

THE JUILLIARD SCHOOL
ARCHIVAL SCRAPBOOKS

Scrapbook # 48

Juilliard School of Music - Miscellaneous
November, 1950 - May 1952

William Schuman	pp. 1-2, 38-41, 44-46
Extension Division	p. 3, 43
Concerts	pp. 4-7, 10-13, 42, 60-62
Ernest Bloch Concertina	p. 6
Guadagnini Violin	pp. 8-9
"The Prisoner"	pp. 14-29
Travelling Jury	pp. 30-33
Fernando Valenti	pp. 35-37
Certification of Music Teachers	pp. 38-41
Erskine/Hutcheson Scholarships	pp. 47-49
"Falstaff"	pp. 50-56
Opera Symposium	pp. 57-59
Commencement	p. 63
Collier's article	p. 65

Cir. (D 211,001) (\$ 233,488)

This Clipping From
WASHINGTON, D. C.
STAR

News of Music

Shepherds of Young Talent Concerned With Their Future in Ideology

By Alice Eversman

Heads of two of the leading music schools of the country made notable speeches at the opening convocations this year. Dr. Howard Hanson, director of the Eastman School of Music, spoke of the "political slavery" which left-wing artists are thoughtlessly advocating while William Schuman, president of the Juilliard School of Music, touched on the problems confronting the students under the increasing gravity of the world situation. Both of these shepherds of potential American artists are concerned with the future and the part the young musicians will play in it.

Dr. Hanson struck out boldly at "those artists who would be willing to scrap the Democratic form of Government or exchange it for what they consider the economic security of Communism." He went on to say: "With the increasingly important position of the arts in society has come a larger importance of the artist. This has extended of late into the field of politics. In the ideological battle now being waged between Democracy and Communism, one group of artists—relatively small in number but nevertheless important and highly vocal—has become identified with the left, or radical way of political thought and seemingly finds much to admire in Communist doctrine. He said:

"These men have found the Soviet recognition of art and artists admirable. They have lauded the artist's position in society and the Soviet's support of the artist's activity. The struggle of the artist in the United States against apathy, economic problems, lack of adequate Government recognition and support of the arts has, it would seem, appeared to them too difficult to sustain. Does the American artist really want this? Is he willing to sacrifice his liberty as a man and an artist for this counterfeit of economic security? Are they willing to enter political slavery to sell their freedom at a price?—I doubt that they have carefully analysed the cost."

Enslaved Artist Ceases to be One.

Mr. Schuman said: "Music has a stake in the ideological struggle that is in progress in the world today. The dictators have always understood this and have cunningly harnessed the talents of composers and performers to suit their own objectives. For they realize that music, like other arts, is a useful tool in the propagation of their ideologies. However, we should draw hope from the fact that this wilful misuse of artistic forces has never succeeded. For when the artist is enslaved, he ceases to be an artist."

"Musicians are no longer insulated from the struggles of the world" Mr. Schuman warns, and Dr. Hanson sees a "question which each of us must answer in the days ahead." Both these leaders in musical education realize the lure these false doctrines

too ready to discard the beliefs of an older generation as out-moded. With the example before them of adult musicians who are known to follow the Soviet ideology, young people seek no further or deeper, nor do they recognize the "shackles of a slave state" as Dr. Hanson calls it.

Never Had an Easy Time.

Never, in the history of the world, have musicians had an easy time in making a career. They do not have it today in Soviet Russia. One false step and they are reprimanded, their hands tied. Climbing the ladder of fame has always been a discouraging and difficult process. Every artist, since time immemorial, has wished that he had no other concern than his art that he could live in peace and financial security, and that there would be sympathetic powers to push him gradually forward to fame. No wonder that government interest, government restrictions and government dictations seem the ideal panacea for all their ills.

They have never balanced, however, the great masterpieces born in poverty and distress with that created under government supervision. They do not understand how difficulties can act as a spur to inspiration and did so act in the lives of practically all of the immortal composers and artists. Created music and its interpreters are great when they mirror life with all its complexities. "It cannot be great when it must conform to a pattern or an idea prescribed by a state. Individualism in all its varied forms, has made art in any sphere what it is. Its brightness and spontaneity are shorn when the freedom of the individual as to thought and action is restrained."

"The place of the musician in the United States of the 20th century is very different" states Dr. Hanson, "from that of the musician of a century ago. In education, in religion, in the marketplace, in the world of entertainment, in the field of therapeutic and even in the field of international relations, music has taken a position which could hardly have been envisioned 50 years ago." What Arnold Schoenberg once said has added force today: "We need more men of character. Talent we have."

Cir. (D 541,269) (\$ 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 12 1950

SCHUMAN REQUESTS FREEDOM OF ARTISTS

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Mr. Schuman warned that musicians are no longer insulated from the struggles of the world. He reminded his listeners that "music has a stake in the ideological struggle that is in progress in the world today. The dictators have always understood this and have cunningly harnessed the talents of composers and performers to suit their own objectives."

Adding that it is well known that music, like the other arts is a useful tool in ideological propaganda, Mr. Schuman said that "we should draw hope from the fact that wilful misuse of artistic forces has never succeeded. For when the artist is enslaved, he ceases to be an artist."

Other speakers for the occasion were Norman Singer of the academic faculty, and Mack Harrell of the voice faculty.

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Of the total enrollment, approxi-

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Cir. (D 330,240) (\$ 677,761)

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NEW YORK, N. Y.
HERALD TRIBUNE

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Juilliard School of Music Starts Its Academic Year

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The school's concert series opens Friday night, Nov. 3, with a concert by the school's orchestra under Jean Morel's direction. David Diamond's third symphony will have its first New York performance in this program.

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Cir. (D 21,702)

This Clipping From
BEAUMONT, TEX.
JOURNAL

OCT 20 1950

Sounding The High C's

Music Plays Large Role In Struggle Of World Progress

By GLADYS HARNED QUILLIAM



TIME was when a musician felt himself apart from world affairs and politics . . . but no more. The erstwhile long-haired performer who once was thought of as an impractical soul with no relation to, or influence upon, the actions of down-to-earth, red-blooded men of business or state, is now a marked man, his art at last labeled important to the aims and objectives of his country.

On one side this is a satisfying condition, but doubtless many foreign musicians could wish for the old days when their lack of recognition brought them more freedom along with less restriction . . .

When Juilliard School of Music opened its 46th year last week, President Schuman sounded a warning to the more than 800 students . . . "Music," said he, "has a definite stake in the ideological struggle in progress in the world today, and young musicians face many problems in relation to the increasing gravity of the world situation."

Perhaps thinking of specific musicians, mainly composers, who have been compliant to the demands of Hitler, of Stalin, the president warned, "Musicians are no longer insulated from the struggles of the world. Dictators have cunningly harnessed the talents of composers and performers to suit their own objectives . . . for they realize that music, like the other arts, is a useful tool in the propagation of their ideologies."

President Schuman had one cheerful thought to pass on, however. "The willful misuse of artistic forces has never succeeded," he said. "When the artist is enslaved, he ceases to be an artist."

Cir. (D 330,240) (\$ 677,761)

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

OCT 8 - 1950

3 Music Courses at Town Hall

Three courses on musical subjects will be held in the North Room of Town Hall this fall, with the co-operation of the Juilliard School of Music, each consisting of ten weekly sessions from 5:30 to 7 o'clock. Winifred Cecil's course on "The Heritage of Italian Song" opens tomorrow. A piano forum, offering a survey of the piano sonata under Joseph Bloch's direction, begins Tuesday. Robert Tangeman will direct a course on "Contemporary Composers and Their Techniques," beginning Wednesday.

Cir. (D 41,188)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

OCT 14 1950

THE NEW SEASON

You And Your Musicians Face Changes,
Not All Of Them For The Better

THE BIGGEST AND BUSIEST SEASON since in the late Thirties the world toppled suddenly toward war—and make what you will of that parallel—is going to tax him who hears as well as him who plays. And "tax" is doing double duty there.

First, you'll have to make yourself new listening habits; you won't have any trouble breaking the old ones — that's been done for you.

Starting tomorrow, bar a last-minute change in plans, you'll find the New York Philharmonic-Symphony Orchestra is elsewhere when you go to tune it in at 3 P. M. and there goes a habit of a quarter-century.

THE LIVELY ARTS INDEED

As William Schuman, president of the Juilliard School, told his 800 young musician students at their convocation ceremonies this week, the increasing gravity of the world situation confronts musicians with new problems.

Some of them, it developed at another meeting of music people later in the week, look almost insoluble.

Mr. Schuman was talking ideologies—the enslavement of artists by dictatorship, the duty of the artist to stand clear of any one who asks him to use his craft in private political interests.

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

OCT 1 - 1950

RALPH THOMAS presented two student concerts, juvenile and adult, during the summer at Memorial Auditorium, Hollywood.



Juilliard Extension Classes

Class instruction in all music subjects will be offered by the Juilliard Extension Division for the academic year 1950-51. Registration for Extension Division classes is being held on Sept. 30 and Oct. 2 at the Juilliard School of Music. The first semester begins on Oct. 5.

While private lessons are not given through the Extension Division, clubs offerings include Opera Theatre, ensemble and chamber music, diction classes, coaching, conducting, classes in the Literature and Materials of Music, and special lecture courses by distinguished faculty members. There will also be classes in radio and recording techniques, music for the films, jazz improvisation, and special master classes in piano and vocal repertoire and interpretation. Pedagogy and music history courses are also included.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

OCT - 1950

Juilliard Extension Division Offers Many Courses

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

OCT - 1950

Winifred Cecil Opens Juilliard Extension Series

Town Hall, in association with Juilliard School of Music, will give three extension courses during the 1950-51 semester. Informal lectures are coupled with performances by professional musicians in each of the three series—Contemporary Composers and their Techniques, conducted by Robert Tangeman; Survey of the Piano Sonata, conducted by Joseph Bloch; and Heritage of Italian Song, conducted by Winifred Cecil (first semester only), who begins the courses on Oct. 9. Gibner King will accompany the soprano's classes.

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

OCT 15 1950

For the second season the Juilliard School of Music and Town Hall will cooperate in presenting music courses. This year there will be three: Contemporary Composers and Their Techniques, conducted by Robert Tangeman; Piano Forum, under Joseph Bloch; and The Heritage of Italian Song (first semester), with Winifred Cecil, and (second semester) Song Interpretation and Performance, with Povla Frijsh.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1950

The Juilliard School of Music held the convocation for its forty-sixth Academic year, Oct. 11, with the President, William Schuman, as master of ceremonies, and one of the speakers. There were addresses also by Norman Singer of the academic department and Mack Harrell of the vocal department.

Cir. (D 330,240) (S 677,761)

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

APR 3 - 1951

Beveridge Webster will play works of Ravel, Berg, Stravinsky and Schoenberg in today's weekly Piano Forum session at 5:30 in Town Hall. William Schuman's fourth quartet will be played there tomorrow at 5:30 by the Juilliard String Quartet in the "Meet Your Contemporary Composers" course.

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

MAY 1 - 1951

Rosina Lhevinne, Josef Raieff Heard in Town Hall Course

A program of music written originally for one piano, four hands, was given in the Juilliard School of Music Short Course piano forum at Town Hall on April 17, under the chairmanship of Joseph Bloch. Rosina Lhevinne and Josef Raieff were the guest artists heard in this category of music before a capacity audience in the North Room, including a number of colleagues of the professional and teaching world. The program began with Mozart's Sonata in D major (K. 381) and Tema con Variazioni in G major (K. 501), both performed with stylistic feeling and technical address. Then came the Schubert Fantasy in F minor, often heard in other forms, in which the dramatic atmosphere was fully evoked. After intermission, the artists played Poulenc's witty Sonata (1918) and closed with the Mendelssohn Allegro Brilliant. Mr. Bloch discussed the various masters' contribution to the music for four hands, noting that there was a hiatus in its production after cultivation by the Tudor composers, reached a high estate in Schubert, and again has been cultivated increasingly in the last century. The audience was warmly disposed.

R. M. K.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1951

According to Marion Bauer

Rosina Lhevinne Appears in Piano Forum

The final meeting of the short course Piano Forum under the auspices of Town Hall and the Juilliard School of Music with Joseph Bloch as chairman, took place April 17. On this occasion, Mme. Rosina Lhevinne made one of her all-too-rare appearances. The program was devoted to music originally written for one

piano-four hands, and as joint pianist, Josef Raieff, concert pianist, teacher at the Juilliard and former student of the Lhevinnes, collaborated. Mme. Lhevinne's supple fingers and wrists produced more beautiful tone and more pearly scales than almost any pianist before the public today. Mr. Raieff's pianistic qualities matched hers and helped to produce a perfect ensemble. The program included Mozart's D major Sonata and a Theme with Variations, Schubert's F Minor Fantasy, a Sonata by Poulenc and Mendelssohn's Allegro Brilliant. Mr. Bloch's remarks were entertaining and informative.

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

NOV 15 1950

EDUCATION in NE al Depart

The Juilliard School of Music Friday evening concert series began with a concert on Nov. 3 by the school orchestra, conducted by Jean Morel, in which David Diamond's Third Symphony was given its first New York performance.

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HERALD TRIBUNE

OCT 29 1950

Juilliard Concert Series

Orchestra Section to Play Friday and String Quartet Nov. 10

The first two concerts of the series presented by the Juilliard School of Music in its concert hall, 130 Claremont Avenue, will be held on the next two Friday evenings, Nov. 3 and 10, at 8:30 o'clock.

Next Friday's program, played by the Juilliard Orchestra (Section I) under Jean Morel's direction, includes Mozart's Symphony No. 39, in E flat major; Virgil Thomson's "Wheat Field at Noon" and the first New York performance of David Diamond's third symphony. The Juilliard String Quartet will play Nov. 10, when the program will include Verdi's quartet and Beethoven's quartet, Op. 59, No. 1.

Information about these concerts may be obtained by writing the Concert Department, Juilliard School of Music, 130 Claremont Avenue, New York 27. Admission is by invitation.

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

NOV 4 - 1950

two children—Rebecca, a 31-month old baby, and another daughter by a previous marriage of Torresola. Rebecca, Mr. Sayp

By Arthur Berger

Juilliard Orchestra

Juilliard School of Music
First concert of the season under the direction of Jean Morel. The program: "Flying Dutchman" Overture.....Wagner
Symphony in E-flat, No. 39.....Mozart
"Wheat Field at Noon" (1949).....Virgil Thomson
Symphony No. 3 (1945).....David Diamond
(First New York performance)

Some of the liveliest programming these days is done by the orchestra of the Juilliard School of Music, and it was good to have this organization back for another season under the well disciplined direction of Jean Morel. Its concert up on Claremont Avenue last night was right up in the brackets of spot music news, for it included the first local performance of David Diamond's Third Symphony which only a few hours earlier had enjoyed its world premiere in Boston, with Charles Munch conducting the Boston Symphony. Mr. Diamond, who had been present to bow to the Symphony Hall audiences in the afternoon; flew back here to receive the very warm applause of last night's audience as well.

The Bostonians will bring the Diamond Symphony here with them when they play in Carnegie Hall, Nov. 18, and since there is, for judging a symphony of such substantial proportions, nothing better than hearing it played more than once and interpreted from different points of view within a short time, it may be well for a more definitive judgment of its qualities to wait for that time. What seemed thoroughly beyond doubt last night, however, was the spontaneity, the bubbling continuity of the scherzo, the middle one of five movements.

Completed in 1945, the symphony shares, in its repeated-note themes, quite a bit with Rounds for Strings, also of that year. I have always liked the Rounds very much, and the scherzo of the Third Symphony comes very near them in its lines that race around with sparkle and elan. The larger orchestra adds joyous notes of piccolo, xylophone, etc., that make it all as lively as a carnival scene. The opening of the symphony is strong, too, but after a first hearing I carried away from the whole a sense of lengthiness that may be dispelled after I become aware of the details within what seemed to me, last night, tonal motion along a rather horizontal plane.

It was a delight to hear again Virgil Thomson's little landscape piece, "Wheat Field at Noon." The mood is ever so soothing and relaxed, but never palls, mainly because of the unusual harmonic texture and the sprightly orchestral touches, such as the fluttering flutes, the harp glissandos and the slow, muffled taps on the xylophone which seem to emerge oddly from no particular point in space. The orchestra's performance did credit to both works, and the Thomson in particular was played in a way that made thoroughly evident its special synthesis of impressionist color and keenly intellectual manipulation.

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

DEC 1 - 1950

Juilliard Orchestra Plays Diamond's Symphony No. 3

Juilliard Orchestra, Section I. Jean Morel, conductor. Juilliard School, Nov. 3.

Overture to The Flying Dutchman.....Wagner
Symphony, E flat major, K. 543.....Mozart
Wheat Field at Noon.....Thomson
Symphony No. 3 (1945).....Diamond
(First time in New York)

David Diamond's Symphony No. 3, which had its first New York performance at this concert, is one of his most compelling works. The thematic material is excellent, the craftsmanship expert, and the music varied and spontaneous. Occasionally, even in this work, Diamond worries an idea almost to death, or becomes obsessed by a rhythmic figure to the point of weakening it by overinsistence, but he always saves himself in time. The most striking quality of the symphony is its exuberant energy; and the bursts of applause which broke out after the first movement and the scherzo, marked by the composer Allegro vivo, were a natural reaction by the audience to music of unmistakable vitality and expressiveness.

The idiom of the work is dissonant but always clear in tonality and development. Despite its parallels to Stravinsky and Copland, it is Mr. Diamond's own. He has set his mark upon this work without ever having to strive for originality. The opening movement begins with a rhythmic motto theme that is tossed from choir to choir of the orchestra and worked out with inexhaustible ingenuity. Although the dynamic contrasts are sharp, and the orchestration deliberately spotty, the music escapes fragmentation. The line carries through to the end in a crescendo of rhythmic acceleration. The Andante that follows is extremely transparent, with a principal theme and treatment that remind one of Berlioz' endless melodies. Diamond is a master of the art of transforming familiar devices with a touch of dissonance here and a bit of unorthodox voice-leading there, but he does not abuse that art in this work.

The Allegro vivo is a tour de force, in scoring and rhythmic detail. But the Adagio assai that follows, leading to the finale, is noble and meditative in style, a deepening of the mood of the earlier slow movement. The most remarkable touch in the whole work is an episode just before the close of the final movement. Up to that point, the music has moved in a headlong drive. Suddenly, a theme of childlike simplicity, beautifully harmonized, emerges, and creates a feeling of tranquillity, of peace regained. After a few pages, the pent-up force of the earlier section breaks through, and the movement hurries on to a brilliant close. The orchestra must have worked very hard on this symphony, for it gave a vigorous performance under Mr. Morel's decisive leadership.

Virgil Thomson's Wheat Field at Noon, an experiment in sonorities in the form of "free variations, or developments, of a theme containing all twelve tones of the chromatic scale, arranged in four mutually exclusive triads," as the composer describes it, is not as formidable sounding as the description. It is completely static, intentionally, but excellent mood music. The orchestra played it sensitively. The same could not be said for the coarse, careless performance of Mozart's E flat Symphony, but the Flying Dutchman Overture was strikingly done.

—R. S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1950

Juilliard Opens Series

The first concert of the 1950-51 season of concerts at the Juilliard School of Music opened auspiciously on Nov. 3 with an orchestral concert of the first section under the direction of Jean Morel. That Mr. Morel has been able to achieve such splendid results so early in the school year speaks well for his ability as a training conductor, as well as for the quality of talent he has at his command. The first half of the program consisted of a spontaneous performance of Wagner's Overture to "The Flying Dutchman" and a well-balanced presentation of Mozart's E flat Symphony No. 39. The second half, devoted to American composers, included Virgil Thomson's "Wheatfield at Noon" and David Diamond's Symphony No. 3. The Thomson work was played with sympathy and a pleasing projection of the composer's intentions in this, one of his loveliest compositions. The Diamond Symphony, which is difficult and complex, was splendidly handled by both conductor and orchestra.

Juilliard String Quartet Gives First Chamber Music Concert

On Nov. 10 the Concert Hall of the Juilliard School of Music housed a large and representative audience to hear the brilliant young string quartet open its season. The success which Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd have won, must be a source of gratification to Juilliard's far-sighted president, William Schuman, and his associates. A program of wide contrasts included Verdi's String Quartet in E Minor, Beethoven's Op. 59, No. 1, which was played *con amore*, and Bela Bartok's String Quartet, No. 6. The past performances of the Bartok six quartets went far toward establishing the reputation of the youthful Juilliard String Quartet.

Musical Courier
November 15, 1950

Juilliard Orchestra in Concert

The early season's concert of the Juilliard Orchestra (Section I) under the efficient direction of Jean Morel, included a program of interest and variety. The first half was devoted to the Flying Dutchman overture of Richard Wagner and the Symphony No. 39 in E flat, of Mozart, both performed in well balanced, tonally integrated fashion. The orchestra also presented Virgil Thomson's short composition, Wheat Field at Noon. The general atmosphere of calm and quiet is dominant throughout, relieved at times by lighter touches by flute and harp. The impressionist color and use of dissonance in an unusually well woven harmonic texture were interpreted skillfully.

The concluding number was the premiere in New York of David Diamond's Third Symphony. In this the young musicians gave a splendid accounting of their ability to coordinate contrasting moods of extreme lightness and dynamic power. The brilliant scherzo was delightfully played. Conductor Morel at all times exhibited well disciplined and artistic control of the orchestra. M.C.

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MUSICAL COURIER
NEW YORK, N. Y.

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Cir. (D 541,269) (\$ 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 9--1950

NEW BLOCH WORK PRESENTED HERE

Concertino for Viola, Flute and
Orchestra Played at Concert
in the Juilliard School

By HOWARD TAUBMAN

A new work by Ernest Bloch, Concertino for Viola, Flute and Orchestra, had its premiere at one of the invitation concerts at the Juilliard School last night. It had two first-desk men from the N. B. C. Symphony Orchestra—Arthur Lora, flutist, and Milton Katims, violist—as soloists, and Jean Morel was the conductor.

The score was commissioned by the Juilliard Musical Foundation. Delivery was somewhat tardy, to put it mildly. It was hoped to have the piece available for performance at an extensive Bloch festival put on by the Juilliard School about two years ago. Mr. Bloch did not finish it until this year.

The concertino turned out to be

and white silks of Mrs. Charles Howard, and Hill Prince, already acclaimed as "horse of the year" for his Virginia owner, Christopher T. Chenery, dominate all place predictions. However, there are six others in the eleventh running and the chance for starting

is an exuberant dancelike theme that is over before you can relish it.

Mr. Bloch, of course, writes with the skill of a veteran and with the gusto of a man who cannot be dull even if his mind is preoccupied with other things, which it may have been when he was decried that this music was finished. Despite his remarks some months ago that he was tired, the concertino provides contrary evidence. Mr. Bloch has the mastery; he should be urged strongly to continue composing.

Last night's performance was full of vigor. The soloists played with thrust and incisiveness. One was a little sorry for them. They seemed to be warming up for big things when the piece crossed them up by ending.

Mr. Morel and the student orchestra did a lively job, as they did with Bartók's Concerto for Orchestra and the Franck Sym-

Cir. (D 330,240) (\$ 677,761)

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

DEC 10 1950

NIGHT UNTIL 9

...orchestra commissioned by the Juilliard Musical Foundation, was introduced by the Juilliard School's orchestra Friday night in the school's concert hall at 130 Claremont Avenue. Jean Morel opened his program with another commissioned work, the Concerto for Orchestra which the late Bela Bartók wrote for the Koussevitzky Foundation seven years ago, and closed it with Cesar Franck's symphony.

Arthur Lora and Milton Katims, members of the Juilliard faculty and the N. B. C. Symphony, were the soloists in Mr. Bloch's new composition, which was written this year and takes only eight minutes to play. The prevailing vein is relatively light, the material melodious, and the work suggests no extra-musical implications. The first ingratiating basic theme, introduced by the viola and then by the flute, reappears later in a more meditative mood. The other basic theme undergoes various metamorphoses in structure and atmosphere before the music reaches a high-spirited close.

The flute and the viola figure both as solo instruments and parts of the orchestral ensemble; the structure of the concertino is both effective and ingenious without giving a suggestion of complexity; this was enjoyable music which left the reviewer wishing that Mr. Bloch had added another movement or two. The two soloists

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

JAN 1-1951

Juilliard Orchestra
Plays Bloch Concertino

The Juilliard Orchestra (Section 1), Jean Morel, conductor. Arthur Lora, flutist; Milton Katims, violist. Juilliard Concert Hall, Dec. 8.

Concerto for Orchestra Bartók
Concertino for Flute, Viola, and
Orchestra Bloch
(First Performance)
Symphony in D minor Franck

Ernest Bloch's Concertino for Flute, Viola, and Orchestra, commissioned two years ago by the Juilliard Musical Foundation and first performed at this concert, was something of a surprise. Although one could not expect the composer, at seventy, to renew his harmonic and melodic materials—which remain reminiscent of Strauss and Debussy—this work is amazingly youthful. Short and concise, its ideas are not developed; they do not have the ponderousness or the weeping sentiment of some of Bloch's other works. The concertino is in four movements, played without pause—an Allegro, an Adagio and a Fugue leading directly into a Giocoso. The orchestral accompaniment is confined to the strings until fourteen bars before the end, when the entire orchestra enters for the final climax. The general character of the work is joyful and its message straightforward. The solo parts, not very difficult technically, were perfectly played by Arthur Lora and Milton Katims. The orchestral accompaniment was precise.

Bartók's Concerto for Orchestra makes less demand on the technical abilities of the orchestra than on the interpretative understanding of the conductor. Jean Morel fully captured its spirit, which, apart from the last movement, is dramatic and sad. The Franck symphony received an over-dramatic reading, in which the slow movement lacked poetic atmosphere, for it was taken too fast and did not present enough dynamic contrasts.

