHLER, conductor of the Erie Philharmonic Orchestra and currently engaged in mixing vacation and guest conductin assignments in Europe, will be back at his post at Juilliard School of Music June 29 for the opening of the annual summer session.

Mr. Mahler has been a faculty member at Juilliard every summer session for the past 11 years.

Courses he will teach this year include advanced orchestral conducting, opera orchestra and opera classes for conductors and singers. In addition, Mr. Mahler is musical director of the Juilliard Opera Workshop, of which Francis Barnard is stage director and Viola Peters is coach. Mr. Mahler is also musical director of the opera orchestra.

Auditions for any Erie area orchestral players or singers who might wish to attend the summer session will be held by Mr. Mahler on his return from Europe early next month.

The opera class this session will be devoted entirely to the works of Mozart, including Don Giovanni, Marriage of Figaro, The Magic Abduction from the Seraglio and Così fan Tutti.



FRITZ MAHLER
At Juilliard Again

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

JUL 17 1950

Juilliard School Holds Concert

The Juilliard Summer School is holding the third week of its annual concert series this Tuesday, Wednesday and Thursday. These concerts, held at four in the afternoon at the Concert Hall at 130 Claremont Ave., feature members of the faculty and guests.

Tuesday Louise Behrend, violinist, and David Garvey, pianist, offer a program of Corelli, Mozart and a group of modern composers. On Wednesday Maria Kutenko, soprano, and Robert Hufstader, pianist, are featured.

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

JUL 24 1950

Juilliard Concerts Feature Bach

The Juilliard Summer School concerts this week include a program of all Bach music on Tuesday in commemoration of the anniversary of his death. The summer concerts are held at the Juilliard Concert Hall, 130 Claremont Ave., at 4 o'clock in the afternoon.

The Wednesday afternoon program is entirely of chamber music by Beethoven, Hindemith and Schubert. On Thursday the concert is symphonic with Beethoven, Piston and Ravel on the program.

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

JUL 28 1950

Juilliard Summer Concert Series

This coming week's concerts at the Juilliard Concert Hall feature the pianists Joseph Raieff and Beveridge Webster. The concerts, held on Tuesday, Wednesday and Thursday afternoons at 4 o'clock, are the fifth week of regular summer concerts of the school of music.

Joseph Raieff will be the soloist on Tuesday in a program which includes Haydn, Schumann and Chopin. On Wednesday a vocal chamber music program, conducted by Robert Hufstader, will be held. On Thursday Beveridge Webster will be the soloist in the third piano concerto of Prokofiev.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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This Clipping From
NEW YORK, N. Y.
NEWS

JUL 14 1950

'Youngest Conductor' Gets Ready for Juilliard Series

By DOUGLAS WATT

The 90 student members of the Juilliard-Summer Orchestra, together only two weeks, poised themselves yesterday morning in a large school rehearsal room and, at a signal from their conductor, leaped into an amazingly finished performance of Ravel's "La Valse."

They'll play this, Brahms' Fourth Symphony and Piston's "The Incredible Flutist" at a July 27 concert in the school auditorium.

The conductor was 33-year-old Walter Hendl, regular musical director of the Dallas Symphony who instituted these Summer symphonic concerts two years ago at Juilliard.

The players, boys and girls, had been picked by Hendl, after preliminary screenings, in principal cities all over the country. Most of them had never seen one another before, yet here they were doing first-rate ensemble work.

Youngest Conductor.

Hendl, the nation's youngest conductor of a major symphony organization, says this will be the best orchestra yet in the Summer series. What he likes about working with these youngsters is the hours of rehearsal time he can put in with them.

The big orchestras, he says, can't be rehearsed enough because rehearsals run into too much money. Working with the Juilliard students, however, both he and they learn the scores intimately.

Following the third and last concert on Aug. 10, Hendl will leave for South America and concert dates in Buenos Aires and other cities, then return here for a week or so and leave for Dallas to prepare for the Winter season there.

The Dallas orchestra, one of the most successful, will have a 23-week season, seven of them on tour. Hendl hopes to bring the symphony East year after next, but not to Manhattan. He'd play Brooklyn Academy or Newark, but feels that Carnegie Hall would be too ambitious.

His Own Soloist.

Leopold Stokowski will be one of his guest conductors in Dallas next season and Hendl will be guest soloist, playing the piano part in a Bach Concerto under Stokowski's direction. He'll make a practice of appearing as soloist under his guest conductors.

An assistant conductor with the N. Y. Philharmonic-Symphony four years ago, Hendl made his Carnegie Hall debut as a pianist on short notice when Oscar Levant cancelled out as soloist in the Gerstwin Concerto. He said he knew

the piece when he didn't, learned it fast and got rave notices.

His favorite jazz pianists are Teddy Wilson and, when he plays as part of a trio, Art Tatum. Tatum loses himself when he plays solo, Hendl feels.

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 6 1950

TRAINING AN ORCHESTRA

Experience in Ensemble Playing Gained By Young Musicians at the Juilliard

MOST symphony orchestras are years in the making. An exception is the well-trained Juilliard Summer Symphony, many of whose ninety members never set eyes on each other—or on orchestral music—until six weeks ago. After their third concert at the school, Thursday afternoon, they will again scatter across the nation.

It is literally a hand-picked group. Walter Hendl, the conductor, auditioned young men and women in Dallas, where he conducts the symphony, Chicago, San Francisco and here. Those who were chosen play in the orchestra free of charge and all receive private lessons with distinguished members of the Juilliard Faculty, from Joseph Fuchs, on the violin staff, to Saul Goodman in percussion. To discover how the orchestra's performances are prepared we took a jaunt the other morning to the big, breezy rehearsal hall high above the Hudson on Claremont Ave.

On the music stands is Norman Dello Joio's Symphonic Dances. Such new music constitutes an important part of the orchestral curriculum, for the budding player needs experience in all styles, of Prokofieff and other contemporaries as well as of Haydn, Brahms and Ravel.

A Kind of Audition

As we enter a pair of violins is playing while everybody listens, learning the best fingering and bowing. They play alone without reticence, disregarding the risk of embarrassment before their colleagues since this too is a kind of audition—graduates of the orchestra's preceding two seasons have landed positions with major symphonies, which started their passage is conquered the fiddlers' ordeal is done.

"From the beginning. Everybody," says the young conductor. Down comes his baton and the melodious music begins to flow. Now he crooks a finger at the oboe, telling it to sing out. When the others make too much noise he warns them to listen for the solo; if they cannot hear it, they are playing too loud.

As the orchestra plays, Mr. Hendl supplements the illustrative movements of his arms and body with words of caution or commendation.

"Watch me carefully here," he calls over the music. Then, when the attack is neatly made he nods, "Good!" Alert to the ever-present danger of an orchestra sliding into a colorless "mezzo-forte" he asks, "More diminuendo, horns! Still more!" The horns, which started their passage with brassy blasts, bells turned to the ceiling, fade gently to inaudibility with professional control.

Then he will turn to the strings

who are weaving a cantabile melody. Resting his baton on the crook of his elbow he illustrates the bowing he wants until the whole section understands.

Another time he can be heard singing along with the woodwinds in a syncopated, jazzy rhythm. When they get it right he says, "See what happens when you think?" The clarinetists, who, perhaps more than any other section, sound like a little orchestra in



Walter Hendl.

themselves, grin to each other as they hear their sonorities.

The five percussionists, as a rule, have least to play, but they are most exposed when they make mistakes. They walk about among their instruments, helping each other count interminable bars of silence, ready to crash into action. They well know the innate humor of their profession—hitting various objects with sticks—but they learn that their precision can make the music lift or sag. At least one of them has come 3,000 miles to play in this orchestra.

In case the anticipation of public appearance makes his musicians too tense, Mr. Hendl warns them to expect certain catastrophes. At the concert, according to his official prognostication, there will be six violin mutes dropped in pianissimo passages; two music racks will collapse and one kettledrum head will break just before its solo in the Symphonie Fantastique.