—A. S.

Cir. (D 330,240) (\$ 677,761)

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

DEC 9 1950

CONCERT AND RECITAL

By Francis D. Perkins
Bloch Concertino

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TIMES

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The concertino turned out to be a brief novelty, indeed. It requires about eight minutes to play, and it leaves one with the feeling that the composer could easily have done more with his material, had he been in the mood. The work is played without pause, but it has three distinct sections.

The first has pace and vitality and moves like an opening Bach movement. The second, most interesting passage in the score, seems to be the most original. The last is an exuberant dancelike theme that is over before you can relish it.

Mr. Bloch, of course, writes with the skill of a veteran and with the gusto of a man who cannot be dull even if his mind is preoccupied with other things, which it may have been when he was decreeing that this music was finished. Despite his remarks some months ago that he was tired, the concertino provides contrary evidence. Mr. Bloch has the mastery; he should be urged strongly to continue composing.

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Bartók's Concerto for Orchestra reaches a high-spirited close.

phony. The program-making at the Juilliard's Friday night concerts is thoroughly alert, and it is worth the investigation of people not afraid to go a little out of their way for an evening of music.

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NEW YORK, N. Y.
HERALD TRIBUNE

DEC 16 1950

CONCERT AND RECITAL

Juilliard Concert

A program of chamber music was given at the Juilliard School of Music last night as one of the school's many concert activities fostering a closer acquaintance among its students with a large variety of music, both new and traditional. The program was performed by students who had been coached in ensemble by various members of the faculty. There were two contemporary works, Ben Weber's Concerto for piano solo, cello and winds (1950) and Milhaud's Sonata for flute, oboe, clarinet and piano (1918). Also listed were Mozart's Quartet for flute and strings, K. 285, and Beethoven's Trio in E-flat major, Op. 1, No. 1.

Cir. (D 541,269) (\$ 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 16 1950

Ben Weber's Concerto Played
Ben Weber's Concerto for Piano solo, Cello and Winds was featured last evening in a chamber music concert at the Juilliard School. Lalan Parrott and Eugene Zallo played the solo parts and Jacques-Louis Monod was the conductor. Also on the program were Milhaud's Sonata for Flute, Clarinet, Oboe and Piano; Mozart's Quartet in D for Flute and Strings (K. 285) and Beethoven's Trio for Piano, Violin and Cello in E flat, Op. 1, No. 1.

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

APR 15 1951

The Juilliard School of Music held a concert in memory of the late Ernest Hutcheson, former president emeritus of the school, on April 6. James Friskin, Catherine Aspinall, and Muriel Kerr were the participants.

Cir. (D 330,240) (\$ 677,761)

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NEW YORK, N. Y.
HERALD TRIBUNE

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1951

Mark Schubart Songs at Juilliard

A concert of chamber music was held at the Juilliard School of Music on March 2. The program included the first New York performance of Hindemith's Septet for Wind Instruments. Other compositions were a sonata for Flute and Piano by Walter Piston, Yvan to Claire, Four Love Songs for Soprano and Strings by Mark Schubart, Dean of the Juilliard School, and Schubert's Piano Trio in E Flat. Ruth Billar was the soprano in the Schubart work, and Frederick Prausnitz conducted. There was a mounting effectiveness in his work that was based on poems written by Yvan Goll to his wife Claire, and it showed capable handling of vocal line and harmonic structure. A particularly pleasing score was Piston's Sonata. Thomas Benton and Dallas Haslam gave an excellent performance of the work.—W.F.L.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1951

Juilliard Concerts

An excellent Chamber Concert was held in the Concert Hall of the Juilliard School of Music by its senior students on Feb. 2. It included performances of Haydn's Quartet in G minor (Op. 74, No. 3), Ravel's Introduction and Allegro for Harp, String Quartet, Flute and Clarinet with Christine Ditravache solo harpist, and finally "L'Histoire du Soldat" by Stravinsky. We are sorry that the large number of participants cannot be listed here, but one must pause to indicate that the Histoire under Stuart Sankey was professional in every respect.—W.F.L.

Juilliard Chorus and Orchestra in Memorial Concert

As a memorial concert for Dr. Frank Damrosch, the Juilliard chorus and the orchestra, Section I, gave a remarkably fine program on Feb. 16. Robert Hufstader is rapidly bringing the chorus to a high degree of excellence. Rarely can one understand the dictation of a large chorus so well. In addition they achieve a pure quality of tone and musical interpretations which are gratifying to both performers and listeners. The program represented a combination of very old (William Billings) and very new (Robert Parris, Robert Starer and Irving Fine) American composers. At least all are Americans except Mr. Starer who is from Israel, but is living and working here in New York. The program closed with a fine performance of Debussy's "The Blessed Damsel" sung by the chorus and accompanied by the Juilliard Orchestra Section I under the direction of Jean Morel.—M.B.

The concert of Feb. 9 was postponed on account of the sudden death of Ernest Hutcheson, for so many years, President of the Juilliard School.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

NOV 28 1950

Music Notes

By D. E. RITZ

A Guadagnini violin dated 1775 has been presented to the instrument collection of the Juilliard School of Music by Sam Bloomfield of Wichita, Kan. The instrument has been assigned to the Juilliard String Quartet for use in the group's concert engagements and recordings. Mr. Bloomfield is chairman of the finance committee of the Wichita Symphony, president of an airplane company and a violinist.

Cir. (D 330,240) (S 677,761)

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

NOV 23 1950

Juilliard Gets Valuable Violin

A valuable Guadagnini violin, dated 1775, has been given to the Juilliard School of Music for its instrumental collection by Sam Bloomfield, president of the Swallow Airplane Company of Wichita, Kan. Mark Schubart, dean of the school, announced yesterday that this violin has been assigned to the Juilliard String Quartet for use in its concerts and recordings. The donor, a violinist, is chairman of the Wichita Symphony Orchestra's finance committee, and has also played an important part in the development of the music department of the University of Kansas.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

NOV 25 1950

A valuable Guadagnini violin, dated 1775, donated to the Juilliard School of Music by Sam Bloomfield of Wichita, Kan. has been assigned to the Juilliard String Quartet, quartet-in-residence.

This Clipping From
PHILADELPHIA, PA.
DISPATCH

DEC 3 1950

Old Violin Given To School

A valuable Guadagnini violin, bearing the date 1775, has been donated to the instrument collection of Juilliard School of Music, it was announced by Mark Schubart, Dean of the School. The donation came from Sam Bloomfield, President of the Swallow Airplane Company, Inc. of Wichita, Kansas. Mr. Bloomfield is also well known in the field of music as the Chairman of the Finance Committee of the Wichita Symphony.

Cir. (D 125,950) (S 226,094)

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

DEC 3 1950

THE Oklahoma University student chapter of the Music Educators National Conference was organized in a recent meeting with 25 members present. The following officers were elected: President, Bob Booth; vice-president, Jo Ann Lemmon; secretary, Barbara Work; corresponding secretary Pat Irby.

Plans are being made for student members of MENC to participate in the annual convention of the southwestern conference division. The convention will meet in Oklahoma City next March. Representatives of 39 colleges from seven surrounding states will attend. A luncheon at which the local chapter will have a guest speaker will be given for the visiting members.

A Christmas Lobby Sing will be sponsored by the local chapter in Holmberg Hall December 14. Student conductors for the event are: Jo Jane Ware, Bob Booth and Barbara Work.

A VALUABLE Guadagnini violin, bearing the date 1775, has been donated to the instrument collection of Juilliard School of Music, Mark Schubert, dean of the school, has announced. The donation came from Sam Bloomfield, of Wichita, Kan., an industrialist who is chairman of the finance committee of the Wichita Symphony. A violinist, he has helped many deserving students to obtain training in American conservatories. He has also been a staunch supporter of the music department at the University of Kansas.

The Guadagnini violin has been assigned by the school to the Juilliard String Quartet, quartet-in-residence, for use in this group's many concert engagements and recordings. Other instruments in the collection are used by gifted students in chamber music concerts and concerto appearances both at the school and in New York's concert halls.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1950

Juilliard School Receives Gift of Valuable Violin

Mark Schubert, Dean of the Juilliard School of Music, has announced that a valuable Guadagnini violin, dated 1775, has been donated to its instrument collection. The donor is Mr. Sam Bloomfield of Wichita, Kans. Mr. Bloomfield, Chairman of the Finance Committee of the Wichita Symphony, is a violinist who has assisted in the music education of many students. The Guadagnini violin will be used by the quartet in residence, the Juilliard String Quartet in its many concert engagements and recordings.

Cir. (D 195,158) (S 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

DEC 3 1950

A Guadagnini Violin For Juilliard Quartet

A valuable Guadagnini violin dated 1775 has been donated to the Juilliard School of Music collection by Sam Bloomfield, chairman of the finance committee of the Wichita, Kas., symphony.

The violin has been assigned by the school to the Juilliard String quartet, its quartet-in-residence, for use in concert engagements and recordings. Robert Mann, former Portlandian, is first violinist of the quartet.

Cir. (D 39,169) (S 44,213)

This Clipping From
EL PASO, TEXAS
TIMES

DEC 3 1950

Valuable Violin Given To School

Special to EL PASO TIMES

New York.—A valuable Guadagnini violin, bearing the date 1775, has been donated to the instrument collection of Juilliard School of Music, Mark Schubert, dean of the school, has announced. The donation came from Sam Bloomfield, president of the Swallow Airplane Company, Inc. of Wichita, Kan.

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Cir. (D 484,782) (S 220,765)

This Clipping From
ATLANTA, GA.
CONSTITUTION

DEC 3 1950

1775 Violin in Collection

A valuable Guadagnini violin, bearing the date 1775, has been donated to the instrument collection of Juilliard School of Music. The donation came from Sam Bloomfield, prominent patron of the arts in Wichita, Kans.

Cir. (D 330,240) (S 677,761)

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

DEC 10 1950

Music News: Toscanini May Return Soon

By ARTHUR BERGER

A Program of Berg; Modern Works

Alban Berg: The Juilliard School of Music will give a program of chamber music devoted entirely to Berg, Monday evening, Dec. 18, and it is very probable that this

will be the first program of this nature undertaken in New York. The Lyric Suite, the early Piano Sonata, pieces for clarinet, and songs will make up the list, and performers will include the Juilliard Quartet and Beveridge Webster of the faculty and students and alumni of the school. The concert, to be held at the school, will benefit its student aid fund.

LA PRENSA

SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

Dec 7, 1950

La School of Music ofrece un concierto

La noche del próximo lunes 18 del actual mes la Juilliard School of Music ofrecerá un concierto especial de música de cámara, el primero de su clase en Nueva York.

El concierto será ejecutado por profesores y estudiantes de la Escuela y el producto total será donado al Fondo Estudiantil de Ayuda de la Institución, que ayuda a los jóvenes músicos a resolver sus problemas económicos mientras estudian.

Las entradas pueden obtenerse en el Departamento de Conciertos de la Escuela.

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

JAN 1 - 1951

The Juilliard School of Music devoted a special chamber-music program on Dec. 18 to music of Alban Berg. Beveridge Webster, pianist, and the Juilliard String Quartet, all members of the faculty; Bethany Beardslee, soprano, and Jacques Louis Monod, pianist, student artists; and James MacInnes, pianist, and Herbert Tichman, clarinetist, alumni, all took part in the concert.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 10 1950

HEMIDEMISEMIQUAVERS: Erik Tuxen, Danish conductor who has been brought here by the American-Scandinavian Foundation, will conduct the Philadelphia Orchestra in New York on April 2 in the American premiere of Carl Nielsen's Fifth Symphony. . . . Leon Rothier is celebrating the fortieth anniversary of his Metropolitan debut today by giving the first of six recitals devoted to French songs in his studio in the Steinway Building. . . . A concert devoted entirely to the chamber music of Alban Berg will be presented by the Juilliard School of Music on Dec. 18.

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

DEC 15 1950

Berg Concert for Juilliard

A special chamber concert of the music of Alban Berg will be given at the Juilliard School of Music on Dec. 18 for the benefit of the Student Aid Fund, which aids young musicians in meeting pressing financial needs during their stay at Juilliard. Faculty artists appearing will be Beveridge Webster, pianist, and the Juilliard String Quartet; student artists include Bethany Beardslee, soprano, and Jacques Louis Monod, pianist; alumni taking part are James MacInnes, pianist, and Herbert Tichman, clarinetist.

Cir. (D 330,240) (S 677,761)

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

DEC 19 1950

MUSIC

By VIRGIL THOMSON

BERG PROGRAM

JUILLIARD CONCERT HALL

Concert of Alban Berg's chamber music presented last night by the Juilliard School of Music. Participants: Beveridge Webster, James MacInnes and Jacques-Louis Monod, pianists; Bethany Beardslee, soprano; Herbert Tichman, clarinet, and Juilliard String Quartet (Robert Mann and Robert Koff, violins; Raphael Hillier, viola; Arthur Winograd, cello). The program:

Seven Songs of Youth (1905-'07)
Four Pieces for Clarinet and Piano, Op. 5 (1913)
Piano Sonata, Op. 1 (1908)
Two Songs, from "Die Musik" (1939)
First Performance
Four Songs, Op. 3 (1908-'09)
Lyric Suite (1925-'26)

Youth's Affection

CHAMBER music by Alban Berg was the subject of an unusually charming concert played last night at the Juilliard School in benefit of the Student Aid Fund. Tender, loving and ever so skillful were the renderings. Varied neatly in avoidance of monotony were the instrumentations of the chosen works. The list of those performing beautifully is the complete list of those performing, printed at the head of this review. Rarely ever is music heard under so pure a circumstance of devotion and understanding.

The music played covered a quarter-century in the composer's life and the first quarter of that in which we live. Works written between 1900 and 1926 illustrated a history of technical evolution from tonal chromaticism to the formulated and consistent twelve-tone-row technique. One poem set twice, first in 1900 and later in 1926, pointed the beginning and ending of this expansion. All the pieces made clear the lyrical character of this composer's inspiration. A singing line was ever native to him; and even in his extreme exaggeration of melodic skips, the human voice, singing or speaking, was the source of his fancy.

The chromatic style was also natural to him. No work of his I have ever heard fails to employ this. And if it was also the dominant manner of Vienna during his lifetime, in no other composer does it seem so personally expressive, so spontaneously arrived at. The gentler movements of the heart are the subject of all his chamber music, and these are ever expressed with the utmost of grace. Also with an intimacy straight out of Schumann.

The chromatic twist of Berg's expression is, like most modern chromaticism, straight out of Wagner; and that is nothing against

Beveridge Webster



J. Abresch

Pianist heard in last night's program of Alban Berg's music

it. Vienna in our time seems to have felt it owed a debt, a repayment to Wagner for the harsh treatment accorded him there during his life, where an unholy combine of a rival composer and a music critic—Brahms and Hanslick—kept his operas out of the theater. In any case, Wagner rather than Brahms has been Vienna's guiding musical spirit for over half a century now; and he has led them through the double paths of realistic declamation and chromatic harmony to the achievements equally of Richard Strauss and of Arnold Schoenberg.

A special place in Vienna's modernism belongs to Alban Berg. It belongs to him because of the extreme sweetness of his sentiments and of their quieter expressions (his operas are another story). Webern is more intellectual and Schoenberg more grand. Berg is a poet of gentle feelings, the homeist of all the moderns. Last night one felt thoroughly comfortable about him, was happy to learn that he had always been like that. One was happy, too, to feel that the young musicians playing and singing had adopted him for theirs and were pouring out upon him their affection.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 19 1950

JUILLIARD OFFERS ALBAN BERG MUSIC

Special Concert for Student
Aid Fund Covers Big Part
of Composer's Output

By HOWARD TAUBMAN

A fascinating evening built on chamber music of Alban Berg was provided at the Juilliard School of Music last night. The special concert, presented for the benefit of the Student Aid Fund, covered a sizable chunk of the composer's creative life. His total output was not large, especially when it is compared with the works others have turned out in thirty years of creative activity.

Everything that this Viennese composer wrote seems to have been measured and chiseled with care and patience. Since he was a poet in tone and an original, questing spirit, he dug deep into his own resources for musical expression. The very terseness and economy of many of his pieces are proof of the way he must have polished—both in his head and at his writing desk.

The major impression one came away with last night was of the durability of Alban Berg's art. The music performed last night, save for the "Lyric Suite," written in the Twenties when Berg was 40 and a mature composer, is rarely heard these days. And this is surprising. For it is not difficult to assimilate, and it has a rare quality of style and emotion.

The "Seven Songs of Youth," written when the composer was about 20, are richly evocative. In style they seem to be a blend of the late romantic Vienna school and of the French influences of Debussy. Actually, they are the work of a fresh voice—Alban Berg's voice. Bethany Beardslee, a talented soprano who is a student at the Juilliard School, sang them well, with Jacques-Louis Monod, another student, as the capable pianist.

Later Miss Beardslee and Mr. Monod joined in another group of songs. There were the four of Op. 2, which go back to 1908-'09, and which are akin in spirit to the earlier group. It was especially absorbing to hear two hitherto unperformed songs—or rather two settings of one set of words—"Schliesse mir die Augen beide." The first setting was composed in 1900, a youthful effort in a fixed tonality; the second was written in 1926 in a twelve-tone version. The second has more tension and impact.

Four Pieces for Clarinet and Piano, Op. 5, written in 1913, were played delightfully by Herbert Tichman and James MacInnes, Juilliard alumni. All four movements last no more than five minutes, and yet they have charm as well as pungency. By this time Berg was working closely with Arnold Schoenberg, his master, and the pieces were dedicated to him. The approach is one of free variations, but every note in this widely spaced design has meaning.

The Piano Sonata, Op. 1, written in 1908, which was played strikingly by Beveridge Webster of the Juilliard faculty, offers little trouble to modern ears. It is tightly knit, post-romantic, clearly the work of an independent mind.

The "Lyric Suite," which has achieved increasing acceptance over the years, was played by the expert Juilliard String Quartet.

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

JAN 15 1950

Music of Alban Berg
Juilliard School, Dec. 18

This special concert of Alban Berg's chamber music given by the Juilliard School for the benefit of the Student Aid Fund, on Dec. 18 in the school concert hall, was a memorable event. In works ranging from 1905 to 1926, the program offered an excellent cross-section of Berg's creative evolution. Even those who were unacquainted with the larger works of his maturity must have realized after hearing this concert that Berg was one of the towering musical geniuses of this century.

Especially interesting were two settings of a poem beginning Schliesse mir die Augen beide, published in *Die Musik* in 1930, and performed for the first time here by Bethany Beardslee, soprano, with Jacques-Louis Monod at the piano. The tonal version of the song was composed in 1900, and the twelve-tone version in 1926. Both settings are eloquent and beautiful in style, but the twelve-tone version is more direct in its emotional appeal. It was fascinating to observe the transmutation of the melodic and harmonic material into a new form.

Miss Beardslee also sang Berg's *Seven Early Songs* (1905-07); and *Four Songs*, Op. 2 (1908-09), to texts by Hebbel and Mombert. In the *Seven Early Songs*, Berg is still influenced

by Brahms and Wolf in his harmony and general treatment, but in the songs of Opus 2 his originality of style is fully evident. The harmony is bold, free, and eloquent, transcending conventional bounds of tonality, and the melodic lines have the unusual contours and curiously eloquent leaps characteristic of the later Berg. Miss Beardslee sang intelligently, but her vocal production was so uneven, her rhythmic accentuation so vague, and her dramatic power so weak, that she did not do justice to these masterpieces. Mr. Monod's accompaniments were authoritative in approach if tonally sometimes hard.

The amazingly epigrammatic *Four Pieces for Clarinet and Piano* (1913) were ably performed by Herbert Tichman, clarinetist, and James MacInnes, pianist. Webern himself wrote nothing more concentrated than these miniatures, in which the aura of late nineteenth-century decadence is captured in the space of a few measures. Like Chinese poems, these pieces are to be judged not by what they state but by what they suggest. The clarinet is called upon for its most exotic timbres. Beveridge Webster, always at his best in contemporary music, gave a superbly lucid and integrated performance of the *Piano Sonata*, Op. 1 (1908). This work is one of Berg's most accessible compositions, for it points the way of his development from the elaborate chromaticism of his youth towards the twelve-tone technique of his maturity, while remaining easily within the grasp of anyone accustomed to the post-Wagnerian idiom.

The climax of the evening was the inspired interpretation of the *Lyric Suite* (1925-26) by the Juilliard Quartet. In texture, counterpoint, and harmony this work opens new realms; in spiritual power it belongs with the quartets of Bartók and Bloch among the loftiest musical conceptions we have. The *Lyric Suite* is one of the most fearfully difficult works for string quartet ever written, employing almost every known device of string technique to produce its effects. Yet the playing of the four young artists was so full of musical meaning that no one stopped to think of the sheer physical feat they were performing.

—R. S.

Alban Berg at Juilliard

AN EVENING of Alban Berg's chamber music at Juilliard School in New York on Monday, December 18, showed the sharp contrast between his early and later styles. His songs, dating from 1905 to 1909, sung with taste and distinction by the soprano, Bethany Beardslee, revealed a beautiful lyricism, and a kind of quiet, unforced poetic power. The melodic line came out always in high relief, and at no time did the singer have to fight the accompanist. Certainly Berg, in his later Schoenberg period, did not shift to dissonance, cacophony, and broken, multiple rhythms because of any inability to write highly original music within the traditional forms.

The same early lyricism, along with a command of fresh harmonic patterns, was evident in the *Piano Sonata* Opus 1 of 1908, played with fine precision and elegance by Beveridge Webster. In the *Four Pieces for Clarinet and Piano* Opus 5 (1913) Berg showed an ability to tone-color musical dialogue between the instruments with fine shadings that kept each of the voices in its own character, and yet blended them well where the interplay called for fusion.

The one work on the program from Berg's later period was quite another matter. This 1926 *Lyric Suite* in six movements, played with violent attack and great conviction by the Juilliard String Quartet, was a real pyrotechnic display. It often threw at us two keys at once, and for good measure, used sprung rhythms and polyrhythms together. At first hearing, it sounded like a series of false starts. But the fault was in our minds. Berg is too fast, writes in too condensed a style, and has too many statements to make, for us to take in the content at a first hearing. One had a feeling, too, that it would take players who had lived through the James Joyce era to bring out the full value of the sardonic, grim wit that is in the musical text. Berg was not out of his mind; he was just outside of almost everybody else's mind at the time he wrote. We're now beginning to catch up with him.

One must hope that some experimental music group will do his superb opera, *Wozzeck*, and get it on the air so we can hear it once more. It's being done at Salzburg next summer. Why not here?

—S. S. S.

International Musician
January 1950

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1951

According to Marion Bauer

Concert of Alban Berg Compositions

A concert of chamber music of Alban Berg, presented for the benefit of the Student Aid Fund of the Juilliard School of Music on Dec. 18, was enjoyed by a large audience. We heard two groups of songs sung by Bethany Beardslee, soprano, accompanied by Jacques-Louis Monod. The first group, Seven Songs of Youth, dating from 1905-1907, were extremely beautiful in an impressionistic-romantic style. In a second group, were four songs composed a year later and two unedited songs "Schliesse mir die Augen Beide," one in a tonal version of 1900, the other in a twelve-tone version of 1926. Four Pieces for Clarinet and Piano, opus 5, were played by Herbert Tichman and James MacInnes with intelligence and style. Beveridge Webster played Berg's Opus 1, the Piano Sonata written in the same style as the earlier songs. The climax of the evening was reached in a magnificent performance by the Juilliard String Quartet of the Lyric Suite, six pieces of deeply emotional and romantic context in spite of an atonal technic. The work dates from 1925-26.

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

JAN 1 - 1951

Berg Program at Juilliard

For the benefit of the Student Aid Fund, the Juilliard School of Music on Dec. 18 presented an unusually instructive and interesting program devoted to the chamber music and songs of Alban Berg. The scores are without exception, difficult, original in design and dynamics, and, in the contemporary genre, fresh and vital. Instrumentally, the work of the performing group was splendid and the vocalists sang with excellent style and emotional understanding. Listed were the Lyric Suite, played superbly by the Juilliard String Quartet; Seven Songs of Youth, delightfully delivered by Bethany Beardslee, soprano, with Jacques-Louis Monod, pianist. Later in the program these artist-pupils of the school were heard in several other songs, possibly given their first performance here. Four Pieces for Clarinet and Piano, short, arresting and altogether enchanting, were played by Herbert Tichman and James MacInnes, Juilliard alumni. Beveridge Webster, of the faculty, gave a fine reading of the atonal Piano Sonata, op. 1. One seldom has the opportunity to hear and compare the writings of a contemporary. The Juilliard School deserves praise for this project.

M. C.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y. *Dec 18*
TIMES *NO*

RESUME: "Magnificent music making" was provided by Sir Thomas Beecham and the Royal Philharmonic in the last of their three concerts here. . . . Alban Berg's chamber music made "a fascinating evening" at the Juilliard School of Music. . . . Joseph Szigeti received an ovation on the twenty-fifth anniversary of his American debut. . . . Christmas programs of good quality were provided by the Trapp Family Singers, the Collegiate Chorale and the Oratorio Society of New York, which presented Handel's "Messiah" with undiminished zeal and exceptionally good soloists. . . . David Tudor was a pianist of "unique and stunning virtuosity." . . . Julian Oleevsky was a violinist who concentrated on making music. . . . Margaret Barthel was a pianist with "plenty of talent." . . . Frances Greer's recital was well suited to the soprano's abilities. . . . Martin Kalmannoff in a program of his works proved a prolific composer of songs.