These young musicians, who expect nothing but experience from their summer, work hard and look happy. There is a natural exhilaration to the fine cooperation demanded of a musical ensemble, but there is the further pleasure in knowing that from hours of work each one will understand his part in creating a larger shape.

Working with this "baby" orchestra, which will never grow up as a unit, Mr. Hendl finds a nice contrast to his coming season with the Dallas Symphony, which will be fifty years in 1950-51. C.H.

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

AUG 4 - 1950

Juilliard Concerts To Feature Opera

The opera workshop of the Juilliard Summer School will perform at the Tuesday and Wednesday afternoon concerts this week at the Concert Hall at 130 Claremont Ave. The 4 o'clock concert series will come to an end with Thursday's symphonic program of Haydn, Schuman and Berlioz.

Walter Hendl will conduct the last program of the sixth and final week of the summer series. Fritz Mahler is the musical director of the opera recital which will feature arias from Mozart, Bizet, Puccini and Verdi.

Cir. (D 130,828) (S 130,916)

This Clipping From
DALLAS, TEXAS
TIMES HERALD

NOW, PREPARING in New York is the Juilliard Summer Symphony. The ensemble, with Walter Hendl conducting, gives its first concert of the season Monday, July 3.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

Robert Hufstader, director of the Juilliard summer school, has announced a series of 18 concerts to be held at the Juilliard Concert hall, open to the public and to students of the summer school. All programs will begin at 4 p.m. The concert schedule includes July 3, Bernard Greenhouse, 'cellist, and Anthony Makas, pianist; July 5, Winifred Cecil, soprano, and Gibner King, pianist; July 6, Edward Steuermann, pianist; July 11, Carl Friedberg, pianist; July 12, Joseph Fuchs, violinist, Leo Rose, 'cellist, and Leonid Hambro, pianist; July 13, Katherine Bacon, pianist.

Also July 18, Louise Behrend, violinist, and David Garvey, pianist; July 19, Maria Kurenko, soprano, and Robert Hufstader, pianist; July 20, Beveridge Webster, pianist; July 25, Bach program; July 26, Charles Panzera, baritone, and Magdeleine Panzera, pianist; July 27, Juilliard Summer Symphony with Walter Hendl conducting.

Also Aug. 1, Joseph Raieff, pianist; Aug. 2, a vocal chamber music program with Robert Hufstader conducting; Aug. 3, Juilliard Summer Symphony, with Beveridge Webster as soloist; Aug. 8 and 9, opera workshop, and Aug. 10, Juilliard Summer Symphony with Hendl conducting.

Cir. (D 52,401)

This Clipping From
EVANSVILLE, IND.
COURIER

JUN 25 1950

Juilliard School Has Concert Series Plans

NEW YORK, June 24—(Special)—Eighteen concerts, ranging from a full symphony orchestra and opera to chamber music and solo recitals, will be presented this summer in the Juilliard concert hall.

The program will be on the series presented by Juilliard School of Music.

Walter Hendl, young conductor of the Dallas Symphony orchestra, heads the list of artists who will take part.

Tickets at modest prices will be sold for the entire series in advance, or by single admissions preceding each concert.

Full details may be obtained by writing the Concert office, Juilliard Summer School, 130 Claremont Avenue, New York 27, N. Y.

Cir. (D 330,240) (S 677,761)

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

JUL 2-1950

Charles Panzera, the noted French baritone who came here to teach at the Juilliard Summer School in 1948 is returning this week for another summer session there, and will be heard in a recital in the Juilliard Concert Hall on July 26. Others to appear in the series of eighteen Juilliard summer concerts will be Bernard Greenhouse and Leonard Rose, cellists; Winifred Cecil and Maria Kurenko, sopranos; Joseph Fuchs and Louise Behrend, violinists; Carl Friedberg, Beveridge Webster, Eduard Steuermann, Katherine Bacon, and Joseph Raieff, pianists, and Walter Hendl and Robert Hufstader, conductors. There will be three concerts each week.

Cir. (D 330,240) (S 677,761)

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

AUG 10 1950

Music Notes

The summer series at the Juilliard School's concert hall, 130 Claremont Avenue, closes with a concert by the Juilliard Summer Symphony at 4 o'clock today. Walter Hendl, of the Dallas Symphony Orchestra, will conduct Haydn's symphony in G major, No. 88; William Schuman's Symphony for Strings and Berlioz's Fantastic Symphony.

This Clipping From
NEW YORK, N. Y.
COMPASS

AUG 8-1950

Juilliard Concerts In Final Week

The Juilliard Summer School will present the sixth and final week of its concert series beginning tonight with programs devoted to the school's opera workshop and summer symphony.

Fritz Mahler and Francis Barnard are musical and stage directors respectively, of the workshop, which will present scenes from Mozart's "Don Giovanni," Bizet's "Carmen," Puccini's "Tosca" and Verdi's "Aida" tonight and tomorrow. On Thursday, the orchestra under Walter Hendl's direction, will offer Haydn's Symphony No. 88, William Schuman's Symphony for Strings and Berlioz's "Symphony Fantastic."

These programs, which feature members of the faculty and guests as soloists, will begin at 4 p.m. Admission price is \$1.20.

Cir. (D 330,240) (S 677,761)

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

AUG 9-1950

The Juilliard School's Opera Workshop, conducted by Fritz Mahler, will present scenes from "Don Giovanni," "Carmen," "Tosca" and "Aida" at 4 p. m. today in the Juilliard Concert Hall, 130 Claremont Avenue. The summer series at this address closes with an orchestral program conducted by Walter Hendl tomorrow afternoon.

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

AUG - 1950

RECITALS IN NEW YORK

Winifred Cecil, Soprano
Juilliard Concert Hall, July 5

The second in the series of afternoon recitals at the Juilliard School was given by Winifred Cecil, with Gibner King at the piano. The soprano was in superlative voice for the four groups, two in Italian, which made up her program. Because she will give an extension class in early Italian song this fall under the auspices of the graduate school, Miss Cecil began her list with three examples of this literature—the little known *Tu lo sai*, by A. Scarlatti; *Vedovella*, a ballad about a young widow who is not approached by a suitor even after a year has passed, set to music by Leonardo Vinci; and the Vivaldi cantata, *Ingrata Lydia*, which she sang with the Little Orchestra under Thomas Scherman in the first of its two Vivaldi Festival concerts last season.

A group of lieder by Schubert and Schumann, sung with sensitivity and ravishing tone, preceded modern Italian songs by Santoliquido, Respighi, Ghedini (the exquisite *La tortora ch'a*

Mortari. Five songs in English concluded the well-balanced program, after which Miss Cecil added a Neopolitan song, *Manella mia*, by Vittorio Giannini. Mr. King provided his usual splendid accompaniments.

—Q.E.

Edward Steuermann, Pianist
Juilliard Concert Hall, July 6

Edward Steuermann gave a richly rewarding recital, displaying a profound and dedicated musicianship that is all too rare nowadays. He allotted to every phrase, to every note, its true proportion, in a refreshingly unhackneyed program made up of the Mozart Fantasy with Fugue, in C major; Brahms' Variations on a Theme by Schumann, Op. 9; Scriabin's Sonata No. 7; Busoni's Sonatina No. 1; Berg's Sonata, Op. 1; and Schubert's A minor Sonata, Op. 42. His technique, while not of the flashy type (he rarely essayed a fortissimo), was nevertheless solid; and a few wrong notes or a technical uncertainty here or there mattered as nothing in the face of his eloquent communicative powers; indeed, they seemed to be accidental byproducts of the pianist's immense absorption in the music.