Cir. (D 330,240) (S 677,761)

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

JAN 21 1951

Around the Music Field

Harmony and Discord Over Met's Series; Notes on Conductors and New Music

By ARTHUR BERGER

Dallapiccola's opera, *The Juilliard School of Music* will give the American premiere of Luigi Dallapiccola's "Il Prigioniero" (The Prisoner) on March 14 in an English translation that the school commissioned Harold Heiberg to make for the occasion. First performed at a recent Maggio Musicale in Florence under Hermann Scherchen's direction, it lasts about fifty minutes and leans in an atonal direction without being twelve-tone. It will be coupled with "Robin and Marion" of the twelfth-century trouvère, Adam de la Halle, in an adaptation by Darius Milhaud, which was also made in response to a Juilliard commission.

To preserve the intimate and informal manner in which the early itinerant musicians presented music like "Robin and Marion," Milhaud has used only five instrumentalists, who perform behind the singers without a conductor. The Dallapiccola opera, by contrast, will have a large orchestra, though not so large as it originally called for, since the composer has reduced the number of instruments expressly for the Juilliard performance. The *Prisoner* will be repeated on the three consecutive days following the premiere. Frederick Cohen will be stage director.

This Clipping From
NEW YORK, N. Y.
NEWS (B'klyn Section)

FEB 25 1951

Lenten Concerts

The first in a series of three Lenten concerts at the Central Presbyterian Church will be given tomorrow night with Ralph Kirkpatrick, harpsichordist, and Hugh Giles, organist, as joint soloists.

"Twentieth Century," co-starring Gloria Swanson and Jose Ferrer, plays an extra performance at the Fulton tonight for the benefit of the Actors Fund of America.

"The Prisoner," a new opera by Luigi Dallapiccola, will be given its first performances in this country March 16, 17 and 18 in the Juilliard Concert Hall.

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

FEB 1- 1951

MUSICAL JOTTINGS

The City of Milan held observances lasting all day on Jan. 27 to mark the 50th anniversary of Verdi's death, the events ranging from performance of his *Pezzi Sacri* in the Cathedral, a procession to his tomb, and opening of an exhibition of scenic designs for his operas, to a gala hearing of the *Requiem* at La Scala. Other Italian cities to mark his anniversary included Busseto, which gave *Falstaff* and *Macbeth* in the little opera house, situated not far from the composer's birthplace.

The tragic opera, *Il Prigioniero*, by Luigi Dallapiccola, written in atonal idiom, will be performed by the Juilliard School of Music for the first time in America in March. John Bitter, who conducted the University of Miami Symphony from 1940 to 1942 and then saw service in Europe as a conductor during the war, will resume the baton of that organization next season and serve as dean of the University School of Music.

Cir. (16,000)

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

FEB 19 1951

The American premiere of Luigi Dallapiccola's atonal fifty-minute opera, *The Prisoner*, will take place at the Juilliard School of Music on March 14. The English translation is by Harold Heiberg. It will be coupled with Darius Milhaud's adaptation of Adam de la Halle's 12th Century pastoral *Robin et Marion*, which was commissioned by Juilliard.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

FEB 21 1951

Luigi Dallapiccola's new opera, "The Prisoner" will have its first performances in this country on March 16, 17 and 19 in the Juilliard Concert Hall. Frederic Waldman will conduct all of the performances, which will be given by the Juilliard Opera Theatre with the Juilliard Chorus and Juilliard Orchestra assisting.

The opera was premiered in May, 1950, at the Maggio Musicale Fiorentino. It will be given without intermission and will be a benefit of the student aid fund of the school.

Cir. (D 74,246) (S 74,692)

This Clipping From
FRESNO, CALIF.
BEE

FEB 28 1951

The Prisoner Will Have US Premiere

NEW YORK, Feb. 28. — The first performances in America of Luigi Dallapiccola's new opera, *The Prisoner*, will be presented by the Juilliard Opera Theater in the Juilliard Concert Hall on March 16th, 17th, and 19th.

Stage Director of this important contemporary Italian work is Frederick Cohen, and Frederick Kiesler has designed the sets and costumes. Frederic Waldman will conduct all performances. The cast is drawn from the membership of the Juilliard Opera Theater, The Juilliard Chorus and the Juilliard Orchestra will also take part in the production.

LA PRENSA, LUNES 26 DE FEBRERO DE 1951

El estreno en los Estados Unidos de la nueva opera de Luigi Dallapiccola "El Prisionero" será presentado por el Teatro de la Opera de Juilliard, en el Juilliard Concert Hall, los días 16, 17, y 19 de marzo, según anunció Mark Schubert, dean de la Escuela de Música de esa institución.

"El Prisionero", ("The Prisoner") fué estrenada en mayo de 1950 durante el Maggio Musicale Fiorentino.

La opera, sin intermedio, está basada en la historia de la prisión de un líder flamenco durante la lucha por la liberación contra la ocupación española durante el siglo XVI. En la ópera, el prisionero simboliza la lucha de la humanidad contra la opresión.

Cir. (D 34,124) (S 34,628)

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT

MAR 1 - 1951

The World of Music

By William J. Swank

The first performances in America of Luigi Dallapiccola's new opera, "The Prisoner," will be presented by the Juilliard Opera Theater in the Juilliard Concert Hall New York, March 16, 17 and 19, according to Mark Schubart, dean of the Juilliard School of Music.

Stage director of this contemporary Italian work is Frederic Cohen, and Frederick Kiesler has designed the sets and costumes. Frederic Waldman will conduct all performances. The cast is drawn from the membership of the Juilliard Opera theater. The chorus and orchestra of the school also will take part in the production.

"The Prisoner" received its world premiere in May of 1950 at the Maggio Musicale Fiorentino. This performance, the only stage performance prior to the Juilliard production, was conducted by Hermann Scherchen. The staging at Juilliard not only will constitute the American premiere of this work, but also the world premiere of a new orchestral version, commissioned by the school for the Juilliard Opera theater, and a commissioned English translation of the work by Harold Heiberg. Mr. Dallapiccola had expected to come to America in order to be present at the first performances of his opera, but was unable to obtain a visa in time to make the journey.

Fuller, basso. Paul Humiston on Marshall, will be at the organ.

Cir. (D 309,414) (S 378,048)

This Clipping From
MILWAUKEE, WIS.
JOURNAL

MAR 4 - 1951

The first performances in America of Luigi Dallapiccola's new opera, "The Prisoner," will be presented by the Juilliard Opera Theater in New York Mar. 16, 17 and 19. Stage director of this important contemporary Italian work is Frederic Cohen, and Frederick Kiesler has designed the sets and costumes. Frederic Waldman will conduct all performances. "The Prisoner" received its world premiere

in May of 1950 at the Maggio Musicale Fiorentino. This performance, the only stage performance prior to the Juilliard production, was conducted by Hermann Scherchen. The performances at Juilliard will not only constitute the American premiere of this work, but also the world premiere of a new orchestral version of the work commissioned by the School for the Juilliard Opera Theater, and a commissioned English translation of the work by Harold Heiberg. The opera, given without intermission, is based upon the story of the imprisonment of a Flemish leader in the fight for liberation from the Spaniards in the 16th century. In the opera, the prisoner becomes the symbol of mankind's striving for freedom from oppression.

Cir. (D 185,018) (S 116,384)

This Clipping From
TOLEDO, OHIO
BLADE

MAR 4 - 1951

'The Prisoner' Will Be Sung At Juilliard Theater

First performances in America of Luigi Dallapiccola's opera, "The Prisoner," will be presented by the Juilliard Opera Theater in the Juilliard Concert Hall on March 16, 17 and 19, it was announced today by Mark Schubart, dean of Juilliard School of Music. Stage director of this important contemporary Italian work is Frederic Cohen, and Frederick Kiesler has designed the sets and costumes. Frederic Waldman will conduct all performances. The cast is drawn from the membership of the Juilliard Opera Theater. The Juilliard Chorus and the Juilliard Orchestra will also take part in the production.

"The Prisoner" received its world premiere in May of 1950 at the Maggio Musicale Fiorentino. This performance, the only stage performance prior to the Juilliard production, was conducted by Hermann Scherchen. The performances at Juilliard not only will constitute the American premiere of this work, but also the world premiere of a new orchestral version commissioned by the school for the Juilliard Opera Theater, and a commissioned English translation by Harold Heiberg. Mr. Dallapiccola had expected to come to America in order to be present at the first performances of his opera, but was unable to obtain a visa in time to make the journey.

Cir. (D 28,496) (S 44,955)

This Clipping From
SAN JOSE, CALIF.
MERCURY HERALD

MAR 4 - 1951

Dallapiccola's Opera Premiere Set in N.Y.

American premiere of Luigi Dallapiccola's atonal 50-minute opera, "The Prisoner," will take place March 14 at the Juilliard School of Music in New York.

The English translation is by Harold Heiberg. It will be coupled with Darius Milhaud's adaptation of Adam de la Halle's 12th century pastoral "Robin et Marion," which was commissioned by Juilliard.

Cir. (D 53,458) (S 52,818)

This Clipping From
LANSING, MICH.
STATE JOURNAL

MAR 4 - 1951

Our Musical World

By ETHELYN SEXTON
State Journal Music Editor

Ten performances of a new opera "Giants of the Earth" will be given by the Columbia university opera workshop March 26-April 7. It is based on a novel by Rolvag, and put into opera form by Douglas Moore and Arnold Sundgaard. The Juilliard School of Music is to give the opera "Il Prigionero" by Dallapiccola in March, premiers in America. It is in the atonal idiom.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 11 1951

"THE PRISONER" IN U. S. PREMIERE AT JUILLIARD FRIDAY.



Taking part in Dallapiccola's opera: left, Florence Fields as the mother; center, Warren Gaijour in the title role, and right, John Drury, as the Grand Inquisitor.

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

MAR 11 1951

Music News: Opera Here In Every Shape and Form

By ARTHUR BERGER

Opera in almost every shape and form will be available to New Yorkers in the season's last quarter. The New York City Opera opens Wednesday with Wagner's "Meistersinger" and overlaps the Met's regular season (closing March 25) for over a week. Eleven post-season performances will be given at the Met through April 6, and the City Opera will continue through April 22. There will also be a variety of operas in concert form: Berg's "Wozzeck" (Philharmonic with Dimitri Mitropoulos, Carnegie Hall, April 12, 13, 15); and three Mozart operas ("Seraffio," April 10; "Cosi fan tutte," April 17; "Idomeneo," April 24) at Town Hall in a supplementary season of Thomas Scherman's Little Orchestra Society, which also contributes Monteverdi's "Combattimento di Tancredi e Clorinda" as part of a concert in its regular series tomorrow night. Of all the odd places for opera in concert the oddest is surely the Met, where the convent scene from Verdi's "Forza del Destino" will be given March 23 and 24, preceding each performance of Verdi's Requiem.

Contemporary operas new to us are also on the forthcoming list: Luigi Dallapiccola's "Prisoner" (Juilliard School, starting Friday night); Douglas Moore's "Giants in the Earth" (Columbia University, starting March 28), and Leo Kraft's "The Caliph's Clock" (Queens College Opera Workshop at Pauline Edwards Theater of City College, starting March 29).

A New Opera From Italy



Florence Fields and Warren Gaijour in Dallapiccola's "The Prisoner," March 16, 17 and 19 at the Juilliard School

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IN U. S. PREMIERE AT JULLIARD FRIDAY.



lds as the mother; center, Warren Galfour in the title role, and right, John Drury, as the Grand Inquisitor.

Myron Ehrenberg

ITALIAN OPERA

Dallapiccola's Work Deals With Theme for Today

By MARK SCHUBART

Dean, Juilliard School of Music

A GAINST a background of perhaps unparalleled political and economic difficulties, the creative artists of the European continent are slowly emerging from the blackout of the most terrible of all wars. American musicians have been watching this emergence with more than casual interest, eagerly exploring each indication of musical vitality that finds its way across the Atlantic. Thus far, the gleanings have been less discouraging than one might have expected.

The most curious returns of all have been coming in from Italy. Like its political situation, Italy's musical life has, in recent years, been unclear, and without profile.

It is most likely this generally unclear picture which makes the career of Luigi Dallapiccola stand out in greater relief. For to many, he is one of the few Italian composers today who gives promise of assuming real leadership in his field.

Leader

It is strange that this mantle of leadership may fall on the shoulders of a man who, to the casual musical observer, may be classified as a "twelve-tone composer." Strange, because it is only very recently that the so-called twelve-tone school, predominantly Germanic of origin, has begun to find its way to the West and South. But Dallapiccola is a twelve-toner only in the sense that Alban Berg was a twelve-toner, and he himself disdains the label, maintaining that he uses only certain twelve-tone techniques.

This week New Yorkers will have an opportunity to bear for themselves, when the Juilliard School's Opera Theatre presents the first performances in America of Dallapiccola's most important work to date—his opera, "The Prisoner." Written during 1946 and 1947, the work had its first stage performance at the Florentine May Festival in 1950 and has been given radio performances in Turin in 1949 and in Brussels in February of this year.

The Juilliard School commissioned the composer to write a reduced orchestral version of the work and also commissioned an English translation by Harold Heiberg. Frederic Cohen is staging the work, Frederic Waldman is the conductor and the sets and costumes were designed by Frederick Kiesler. The cast will be made up of members of the Opera Theatre and recent graduates of the school. Three public performances will be given on Friday, Saturday and next Monday evenings at 8:45.

The importance of "The Prisoner" in acquainting the American public with Dallapiccola's music lies not only in the scope of the work itself but also in the message it brings from the country of its birth. For "The Prisoner" is an opera about Freedom, with a capital F. The composer himself wrote the libretto, basing it on a short story by William de l'Isle Adam, and Charles de Coster's "Ulenspiegel."

It tells the story of the imprisonment of a Flemish Protestant in the fight for liberation from the Spaniards in the sixteenth century. The characters in the opera are obviously of their period, and the figure of the Grand Inquisitor is not identified with any living figure. But at the same time the message of the work and the reminders it contains are of unmistakable significance to the audience of 1951.

The dimensions of the work are not grandiose, despite the fact that it employs a truly operatic panoply of forces. In Juilliard's production it calls for an orchestra of fifty-five players, a large chorus, a smaller chorus and a cast of six principals. It lasts approximately one hour, the action being continuous.

The fact that Dallapiccola chose such a subject for his opera is perhaps significant, in view of the conflicts raging within his country at the present time. He is himself a great believer in personal liberty and a devout Catholic. He has been called left-wing by the right wing, and right-wing by the

Here
Form

A New Opera From Italy



Florence Fields and Warren Galfour in Dallapiccola's "The Prisoner," March 16, 17 and 19 at the Juilliard School

ther; center, Warren Galjour in the title role, and right, John Druary, as the Grand Inquisitor.

A New Opera From Italy



Florence Fields and Warren Galjour in Dallapiccola's "The Prisoner," March 16, 17 and 19 at the Juilliard School

many, he is one of the few Italian composers today who gives promise of assuming real leadership in his field.

Leader

It is strange that this mantle of leadership may fall on the shoulders of a man who, to the casual musical observer, may be classified as a "twelve-tone composer." Strange, because it is only very recently that the so-called twelve-tone school, predominantly Germanic of origin, has begun to find its way to the West and South. But Dallapiccola is a twelve-toner only in the sense that Alban Berg was a twelve-toner, and he himself disdains the label, maintaining that he uses only certain twelve-tone techniques.

This week New Yorkers will have an opportunity to hear for themselves, when the Juilliard School's Opera Theatre presents the first performances in America of Dallapiccola's most important work to date—his opera, "The Prisoner." Written during 1946 and 1947, the work had its first stage performance at the Florentine May Festival in 1950 and has been given radio performances in Turin in 1949 and in Brussels in February of this year.

The Juilliard School commissioned the composer to write a reduced orchestral version of the work and also commissioned an English translation by Harold Heiberg. Frederic Cohen is staging the work, Frederic Waldman is the conductor and the sets and costumes were designed by Frederick Kiesler. The cast will be made up of members of the Opera Theatre and recent graduates of the school. Three public performances will be given on Friday, Saturday and next Monday evenings at 8:45.

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The fact that Dallapiccola chose such a subject for his opera is perhaps significant, in view of the conflicts raging within his country at the present time. He is himself a great believer in personal liberty and a devout Catholic. He has been called left-wing by the right wing, and right-wing by the left wing. He has been called too modern by the musical reactionaries and reactionary by the followers of strict and dogmatic twelve-tonism.

Serious

In person, this publicly controversial figure is a quiet-spoken, extremely serious man. Dallapiccola is 46 and an experienced musician, despite the fact that his list of works is not unusually large. In conversation he is earnest, extremely intense in talking about his works, and very sure of his own musical objectives.

As Dallapiccola himself no doubt knows perfectly well, no opera either succeeds or fails on the basis of its extra-musical or extra-dramatic meanings. The form itself is too complicated to take fire from anything but the true welding of drama with music, of voice with orchestra, of score with stage direction and scenic effect. "Fidelio" is a great drama, but it is the towering genius of Beethoven which gives it meaning for us today. Nevertheless, if Dallapiccola's work finds favor here as it has in much of Europe, the courage and humanity of the composer in choosing a subject of such immediacy should make his victory doubly sweet.

Cir. (D 165,021)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

MAR 6 - 1951

New Italian Opera

The first performances in America of Luigi Dallapiccola's new opera, "The Prisoner," will be presented by the Juilliard Opera Theater in the Juilliard Concert Hall on March 16, 17, and 19, according to Mark Schubart, dean of Juilliard School of Music.

Cir. (171,078)

This Clipping From
ETUDE
PHILADELPHIA, PA.

MAR - 1951

THE WORLD OF

Music

Luigi Dallapiccola's tragic 12-tone opera, "The Prisoner," will be given its first performance in America at the Juilliard School this month. The controversial new opera had its premiere a year ago in Turin, Italy.

Cir. (16,000)

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

MAR 12 1951

The American premiere of Luigi Dallapiccola's new opera, *The Prisoner*, took place last week under the auspices of the Juilliard Opera Theatre, less than a year after its world premiere at the May Music Festival in Florence.

Cir. (93,143)

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

MAR 17 1951

Concert Events

Luigi Dallapiccola's opera, "The Prisoner" will be given its first American performance at Juilliard Concert Hall, 120 Claremont Ave., Fri., Sat. and Mon., Mar. 16, 17 and 19, at 8:45 p. m. Frederic Waldman, conductor. On Friday evening, Helen Colbert, Philadelphia soprano in the opera class at Juilliard, will be cast in the leading role.

Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 19 1951

MUSIC NOTES

Tonight's events: "Fidelio," Metropolitan Opera, 8:30 o'clock; Israel Philharmonic Orchestra, Leonard Bernstein, conductor, Carnegie Hall, 8:30; Beveridge Webster, piano, Town Hall, 8:30; Marie Lister, soprano, assisted by Anton Coppola, flute, Carnegie Recital Hall, 8:30; Bach's St. John Passion, Church of the Ascension, 8:15; Dallapiccola's "The Prisoner," Juilliard School, 8:45.

Povia Frish will conduct her short course, "Song Interpretation and Performance," this afternoon at 5:30 o'clock in the North Room of Town Hall.

Cir. (D 216,147) (S 349,956)

This Clipping From
DENVER, COLO.
POST

MAR 20 1951

Juilliard Students Present Italian Opera 'Prisoner'

NEW YORK, March 20.—(UP)—The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

The opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the sixteenth century but is almost timely in view of recent events in Europe.

Cir. (D 7,001)

This Clipping From
ASTORIA, ORE.
ASTORIAN BUDGET

NEW YORK (U.P.)—The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard school of music at its concert hall in New York.

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Cir. (D 541,269) (S 1,007,060)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 25 1951

THE WORLD OF MUSIC: OPERA PLANS IN MAKING

By ROSS PARMENTER

Bing Will Announce Projects for Next Season at Metropolitan on April 2

RESUME: The New York City Opera launched its new spring season and favorable impressions were created by its new singers, David Poleri, Greta Manzel, Luis Pichardo and Lydia Ibarrono. . . . The Juilliard's production of Luigi Dallapiccola's "The Prisoner" was "brilliantly imaginative." . . . Victoria de Los Angeles making her Metropolitan debut was "a superior

artist" as Marguerite, but Cio-Cio-San was not a part best suited to her. . . . Honegger's Fifth Symphony proved "enigmatical" when introduced here by the Boston Symphony, under Charles Munch. . . . The Israel Philharmonic finished up its tour with two Carnegie Hall concerts and one Brooklyn concert, led by Leonard Bernstein. . . . The Oratorio Society of New York, led by Alfred Greenfield, did Bach's B' minor Mass with "proper respect and solemnity." . . . Jennie Tourel was a sensitive musician in an interesting vocal. . . . Young pianists of talent were Emanuelina Pizzuto, Ruth Geiger, Una Hadley and Charles Rosen. . . . Fred Thomas, baritone, was "a serious and intelligent young artist."

Cir. (D 28,496) (S 44,955)

This Clipping From
SAN JOSE, CALIF.
MERCURY HERALD

MAR 25 1951

Juilliard Students Perform Opera

First performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, were given this past week by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last season. Juilliard students and graduates made up the cast in the New York version, which was sung in English.

Opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the 16th century, but is almost timely in view of recent events in Europe.

Cir. (D 150,154) (S 159,533)

This Clipping From
DALLAS, TEX.
NEWS

MAR 25 1951

Juilliard Students Present Opera by Italian Composer

NEW YORK, March 24 (UP).—The first performances in America of the opera, "The Prisoner," by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

The opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the sixteenth century but is almost timely in view of recent events in Europe.

Cir. (D 15,408)

This Clipping From
HAZLETON, PA.
PLAIN SPEAKER

MAR 30 1951

The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

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Cir. (D 13,940)

This Clipping From
RIVERSIDE, CAL.
PRESS

MAR 26 1951

Oldest and Youngest Study Together

The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

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The world premiere of the First Symphony of Ned Rorem, American composer, will be given by the Vienna Symphony on March 28, directed by the American conductor Jonathan Sternberg. On the same program, Jacques Abram, making his first tour of Europe, will appear as soloist in Rachmaninoff's Piano Concerto No. 2.

Cir. (D 5,681) (S 5,692)

This Clipping From
BLACKWELL, OKLA.
JOURNAL-TRIBUNE

MAR 25 1951

Music World

NEW YORK, March 24 (UP).—The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

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The opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the 16th century but is almost timely in view of recent events in Europe.

Cir. (D 6,690)

This Clipping From
GREENSBURG, PA.
TRIBUNE

MAR 28 1951

The World Of Music

NEW YORK (UP).—The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

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19
Cir. (D 72,071) (S 123,360)

This Clipping From
TULSA, OKLA.
WORLD

MAR 25 1951

First U. S. Showing For 'The Prisoner'

The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

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Cir. (D 12,871) (S 24,563)

This Clipping From
YAKIMA, WASH.
HERALD

MAR 25 1951

New Italian Opera Presented Here

New York, March 24 (UP) — The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

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Cir. (D 9,714)

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE

MAR 26 1951

Juilliard School Presents Opera "The Prisoner" First In America

NEW YORK, March 26 — The first performance in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

The opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the 16th century but is almost timely in view of recent events in Europe.

Cir. (D 19,168) (S 38,362)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

APR 8 - 1951

Books And The Arts

If You Go In For The Arts, New York Has Them

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard school yesterday planned a concert in memory of Ernest Hutcheson.

Cir. (D 23,697) (S 19,782)

This Clipping From
ATLANTIC CITY, N. J.
PRESS

APR 8 - 1951

Books And The Arts

New York Offers Much If Visitor Will Look

By W. G. ROGERS

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard School yesterday planned a concert in memory of Ernest Hutcheson.

Cir. (S 82,091)

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

APR 8 - 1951

Big City Offers Much In The Arts If You Want To Look Around

New York, April 7. (AP) —

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard School plans a concert in memory of Ernest Hutcheson.

Cir. (D 85,029) (S 130,762)

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

LOVER OF ARTS? THEN VISIT N.Y.

Many Unpublicized Events
There Worth Seeing

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard School yesterday planned a concert in memory of Ernest Hutcheson.

The early music foundation does things like vocal and instrumental performances of such 16th-17th century Italians as Andrea Gabrieli, Claudio Monteverde, Salomone Rossi, Giacomo Antonio Pertierra.

This Clipping From
VARIETY
NEW YORK, N. Y.

MAR 7 - 1951

"The Prisoner," new opera by Luigi Dallapiccola, to get its U. S. preem March 16-17-19 by the Juilliard Opera Theatre at Juilliard School of Music, N. Y.

Cir. (D 211,001) [S 233,488]

This Clipping From
WASHINGTON, D. C.
STAR

News of Music

Berkshire Center Arranges Busy Season;
Kansas Turns Spotlight on Piano Tuning

A special feature of the music school program will be the performance of Tschalkowsky's "Pique Dame" on July 30 and 31 at which time Koussevitzky will make his American debut as an opera conductor. The festival chorus will sing the "Missa Solemnis," and Bach choral works and Mozart's mass will be given by the Small Choir. Luigi Dallapiccola, Italian composer, whose opera, "The Prisoner," was given for the first time in this country March 15 by the Juilliard Opera Theater, will serve with Aaron Copland in the composition department. An innovation in the school plan this summer will be a course for music teachers under Augustus D. Zanzig, director of music in the public schools of Brookline, Mass., and lecturer on music education at Harvard. It is called Music for Music Educators.

Eversman

Cir. (D 155,553) [S 168,002]

This Clipping From
HOUSTON, TEX.
POST

New York Tucks Away Variety of Fine Arts

By W. G. ROGERS

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard School Friday planned a concert in memory of Ernest Hutcheson.

Cir. (D 85,013) [S 85,817]

This Clipping From
KNOXVILLE, TENN.
JOURNAL

New York Offers Plenty To Interest Art Lovers

By W. G. ROGERS

Cir. (D 12,360)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

Much Activity in the Arts Gets Scant Publicity in N. Y.

By W. G. ROGERS

Variety of Music

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard School yesterday planned a concert in memory of Ernest Hutcheson.

Cir. (D 11,821) [S 11,869]

This Clipping From
MEDFORD, ORE.
MAIL TRIBUNE

First Performance Of New Italian Opera Given In New York

New York (U.P.)—The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have just been given by the Juilliard School of Music at its concert hall in New York.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

The opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the 16th century but is almost timely in view of recent events in Europe.

Cir. (D 185,018) [S 116,384]

This Clipping From
TOLEDO, OHIO
BLADE

APR 29 1951

New York Music Season Now Drawing To A Close

By FRANCIS DAVENPORT

The Juilliard School of Music staged "The Prisoner" by the contemporary Italian composer, Luigi Dallapiccola, and March also brought the Columbia University Theater Associates' production of Douglas Moore's "Giants in the Earth," a new American opera on a midwestern theme.

Cir. (D 26,844) [S 33,251]

This Clipping From
SACRAMENTO, CALIF.
UNION

Little-Known Arts Thrive In New York

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner," and the Juilliard School held a concert in memory of Ernest Hutcheson.

71

Cir. (424,497)

This Clipping From
MADEMOISELLE
NEW YORK, N. Y.

MAY - 1951

A modern. Come July, America will have one of Italy's major contemporary composers on hand, Luigi Dallapiccola. He's to be a member of the Berkshire Music Center faculty during the festival season. Last March Juilliard made music history by premiering his *The Prisoner*, an opera with a sixteenth-century setting. Dallapiccola's music is romantic, atonal and definitely reminiscent of Monteverdi.

Cir. (D 125,889) (S 130,640)

This Clipping From
JACKSONVILLE, FLA.
TIMES-UNION

APR 8 - 1951

Books and the Arts

By W. G. ROGERS
 Associated Press Arts Editor

The field of music offers perhaps the most varied and, outside of town, most unheard-of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner!" and the Juilliard School yesterday planned a concert in memory of Ernest Hutcheson.

This Clipping From
DALLAS, TEXAS
TIMES HERALD

Juilliard Has Big Enrollment.

Special to The Times Herald

New York, Sept. 25.—Nearly 1,100 young musicians have been enrolled in the Juilliard School of Music for 1948-49. It has been announced by William Schuman, president of the school. Included in the student body are students from Palestine, China, Cuba, Ecuador, Poland, Russia and Turkey. Scholarships awarded total 235, Dr. Schuman said.

Cir. (D 330,240) [S 677,761]

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 16 1951

CONCERT AND RECITAL

Debut of 'The Prisoner'

By Arthur Berger

The Juilliard School of Music, with its production of Luigi Dallapiccola's "The Prisoner" which had its preview last night, performs an infinitely valuable service in helping to bring us abreast of the achievements of the new composers who have come into prominence abroad since the war. This one-act opera, lasting about fifty minutes, has had some European success since its premiere about a year ago, and Dallapiccola, through his works in smaller form, has become known here as the most interesting of the newer Italian composers whose music has penetrated to our shores.

It is not without significance that "The Prisoner," in addition to having been mounted at the last May Festival in Florence, has had radio performances abroad. For it is, theatrically, a rather static piece, occupied mainly with the introspective ruminations of a prisoner during the days of the Inquisition. The libretto is by the composer, based on a short story of de l'Isle Adam and Coster's "Uleuspiegel." A prisoner is driven to madness by disguised torture that takes the form of placing the means of escape at his disposal, only to end up in a planned intervention of this escape by the Grand Inquisitor. The implications, of course, flow over into the present, and the overtones of the present-day devices of torture in totalitarian regimes inevitably evoke deep pity and fear in the spectator. But Dallapiccola plays upon the power of these feelings in the spectator without himself giving them a frame of significant action and plot development.

Dramatically, the most effective thing last night was Frederick Kiesler's extraordinary single set and transparent outer curtain, on which he rang ingenious, even awe-inspiring, changes by means of lighting and the various uses to which he put the one, very fascinating stage structure which operated on different levels. The mere experience of hearing an opera in a genuinely contemporary idiom was also a stimulating one, and so were the technical mastery of Dallapiccola's beautiful orchestration and choral writing, and his occasional use of angular fragments for the solo voice, covering wide range in almost no time, after the manner of the atonal school. Atonality in the usual sense is, however, put through the sieve of Italianate lyricism and even chord colors of composers from Monteverdi through Puccini. The opening three-note motif undergoes repetitions and modifications that may, after a few hearings, come to sound a bit commonplace. Except for the lovely final passage for chamber choir, the choruses are in triads a la Monteverdi.

About halfway through, after the mother and prisoner have finished their emotional writhing, the jailer's entrance starts some action going and the music too takes on more shape. Exciting passages limn the escape, the first contact with fresh air, the execution. As to Berg's "Wozzeck," the abstract forms, in this case three Elcercare, are experienced emotionally rather than intellectually. But they help give the shape that is absent from

the reflective parlando of the prisoner. Warren Galfour is to be commended for his efforts with this difficult material, but he did not differentiate between the singing, speech-song and speaking. Credits also go to Florence Fields and John Druary of the cast, Frederic Waldman, conductor, and Frederic Cohen, stage director. As to Kiesler's set, it is difficult to shout my praises loudly enough. It alone is worth the price.

Cir. (D 541,269) [S 1,007,060]

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 16 1951

NEW OPERA GIVEN BY JULLIARD UNIT

'The Prisoner,' by Dallapiccola,
Has Its American Premiere—
Tells Story of Oppression

A new opera from Italy, Luigi Dallapiccola's "The Prisoner," had its first performance in America at the Juilliard School last night. In the course of its fifty minutes it possesses much of the terror that has haunted countless thousands in the tyranny that our own age has learned to know so well. It is a work that, in its music and its bare symbolic action, projects the horror of a fear-ridden world. Dallapiccola, a 47-year-old composer, has been claimed by the twelve-tone school as one of their own, and he practices this style of composition. He also harks back to classic Italian ancestors like Palestrina. His music for "The Prisoner" seems to be an amalgam of the newest and oldest trends in music. The main thing is that he had made this amalgam into a style of his own.

De Coster Scene Added

His music fits the story he himself has fashioned out of a short tale by Villiers de l'Isle Adam plus an additional scene from a work by Charles de Coster. It is the story of a prisoner, caught in the toils of Philip II's oppression. It shows how the final torture of hoping to be visited on this prisoner, who has endured every other ordeal, and how he finally staggers to the stake, stammering the word "Freedom."

There seem to be deeper meanings implicit in the story, and the composer has used his music to suggest some of these things. There are moments when this music rises to heights of tension. For the most part, it is somber, slow-moving, like something seen through a veil.

Dallapiccola reserves his most eloquent writing for the orchestra. He is a master of vivid and moving tonal combinations. And when he combines his orchestra with chorus toward the end, he achieves a shattering effect. But his writing for the solo voices, save for a few passages of deep emotion, tends to be unvaried and colorless. This is true despite his use of wide skips and other tricks of the modernist's trade.

Work of Individuality

In sum, this is a composer and a work of individuality. People who care about contemporary music should see and hear this opera. And the Juilliard Opera Theatre, which will repeat the production tonight, tomorrow night and Monday night, deserves our thanks.

It has done a fine job of mounting the opera. The production, especially its setting, lighting and costuming, is brilliantly imaginative. The whole thing is played behind an effective scrim that gives

architectural depth to the setting, and there is ingenuity in the conception of levels and stairs of a prison.

Warren Galfour does a convincing job as a prisoner, singing seriously and musically. John Druary, as the jailer and Grand Inquisitor, is also effective, and Florence Fields, as the mother, sings a difficult scene ably. The chorus, which seemed to be proof of a public address system hollowed and terror to the is fine, as is the orchestra. Credit belongs to many—Eric Waldman, conductor; Frederic Cohen and Elsa Kahl, stage directors, and Frederic Kiesler, signer of mise-en-scène and tunes.—H. T.

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'Prisoner' Is Drama With Words, Music

By ROBERT BAGAR.

A stage work in a prologue and one act, Luigi Dallapiccola's "The Prisoner" is being given its first showings in this country by the Juilliard Opera Theater of the Juilliard School of Music. First performance was on Thursday. Last night's tonight's and Monday night's are the other ones scheduled.

The piece is billed as an opera, which in the strictest sense of the word it is not. It is more of a concert opera, one not to be saddled with scenery and costumes, and I imagine that given in that manner it might prove even more interesting, as sung and played music, than it did last evening as a theater piece.

The text, written in Italian by the composer, has been Englished by Harold Heiberg. It derives from works by De L'Isle-Adam and De Coster.

Prisoner of Inquisition.

It deals with a prisoner of the Inquisition who is the victim of terrible tortures, the culminating one being that of hope deliberately engendered and then destroyed.

The chief attraction of this work is its musical writing. Dallapiccola one of the more prominent of Italy's modern-day composers, is a disciple of the so-called atonal school, although the score often manifests structures based on the 12-tone series in addition to others not too far removed from latter-day Italian customs, as well as very early ones.

As a commentary on the essentials of the story, it is completely expressive. Often, too, it is sentimental, particularly in scenes between the prisoner and his mother. The writing for chorus is especially effective, and that for the solo voices seems to be considerably rangy and difficult and quite sudden in its leaps and drops.

Unity of Style.

Certain musical ideas appear to be carried out, but not to any great extent. Yet there is a unity of style in chordal progress and melodic direction that bespeaks a rather individual idiom.

I found the English text spottily faulty with its sustaining of incongruous speech syllables and what appeared to be a disregard for the rhythmical patterns of the music. In the Italian, a language more flexible and adaptable to music, it is, perhaps, better.

There is practically no stage action to speak of. The drama emerges through the words and music. And, luckily, the protagonists last evening projected the words with a reasonable clarity, thanks to Madeleine Marshall's painstaking care in coaching lyric diction.

Setting Is Good.

One of the joys of the occasion

was the setting—built on several levels—by Frederick Kiesler. This, fronted by a transparent curtain offered the one truly operatic effect—outside of the music, of course—of the evening.

The orchestra, made up of members of the Juilliard Orchestra, Section I, was under the direction of Frederic Waldman, and a perfectly beautiful job he did with the score. Stage direction was by Frederic Cohen and Elsa Kahl. The choral ensemble, a magnificent one, was trained by Robert Hufstader and Ralph Hunter.

Helen Colbert, as the Mother; Elliott Savage, as the Prisoner, and John Druary, doubling as the Jailer and the Grand Inquisitor, all contributed handsomely, especially Mr. Druary.

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MUSICAL EVENTS

Prison Life



CS

"THE PRISONER," a one-act opera with music and libretto by Luigi Dallapiccola, was given its American premiere last week by the Juilliard Opera Theatre, in the auditorium of the Juilliard School of Music. A recent Italian work, it had been translated into English for the occasion, and the composer had provided a new orchestral arrangement. It was very well mounted, but it failed to come off. The chief reason, I felt, was that Dallapiccola's music was lacking in dramatic quality. The story was there, but the score was not. "The Prisoner" is set in sixteenth-century Spain, during the Inquisition, and its hero is a political prisoner. In a prologue, his mother is on her way to visit him. She has been having disturbing dreams in which Philip II has kept appearing, and she has a feeling that this is to be the last time she will see her son. In the cell, the prisoner, who has already suffered physical torture, tells her he is becoming hopeful, because a guard has been addressing him as "Brother." Later, when the mother has gone, the guard comes in to tell the prisoner about the beginnings of a revolt, which, he says, will lead to the downfall of Philip. He leaves the cell door open when he goes out, and the prisoner tries to escape. He passes a few monks, who pretend not to notice him, and finally comes face to face with the Grand Inquisitor, who turns out to be the same man who portrayed the guard. Realizing that hope has been the penultimate torture, the prisoner is led away to the stake, mumbling the word "Freedom."

The opera lasts less than an hour, but, even so, there are a number of long, reflective solos, and they slow things up. Such passages were patently necessary, since Dallapiccola obviously did not set out to write a mere melodrama. His aims were higher. He apparently intended, by means of a melodramatic situation, to dignify man's search for freedom and, by setting the story in the terrible time of the Inquisition, to show the inhuman forces working against him. The composer's purpose is clear.

8-19-40

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The Prisoner Has U. S. Premiere at Juilliard

Under the sponsorship of the Juilliard School of Music, the Opera Theatre, directed by Frederic Cohen, on March 15 gave the American premiere of Luigi Dallapiccola's heralded work, *The Prisoner*. Lasting only fifty minutes, the action of the Prologue and one act score is based on text derived from two sources—*La Torture par L'Espérance* by Conte Villiers de L'Isle-Adam and *The Legend of Uelenspiegel* and Lawrence Goedzak by Charles de Coster. The English translation, by Harold Heiberg, and the new orchestral version, by Dallapiccola, were commissioned by the School for the Juilliard Opera Theatre.

Two outstanding features give atmosphere and depth to this sombre drama depicting the final hours in the life of a victim doomed by the Inquisition. One masterfully designed set employing painted transparencies and several levels, which effect scene change by the clever use of lighting, give impressions of a maze of corridors, stone walls, twisted stairs winding through the labyrinthine darkness of a great prison. The other stirring feature was the choral ensemble, trained by Robert Hufstader, and singing with powerful clarity and precision.

Much of the vocal music seemed to be written in recitativo style, with the voice line rising in peaks of altitude when expressing tension or anguish.

Story Is Somber

The Prologue opens with the Mother almost shrieking her terror for her Son and describing in panic-driven, climactic notes her recurrent nightmares of Philip II of Spain and his dreaded rule.

As the weary figure of the Mother climbs the shadowed stairs the light suddenly changes and comes into focus on the broken, comatose Prisoner. In the subsequent dialogue, he reveals to his Mother that he has commenced to hope again, for the Guard has broken a desolating silence to call the Prisoner "My Brother."

The next scene between Guard and Prisoner builds upon this hope, as the former with luring tenderness encourages his ward to believe in the downfall of Philip II and ultimate liberty.

The Prisoner, in Scene III, finds the cell door ajar, beholds a dull light in the corridor and creeps out. In the dismal halls he suffers heart-shocking fear but still hoping, finds his way painfully to the open court of the building and the fragrance of night air—only to be confronted by the Grand-Inquisitor, who in the guise of a guard has drawn him to his place of execution.

The lights change again. On either side is a conventicle of chanting monks, while at center stage, on an exalted level, the fires of the doomed light the forms of Inquisitor and Prisoner. The lost man moves towards the red glow of the flames sobbing, "Liberty, Liberty!"

Score Atonal

One hearing would not seem sufficient to assay the intrinsic values of the Dallapiccola score. The composer holds a high position among the masters of the atonal forms. In this work, there was much on a sombre, monotonous line, relieved only by contrasts in instrumentation. Since the plot is largely based upon the abstract, the development being in the mental processes of the central figure of the Prisoner, it



LUIGI
DALLAPICCOLA,
composer of
The Prisoner.

is logical that much of the music development from the first thematic material should be an abstract form, sometimes vague and wandering, often sombrely monotonous or thin in harmonic structure. It seemed entirely characteristic and symbolic of the text. The solo voices are handled mercilessly, great range, agility, impeccable pitch and endurance being the basic demands. To a great extent, this is true of the ensemble singing. However, in this one had a queer sense of a reverting to an ancient mode, almost the fundamentals and scale of some Fourth Century church music, which was allegedly derived from the Spanish.

Roles Are Exacting

In the preview performance, the exacting title role was magnificently sung and played by Warren Galtjourn; Florence Fields was an affecting Mother, the higher range of her voice being especially colorful. John Druary handled the dual role of Jailor and Inquisitor with vocal and histrionic ease. The two Priests were sung by Marion Worden and Oliver Smith; Fra Redemptor, by Orville White.

In alternate performances, Helen Colbert was cast as the Mother and Elliott Savage took over the difficult assignment of the Prisoner.

Credit for the excellent choral work goes to Robert Hufstader, director of the chorus, and Ralph Hunter, his as-

sistant. The players in the pit, who coped successfully with a very exacting score were members of the Juilliard Orchestra, Section I. The musical direction was under Frederic Waldman; a second stage director was Elsa Kahl. The very remarkable scene, costumes and lighting were designed by Frederick Kiesler. Madeleine Marshall trained the cast in its commendable use of English diction. Georgette Palmer served as stage manager, and with Arnold Schmidt as music assistant, while makeup was by Herman Buchman.

M. C.

Music

B. H.
HAGGIN

I would suppose Berg's idiom to be one of the sources of the language of

Luigi Dallapiccola that I found impressive in an orchestral work broadcast by Cantelli with the N.B.C. Symphony, and that provided powerful music. I underlining of another nightmarish drama in the opera "The Prisoner," given in March by the Juilliard School's Opera Theater. Frederick Kiesler designed and contrived a superb stage production, and Frederic Waldman conducted an excellent musical performance.

APR 1 - 1951



B. F. Dolbin's drawing of Dallapiccola's *The Prisoner*, as produced at Juilliard in March. The elaborate setting was designed by Frederick Kiesler.

Juilliard Opera Group Gives Dallapiccola's *The Prisoner*

POLITICAL imprisonment and the struggle for freedom were themes that were thrust importantly upon the consciousness of New York operagoers in March. While the Metropolitan Opera occupied itself with five performances of Beethoven's *Fidelio*, the Juilliard Opera Theatre of the Juilliard School of Music presented four performances — on March 15, 16, 17, and 19 — of Luigi Dallapiccola's *The Prisoner* (*Il Prigioniero*), which treats a somewhat similar subject in a manner considerably less joyous.

Composed in 1946 and 1947, *The Prisoner* was first produced on the stage at the 1950 Maggio Musicale in Florence, Italy. It had previously been broadcast by the Turin Radio, and in February, 1951, it was given by the Brussels Radio. The Juilliard production marked not only the American premiere of the opera but the first American presentation of any of Dallapiccola's larger works; the Italian composer was known here chiefly by his song cycle *Sex Carmina Alcaei*, given under the direction of Reginald Stewart at a League of Composers concert two seasons ago.

The libretto of *The Prisoner*, sung here in a crudely unvoiced English translation by Harold Heiberg, is based largely on Villiers de l'Isle Adam's story *La Torture par l'Espérance*. The third scene is drawn from *La Légende de Thyl Uylenspiegel* et de Lamme Goedzak, by Charles de Coster. In a prologue and three scenes, presented without pause, the action of *The Prisoner* takes place in the Official in Saragossa, under the oppressive regime of Philip II—the harsh Spanish monarch whose character is somewhat more flatteringly evoked in Verdi's *Don Carlo*. Philip himself does not appear in Dallapiccola's opera, for the libretto is focussed on the figure of the Prisoner himself and, at the end, on his encounter with the Grand Inquisitor.

A century ago it was possible for Beethoven to envisage political imprisonment as a condition from which escape was possible. Dallapiccola's opera presents a sourer and more pessimistic view, for in this libretto hope is the cruelest of delusions and freedom an idle fancy. In the prologue, the Prisoner tells his mother, who is visiting him, that he has begun to experience hope for the first time, because the guard has called him "brother." After her departure, the

Prisoner finds that the cell door is open, and all the other barriers between his cell and the hall of the Inquisition. Scene by scene he makes his way through the prison, finding to his surprise that nobody challenges his progress. At the climax, he is confronted by the Inquisitor, and finds that the Inquisitor is the very guard who had given him hope in the first place. Realizing that he has been subjected to the most exquisite of tortures, the torture through hope, the Prisoner goes to the stake with the word "freedom" stumbling from his lips.

Dallapiccola's score combines many practices of the twelve-tone method, of which he is a convinced adherent, with expressive vocal writing that suggests aspects of earlier Italian opera, from Monteverdi to Verdi. The music parallels Alban Berg's *Wozzeck* in the way in which certain passages — notably the interludes in the form of *ricercari* — seek to channel dramatic meaning into firmly contrapuntal structures. Elsewhere the declamatory vocal line employs many of the wide leaps and melodic unorthodoxies that are familiar in twelve-tone music generally, but it is on the whole considerably more diatonic than the writing of Central European atonalists, and it is constantly infused with a typically operatic Italianism.

Promising though its materials looked on paper, *The Prisoner* did not turn out to be an effective piece in the theatre.

A part of the shortcoming of *The Prisoner* lies in the extreme introspection of the libretto, which is more a psychological case-history than a play. Only the Prisoner is an immediate and real character; the other six members of the cast emerge as no more than shadowy figures seen through the haze of the Prisoner's own mental torture. Not much actually happens on the stage. The work attains power only in proportion to the ability of the audience to identify itself with the personal anguish of the Prisoner.

This identification was not helped by a performance in which the baritone entrusted with the all-important title role, Warren Gaijour, had little personal or theatrical projection and little ability to sing with warmth or expressive inflection. Everyone's singing, indeed, was pallid and far removed from the Italian operatic context the score constantly evoked. The

visual production, moreover, was tricky without being forceful or pointed.

Despite the elaborate use of little vignettes behind a scrim, what action there was proved to be under Frederic Cohen's direction and against Frederick Kiesler's setting, prevailingly static and lifeless. Possibly also the overall effect of the work was damaged by the reduced orchestral score used on the occasion, although the composer himself made the new version. At any rate, whatever the contributing reasons, *The Prisoner* failed in its American premiere to live up to the expectations aroused by its distinctive success in Europe.

Frederic Waldman conducted the four performances. On the opening night, and again on March 17, Mr. Gaijour's associates in the cast were Florence Fields, John Druary, Marvin Worden, Oliver Smith, and Orville White. The cast on March 16 and 19 was the same except for Elliott Savage, in the title role, and Helen Colbert, as the Mother.

—CECIL SMITH

gute Libretti schreiben. Dallapiccola hat sich in Ueberschätzung seiner literarischen Ader eine bombastische, Meyerbeers Geist atmende Wortatmosphäre geschaffen, deren Pathos an dem Hörer einduckslos vorbeigeleitet. Der zwei alten Dichtungen entnommene, symbolisch auf unsere Zeit hindeutende Inhalt: Ein in die Klauen der Häscher Philipp II. von Spanien gefallener Gefangener geht durch die Agonie immer wieder getäuschter Hoffnung auf Befreiung. Als er plötzlich die Zellentür unverschlossen sieht, versucht er zu entfliehen, um sich unversehens vor dem lodernden Scheiterhaufen zu finden. Die Handlung, die ihn die Mutter und den als Wärter erscheinenden Grossinquisitor begegnen lässt, ist in eine mit schärfsten Dissonanzen überladene Musik gehüllt, die erst dann, wenn ekstatische Gesänge der Mönche den letzten Gang begleiten, eine gewisse Grösse und Prägnanz bekommt. Die Aufführung überbot alles, was man selbst von einer Lehranstalt im Range der Juilliard hätte erwarten können. Ein hervorragender Dirigent, Frederic Waldman, zwei ideenreiche Spieler, Frederic Cohen und Elsa Kahl, und ein Bühnenbildner von ungewöhnlicher Phantasie und Sicherheit in der Berechnung optischer Wirkungen, Frederick Kiesler, schufen die Grundlagen für eine bewundernswerte Gesamtleistung.

Als Solisten prägten sich in der Freitag-Vorstellung sehr vorteilhaft ein: Elliot Savage (Prisoner), Helen Colbert (Mutter), John Druary (Grossinquisitor), Chor und Orchester. Den Niveau grösster Opernbühnen. Den stürmischen Beifall darf man zu einem sehr beträchtlichen Teil der Wiedergabe des problematischen Werks zuschreiben.

The Prisoner
The Juilliard Opera Theatre
A.H. Der Name des 47-jährigen italienischen, in Florenz lebenden Komponisten Luigi Dallapiccola ist bisher nur in Einzelfällen nach Amerika gedrungen. Wie weit es sich lohnt, das Versäumte nachzuholen, ist auf Grund der einklagigen Oper "The Prisoner" schwer zu entscheiden. Nur wenige Musiker — Menotti gehört zu ihnen — konnten sich selbst

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MUSIC

The memory of such an event naturally overshadows all else. In an ordinary retrospect, however, the premiere at the Juilliard School of Music on March 15 of Luigi Dallapiccola's opera "The Prisoner" would loom fairly large. Dallapiccola is an Italian composer whose works are still little known here, but whose reputation both here and in Europe has grown to considerable size since the end of the war. Though he employs the forbidding twelve-tone system derived from Arnold Schönberg, he considers himself at the same time a

continuator of the Verdi tradition of vocal expression. The Juilliard production gave us our first chance to see how this combination of styles works out.

The answer seemed to be, not very well. Intended as a parallel to events in our time, "The Prisoner" recounts the brief history of a political victim of Philip II and the Inquisition. At the outset of the opera, in half-realistic, half-subliminal fashion, the prisoner tells his mother that for the first time he is filled with hope because his jailer has called him "brother." He subsequently finds the door of his cell open, and the rest of the doors on the way to the Grand Hall of the Inquisition. He has persuaded himself that freedom is almost within his grasp when the Grand Inquisitor appears and proves to be none other than his jailer. The moral of the

tale is that nothing in human experience can provide such bitter suffering as hope.

The opera is too little a play and too much a quiet, introverted psychological monologue. Despite the effort of the Juilliard production staff to liven things up with trick lighting behind a scrim, "The Prisoner" was not a good theatre piece. Perhaps the music, which is not without interest in both its technique and its psychological expression, would carry more weight in a concert performance. It is chilling, however, to realize that "The Prisoner" is widely considered the most effective European postwar opera. If that is so, we must keep on looking to our own composers for operas that are less involved, less self-conscious stylistically, and better attuned to the normal requirements of the theatre.