The Schubert sonata, a long work that runs a good half-hour, seemed to end a moment after it started. It sang, it chattered, it moved with grace and gayety and with charming animation. Mr. Steuermann's performance of it suggested that there is nothing long or repetitious about a Schubert sonata, as some believe, when it is given an interpreter equal to it. The Mozart fugue, in the pianist's inspired hands, was no scholastic exercise, but a thing of lyricism, for all his precise execution of its exquisite contrapuntal workmanship. The Brahms variations bounced with joy and faded into wistful nostalgia, with an utterly right juxtaposition of moods. If the other three pieces did not come off as enchantingly, the fault could have been placed on the music. Mr. Steuermann seemed to rise only to the inspired moments of Scriabin's grandiose improvisation. It was perhaps inevitable that the artificial Busoni sonatina should arouse little response. The Wagnerian chromaticisms of the brief Berg sonata struck a spark once more, although it needed more power in a spot or two.

—A. B.

in the Weber fantasia. But the Griffes sonata was perhaps his best achievement, for he made of this rhapsodic and rather choppy work a thing of wonderful flow, of unbreached and compelling continuity from the first measure to the last.

—A.B.

Charles Panzera, Baritone
Juilliard Concert Hall, July 12

Charles Panzera, French baritone, who made his New York recital debut two years ago at the Juilliard School of Music, returned this summer in another program of French music, again with the admirable assistance at the piano of his wife, Magdeleine Panzera. In this afternoon recital the distinguished baritone addressed himself to music by Lully, Fauré, Honegger, and Ravel. A master of style and a musician of enormous intelligence, sensitivity, and taste, the baritone exhibited a seemingly inexhaustible versatility, communicating an astonishing sense of variety within the rather limited sphere of the music he chose to present. His rare artistry was sufficient virtually to negate the marks of wear in a voice past its prime. In Ravel's *Chanson Hébraïque*, for instance, forced top tones here and there were but momentary distractions from the fascination exerted by his magnificently restrained passion and his unerring projection of the line.

In his handling of text and phrasing, Mr. Panzera's achievements were unequivocally remarkable. The two Lully excerpts—*Il faut passer dans ma barque*, from *Alceste*, and *Belle Hermione*, from *Cadmus et Hermione*—seemed to be utterly precise exemplifications of Lully's notions of prosody. The artist's approach to Honegger's *Chanson de Ronsard* was in effect that of the *diseur*, and the effect was magical. But Fauré's *Lydia*, and his *Diane, Séléné* (from the cycle, *L'Horizon Chimérique*) were

perhaps the most enchanting examples of the baritone's art, from the strictly musical point of view. In these he performed a miracle of lyric communication almost exclusively by means of a mezza-voce of the utmost tenderness.

Mrs. Panzera made the accompaniments an integral part of the songs, co-ordinating them with immense subtlety and exceptional selflessness. In addition, she played a nocturne, a barcarolle, and an impromptu by Fauré, and Debussy's *Reflets dans l'Eau*, *Cathédrale Engloutie*, *Minstrels*, and *L'Isle Joyeuse*, with technical assurance, musical sensibility, and a feeling for color.

—A.B.

Beveridge Webster, Pianist
Juilliard Concert Hall, July 20

Beveridge Webster, always a musician of integrity and taste, presented a long and varied afternoon program made up of three Schubert Impromptus; Mozart's Sonata in F major, K. 533; Schumann's Novelette, Op. 21, No. 8; Bartók's Three Etudes, Op. 18; Ravel's *Miroirs*, and Chopin's F minor Ballade. The pianist played this taxing list with seriousness of purpose, intelligent musicianship, and assured technique.

Mr. Webster's command of style was perhaps the most appealing aspect of his thoughtful performances. Whether engaged in the rhapsodic fancies of the Schumann Novelette, the angry rhythms of a Bartók etude, the delicately chiselled phrases of a Ravel atmosphere-piece (he played all five of the *Miroirs*), or the soaring sweep of the Chopin ballade, the pianist showed uncommon insight into the idiom of the music. His Mozart was modelled with an expert sense of form, although, barring the last movement, his approach to it was on the big side.

—A. B.