CECIL SMITH

951

Aus der Musikwelt

Von FRED LOW

Operauführung der Juilliard School

Die "Juilliard School of Music" eröffnete Freitagabend im großen Saal des Institutes eine Serie von Opernaufführungen eines für Amerika neuen Werkes, "Der Gefangene" von Luigi Dallapiccola. Der italienische Komponist ist ein getreuer Gefolgsmann Arnold Schoenbergs, er schreibt auch heute noch im Zwölftonsystem, das er aber in seinem eigenen, originellen Stil verwendet und oft zugunsten einer melodischen Linie verläßt. Dallapiccola versteht vor allem, die Orchesterklangfarben auszunützen, er hat Sinn für kräftige Akzente und zeigt in der Instrumentation sicheres musikalisches Verständnis. Auch in der Komposition der Chöre merkt man dieses Verständnis für Klangwirkungen und die Illustration des Geschehens, während die Solostimmen wesentlich ungünstiger zur Wirkung kommen. Der Komponist nimmt wenig Rücksicht auf Gesangsmöglichkeit, er verlangt von den Sängern sowohl an Volumen als auch Reichweite der Stimme manchmal Unerreichbares.

Die Handlung ist nach Villiers de l'Isle Adams "La torture par l'Espérance" und einem Kapitel von Charles de Costers "Ulen-spiegel" von Dallapiccola geschrieben worden, die englische Übersetzung, die im übrigen nicht sehr vorteilhaft für die Aufführung ist, wurde von Harold Heiberg besorgt. Der Inhalt des Werkes ist die Geschichte eines Gefangenen, der alle Hoffnung aufgegeben hat, der Inquisition zu entkommen; doch diese Hoffnung wird ihm von dem Gefängniswärter wieder gegeben, der nach einem Besuch in der Zelle die Tür weit offen läßt. Der Gefangene nützt die Gelegenheit zur Flucht, begegnet auf seinem Weg in die vermeintliche Freiheit zuerst einem Mönch und dann zwei Priestern, die ihn aber anschließend nicht bemerken und landet schließlich in der Falle, die ihm der Großinquisitor gestellt hat, der Scheiterhaufen erwartet ihn. Die Hoffnung, die man erweckte, war nur eine neue Art der Folter, die ärgste vor der Befreiung durch den Tod.

Diese kräftige und wirksame Handlung wird von der Juilliard School hervorragend in Szene gesetzt, die Sensation des Abends war das Bühnenbild, das von Frederick Kiesler mit Phantasie und Intelligenz geschaffen wurde. Die Handlung spielt hinter einem Schleiervorhang, der die Illusion ermöglicht und das Szenenbild plastisch gestaltet; Beleuchtung und Kostüme tragen zu der großen Wirkung ihr gut Teil bei. Die musikalische Leitung Frederic Cohens und seines Assistenten Frederic Waldman bringt vor allem die Chöre und das Orchester zu ausgezeichneter Geltung. In der Freitag-Vorstellung sang Helen Colbert die Rolle der Mutter, Elliot Savage den Gefangenen, John Druary den Gefängniswärter und den Großinquisitor; ferner wirkten mit Marvin Worden, Oliver Smith und Orville White. — Der Erfolg des Abends war aber vor allem dem Bühnenbild zu danken.

Theater in New York

Herman Melvilles letzte Novelle von „Billy Budd“, dem Matrosen, der gehängt wird, weil er, im Zorn über eine falsche Anschuldigung, einen Offizier erschlagen hat, ist ein Werk von feierlicher, unvergesslicher Größe, in dem sich die Diskussion über Gut und Böse mit dem Rollen der See und den Gesprächen harter, schweigsamer Männer auf Deck verbindet. Es war Melvilles literarisches Testament, kurz bevor er, 1891, alt und fast vergessen, in New York starb, sein schmerzlicher Abschiedsgruß an eine Welt, in der die Tugend über die Sünde erst triumphieren kann, nachdem beide miteinander zugrunde gegangen sind. Melvilles tiefer Pessimismus, so untypisch für das heutige Amerika und doch so fein verästelt in der geistigen Tradition dieses Landes, zeichnet sich in den, an Kleist gemahnenden Worten ab, mit denen sich der Kapitän über den toten Offizier beugt: „Erschlagen von einem Engel Gottes. Und doch muß der Engel gehängt werden.“ Darum muß Billy Budd sterben und in seinem Hinnehmen des Urteils als einer, ihm vom Kapitän väterlich auferlegten, göttlichen Buße liegt zugleich Melvilles eigener, letzter Triumph über das, was das Leben ihm vorenthalten hatte.

Ein solches Stück sprachlich erleuchteter Prosa auf die Bühne zu bringen, muß, wie alle dramatisierten Romane, an dem Gegensatz zwischen erzählender und darstellender Gestaltung scheitern. Was das Theater braucht, ist eine *Kausalität* der Vorgänge, auf die Melville um so mehr verzichtet

kann, als bei ihm der Konflikt zwischen Mensch und Mensch eine unausweichliche, in der Natur der Dinge liegende, nicht mehr zu begründende, metaphysische Angelegenheit ist. In der von Louis O. Cox und Robert Chapman besorgten Bühnenausfassung wird daher vieles, was in der Novelle nur angedeutet, gedacht, meditiert ist, einer handgreiflicheren Theaterwirkung geopfert. Das Unklärliche wird erklärt, die Handschrift des Schicksals graphologisch ausgedeutet. Trotz diesen Unzulänglichkeiten, zu der noch sprachliche und szenische Mängel hinzukommen, muß der Abend im „Biltmore Theatre“, mit Dennis King, Torin Thatcher, Charles Nolte in den Hauptrollen, als ein beachtenswerter Versuch angesehen werden, das Genie Melvilles, wenn auch in verkleinerter Form, zu Worte kommen zu lassen.

Bemühungen, das New Yorker Theater von innen her zu beleben, sind in letzter Zeit mehrfach unternommen worden, etwa von der „Anta“, einer Vereinigung von Regisseuren, Schauspielern, Theaterleuten unter Führung von Helen Hayes, die es sich zur Aufgabe gesetzt hat, das Interesse an der dramatischen Produktion durch Verbeaktionen und Austauschspiele, wie etwa zur Zeit das von Louis Jouvet in Molières „Ecole des Femmes“, zu heben. Ansonsten bemüht sie sich, ihren künstlerischen Verpflichtungen nachzukommen, indem sie die ausländischen Ehrengäste mit liebender Hand durch das Dickicht der New Yorker Premieren geleitet, Lunch-Verabredungen mit ihren amerikanischen Kollegen arrangiert und sich in jeder Weise für eine theatrale Verständigung zwischen den

Völkern einsetzt. Die „Anta“ hat auch ein eigenes Theater, in dem es freilich, außer einer fujiosen Aufführung von Lorca's Schauspiel „Das Haus von Bernarda Alba“, nicht viel Nennenswertes zu sehen gab, was denn überhaupt zu sagen ist, daß die „Anta“, sowohl in der Wahl der Stücke als auch in ihrer szenischen Darstellung, den Erwartungen, die man an sie setzte, nicht ganz entsprechen hat, wie allem auf dem hierzulande vernachlässigten Gebiet des Bühnenbildes.

Was nun dieses, das Bühnenbild, in Amerika anbelangt, so ist von einem Künstler zu sprechen, Frederick Kiesler, der bezeichnenderweise nicht für den Broadway, auch nicht für die „Anta“, sondern seit Jahren für die auch sonst hervorragend „Juilliard School of Music“ tätig ist und dort mit Entwürfen für John Gays „Beggars Opera“, den „Fidelio“ und Stravinskys „Geschichte vom Soldaten“, um nur einige wenige zu nennen, den Geist der Experimentes an die Stelle akademischer Routine und eines unentschlossenen Laissez-faire gesetzt hat. Kieslers Stil, der, in vielem an den Theo Otto erinnernd, die magischen Zaubereffekte des Barocktheaters mit modernen, teilweise surrealistischen Einflüssen verbindet, erfüllte sich auf einmalige Weise anlässlich einer Aufführung von Luigi Dallapiccolas Kurzoper „Der Gefangene“, unter der Regie von Frederic Cohen und mit Frederic Waldman am Dirigentenpult. Das Werk, mehr Bühnenkantate als Oper, ist ein einziger musikalischer Ausbruch, in dem die Gefühlsskala: Verzweiflung-Hoffnung-Verzweiflung, mit monumentaler Eindringlichkeit instrumentiert wird. Unten

Benutzung einer Gefängnis-Zeichnung von Piranesi, die als transparenter Zwischenvorhang diente, gelang es Kiesler, den inneren Monolog des Gefangenen aus dem Geist der Musik und mit einer poetischen Verklärung, die an alte Mysterienspiele erinnerte, dem modernen Bewußtsein nahezubringen. Die Aufführung, unter Mitwirkung von Musikstudenten der Juilliard-School und im Beisein so illustrierter Gäste wie Toscanini, verhalf dem bereits 1950 in Florenz uraufgeführten Werk zu einer verdienten, seiner solennen Eigenart entsprechenden Anerkennung.

Hans Sahl

„NEUE ZÜRCHER ZEITUNG“, Switzerland
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According to Marion Bauer

Juilliard Presents Dallapiccola Opera



MARION BAUER

Praiseworthy was the presentation by the Opera Theatre of the Juilliard School of Music of the first performances in America of "The Prisoner," in a Prologue and one act, by the modern Italian composer, Luigi Dallapiccola. The libretto was written by the composer himself from texts by Conte Vilfredo de L'Isle-Adam and Charles de Coster. The School commissioned Harold Heiberg to make an English translation for these performances and also commissioned the composer to make a new orchestral version. Besides the preview on March 15, three benefit performances for the Student Aid Fund took place on March 16, 17, and 19, with alternating casts. Frederic Waldman was musical director and Frederic Cohen and Elsa Kahl were stage directors. The production was far above the amateur level as to singing, acting and stage production.

The scene is set in the 16th century during the Inquisition, and is a depressing story concerning the prisoner's attempt to escape hired on by promises from the guard who later proves to be the Grand Inquisitor. The music is 20th century in effect and is written in the twelve tone technique, showing how surprisingly expressive it can be in spite of its dissonance and severity.

The stage sets were extremely well done with insets thrown into the foreground by means of expert lighting. The only woman in the cast was the Prisoner's mother who appears only in the Prologue. Florence Fields assumed the role on Thursday and Saturday, and Helen Colbert on Friday and Monday. The title role was sung by Warren Galfour and Elliott Savage. Mr. Savage was impressive in both singing and interpretation of the part which is very demanding. John Drury was ex-

cellent in all the performances as the Jailer and the Grand Inquisitor. The Two Priests and Fra Redemptor were played by Marvin Worden and Oliver Smith, and Orville White on all four occasions. The chorus of monks played an important part in the final scene and in the two interludes. It was splendidly trained by Robert Hufstader and his assistant, Ralph Hunter. Frederick Kiesler was responsible for the very successful scenic designs, costumes and lighting. Madeline Marshall did an excellent job with the English diction. The Chamber Chorus of the Juilliard Opera Theatre and the members of the Orchestra, Section I, helped to make smooth and artistic performances.

INTERNATIONAL MUSICIAN

Chamber Opera Off Broadway

The Juilliard Opera Theatre, using an orchestra of fifty-five, and a chorus of seventy-seven, staged the American premiere of the Italian composer Dallapiccola's one-act opera, *The Prisoner*, at the Juilliard School March 15-19. Scenery and lighting were notable, with spectacular shifts of scene managed by shifting the lights behind translucent cloth. The highly modern score was of great interest, and it was beautifully played, though at times it was a little static for completely successful dramatic effect.

JUNE 1951

Cir. (45,331)

This Clipping From
NATION
NEW YORK, N. Y.

MAY 19 1951

Music

B. H.
HAGGIN

IN A previous article I said that I didn't find Sunday at one o'clock a bad time for the New York Philharmonic broadcasts; that the tape recording, the few times I had listened, had produced excellent sound; and that equally good recordings might be broadcast at convenient times in western parts of the country. But one feature of the broadcasts I do object to. If I remember correctly, C.B.S. stated that use of tape recording would make it possible to broadcast the entire program of the concert; and with the broadcast shifted to a commercially less valuable part of the day you would think that when C.B.S. found it could not get all the music into the previously allotted ninety minutes it would allot additional minutes but instead it continued to broadcast only part of the concert. On an ordinary occasion like the March 25 broadcast it omitted Debussy's "Iberia" from the March 18 concert; on one of the most extraordinary occasions in broadcasting history it sliced a couple of scenes out of "Wozzeck" and preserved the subsequent Longines Symphonette program intact. (The broadcast of "Wozzeck" also had the usual technical defect of broadcasts of such works—a lack of the balance that would have allowed the orchestral detail to be heard as clearly as the vocal parts.)

As for "Wozzeck" itself (which I heard also in Carnegie Hall), Berg's language, which has made no musical sense to me in self-contained structures like the Violin Concerto or the Lyric Suite, turns out to be the predestined expressive medium for the nightmarish drama. To listen to the work is to be impressed by the wonderful expressive accuracy and power of the music, the extraordinary powers that are involved, the mastery with which they operate. And to listen to the performance was to be made newly aware of the powers of Mitropoulos in dealing with works of this kind, the powers of Mack Harrell, in the title role, as a dramatic singer.

I would suppose Berg's idiom to be one of the sources of the language of

Luigi Dallapiccola that I found impressive in an orchestral work broadcast by Cantelli with the N.B.C. Symphony, and that provided powerful musical underlining of another nightmarish drama in the opera "The Prisoner," given in March by the Juilliard School's Opera Theater. Frederick Kiesler designed and contrived a superb stage production, and Frederic Waldman conducted an excellent musical performance.

Cir. (S 83,721)

This Clipping From
MOBILE, ALA.
PRESS-REGISTER

MAY 27 1951

School Premieres Opera At Liberty

NEW YORK—(UP)—The first performances in America of the opera "The Prisoner" by Luigi Dallapiccola, contemporary Italian composer, have been given by the Juilliard School of Music at its concert hall in New York this Spring.

The work, written a few years ago, had its first hearing in Florence, Italy, last year. Juilliard students and graduates made up the cast in the New York version, which was given in English.

The opera, whose theme is human freedom, deals with the persecution of a Flemish Protestant by the Spaniards in the sixteenth century but is most timely in view of recent events in Europe.

Cir. (D 345,423) (S 633,364)

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

JUN 17 1951

Music: 1950-'51 Season Brought Us More Opera

By FRANCIS D. PERKINS

Except for a handful of programs, the scene of New York's musical activities has moved outdoors, and the regular music season of 1950-'51 can be regarded as definitely closed. Operatically, with a longer session at the Metropolitan, it was busier than its predecessor; the concert figures show a moderate decline. Up to the turn of the year, the number of concerts was also running ahead of the corresponding 1949-'50, but January and February brought an unusual amount of cancellations, some due to illness and some for unannounced reasons—including, perhaps, doubts of the outcome at the box office.

The Opera Score

The grand total of 1594 events, exceeds the 1949-'50 figure by thirty-seven. As usual, the count has been limited to performances for paying audiences in the borough of Manhattan; the enumerator has set next Thursday, when summer makes debut, as a terminal date. There have been 254 large scale professional opera performances, including 154 by the Metropolitan and ninety by the New York City Opera, as compared with 226 in 1949-'50. But the principal part of the operatic increase was in public performances by smaller groups and music schools, 299 as compared with 229. Some of these, such as the Columbia Theater Associates' production of Douglas Moore's "Giants in the Earth," the Juilliard School's production of Luigi Dallapiccola's "The Prisoner" and the Mannes School production of Bohuslav Martinu's "Comedy at the Bridge" were of unusual musical significance.

There were also many other professional, semi-professional and amateur offerings, some in concert form and many with piano accompaniment. Quite a few of these presented operas from the hard worked standard list, but the proportion of new operas in this classification seems to have increased. The figures include more than 150 performances of Gilbert and Sullivan operettas in the still continuing series of the Masque and Lyre Light Opera Company, but do not include works of more or less operatic character which had regular runs in Broadway theaters.

CORPUS CHRISTI, TEX
CALLER
7/1/51

SOME LITTLE-KNOWN

New York Art, Music

Nurtured by Many Groups

The field of music offers perhaps the most varied and, outside of town, most unheard of events. The Juilliard Opera Theatre has recently presented the first American performances of Dallapiccola's "The Prisoner"; and the Juilliard School planned a concert in memory of Ernest Hutchenson.

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

AUG 19 1951

Music: New Idioms

A Visitor's Startling Discovery Here

By ARTHUR BERGER

Luigi Dallapiccola, the visiting composer in the Berkshire Music Center's summer session which has just ended, returns to his native Italy thoroughly impressed with the degree to which our educational institutions are alive to contemporary findings in the arts. Early this year, before he arrived, the Juilliard School of Music had given the American premiere of his opera, "The Prisoner." No comparable European institution, he told your reporter, would be likely to undertake a work in modern idiom of this proportion, and the Juilliard's intentions had astonished him.

This Clipping From
LANSING, MICH.
STATE JOURNAL

SEP 23 1951

Unusual Opera

The Juilliard opera group chose "The Prisoner," by Dallapiccola for its spring production. It was first given in 1946 in Florence, Italy.

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

MAR 15 1951

SILHOUETTES By MARY CRAIG

Juilliard's Travelling Jury Plan Expounded

Early in June the Travelling Jury of the Juilliard School of Music will begin its second exploratory trek, following the successful precedent established last season of hearing and screening applicant students in various sectors of the country. Instrumentalists, vocalists, conductors, within the student age group which is sufficiently flexible, are eligible to compete under the entrance requirements of the famous school for fall or spring enrollment.

A strict adherence to ethical procedure is observed. The list of auditioners is made up solely from students applying for Juilliard School admission, and no aspiring musician is permitted to appear and perform before the audition jury without the written consent of the current teacher or conservatory.

These and other allied regulations were recently clarified in a discussion with Mark Schubart, Dean of the Juilliard School of Music.

"Primarily, the plan of organizing sectional auditions is a matter of convenience," Mr. Schubart said. "For a student to travel a distance which may approximate 3000 miles, as many have done in the past, to enter into competition, is a hazard involving undue expense. It is also emotionally disrupting."

This is easily understandable. Much hangs upon success or failure; much is involved in the "back home" reaction to audition results. And perhaps there is the added burden of incurred debt in financing the New York attempt. The young sensitive musician is apt to carry into the contest a certain handicap, a heavier-than-necessary responsibility plus a natural fear aggravated by stress.



MARK A. SCHUBART, Dean of the Juilliard School of Music.

Under the new project the contestant travels on the average a distance of 45 miles. He thus competes in his own neighborhood, not among strangers. Often the teacher comes too; and in every instance a written report of the examination is given for future guidance. Advisory counsel is available and with this the knowledgeable direction of the examining committee. To a great extent, the anxiety of a single opportunity and the strain of a long journey into strange territory, frequently alone, which might daunt even the most gifted or courageous, is eliminated.

System in Operation

When a contestant is accepted on his or her home ground, a great deal of time is saved. The date for school entrance is set without delay; schedules can be suggested and compiled, and with a definite educational plan in view, the student is readied for his Juilliard so-

journ and his particularized courses very quickly.

"It is a big project, but we believe it to be of great importance, both to the School and to the student," Dean Schubart continued. "It is of educational value to the faculty and staff members who constitute the jury. We contact the communities, learn to know the people and the music problems. It gives us an opportunity also to assay the music standards, which we have found in many far distant districts to be on as high a level as, if not higher, than in some metropolitan areas."

Mr. Schubart indicated that everyone concerned with the project had been impressed by the musicianship and talent presented; equally so with the meritorious aspects of the undertaking. He said that, in his opinion, results were not yet conclusive, that the Travelling Jury should operate over a longer period of time in order to appraise its comprehensive worth.

The Juilliard Travelling Jury goes by invitation to points strategically chosen from a submitted list. This year, June 4 through 18, the schedule includes Chicago, San Francisco, Los Angeles, Dallas, St. Louis and Atlanta.

Cir. (83,143)

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

JUL 14 1951

Music

By Nora Holt



Music Notes—Julia Perry, whose work in composition is steadily gaining recognition, is on a scholarship to Tanglewood, and her woodwind trio was performed at the Composer's Forum last Sunday evening. She is one of eight hand-picked students under the twelve-tone composer, Luigi Dallapiccola, teaching at the Berkshire Music Center this season. His opera "The Prisoner" was heard at Juilliard last season. (More news next issue.)

This Clipping From
MUSICAL LEADER
 CHICAGO, ILL.

MAY - 1951

At the Juilliard

Hutcheson Memorial Concert

In memory of Ernest Hutcheson, former President of the Juilliard School of Music, a concert was held in the Juilliard Concert Hall, April 6. The music was performed by artists who were colleagues of Mr. Hutcheson. The program opened with Bach's Prelude "Gottes Zeit ist die allerbeste Zeit" and the Chromatic Fantasy and Fugue, played by James Friskin. Catherine Aspinall, soprano, sang Mozart's Motet "Exultate, Jubilate" and Muriel Kerr, who was one of his devoted pupils for many years, closed the concert with a performance of Chopin's Sonata No. 2 in B Flat Minor. Many friends, colleagues and admirers gathered to pay homage to this great man, whose passing on Feb. 9 left a void in the musical world.

The recital hall was the setting for an entertaining program presented by artists and composers of the **Alumni Association** on April 10.

On Apr. 13, a **Chamber Music Concert** offered by the students gave an opportunity to show the high artistic standards achieved by these young people.

Jean Morel conducted the **Juilliard Orchestra** (Section I) in an excellent concert April 24.

On April 27, under the direction of **Robert Hufstader**, the **Juilliard Chorus** and members of the faculty, presented a program of rare interest. It opened with works for the full chorus of over a hundred by William Schuman, William Bergsma, and Elliott Carter. In Schuman's Prelude for Voices, Catherine Aspinall was soloist, as she was also in two Cantatas by Thomas Arne in which her high, lyric soprano and her artistry made a sincere impression on the audience. Mr. Hufstader was her inimitable accompanist.

This Clipping From
MUSICAL LEADER
 CHICAGO, ILL.

MAY - 1951

Chamber Music at Juilliard

On March 30, a program consisting of Bach's Overture in the French style, played by Paul Harelson, Brahms' Cello Sonata No. 2, in F, played by Eugene Zallo, cello, and Ruth Soskind, piano, and Bernard Wagenaar's String Quartet No. 2, played by Francis Chaplin, Joyce Robbins, Martin Friedmann and Channing Robbins, formed an interesting concert of chamber music. Special interest centered in the contemporary work by a member of the Juilliard faculty. Mr. Wagenaar's String Quartet displayed excellent string writing and interesting effect in a well-developed and balanced four movement work. The members of the quartet deserve credit for their intelligent and musicianly performance. Special praise goes to

Miss Soskind whose technical ease and brilliant handling of the Brahms piano score reflects credit on the young woman's talent. Mr. Zallo shows definite talent although he is still in the nervous stage, but he has good tone and a facile technic. Mr. Harelson is a serious and promising pianist.

Cir. (D 33,689)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAY 8 - 1951

Music Notes

The Juilliard School of Music has announced that it will offer advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship.

The auditions, held four times a year, are given with the approval of the student's present teacher. Those auditioning will have the opportunity to perform before a jury composed of faculty members of the school and following the audition will receive a detailed compilation of the jury's opinion. The auditions will be conducted during the months of September, December, March and June.

Those wishing to audition may obtain application forms from the office of admissions, Juilliard School of Music, 120 Claremont Avenue, New York 27, N.Y.

RITZ

This Clipping From

HERALD TRIBUNE, N.Y.

MAY 6 - 1951

Music News: Season Fades; Honors for Marion Bauer

Advisory Auditions: Some aspiring young artists make their New York debuts with the main purpose of getting objective critical appraisal from the press. But in some cases they are not prepared to meet with the minimum standards established here for recitalists. The accounting of their limitations falls outside of the professional sphere and becomes a matter that may better be handled on the academic level. Such neophytes in the future, instead of attempting a debut before they are ready, will be able to avail themselves of the advisory auditions to be given four times a year at the Juilliard School of Music. Applications may be obtained from the school's Office of Admissions.

R. BERGER

Cir. (D 34,124) (S 34,628)

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT

MAY 10 1951

The World of Music

Juilliard School of Music is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship. Young musicians have the opportunity of performing before a jury

J. Swank

composed of faculty members of the school and following the audition, receive a detailed compilation of the jury's opinion.

The auditions which are given with the approval of the student's present teacher, are held four times each year, during the months of September, December, March and June. Young musicians wishing to take advisory auditions may obtain application forms from the Office of Admissions, Juilliard School of Music, 120 Claremont Ave., New York, 27, N. Y.

Cir. (D 39,059) (S 46,589)

This Clipping From
ERIE, PA.
DISPATCH

MAY 6 - 1951

Young Musicians Can Get Advice

Juilliard School of Music is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship, it was announced today.

The auditions, which are given with the approval of the student's present teacher, are held four times each year, during the months of September, December, March, and June. Young musicians wishing to take advisory auditions may obtain application forms from the Office of Admissions, Juilliard School of Music,

120 Claremont Ave., New York, 27, N. Y.

This Clipping From

COUNCIL BLUFFS, IOWA
NONPAREIL

MAY 13 1951

Juilliard Advisory Auditions

Juilliard School of Music is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship, it was announced Saturday. Young musicians have the opportunity of performing before a jury composed of faculty members of the school and, following the audition, receive a detailed compilation of the jury's opinion.

Cir. (D 15,949) (S 16,525)

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

MAY 13 1951

JUILLIARD AUDITIONS

NEW YORK, May 12—Juilliard School of Music is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship, it was announced today. Young musicians have the opportunity of performing before a jury composed of faculty members of the School and receiving a detailed compilation of the jury's opinion. The auditions are held four times a year, in September, December, March, and June.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

MAY 10 1951

Juilliard School of Music is now offering advisory auditions as a service to young musicians who wish an objective appraisal of their performance and musicianship, the auditions to be held four times a year—September, December, March and June. Application forms may be obtained from the school's office of admissions, 120 Claremont, New York 27, N. Y.

This Clipping From
WASHINGTON, D. C.
POST

MAY 13 1951

The Music Box

THE JUILLIARD Institute offers a valuable service: advisory auditions to young musicians who wish to obtain an objective appraisal of their performance and musicianship. The interested musicians appear before a jury of faculty members of the illustrious school, and after the audition, receive a detailed compilation of the jury's opinion.

The next of these auditions will be held in June. Applications are available from the Office of Admissions, Juilliard School of Music, 120 Claremont Ave., New York City 27. There is, of course, no charge.

—P. H.

This Clipping From

STAR NEWS

JUN 10 1951

In a recent week, the three largest auditoriums in New York were booked for classical music events. Jascha Heifetz played for 20,000 people in Madison Square Garden. Spectators bid \$1,400,000 in Israeli bonds for two encores. Mitropoulos and the New York Philharmonic-Symphony with 15-year-old Michael Rabin, violinist, as soloist, began a two-week engagement at the Roxy (seating capacity 5900). "The Great Caruso," starring Mario Lanza, was featured at Radio City Music Hall (seating capacity 6000).

Sydney, Australia, is planning to organize a second symphony orchestra for that metropolis "down under." It will be backed initially by public subscriptions of \$10 each. The city already has the Sydney Symphony, sponsored by the Australian Broadcasting Commission and the state of New South Wales. Aubrey Thomas, secretary of the campaign committee, is arranging a season for the new group, which already has given a concert in the Rushcutler Stadium, scene of Sydney's prize fights and wrestling.

Young performers in this area who expect to be in New York during the months of June, September, December or March should take advantage of the Juilliard School of Music's advisory audition plan. Faculty members will listen to the performer and give him a detailed opinion. Advisory audition applications may be obtained by writing: Office of Admissions, Juilliard School of Music, 120 Claremont Avenue, New York City, 27.

Cir. (D 193,011) (S 222,310)

This Clipping From

MIAMI, FLA.
HERALD

JUN 24 1951

Juilliard Offers Juried Auditions

Juilliard School of Music, New York, is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship. The auditions, to be held four times each year, will be before a jury composed of faculty members of the school.

LA PRENSA

SPANISH DAILY NEWSPAPER
Dominates the Hispanic Market

Notas Escolares

AUDICION DE PRUEBA EN LA JULLIARD SCHOOL OF MUSIC

La Juilliard School of Music ofrecerá a los músicos jóvenes consejo sobre sus capacidades. Un jurado compuesto de miembros de la facultad de la Escuela escucharán a los que deseen se les de consejo sobre sus futuras posibilidades, y después de la audición se les dará una detallada opinión del jurado.

Las audiciones, que son dadas con la aprobación del maestro del estudiante, se realizan cuatro veces al año durante los meses de septiembre, diciembre, marzo y junio. Los que deseen participar deben obtener solicitudes en la Oficina de Admisión de la Juilliard School of Music, 120 Claremont Avenue.

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

MAY - 1951

The Juilliard School of Music is holding advisory auditions for young musicians who wish an objective appraisal of their abilities. The auditions, given only with the approval of the student's present teacher, are held during September, December, March, and June.

This Clipping From

White Plains
Dispatch
JUN 23 1951

Juilliard School Plans Advisory Auditions

Young Westchester artists who are planning on making their New York debuts next season may avail themselves of the advisory auditions which the Juilliard School of Music will offer four times a year beginning next Fall. Most young artists make these debuts with the main purpose of getting objective critical appraisal from the press. But in some cases they are not prepared to meet with the minimum standards established for recitalists. Instead of attempting a debut before they are ready, young artists may now take advantage of the advisory auditions at Juilliard. Applications may be obtained from the school's Office of Admissions.

34

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1951

Juilliard Orchestra in Attractive Concert

The final concert of the winter season at the Juilliard School of Music took place May 18, when Jean Morel conducted the first section of the Juilliard Orchestra. The work of these young students under the direction of the gifted French conductor reflects credit on the School, the students and Mr. Morel. The rarely heard suite from Rimsky-Korsakoff's opera "Tsar Saltan" formed a colorful opening for an evening of unusual offerings. Great enthusiasm was aroused by Phillip Evans' playing of Bela Bartok's Concerto No. 3, for Piano and Orchestra. It was magnificently played by young Evans, a student in the class of Beveridge

Webster. He won this appearance in competitive auditions. Another work which held the interest of the audience was Peter Mennin's Symphony No. 5. The symphony combined a youthful impetuosity with the sure hand of a well trained craftsman. The melodic beauty of the second movement forms a pleasing contrast with the tempestuous outer movements. Mr. Mennin, who is twenty-eight years old, is a graduate of the Eastman School in Rochester, and is a member of the composition faculty of the Juilliard.

Cir. (D 195,152) (S 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

JUN 7 1951
**Juilliard Announces
Advisory Auditions**

Juilliard School of Music in New York is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship. Young artists will have the opportunity of performing before a jury composed of faculty members of the school and will receive a detailed opinion of the jury's opinion.

The auditions, given with the approval of the student's teacher, will be held four times a year, in September, December, March and June. Applications may be obtained from the office of admission, Juilliard School of Music, 120 Clarmont avenue, New York.

Cir. (S 22,515)

This Clipping From
WILMINGTON, DEL.
STAR

JUN 10 1951
JUILLIARD SCHOOL of Music is offering advisory auditions this month to young musicians who want an objective appraisal of their performance and musicianship. Application forms may be obtained from the Office of Admissions, Juilliard School of Music, 120 Clarmont Avenue, New York. . . .

Cir. (D 126,513)

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

JUN 1 - 1951

TALKING IT OVER

Teachers of Hooked-Rug Making From
36 States Have Exhibits in East

Fernando Valenti,
Harpsichordist,
Joins Juilliard

N. J. WORMER

BEGINNING WITH the academic year, 1951-52, Fernando Valenti, distinguished harpsichordist,

ist and teacher, will join the faculty of Juilliard School of Music, New York City, to become the first to teach the harpsichord in Juilliard. Valenti was graduated from Yale University. His career has included tours of Latin America and the United States, two New York Town Hall appearances, as soloist in the de Falla Harpsichord Concert with the National Symphony of Mexico.

VALENTI appeared last summer in the Casals Festival in Prades, France, and in the Aspen Festival in Aspen, Colo. Last season he played in Syracuse with appearances with the Krasner Chamber Music Ensemble in Mizpah auditorium and in solo recital for Syracuse University School of Music in Crouse auditorium. He has recorded for Columbia, Allegro and New Records.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAY 20 1951

Valenti Named To Faculty Of Juilliard School

Two items of varying interest come from the Juilliard School of Music. The first concerns the appointment to the faculty of Fernando Valenti, harpsichordist, who is a graduate of the Yale Music School, and a former pupil of Yale's famous harpsichordist, Ralph Kirkpatrick. This will mark the first time that Juilliard has offered instruction on the harpsichord, so the appointment would seem to be something of an honor for the former Yale student.

Mr. Valenti's concert career has included tours of Latin America and the United States, two Town Hall appearances, and an appearance as soloist in the De Falla Harpsichord Concerto with the National Symphony of Mexico. Last Summer he performed during the Casals Festival, Prades, France. He has made many recordings and has also been a familiar figure in radio and television.

The other item should be of interest to parents of music students, many of whom often entertain doubts of their young hopeful's talents and wonder whether Junior has what it takes for a successful musical career.

Cir. (D 23,697) (S 19,782)

This Clipping From
ATLANTIC CITY, N. J.
PRESS

MAY 27 1951



by William McMahon

HARPSICHORDIST ADDED

Fernando Valenti, distinguished harpsichordist and teacher, will join the faculty of Juilliard School of Music beginning with the academic year 1951-52, it was announced this week by William Schuman, president of the school. Schuman also announced that Joseph de Angelis, recently appointed first desk player of the double bass section of the New York Philharmonic-Symphony Orchestra, will also join the faculty.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 10 1951

HARPSICHORD MILESTONE

The survival of a musical instrument generally depends on the ability of persons to play it. There are increasing signs that the harpsichord, which has been re-established in public esteem, is likely to hold its regained position. One of the most hopeful is that, starting in the fall, the Juilliard School of Music for the first time is offering instruction on the instrument.

Formerly it was difficult for a would-be harpsichordist to learn how to play the instrument in this country. He or she was generally obliged to seek out an established performer to obtain lessons. The man who will teach it at the Juilliard is Fernando Valenti, who received his instruction at one of the few institutions where it is given, the Yale School of Music, where he studied under Ralph Kirkpatrick.

Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAY 20 1951

Fernando Valenti, harpsichordist, and Joseph De Angelis, the Philharmonic-Symphony Orchestra's new first double-bass, will join the faculty of the Juilliard School of Music next fall. Mr. Valenti's appointment marks the first time that the school has offered instruction on the harpsichord.

Phoenix, Ariz.
Republic

JUN 3 1951

Valenti Goes To Juilliard As Teacher

NEW YORK, June 2—Fernando Valenti, distinguished harpsichordist and teacher, will join the faculty of the Juilliard School of Music next year.

The announcement was made recently by William Schuman, president of the school.

Valenti's appointment will open the school's first course in harpsichord.

Joseph De Angelis, new first-desk double bass player with the New York Philharmonic-Symphony Orchestra, also will join the faculty next year.

Valenti, native New Yorker, is a pupil of Ralph Kirkpatrick and a Yale University graduate. His concert career has included appearances in Latin America and this country, concerts in the Town Hall, and solo work in the de Falla "Harpsichord Concerto" with Mexico's National Symphony.

Last summer he appeared at the Casals Festival at Prades, France, and the Aspen Festival at Aspen, Colo.

Cir. (D 44,189)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

JUN 2 - 1951

How To Hit Bottom

THE MUSIC BEAT: Paying customers for live music were hard to find in New York during the unseasonably muggy month of May. The New York Philharmonic's two-week stint at the Roxy Theater drew fewer patrons this year than last. According to trade sources, receipts at the Roxy box-office slid to unbelievably low totals. Another springtime casualty was the low-priced Salmagundi Opera Company. The last six in a Salmagundi series of Carnegie Hall performances had to be canceled. Gian-Carlo Menotti is at work in Paris on a new opera. In distinction to his somber "The Consul", Menotti's forthcoming opus will have a romantic love story.

Musical personalities were well represented on a recent sailing of the French liner Ile de France. On board were Ezio Pinza, Leonard Warren, and Rudolf Bing. Mr. Bing, who has just completed his first season as general director of the Metropolitan Opera, was chary about comment on the next season. He allowed that he would be on the lookout for new talent in Europe. Concerning his first season, Bing said: "I think I feel reasonably happy."

Next fall for the first time in its history the Juilliard School will offer instruction in harpsichord playing. Fernando Valenti is to head the harpsichord department. Juilliard is hardly taking a revolutionary step. Almost 40 years ago Wanda Landowska was invited to Berlin to set up harpsichord classes in the leading conservatory.

Cir. (D 81,132) (S 104,977)

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

JUN 3 - 1951

For the first time in its history, the Juilliard School of Music in New York, beginning with the 1951-52 school year, will offer instruction in the harpsichord. Fernando Valenti has joined the faculty as teacher.

William Schumann, president of the school, announces that Joseph De Angelis, recently appointed first desk player of the double bass section of the New York Philharmonic-Symphony Orchestra, will also join the faculty next year.

Cir. (D 193,011) (S 222,310)

This Clipping From
MIAMI, FLA.
HERALD

JUN 10 1951

Fernando Valenti To Join Juilliard

Fernando Valenti, harpsichordist and teacher, will join the faculty of Juilliard School of Music, New York City, at the opening of the fall term, William Schuman, president, has announced. This will mark the first time the school has offered instruction in this instrument.

Another new faculty member will be Joseph De Angelis, who was recently appointed first desk player of the double bass section of the New York Philharmonic-Symphony Orchestra.

Cir. (D 34,124) (S 34,628)

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT

MAY 24 1951

The World of Music

J. Swank

Fernando Valenti, distinguished harpsichordist and teacher, will join the faculty of the Juilliard School of Music in New York beginning with the academic year 1951-1952, according to William Schuman, president of the school. This will mark the first time that the school has offered instruction in this instrument. Mr. Schuman also announced that Joseph de Angelis, recently appointed to the first desk of the double bass section of the New York Philharmonic-Symphony orchestra, will join the faculty of the school next year.

Cir. (D 145,940) (S 271,500)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

JUN 3 - 1951

Fernando Valenti, harpsichordist and teacher, will join the faculty of the Juilliard School of Music this coming season. Joseph De Angelis, recently appointed first desk player of the double bass section of the New York Philharmonic-Symphony Orchestra, has also joined the faculty.

This Clipping From
NEW YORK TIMES

MAY 19 1951

Valenti Joining Juilliard Faculty

Fernando Valenti, harpsichordist, will join the faculty of the Juilliard School of Music beginning with the academic year 1951-52. Mr. Valenti will be the first harpsichord instructor in the history of the Juilliard. Also announced as a new faculty member is Joseph De Angelis, the first-desk player of the double-bass section of the New York Philharmonic-Symphony.

Cir. (D 118,632) (S 97,382)

This Clipping From
BROOKLYN, N. Y.
EAGLE

JUN 24 1951

Music Notes

Fernando Valenti, who has just joined the faculty of the Juilliard School of Music to teach harpsichord, is the institution's first instructor on that instrument.

37
Cir. (D 186,978) (S 150,268)

This Clipping From
TOLEDO, OHIO
BLADE

JUL 29 1951

Harpischordist For Juilliard

Special to The Blade

NEW YORK—Fernando Valenti, harpischordist and teacher, has been appointed to the faculty of the Juilliard School of Music. This will be the first time that the school has offered instruction in this classic instrument. Mr. Valenti, native of New York, is a pupil of Ralph Kirkpatrick and a graduate of Yale. His concertcareer has included tours of the United States and Latin America. He appeared last summer at the Casals Festival in Prades and the Aspen Festival in Colorado.

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

JG - 1951

TEACHING BRIEFS

Renato Bellini is vacationing in California and while there, is hearing the many young vocalists who during the past season have requested auditions. The teacher and operatic coach will reopen his New York studios after Labor Day.

Carol Smith, contralto, winner of the voice award in the Young Artists Contest at the National Federation of Music Clubs Biennial Convention at Salt Lake City, is a member of Mu Xi chapter of Mu Phi Epsilon.

The International Piano Teachers As-

sociation conducted its sixth National Convention at the Hotel Statler, New York, on July 16, 17, 18 and 19.

A workshop for training Jewish music leaders will open in October at the YM-YWHA under the auspices of the JWB-sponsored National Jewish Music Council.

Marilyn Tyler, soprano, graduate and faculty member of the Manhattan School of Music, now studying in Italy on a Fulbright Scholarship, has been notified that she has been awarded a second year's study under the same auspices.

The University of Michigan's School of Music sponsored three Conferences for Music Teachers in July. That on String Teaching was held July 12, another on the School and Community Orchestra, July 13, and a third on School Vocal Music, July 14. Lectures, demonstrations and exhibits were a feature.

The Juilliard School of Music will offer harpischord instruction for the first time this fall under Fernando Valenti.

The Carl Friedberg Alumni Association has awarded a scholarship for study with Carl Friedberg next season to Betty June Cooper and Aldona Kelpalaite.

The Opera Workshop at the Pennsylvania College for Women, under direction of Richard Karp, concluded its seventh session with presentation of Britten's Rape of Lucretia, Offenbach's Tales of Hoffmann, Menotti's The Telephone, and Alex North's The Hither and Thither of Danny Dither.

May Etts, teaching associate of Guy Maier, presented her course for piano teachers, Fresh Perspectives, in four morning sessions at a studio in Steinway Hall, on July 9, 10, 11 and 12, and repeated it on July 16, 17, 18 and 19.

Dr. Reginald Stewart announces the appointment of William A. Taylor as head of instrumental music in the Public School Department at the Peabody Conservatory of Music. Mr. Taylor, who assumes his duties on Oct. 1, was for several years instrumental and band instructor in the public schools of Rochester, N. Y.

Alfred Stobbi-Stohner, New York voice teacher, is flying to Europe on Aug. 1. Among his pupils recently signed for engagements are William Letters, Mary Scruci and Beryl Christine, who opened in a series of musical stock productions at Danbury, Conn., on July 19; and Jess Hartman, heard in Barnesville, Pa.

Cir. (D 195,158) (S 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

New Juilliard Course

Fernando Valenti, noted harpischordist and teacher, will join the Juilliard School of Music faculty for the 1951-52 academic year, it is announced by William Schuman, president of the New York school. This will be the first time the school has offered instruction in this instrument.

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

JUN - 1951

The Juilliard School of Music has added Fernando Valenti, harpischordist, to its faculty for the 1951-52 academic year. It will mark the first time the school has offered instruction in harpischord playing. Joseph de Angelis, recently appointed first-desk player of the double-bass section of the New York Philharmonic-Symphony, will also join the faculty next fall.

Cir. (D 44,189)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

JUN 9-1951

Juilliard Head Asks State Teacher Grading

Schuman Tells Governor Parents And Profession Need Defenses

The parent's dilemma, pronounced on this page the other day, has been tackled by one no less eminent than William Schuman.

The composer president of the Juilliard School of Music announced at commencement exercises he has recommended to Governor Dewey the certification under law of music teachers—to enable a reliable guide for parents in selecting instructors for their children.

A dozen or so Bergen County students were in the big graduating class which heard Mr. Schuman say he told the Governor that too often under pedagogic conditions as they are the crucial step in a child's music education is a shot in the dark:

"Outside the public schools there is no certification or licensing available or required for a teacher of music. If parents are to have a reliable guide in engaging private



WILLIAM SCHUMAN

music teachers for their children and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the State provide qualifying examinations passing which will attest to the adequacy of a teacher's equipment."

Pointing out certification is reported operating effectively in California and Texas, Mr. Schuman warned, "It is natural that ill equipped teachers and commercial music schools of questionable quality which employ such teachers see in licensing a threat to their own existence. Certification, on the other

hand, would not deprive them of the right of carrying on their activities any more than the existence of certified public accountants has eliminated bookkeepers."

Despite advances in the development of school music, the role of the private music teacher is still basic, Mr. Schuman said. He added: "The development or lack of development in the child's feeling for music and the eventual place it will occupy in his life more often than not can be traced to the qualifications of his first music teacher."

Students receiving diplomas or degrees as set forth on the School's permanent address list of August 1950 and February-June 1951 graduates:

Diplomas—Department of piano, Elena Strobebel of Cliffside Park; department of violin, Doris Marilyn Chubark of Fair Lawn; department of voice, William Elliott Savage of Emerson.

Postgraduate diplomas—Department of orchestral instruments, Anthony R. Clario of Lynhurst (double bass), Anthony J. Gilio of Hackensack (clarinet), Lester Peter Hrbek of South Hackensack (trumpet), Edward O. Rappold of Old Tappan (trumpet); department of piano, Gerald Grantham Kruman of Ramsey; department of violin, Joseph Schweitz of Bogota.

At the ceremonies Mr. Schuman awarded the Frank Damrosch Scholarship for 1 year of graduate study to Elena Strobebel, pianist, of Cliffside Park.

Cir. (D 345,423) (S 633,364)

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

JUN 2-1951

Juilliard Awards Diplomas to 264

Schuman Urges Licensing of Music Teachers

Certification of music teachers was recommended by William Schuman, president of the Juilliard School of Music, yesterday afternoon at the school's commencement exercises, held in its concert hall at 130 Claremont Ave.

Quoting from a letter which he had written to Gov. Thomas E. Dewey, Mr. Schuman pointed out that at present, outside of the public schools, no certification or licensing is available or required for a teacher of music.

"If parents," he said, "are to have a reliable guide in engaging private music teachers for their children, and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the State provide qualifying examinations, the passing of which will attest to the adequacy of a teacher's equipment."

At the exercises 264 graduating students received degrees and diplomas from Mr. Schuman and from the dean of the school, Mark Schubart. Philip Evans and Peter Smith, pianists, and Joyce Flissler, violinist, received the Morris Loeb Memorial prizes for outstanding talent, ability and achievement among the students receiving post-graduate diplomas. Elena Strobebel, pianist, received the Frank Damrosch Scholarship for one year's graduate study. The George A. Wedge Prize went to Jesse Ceci, violinist, and the Alice Breen Memorial Prize to Louise McLane, soprano.

Fellowships in teaching in the department of Literature and Materials of Music were awarded to Marion Barnum, Robert Clark, Jack Cox, Philip Evans, Edward Herzog, Leon Hyman, Margaret Jones, Stoddard Lincoln, Margaret Modish, Hall Overton, Stuart Sankey, Rose Schiffman, Alan Thomas, Kenneth Wentworth and Robert Witt. Samuel Kachmalnick and Paul Vermeil received fellowships in orchestral and operatic conducting.

The program played by the school's orchestra under Jean Morel included the first movement of a symphony by Hall Overton, chosen as the best work by a student composer of the graduating class. In recognition of his outstanding record at the school, Peter Smith appeared as soloist in Cesar Franck's Symphonic Variations for piano and orchestra.

This Clipping From

DALLAS, TEX.

CWS

JUN 10 1951

Mr. Schuman Finds Texas Safeguarded

Special to The News

HOLLYWOOD, Calif., June 9.—An examination toward certification of music teachers to provide a reliable guide for parents in selection of instructors for their children was endorsed by William Schuman, president of Juilliard School of Music, in a letter to Gov. Thomas E. Dewey of New York.



WILLIAM SCHUMAN

Schuman announced at the school's commencement exercises held Friday in the Juilliard Concert Hall, in his letter to Governor Dewey, President Schuman points out that "at the present time, outside the public schools, there is no certification or licensing available or required for a teacher of music."

"If parents are to have a reliable guide in engaging private music teachers for their children, and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the State provide qualifying examinations the passing of which will attest to the adequacy of a teacher's equipment."

POINTING OUT that certification is reported to be operating effectively in California and Texas, Mr. Schuman warned that "it is natural that ill-equipped teachers and commercial music schools of questionable quality who employ such teachers see in licensing a threat to their own existence. Certification, on the other hand, would not deprive them of the right of carrying on their activities any more than the existence of Certified Public Accountants has eliminated bookkeepers."

Cir. (D 930,890) (S 1,488,409)

This Clipping From
CHICAGO, ILL.
TRIBUNE

JUN 10 1951

William Schuman, composer and president of the Juilliard School of Music, has released a letter he wrote to Gov. Thomas E. Dewey of New York advocating the licensing of music teachers. He stated, in part: "If parents are to have a reliable guide in engaging private music teachers for their children, and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the state provide qualifying examinations the passing of which will attest to the adequacy of a teacher's equipment."

This Clipping From
PHILADELPHIA, PA.
DISPATCH

JUN 10 1951

IN THE MUSIC WORLD

President Of Juilliard School Advocates Licensing Of Children's Music Teachers

NEW YORK.—Certification of music teachers to provide a reliable guide for parents in the selection of instructors for their children was endorsed by William Schuman, president of Juilliard School of Music, in a letter to Gov. Thomas E. Dewey of New York, President Schuman has announced.

In his letter to Gov. Dewey, Mr. Schuman points out that "at the present time, outside the public schools, there is no certification or licensing available as required for a teacher of music.

GUIDE NEEDED

"If parents are to have a reliable guide in engaging private music teachers for their children, and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the State provide qualifying examinations the passing of which will attest to the adequacy of a teacher's equipment," he said.

Pointing out that certification is reported to be operating effectively in California and Texas, Mr. Schuman warned that "it is natural that ill-equipped teachers and commercial music schools of questionable quality who employ such teachers see in licensing a threat to their own existence. Certification, on the other hand, would not deprive them of the right of carrying on their activities any more than the existence of Certified Public Accountants has eliminated bookkeepers. It seems to me that the proposal for certification is essential in view of the high educational aims of New York State."

SCHOOL MUSIC

Concluding his letter to Gov. Dewey, Mr. Schuman said: "Despite the great advances that have been made in the development of school music, the role of the private music teacher is still basic. The development or lack of development of the child's feeling for music and the eventual place it will occupy in his life more often than not can be traced to the qualifications of his first music teacher. It is my hope that you

will react favorably to the above proposal."

Cir. (D 345,423) (S 633,364)

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

JUN 17 1951

News of Music: Teaching Plan

By ARTHUR BERGER

William Schuman, president of the Juilliard School of Music, has written to Gov. Thomas E. Dewey to indorse the idea that music teachers be licensed so that parents seeking instruction for their children either privately or in music schools may have a reliable guide. Mr. Schuman feels that "if legitimate teachers are to be protected from unscrupulous competition, it is essential that the state provide qualifying examinations the passing of which will attest to the adequacy of a teacher's equipment." The effective operation of a certification plan for music teachers in California and Texas is cited by Mr. Schuman in favor of a system whereby something comparable to the present required licensing of public school music teachers would be available here, too, though not necessarily obligatory, for teachers working independently or in conservatories.

The Juilliard president seems to view the problem of licensing music teachers as something independent of other cultural fields. There are, after all, teachers of dancing, painting, languages and other subjects who may do comparable damage through incompetence, nor is incompetence or inadequate method invariably absent from certified teachers. The responsibility of parents to estimate the abilities of teachers is something they have an obligation to cultivate. Mr. Schuman warns that "it is natural that ill-equipped teachers and commercial music schools who employ such teachers see in licensing a threat to their own existence." But there may be other objections to licensing on the basis that it places the role of a cultural representative on the level of that of a barber. The question is, however, a debatable one, and there are doubtless arguments for both sides.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 2 - 1951

STATE TESTS URGED IN MUSIC TEACHING

William Schuman at Juilliard
Commencement Makes Plea
for Adequate Training

A plea for the certification of music teachers was made yesterday afternoon by William Schuman, president of the Juilliard School of Music, who spoke at the school's commencement exercises held in the Juilliard Concert Hall.

Mr. Schuman, who also has sent a letter to Governor Dewey about the problem, pointed out that at the present time, outside of the school system, there is no certification or licensing available, or required, for a teacher of music.

"If parents are to have a reliable guide in engaging private music teachers for their children," stated Mr. Schuman, "and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the state provide qualifying examinations, the passing of which will attest to the adequacy of a teacher's equipment."

At the commencement exercises the graduating class of 264 received degrees and diplomas awarded by President Schuman and Dean Mark Schubart. The musical portion of the program was played by the Juilliard Orchestra conducted by Jean Morel.

Phillip Evans and Peter Smith, pianists, and Joyce Elisser, violinist, received the Morris Loeb Memorial Prizes for outstanding talent, ability and achievement for students receiving the post-graduate diploma. Elena Stroebe, pianist, won the Frank Damosch Scholarship for a year of graduate study. The George A. Wedge Prize was awarded to Jessi Cecil, violinist, and the Alice Breen Memorial Prize to Louise McLane, soprano.

Cir. (D 87,425)

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUN 17 1951

MUSIC

Certification Of Teachers Proposed To Guide Parents

By GORDON E. ARMSTRONG

The role of the music teacher, now receiving its perennial emphasis in the current student recitals, is an important one. The choice of a music teacher should be made with careful consideration and after a thorough investigation of a teacher's qualifications and reputation. At the present time this involves more of an effort than many parents are willing to make and so the choice is made in a somewhat haphazard fashion. Fortunately most teachers are competent, sincere, and willing servants who devote themselves to the work they love even though their efforts are not always fully appreciated. The latter situation most frequently develops when the parents themselves fall down in their role by failing to exercise the necessary supervision over the youngster's "musical homework."

However, it is true in the teaching business, as elsewhere, that incompetents and charlatans are operating under the guise of "professors" and "maestros," titles which they appropriate for obvious reasons though with little if any rightful claim to them. Our larger cities, in particular, are full of questionable professional "music schools" and phony teachers who prey upon the unsuspecting public and gullible parents. Doctors, lawyers, dentists, and other professional men must pass examinations to prove their qualifications and abilities in their chosen field. Perhaps it is high time that both the public and the legitimate music teachers themselves should be protected against the unscrupulous tactics of the musical racketeers.

William Schuman, the able and forward looking young president of the Juilliard School of Music, has written a letter to Governor Dewey of New York, urging that music teachers be certified before being permitted to hang out their "musical shingle." Mr. Schuman made an announcement concerning this letter at the Juilliard School's Commencement exercises a week ago.

In his letter to Governor Dewey, Mr. Schuman points out that "at the present time, outside the public schools, there is no certification or licensing available or required for a teacher of music. If parents are to have a reliable guide in engaging private music teachers for the children, and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the State provide qualifying examinations the passing of which will attest to the adequacy of a teacher's equipment."

The letter further declares that certification is reported to be operating effectively in California and Texas. Mr. Schuman warned that "it is natural that ill-equipped teachers and commercial music schools of questionable quality who employ such teachers see in licensing a threat to their own existence. Certification, on the other hand, would not deprive them of the right of carrying on their activities any more than the existence of Certified Public Accountants has eliminated bookkeepers. It seems to me that the proposal for certification is essential in view of the high educational level of New York State."

Concluding his letter to Governor Dewey, Mr. Schuman said: "Despite the great advances that have been made in the development of school music, the role of the private music teacher is still basic. The development or lack of development of the child's feeling for music and the eventual place it will occupy in his life more often than not can be traced to the qualifications of his first music teacher. It is my hope that you will react favorably to the above proposal."

Cir. (D 52,771) (S 102,494)

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUN 24 1951

Music

CURB ON TEACHERS SEEN AS INEVITABLE

By RAYMOND MORIN

The certification of music teachers is bound to develop sooner or later. It has been brewing for some time, and when it does come under State or Federal jurisdiction a rise in teaching standards will surely result.

At least, that's the opinion of William Schuman, director of the Juilliard School of Music. He has written a letter to Gov. Thomas E. Dewey of New York expressing his views.

"At the present time," writes Mr. Schuman, "outside the public schools, there is no certification or licensing available or required for a teacher of music. If parents are to have a reliable guide in engaging private teachers for their children, and if legitimate music teachers are to be protected from unscrupulous competition, it is essential that the State provide qualifying examinations, the passing of which will attest to the adequacy of the teacher's equipment."

Pointing out that certification is reported to be operating effectively in California and Texas, Mr. Schuman warns that "it is natural that ill-equipped teachers and commercial music schools of questionable quality will employ such teachers, see in licensing a threat to their own existence. Certification, on the other hand, would not deprive them of the right of carrying on their activities any more than the existence of certified public accountants has eliminated bookkeepers."

Concluding his letter, Mr. Schuman says: "Despite the great advances that have been made in the development of school music, the role of the private teacher is still basic. The development or lack of development of the child's feeling for music and the eventual place it will occupy in his life more often than not can be traced to the qualifications of his first teacher."

In some ways this is dangerous ground. First is the nature of the qualifications themselves. A student might well graduate from an institution of musical education with the lowest grades acceptable. How does he compare with many a musical savant who has never enrolled in such an institution?

A good percentage of the older generation of musicians have no other degree than perhaps an honorary. Some of them have no degrees at all. And what about the specialist in one field who doesn't shine in another?

Now Law at Present

At present, there is no law that prevents anyone from teaching music regardless of his qualifications. This situation exists from the largest Metropolis to the most rural community. Therefore, millions of dollars are spent annually for which little if any value is received.

These charlatan teachers exist on the gullibility of parents who are either disinterested or unable to determine the extent of value received for their investment.

As ethereal and spiritual as the art of music may be, there is also a phase of it called business. It is the standards of this that Mr. Schuman seeks to reform through the control of certification.

No one who feels that he is qualified need feel apprehensive about its effects—if he does feel concerned, it may be because the

This Clipping From
LOS ANGELES, CAL.
NEWS

Mildred Norton

(Drama-Music Editor)

NOTES FROM HERE AND THERE—William Schuman, the dynamic prexy of the Juilliard School of Music, is concerned over the teaching standards of New York state.

At the Juilliard's commencement exercises this month Schuman



NORTON

made this a feature of his address and followed it up with a letter to Governor Dewey endorsing the proposal that music teachers in New York state be certified before being permitted to teach their subject.

"At the present time," Schuman said in his letter, "outside the public schools, there is no certification or licensing available or required for a teacher of music. If parents are to have a reliable guide in engaging private music teachers for their children, and if legitimate teachers are to be protected from unscrupulous competition, it is essential that the state provide qualifying examinations, the passing of which will attest to the adequacy of a teacher's equipment."

Pointing out that certification is operating effectively in California and Texas, Schuman warned that "it is natural that ill-equipped teachers and commercial music schools of questionable quality who employ such teachers see in licensing a threat to their own existence. Certification, on the other hand, would not deprive them of the right of carrying on their activities any more than the existence of certified public accountants has eliminated bookkeepers."

No panacea

Prexy Schuman has made an excellent point. No parent would consider letting an unlicensed dentist work on his child's teeth, but music is so esoteric a field to many people that they will accept the inferior rather than confess their own ignorance.

Licensing, if honestly handled, corrects some of the evils. But how does one go about eliminating such things as the unscrupulous vocal teacher who continues to take payment from earnest young people who ought to be told they never will be singers and sent into another field before they have wasted thousands of dollars and years of their irrecapturable youth in vain hopes of a career?

How does an honest, sincerely musical teacher of the piano or the violin go about convincing the impatient parents of a fledgling prodigy that music is a way of life and not a tightrope circus act by which to boost their bobby-soxer into the limelight?

And it would be nice if something might be done to protect our returning Korean war vets from the kind of exploitation that robbed so many earlier GIs of additional valuable young years through the enrollment facilities offered music schools through the GI Bill of Rights.

No doubt most of these schools were completely scrupulous and carefully screened their applicants on the basis of aptitude and interest. But there have also been many to whom the returning war vet, confused, uncertain, not yet ready to settle down and filled with a gnawing sense of resentment, proved a bonanza so badly needed that few questions were asked. I have known of boys accepted as beginning piano students with fingers missing on both hands. Others with no aptitude for music have frittered away important years in which they might have been establishing themselves in some field for which they were better equipped.

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

JUL - 1951

SCHOOLS and STUDIOS

Juilliard Founds Advisory Hearing And Awards Prizes at Graduation

The Juilliard School of Music is offering advisory auditions as a service to young musicians who wish to obtain an objective appraisal of their performance and musicianship from a jury of faculty members. The auditions, given with the approval of the student's present teacher, are held four times each year during September, December, March and June. Application forms may be obtained from the Office of Admissions, Juilliard School of Music, 120 Claremont Ave., New York 27, N. Y.

William Schuman, president of the school, has announced the appointment to the faculty of Fernando Valenti, harpsichordist (the first time the school has offered instruction in this instrument), and of Joseph De Angelis, recently appointed first desk player in the double bass section of the New York Philharmonic-Symphony. Both appointments begin with the academic year 1951-52.

At the commencement exercises, President Schuman and Dean Mark Schubart awarded degrees and diplomas. The Juilliard Orchestra was heard under Jean Morel their list including the first movement of a symphony by Hall Overton, selected by the composition faculty as the best work by a student composer of the graduating class. Peter Smith, on the basis of his outstanding record, appeared as soloist in the Cesar Franck Symphonic Variations. Prizes were bestowed: the Morris Loeb Memorial Prizes to Phillip Evans and Peter Smith, pianists, and Joyce Flissler, violinist; Frank Damrosch Scholarship to Elena Stroebe, pianist; the George A. Wedge Prize to Jesse Ceci, violinist; and the Alice Breen Memorial Prize to Louise McLane, soprano. Fellowships for teaching in the literature and materials of music department went to Marion Barnum, Robert Clark, Jack Cox, Phillip Evans, Edward Herzog, Leon Hyman, Margaret Jones, Stoddard Lincoln, Margaret Modlish, Hall Overton, Stuart Sankey, Rose Schiffman, Alan Thomas, Kenneth Wentworth and Robert Witt; and in orchestral and operatic conducting to Samuel Krachmalnick and Paul Vermel.

President Schuman, in an address, said that he had written a letter to Gov. Dewey endorsing certification of music teachers to provide a reliable guide for parents in the selection of instructors for their children.

*Musical leader
Chicago, Ill July 1951*

Harpsichordist Joins Faculty

Fernando Valenti, harpsichordist and teacher, will join the faculty of the Juilliard School of Music next season. He has toured this country and Latin America and played last summer at Casals Festival at Prades, France, and the Aspen Festival in Colorado.

Joseph De Angelis, recently appointed first desk player of the double bass section of the New York Philharmonic-Symphony Orchestra, will also join the faculty next year.

*Musical Leader
Chicago, Ill. July 1957*

Concert Series at Juilliard Summer School

During the session of the Juilliard Summer School, of which Robert Hufstader is Director, from July 2 to Aug. 10, a series of eighteen late afternoon concerts by distinguished soloists and chamber music groups will be presented in the Concert Hall. There will be appearances by the Juilliard String Quartet; Beveridge Webster, who opens the series on July 2, Carl Friedberg, Lonny Epstein, who will play on a replica of Mozart's grand piano, Katherine Bacon and Jane Carlson, pianists; Joseph Fuchs and Joyce Flissler, violinists; Leonard Rose, cellist; Maria Kurenko and Winifred Cecil, sopranos; Fernando Valenti, harpsichordist; and Vernon de Tar, organist. In addition Mr. Hufstader will conduct a program of vocal chamber music with Catherine Aspinall, soprano, and Rawn Spearman, tenor, as soloists, and the Juilliard Summer Chorus.

*This Clipping From
MUSICAL LEADER
CHICAGO, ILL.*

AUG - 1951

Vocal Chamber Music at Juilliard

A program appropriately entitled Vocal Chamber Music was offered in the Juilliard Summer Concert Series July 31, presented by Catherine Aspinall, soprano, Rawn Spearman, tenor, and Robert Hufstader, pianist. Miss Aspinall and Mr. Spearman opened with two lovely Monteverdi numbers "O come Vaghi" and "Bel Pastor." Next Mr. Spearman sang a Church Cantata by the 17th Century composer Tunder and arias by Lully and Rameau. In these the young tenor, who recently received an award from the American Theatre Wing, ably demonstrated why he had been the recipient of such honors. He has a voice of beautiful quality and he sings with artistry, excellent diction and musical intelligence. Miss Aspinall sang two cantatas by Dr. Thomas Arne, "The Morning" and "Delia" which proved a welcome addition to lyric soprano quasi-coloratura literature. They were admirably sung in excellent style. Mr. Hufstader accompanied with sensitive musicianship and lovely tone quality.

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

JAN 15 1952

The Juilliard School of Music will offer a special class in vocal repertoire taught by Povla Frijsh during its second semester. The class, which is being given through the Extension Division of the school, will begin on Jan. 28.

Cir. (D 505,451) (S 1,109,491)

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

JUN 26 1951

18 CONCERTS AT JUILLIARD

**Summer Series of Three Weekly
Will Begin on Monday**

A series of eighteen concerts will be presented during the summer in the Juilliard Concert Hall. It was announced yesterday by Robert Hufstader, director of the Juilliard Summer School. Starting on Monday, three concerts a week will be given. Starting time will be 4 P. M.

Four programs will be presented by the Juilliard String Quartet. The Juilliard Summer Chorus, directed by Mr. Hufstader, will give one, while most of the others will consist of chamber music or recitals by individuals.

Among the performers will be Beveridge Webster, Lonny Epstein, Joseph Fuchs, Frank Sheridan, Maria Kurenko, Katherine Bacon, Leonard Rose, Leonid Hambro, Winifred Cecil, Carl Friedberg, Fernando Valenti and Vernon de Tar.

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

AUG - 1951

Juilliard Concert Series

The remaining concerts in the current series presented in connection with the Juilliard Summer School, Robert Hufstader, director, will be given by Jane Carlson, pianist, Aug. 1; Joyce Flissler, violinist, and David Garvey, pianist, Aug. 2; the Juilliard Summer Chorus under Mr. Hufstader, Aug. 7; Vernon de Tar, organist, Aug. 8; and the Juilliard String Quartet, Aug. 9. Appearing in July in this series were Beveridge Webster, the quartet, Lonny Epstein, Joseph Fuchs and Frank Sheridan, Maria Kurenko and Mr. Hufstader, Katherine Bacon, Leonard Rose and Leonid Hambro, Winifred Cecil and Gibner King, Carl Friedberg, Fernando Valenti, and Mr. Hufstader conducting a vocal chamber music program with Catherine Aspinall and Rawn Spearman. Of the 18 events, the Juilliard Quartet gave three programs.

*This Clipping From
MUSICAL LEADER
CHICAGO, ILL.*

JUL - 1951

Juilliard News

The Commencement Exercises for the academic year 1950-51 at the Juilliard School of Music took place on June 1. The graduating class received their degrees and diplomas, awarded by President William Schuman and Dean Mark Schubart. The musical portion of the program, performed by the Juilliard Orchestra under the direction of Jean Morel, included the first movement of a symphony by Hall Overton, selected by the Composition Faculty as the best work by a student-composer of the graduating class. As an award for his outstanding record at the School, Peter Smith, pianist, was given the honor of appearing with the orchestra as soloist in the Cesar Franck Symphonic Variations, which won him an ovation. Mr. Smith has a distinctive talent, beautiful tone and musical sensitivity and a charming personality. The program was brought to a close with Wagner's Overture to "Die Meistersinger," played with verve and enthusiasm.

In an informal address President Schuman stated that he had sent a letter to Gov. Thomas E. Dewey endorsing the certification of music teachers to provide a reliable guide for parents

in the selection of instructors for their children. As there is no such licensing available or required outside of the public schools, there is no protection in engaging private music teachers or from unscrupulous competition for legitimate teachers. Mr. Schuman pointed out that it is essential that the state provide qualifying examinations the passing of which should attest to the adequacy of a teacher's equipment. He pointed out that certification is reported to be operating effectively in California and Texas.

Prizes were awarded for the Morris Loeb Memorial Prize, the Frank Damrosch Scholarship, the George A. Wedge Prize and the Alice Breen Memorial Prize. In addition seventeen fellowships for teaching in the Literature and Materials of Music Department and in Orchestral and Operatic conducting.

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

SEP 16 1951

The extension division of the Juilliard School of Music will hold registration Sept. 22 and 24. The classes are not only for musicians and teachers, but for laymen as well. A new addition to the extension division will be the course in advanced coaching for harpsichordists to be given by Fernando Valenti.

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

OCT 1 - 1951

Juilliard Extension Courses

The Juilliard Extension Division is offering courses enabling a student to pursue musical studies outside a prescribed curriculum. These courses are given both by regular faculty members and by specially engaged instructors, and include classes in ballet through the school's newly established department of dance headed by Martha Hill; advanced coaching in harpsichord by Fernando Valenti, coaching available to both harpsichordists and pianists; and other classes which cover virtually all phases of music study; special classes include those in music for films and radio and jazz improvisation.

Cir. (D 345,423) (S 633,364)

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

OCT 7 - 1951

Music Roundup

By ARTHUR BERGER

'A has' the Critics: William Schuman's opinion of music critics seems to be something like Maxwell Anderson's opinion of their colleagues in the dramatic field, if one is to judge from an innuendo in his convocation address at the opening of the Juilliard School semester last Wednesday. Speaking of the current excitement over baseball, he mentioned the "intensity of interest in the game on the part of both participants and audience alike, and the high quality of the critics writing about baseball," and added, "all this might be the envy of the music profession." We do not, of course, he said, judge the "health of music solely by the size and vociferousness of its audiences," since spiritual values must "take precedence over its commercial fortunes." But the implication with regard to music critics had no such qualification.

Mr. Schuman is at work on an operatic version of "Casey at the Bat," combining his two loves (music and baseball), and notwithstanding the implied slur, music reporters of the press are awaiting the outcome of the project with more than ordinary interest. The Juilliard president just announced his resignation from the post of publication director at Schirmer in order to have more time for composing. This, we may assume, will be in the best interests of his forthcoming opera. He succeeded the late Carl Engel to the Schirmer post in 1945, and

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 4 - 1951

ERUDITE MUSIC FAN IS SCHUMAN'S HOPE

A comparison between music and the world of sports was made yesterday in a speech by William Schuman, president of the Juilliard School of Music, who addressed an audience at the convocation ceremonies marking the opening of the forty-seventh academic season of the school.

Mr. Schuman expressed the hope for the day when every concertgoer has the knowledge of music that every fan has of baseball. "Then," he said, "we will have begun to approach, in our musical life, a vitality comparable to that of our national sport."

More than 330 students at Juilliard this year received scholarships, Mr. Schuman said, pointing out that the figure approaches 50 per cent of the student body. He also said that twenty-one of the new students come from thirteen foreign countries, and that nine additional countries were represented by students returning to the school.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1951

Convocation Ceremonies Mark Beginning of Academic Year 1951-1952 at Juilliard

With Convocation Ceremonies in the Juilliard Concert Hall, the 1951-1952 academic year at Juilliard School of Music—its forty-seventh—opened Oct. 3. Opening remarks at the Ceremonies, which were attended by faculty, staff and student body of the School, were made by President William Schuman, who introduced the two speakers for the occasion, Miss Martha Hill, Director of Juilliard's newly organized Department of Dance; and Milton Katims, well known violinist and conductor, and member of Juilliard's faculty.

Expressing the hope that public recognition of, and interest in music would constantly increase, Mr. Schuman compared the situation in music to that of the world of sports. "This is baseball week in New York," he said, "and I mention it at our Convocation because the intensity of interest in the game on the part of participants and audiences alike, and the high quality of the critics writing about baseball—all of this might be the envy of the music

profession.

"Should the day come," Mr. Schuman continued, "when the subscribers to the Philharmonic-Symphony Society of New York rush down to a North River pier to greet as heroes their orchestra returning from triumphs abroad; should the day come when sparkling passages in double octaves are reported on the front page; should the day come when every concertgoer has the knowledge of music that every fan has of baseball; should that day come, then we will have begun to approach, in our musical life, a vitality comparable to that of our national sport."

Mr. Schuman announced that this year more than 330 students at Juilliard were awarded scholarships by faculty juries, a figure which approaches fifty percent of the student body of the School.

While the great majority of students at Juilliard come from various parts of the United States, foreign countries are well represented.

Cir. (D 281,218)

This Clipping From
BUFFALO, N. Y.
NEWS

OCT 13 1951

Boston Sym

By THEODOLINDA C. BORIS
week . . . William Schumann, president of Juilliard School of Music, speaking at the convocation ceremonies of the school last week, announced that this year more than 330 students, or almost 50% of the student body, were awarded scholarships by faculty juries.

Cir. (D 309,414) (S 378,048)

This Clipping From
MILWAUKEE, WIS.
JOURNAL

OCT 14 1951

William Schuman, eminent American composer and head of the Juilliard music school, is writing an opera on "Casey at the Bat." In a recent address to his students, he referred to the

baseball excitement of early October and mentioned the "intensity of interest in the game on the part of both participants and audience alike, and the high quality of the critics writing about baseball," and added, "all this might be the envy of the music profession." We do not, of course, he said, judge the "health of music solely by the size and vociferousness of its audiences," since spiritual values must "take precedence over its commercial fortunes."

Cir. (D 36,412)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

OCT 9 - 1951

The Juilliard School of Music, which opened its academic year on Oct. 3, has more than 330 students attending on scholarships awarded by faculty juries. This is an increase of 20 over last year's scholarship awards according to President William Schuman and includes 90 awarded to newly entering students.

Cir. (D 12,360)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 21 1951

State and Local Topics

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

OCT 10 1951

Music and Sports Comparison Made

A comparison between music and the world of sports was made the other day in a speech by William Schuman, president of New York's Juilliard School of Music, addressing an audience at convocation ceremonies marking the opening of the school's 47th academic season.

He expressed hope for the day when every concert-goer has the knowledge of music that every fan has of baseball. "Then," he said, "we will have begun to approach, in our musical life, a vitality comparable to that of our national sport."

Springfield Symphony

When the American composer William Schuman spoke at the recent convocation ceremonies on the opening of the 47th academic season at the Juilliard School of Music, of which he is president, he expressed the hope that the day will come in America when every concert-goer has the knowledge of music that every fan has of baseball. "Then," he said, "we shall have begun to approach, in our musical life, a vitality comparable to that of our national sport."

Cir. (D 25,858)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

OCT 8 - 1951

There is an international flavor to the world of music that we would all like to see carried over into other phases of world relations. The late Dr. William C. Hammond was wont to say that "Music knows no international boundaries." Support for the thought is provided by a study of the student enrollment at the Juilliard School of Music at New York, which opened for its 47th year last week at New York city. There are nearly 700 students at Juilliard now. While the great majority of students at Juilliard come from various parts of the United States, foreign countries are well represented. Among new students alone, 21 are from 13 foreign countries, including Austria, Canada, China, Cuba, Hungary, Israel, Korea, Latvia, Netherlands, Philippine Islands, Romania, South Africa, Yugoslavia. In addition, Argentina, Australia, Brazil, England, Iran, France, Japan, Mexico, and Siam are represented by students returning to the school. Forty-four students from foreign countries have been awarded scholarships. The two students at the school who are natives of Poland and Russia are considered as stateless persons.

We know in a general way that there has been tremendous growth in the number of students at the State University at Amherst, but every time the latest figures are offered we are further shocked. Now they tell of 3027 in the four undergraduate classes at the university, divided as 1939 males and 1020 females. Add to that 309 taking the two-year course at the Stockbridge school, 275 in the graduate school and 68 listed as "special" students. Together, with all those required for their proper instruction, the State University becomes a sizeable community all by itself.

This Clipping From
WASHINGTON, D. C.
STAR

JAN 6 - 1952



Natives Need It

By Alice Evans

When William Schuman, president of the Juilliard School of Music, struck an old note—which is nothing new for a contemporary composer—in opening the school year, Observers of the heated interest in baseball (this the Giant-Dodger playoff series) Schuman remarked: "The intensity of interest in the game on the part of participants and audiences alike, and the high quality of the critics writing about baseball—all of this might be the envy of the music profession." How about the teachers of music, Mr. Schuman? Are they as good in their line as the skilled coaches who make Di Maggio out of boys off a fishing boat?

Cir. (D 31,973) (S 32,103)

This Clipping From
BATTLE CREEK, MICH.
ENQUIRER NEWS

OCT 9 - 1951

Music Or Baseball, Each To Its Own End

The charms of music have long been extolled as a means of calming savagery. Now comes forward a protagonist of what has been called the purest form of art with the interesting theory that the whole world's ills could be cured—by music.

Edward Johnson, the protagonist and a former manager of the Metropolitan Opera, would have music for the major part of everyone's education—on an international scale—to overcome the feeling of uncertainty which he sees as the reason for the world's turmoil.

While it is possible to sympathize with Mr. Johnson's feeling in the matter, or even to acknowledge that he may be right, there is little in prospect to indicate its practical encouragement.

For example of how far music would have to go from where it is now, there was the observation of President Schuman of the Juilliard school, made against the background of the World Series. "Should the day come when the subscribers to the Philharmonic-Symphony society of New York rush down to a North river pier to greet as heroes their orchestra returning from triumphs abroad; should the day come when sparkling passages in double octaves are reported on the front page; should the day come when every concert-goer has the knowledge of music that every fan has of baseball—should that day come, then we will have begun to approach, in our musical life, a vitality comparable to that of our national sport."

No, there is little prospect of music's becoming a major force for world peace. But it can, and does, continue to bring peace to the individual spirit, just as baseball in another way meets another kind of human need. Perhaps it is just as well to let each keep on making its own peculiar contribution to the enjoyment of living, rather than imposing upon it the serious role of shaping a world's destiny.

Cir. (D 44,189)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

OCT 20 1951

THE MUSIC BOX

On The Air (N. B. C.) This Evening: Hilsberg, Who Escaped A Few Iron Curtains

By IRVING KOLODIN

Goes Both Ways

William Schuman, president of the Juilliard School of Music, struck an old note—which is nothing new for a contemporary composer—in opening the school year. Observers

of the heated interest in baseball (this the Giant-Dodger playoff series) Schuman remarked: "The intensity of interest in the game on the part of participants and audiences alike, and the high quality of the critics writing about baseball—all of this might be the envy of the music profession." How about the teachers of music, Mr. Schuman? Are they as good in their line as the skilled coaches who make Di Maggio out of boys off a fishing boat?

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SPRINGFIELD, MASS.
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This Clipping From
WASHINGTON, D. C.
STAR

JAN 6 - 1952



Music

Native-Born Composers and Artists Need Helping Hand From the Public

By Alice Eversman

When the American composer William Schuman spoke at the convocation ceremonies at the Juilliard School last year must be remembered. He said: "Music has a stake in the ideological struggle that is in progress in the world today. The dictators have always understood this and have cunningly harnessed the talents of composers and performers to suit their own objectives. For they realize that music, like other arts, is a useful tool in the propagation of their ideologies."

Cir. (D 44,189)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

OCT 20 1951

THE MUSIC BOX

On The Air (N. B. C.) This Evening: Hills-
scaped A Few Iron Curtains

By IRVING KOLODIN

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composer—b
Observ

the heated interest in baseball (this the Giant-Dodger playoff series) Schuman remarked: "The intensity of interest in the game on the part of participants and audiences alike, and the high quality of the critics writing about baseball—all of this might be the envy of the music profession." How about the teachers of music, Mr. Schuman? Are they as good in their line as the skilled coaches who make Di Maggio out of boys off a fishing boat?

This Clipping From
NEW HAVEN, CONN.
REGISTER

By GORDEN E. ARMSTRONG

Now that we have the baseball madness out of our system, we can turn to other enjoyable if less exciting pursuits such as going to concerts. In fact, we will have an opportunity to do just that on Tuesday evening when the New Haven Symphony will lift the local musical curtain with its first concert of the season in Woolsey Hall.

Speaking of our great national pastime, President William Schuman of Juilliard had some pertinent remarks in his address at the Convocation Ceremonies of the famous music school early this month. Said Mr. Schuman: "Should the day come when the subscribers to the Philharmonic-Symphony Society of New York rush down to a North River pier to greet as heroes their orchestra returning from triumphs abroad; should the day come when sparkling passages in double octaves are reported on the front page; should the day come when every concert-goer has the knowledge of music that every fan has of baseball; should that day come, then we will have begun to approach, in our musical life, a vitality comparable to that of our national sport."

Mr. Schuman continued: "My reference to baseball is not meant to imply that one judges the health of music solely by the size or even the vociferousness of its audiences. Advancement for the art of music requires today, as it always has, the deepest understanding of its spiritual values, which must be considered more important than and take precedence over its commercial fortunes." Whether or not youthful Mr. Schuman is a baseball fan, he "hit a home run" here!

Cir. (D 21,702)

This Clipping From
BEAUMONT, TEX.
JOURNAL



Sounding The High C's Old-And-New-Hymns Argument Reopened By Music Magazine

By GLADYS HARNED QUILLIAM

THOUGHT-provoking quote for musicians who are strutting a little over the phenomenal advance of America as musical nation . . . "When the day comes that subscribers to the Philharmonic symphony rush down to North River pier to greet as heroes their orchestra returning from triumphs abroad . . . when sparkling passages in double octaves are reported on page one . . . when every concert-goer has the knowledge of music that every fan has of baseball . . . then we will begin to approach, in our musical life, a vitality comparable to that of our national sport." . . . (William Schuman, president of Juilliard Music school.)

Cir. (D 56,590) (S 47,289)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 28 1951

A Look At the Arts

By E.J.D.

Will Boudreau Sell Ted To Boston Symphony?

Several weeks ago, the well-known American composer, William Schuman, who also is president of the Juilliard School of Music, delivered a brief speech at the opening of his school's academic year. The remarks were made during World Series time, and Mr. Schuman spoke very amusingly of the analogy between music and our national game. Here are a few excerpts from his speech:

"This is baseball week in New York, and I mention it at our convocation because the intensity of interest in the game on the part of participants and audiences alike, and the high quality of the critics writing about baseball—all of this might be the envy of the music profession."

"Should the day come," Mr. Schuman continued, "when the subscribers to the Philharmonic-Symphony Society of New York rush down to a North River pier to greet as heroes their orchestra returning from triumphs abroad; should the day come when sparkling passages in double octaves are reported on the front page; should the day come when every concert-goer has the knowledge of music that every fan has of baseball; should that day come, then we will have begun to approach, in our musical life, a vitality comparable to that of our national sport."

Should that day come, to borrow Mr. Schuman's useful phrase, newspaper readers might expect to read the following types of front-page headlines: "Violinist Klawboski Traded by Philharmonic to Boston Symphony for Cellist Ravioli and a Bass Drum;" "Conductor Snodgrass of Philadelphia Orchestra is Hold-Out. Threatens to Join Mexico City Symphony;" "Clarinetist Doakes Breaks Record for Errors—Plays 24 Wrong Notes in Tchaikovsky's 'Pathétique';" "Director Jukes Ejected from Auditorium for Disputing Opinion of Music Critic."

Say, friend Schuman has really got hold of an earth-shaking idea. Maybe Ted Williams will be signed to succeed Charles Munch as director of the Boston Symphony. And how would you like to see Leo Durocher in the flute section?—He has the lip for it.

Cir. (D 58,186)

This Clipping From
CHATTANOOGA TENN.
NEWS-FREE PRESS

OCT 18 1951

Juilliard Lists New Study Grants

Juilliard School of Music in New York City is offering two new scholarships this year, President William Schuman announced.

They are the John Erskine and Ernest Hutcheson study awards to outstanding students. Faculty juries will award the grant in memory of two of the school's most distinguished teachers and administrators.

Erskine, who died last June, was the school's first president and later became chairman of the board of directors and president of the Juilliard Musical Foundation. Hutcheson, who died last February, was noted as a pianist and educator and also served as dean of the Juilliard Graduate School and president of the school.

Further information about applications may be obtained from the school, 120 Claremont Avenue, New York 27.

Cir. (D 345,423) (S 633,364)

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

OCT 18 1951

Music Notes

The Juilliard School of Music has established a John Erskine Scholarship and an Ernest Hutcheson Scholarship, to be awarded by faculty juries to outstanding students at the school, beginning with the present academic year. John

Erskine, who died on June 2, was the school's first president and later chairman of the board and president of the Juilliard Musical Foundation. Ernest Hutcheson, who died on Feb. 9, was dean of the Juilliard Graduate School from 1927 to 1937, and president of the Juilliard School of Music from 1937 to 1945.

This Clipping From

NEW YORK TIMES

OCT 19 1951

Two New Juilliard Scholarships
The Juilliard School of Music has established two new scholarships—the John Erskine and Ernest Hutcheson awards—in memory of former Juilliard faculty members. Mr. Erskine was the school's first president. Mr. Hutcheson was president from 1937-45.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS

New Scholarships

Special to The News

NEW YORK, Oct. 19.—Scholarships named respectively for John Erskine and Ernest Hutcheson will be awarded beginning this year by the Juilliard School of Music. Erskine, who died in June, was the school's first president. Hutcheson, who died in February, was graduate school dean 1927-37 and president of the school 1937-45.

Cir. (D 156,554) (S 207,593)

This Clipping From
COLUMBUS, OHIO
DISPATCH

OCT 22 1951

goes on from there . . . Scholarships honoring John Erskine and Ernest Hutcheson have been announced by Juilliard . . . The rea-

Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

OCT 27 1951

Juilliard Scholarships

Beginning with the current academic year, a John Erskine Scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music, according to a recent announcement by William Schuman, president.

Cir. (D 36,412)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

OCT 23 1951

Music Notes

By D. E. RITZ

William Schuman, president of the Juilliard School of Music, has announced that beginning with the current academic year a John Erskine Scholarship and an Ernest Hutcheson scholarship will be awarded to outstanding students. The scholarships will be awarded by faculty juries in memory of two of the school's most distinguished teachers and administrators.

Erskine, who died on June 2, was the school's first president and later chairman of the board of directors and president of the Juilliard Musical Foundation. Hutcheson, distinguished both as pianist and educator, died Feb. 9. He served as dean of the Juilliard Graduate School from 1927 to 1937 and president of the Juilliard School of Music from 1937 to 1945.

Cir. (D 40,090) (S 48,802)

This Clipping From
ROCKFORD, ILL.
STAR

OCT 21 1951

Juilliard Awards Two Scholarships

New York City, N. Y. — Beginning with the current academic year, a John Erskine scholarship and an Ernest Hutcheson scholarship will be awarded to outstanding students by Juilliard School of Music. It was announced Saturday by William Schuman, president of the school.

The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the school's first president and later chairman of the board of directors and president of the Juilliard musical foundation.

Ernest Hutcheson, distinguished pianist and educator, who died Feb. 9, 1951, served as dean of the Juilliard graduate school from 1927 to 1937, and president of Juilliard school of music from 1937 to 1945.

Cir. (D 185,005) (S 258,638)

**This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER**

RICHARD ENGLUND is now enrolled at Juilliard's dance department. William Schuman, president, has two new scholarships to award to outstanding students, named for the late John Erskine and Ernest Hutcheson.

Cir. (D 86,775) (S 133,457)

**This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW**

**2 Juilliard Students
to Get Scholarships**

Beginning with the current academic year, a John Erskine scholarship and an Ernest Hutcheson scholarship will be awarded to outstanding students by Juilliard school of music. It has been announced by William Schuman, president of the school. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators.

John Erskine, who died June 2, 1951, was the school's first president and later chairman of the board of directors and president of the Juilliard Musical Foundation. Ernest Hutcheson, distinguished pianist and educator, who died February 9, 1951, served as dean of the Juilliard Graduate school from 1927 to 1937, and president of Juilliard school of music from 1937 to 1945.

Cir. (D 185,018) (S 116,384)

**This Clipping From
TOLEDO, OHIO
BLADE**

OCT 28 1951

SCHOLARSHIPS at the Juilliard School of Music, to be awarded this year to outstanding students, will honor the memory of two leading figures in the world of music. John Erskine, author and teacher, who died June 2, was the school's first president and later chairman of the board and also served as president of the Juilliard Musical Foundation. Ernest Hutcheson, pianist and educator, died Feb. 9. He had been Dean of the Juilliard Graduate School from 1927 to 1937 and president of the Juilliard School from 1937 to 1945.

Cir. (D 84,785) (S 87,319)

**This Clipping From
FRESNO, CALIF.
BEE**

**Juilliard Will Award
Two New Scholarships**

NEW YORK, Oct. 27.—Beginning with the current academic year, a John Erskine scholarship and an Ernest Hutcheson scholarship will be awarded to outstanding students by the Juilliard School of Music. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators.

Erskine, who died last June 2nd, was the school's first president. Hutcheson, pianist and educator, who died last February 9th, served as dean of the graduate school from 1927 to 1937, and president of the school of music from 1937 to 1945.

Cir. (D 19,841) (S 19,715)

**This Clipping From
SANTA BARBARA, CALIF.
NEWS-PRESS**

Juilliard Establishes 2 New Scholarships

Beginning with the current academic year, a John Erskine scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music. It was announced today by William Schuman, president of the school. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the school's first president and later chairman of the board of directors and president of the Juilliard Musical Foundation.

Cir. (D 52,771) (S 102,494)

**This Clipping From
WORCESTER, MASS.
TELEGRAM**

OCT 28 1951

Memorial Scholarships

Beginning with the current academic year, a John Erskine Scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music. It has been announced by William Schuman, president of the school.

The scholarships will be awarded by faculty juries in memory of two Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the school's first president and later chairman of the board of directors and president of the Juilliard Musical Foundation.

Ernest Hutcheson, distinguished pianist and educator, who died Feb. 9, 1951, served as dean of the Juilliard graduate school from 1927 to 1937, and president of Juilliard School of Music from 1937 to 1945.

Mr. Hutcheson was piano soloist at the Worcester Festival in 1911 and 1926.

Cir. (D 104,811) (S 155,723)

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

OCT 28 1951

EIGHTH NOTES: Beginning with the current academic year, John Erskine and Ernest Hutcheson scholarships will be awarded to outstanding students by Juilliard School of Music, in memory of two of Juilliard's most distinguished teachers and administrators. . . . The Composer Press Inc., 287 Broadway, New York 7, announces its 1952 Publication Award Contest for a work of approximately 10 minutes duration for symphonic band. . . . The San Antonio Symphony Orchestra, under Dr. Victor Alessandro, Eastman School graduate, has engaged 16 noted soloists for its coming season.

Cir. (D 34,648) (S 34,080)

**This Clipping From
PASADENA, CAL.
STAR-NEWS**

ERSKINE, HUTCHESON

Beginning with the current academic year, a John Erskine Scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music, it was announced by William Schuman, president. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the school's first president. Ernest Hutcheson, distinguished pianist and educator, who died Feb. 9, 1951, served as dean of the Juilliard Graduate School from 1927 to 1937, and President of Juilliard School of Music from 1937 to 1945.

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

NOV 1-1951

The Juilliard School of Music has established two new awards—the John Erskine Scholarship and Ernest Hutcheson Scholarship—in memory of the former teachers and administrators. Mr. Erskine was the school's first president, and Mr. Hutcheson was president from 1937 to 1945.

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

NOV 1-1951

Erskine, Hutcheson Scholarships Founded For Juilliard Students

Beginning with the current academic year, a John Erskine Scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music, it was announced by William Schuman, president of the School. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the School's first president and later chairman of the board of directors and president of the Juilliard Musical Foundation. Ernest Hutcheson, distinguished pianist and educator, who passed away Feb. 9, 1951, served as dean of the Juilliard Graduate School from 1927 to 1937, and president of Juilliard School of Music from 1937 to 1945.

Cir. [20,120]

This Clipping From
ST. LOUIS, MO.
ARGUS

NOV 2-1951

Juilliard Music School To Offer Two New Scholarships

NEW YORK (ANP) — Two new scholarships will be awarded by the Juilliard School of Music, William Schuman, president of the school announced this week.

The John Erskine Scholarship and the Ernest Hutcheson Scholarship, are being awarded in memory of two of Juilliard's teachers.

This Clipping From

Tampa - Fla

Bulletin

NOV 3-1951

Juilliard Music School To Offer Two New Scholarships

NEW YORK—Two new scholarships will be awarded by the Juilliard School of Music, William Schuman, president of the school announced this week.

The John Erskine Scholarship and the Ernest Hutcheson Scholarship, are being awarded in memory of two of Juilliard's teachers.

John Erskine, who died June 2, 1951, was the school's first president. Ernest Hutcheson, who died February 9, 1951, served as dean of the Juilliard graduate school, and president of the school from 1937-45.

A faculty jury will select the recipients of the scholarships.

Cir. [D 64,731] [S 122,600]

This Clipping From
SAN DIEGO, CALIF.
UNION

NOV 4 1951

Music Scholarships

The Juilliard School of Music is offering scholarships in memory of John Erskine and Ernest Hutcheson. The two scholarships will be awarded by a faculty jury. Erskine, who died June 2, 1951, was the school's first president and later, president of the Juilliard musical foundation. Hutcheson, who died Feb. 9, 1951, was dean of the graduate school from 1927 to 1937, and president of the Juilliard School of Music from 1937 to 1945.

This Clipping From

Chicago Ill

Enterprise

NOV 3-1951

JUILLIARD TO OFFER 2 NEW SCHOLARSHIPS

NEW YORK—Two new scholarships will be awarded by the Juilliard School of Music, William Schuman, president of the school announced this week. The John Erskine Scholarship and the Ernest Hutcheson Scholarship, are being awarded in memory of two of Juilliard's teachers.

Cir. [D 195,158] [S 209,131]

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

NOV 3 1951

Juilliard Lists Two Memorial Scholarships

Beginning with the current academic year, the Juilliard School of Music of New York, William Schuman, president, will award a John Erskine scholarship and an Ernest Hutcheson scholarship to outstanding students. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators.

John Erskine, who died June 2, 1951, was the school's first president and later chairman of the board of directors and president of the Juilliard Musical foundation. Ernest Hutcheson, distinguished pianist and educator, who died February 9, 1951, served as dean of the graduate school from 1927 to 1937 and as president of the music school from 1937 to 1945.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1951

Erskine and Hutcheson Scholarships To Be Awarded By Juilliard

Beginning with the current academic year, a John Erskine Scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music, it was announced by William Schuman, President of the School. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the School's first President and later Chairman of the Board of Directors and President of the Juilliard Musical Foundation. Ernest Hutcheson, distinguished pianist and educator, who died Feb. 9, 1951, served as Dean of the Juilliard Graduate School from 1927 to 1937, and President of Juilliard School of Music from 1937 to 1945.

Cir. [D 160,824] [S 172,057]

This Clipping From
OAKLAND, CALIF.
TRIBUNE

NOV 4 1951

Two New Scholarships At Juilliard Music School

A John Erskine and an Ernest Hutcheson scholarship will be awarded to outstanding students at Juilliard School of Music, beginning this year.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 17 1952

THE JULLIARD OPERA THEATRE WILL PRESENT VERDI'S "FALSTAFF" NEXT FRIDAY AND SATURDAY



Three ladies of the cast indulge in a bit of gossip: Nell Allen as Mistress Page, Saralee Liss as Dame Quickly and Mary Leontyne Price as Mistress Ford.



The young lovers of the story: Rosemary Carlos as Anne and Robert Davis as Fenton in a romantic moment.



The Fat Knight, friends, and several tankards of ale at Lee Cass as Pistol, Orville White as

Cir. (D 345,423) (S 633,364)

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

FEB 17 1952

Juilliard Singers in Verdi's 'Falstaff'



Left to right: Saralee Liss as Dame Quickly; Orville White as Falstaff and Nell Allen as Mistress Page. The opera will be performed next Friday and Saturday nights

ALL PRESENT VERDI'S "FALSTAFF" NEXT FRIDAY AND SATURDAY EVENINGS



ss as The young lovers of the story: Rosemary Carlos as Anne and Robert Davis as Fenton in a romantic moment.



The Fat Knight, friends, and several tankards of ale at the Garter Inn: Lawrence Avery as Bardolph, Lee Cass as Pistol, Orville White as Falstaff, and Miss Liss.

rdi's 'Falstaff'



hite as Falstaff and Nell Allen as Friday and Saturday nights

Cir. (D 2,262,204) (S 4,123,276)

This Clipping From
NEW YORK, N. Y.
NEWS

JAN 30 1952

Uptown Verdi

Verdi's "Falstaff," not shown here for the past three seasons, will be presented by Juilliard in the school's concert hall on the evenings of Feb. 22 and 23.

Cir. (D 178,621) (S 246,284)

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

FEB 1 - 1952

"SAINT JOAN" and "Anna Christie" close tomorrow night . . . Leo Shull's Summer Theater Directory is now in preparation. Returned questionnaires indicate there will be 20 per cent more this year than last . . . Verdi's "Falstaff" will be presented by Juilliard School of Music, Feb. 22 and 23, at the School's Concert Hall.

Cir. (D 44,189)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD
FEB 2 - 1952

Falstaff' At Juilliard

Verdi's "Falstaff," which has not been produced in New York since the season 1948-1949, will be presented by Juilliard School of Music in two performances at the school's concert hall February 22 and February 23. The new production of the Verdi masterpiece is being presented by the Juilliard Opera Theater (the school's opera department), and the cast will be made up entirely of

Cir. (D 142,499) (S 141,501)

This Clipping From
DALLAS, TEX.
TIMES HERALD

Juilliard To Give Verdi's 'Falstaff'

Special to The Times Herald
New York, Feb. 2.—Verdi's "Falstaff," which has not been produced in New York since the season 1948-1949, will be presented by Juilliard School of Music in two performances at the school's concert hall on Friday evening, Feb. 22, and Saturday evening, Feb. 23.

The new production of the Verdi masterpiece is being presented by the Juilliard Opera Theater, the school's opera department, and the cast will be made up entirely of student artists of the school. Frederic Cohen is staging the work and Frederic Waldman, conducting the Juilliard Orchestra, serves as its musical director.

Cir. (D 165,036) (S 177,199)

This Clipping From
DALLAS, TEX.
NEWS

FEB 3 1952

Juilliard to Stage Verdi's 'Falstaff'

Special to The News

NEW YORK, Feb. 2.—Verdi's "Falstaff," which has not been produced in New York since the 1948-1949 season, will be presented by Juilliard School of Music in two performances at the school's concert hall Feb. 22 and 23.

The opera will receive a new staging in a neo-Elizabethan manner by Frederic Cohen. It will be conducted by Frederic Waldman and presented by the Juilliard Opera Theater.

Cir. (S 83,721)

This Clipping From
MOBILE, ALA.
PRESS-REGISTER

FEB 3 - 1952

School Will Produce 'Falstaff' By Verdi

NEW YORK — Verdi's "Falstaff," which has not been produced in New York since the 1948-1949 season, will be presented by Juilliard School of Music in two performances at the school's concert hall on Feb. 22 and 23.

The new production of the Verdi masterpiece is being presented by the Juilliard Opera Theater, the school's opera department, and the cast will be made up entirely of student artists of the school. Frederic Cohen is staging the work and Frederic Waldman, conducting the Juilliard Orchestra, serves as its musical director.

For this occasion a completely new staging of the work has been evolved, presenting the opera in a neo-Elizabethan manner.

Cir. (D 345,423) (S 633,364)

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

FEB 3 - 1952

Music Notes

Verdi's "Falstaff" will be performed by the opera theater of the Juilliard School of Music on Friday and Saturday nights, Feb. 22 and 23, in the school's concert hall at 130 Claremont Ave. Frederic Cohen will stage the work, which is to be presented in a "neo-Elizabethan manner," and Frederic Waldman will conduct. The sets are by Frederick Kiesler and the costumes by Eileen Holding. Tickets are on sale at the school's concert office, 120 Claremont Ave. Both performances are for the benefit of the school's student aid fund.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 3 - 1952

"FALSTAFF"

In the last three years the major operatic productions of the Juilliard School of Music have been contemporary works, Dallapiccola's "The Prisoner," Benjamin Britten's version of "The Beggar's Opera" and Stravinsky's "Oedipus Rex." For its chief effort this year, though, it is returning to the standard repertory. Verdi's "Falstaff" will be mounted.

The staging will be neo-Elizabethan, with the use of the front curtain reduced to a minimum and sets changed in sight of the audience. Frederic Cohen is staging the revival with Frederic Waldman conducting. Feb. 22 and 23 are the dates.

This Clipping From

ERIE PA.
DISPATCH

FEB 3 - 1952

Juilliard Produces Verdi's 'Falstaf'

Verdi's "Falstaff," which has not been produced in New York since the season 1948-1949, will be presented by Juilliard School of Music in two performances at the School's Concert Hall on Friday evening, Feb. 22, and Saturday evening, Feb. 23.

The new production of the Verdi masterpiece is being presented by the Juilliard Opera Theatre, the School's Opera Department, and the cast will be made up entirely of student artists of the School.

Cir. (D 36,412)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

FEB 5 1952

The Juilliard Opera Theater will present Verdi's "Falstaff" in two performances at the Juilliard concert hall on the evenings of Feb. 22 and 23. The cast will be made up entirely of student artists of the school with Frederic Cohen staging the work and Frederic Waldman conducting the Juilliard Orchestra and serving as musical director. A completely new staging of the work has been evolved and will present the opera in a neo-Elizabethan manner. Settings are by Frederick Kiesler and costumes by Eileen Holding. Both performances will be presented as benefits for the school's student aid fund and tickets are on sale at the school's concert office, 120 Claremont avenue, New York 27.

Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST

FEB 7 1952

Music Notes

The Danish State Symphony Orchestra will make its first tour of the United States next fall, it is announced by Columbia Artists Management. One of its conductors will be Eric Tuxen, who last year made guest appearances with the orchestra of Philadelphia, Cleveland and Washington.

Gian Carlo Menotti's newest opera, "Amahl and the Night Visitors," which had its first performance via NBC television on Christmas Eve, will be recorded by RCA-Victor. The work will be sung by the original cast under Mr. Menotti's supervision.

Verdi's "Falstaff" will be presented at the Juilliard School Friday and Saturday evenings, Feb. 22 and 23.

Cir. (D 34,648) (S 34,080)

This Clipping From
PASADENA, CAL.
STAR-NEWS

UP AND DOWN THE SCALE

I don't know how we compare population-wise with San Antonio, Tex., but this week and next Victor Alessandro is conducting seven performances of opera there! What have we?

New York City Opera Company has added four works to its repertoire: Alban Berg's "Wozzeck," Gian-Carlo Menotti's "Amahl and the Night Visitors" and "Old Maid and the Thief" and the Kurt Weill-Marc Blitzstein version of "The Beggar's Opera."

Juilliard School of Music, New York City, will stage Verdi's "Falstaff" Feb. 22-23, with Frederic Cohn as stage director and Frederic Waldman as conductor. A third Frederic(k)—Waldman—has done the sets in a neo-Elizabethan manner.

Cir. (D 195,158) (S 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

FEB 10 1952

Verdi Opera Stated By Juilliard School

Verdi's "Falstaff," which has not been produced in New York since the 1948-49 season, will be produced by the Juilliard School of Music February 22 and 23 in the school concert hall. The Juilliard Opera theatre's presentation with a cast of student artists will be staged by Frederic Cohen and conducted by Frederic Waldman.

The opera will be presented as a benefit for the school's student aid fund.

Cir. (D 3,586)

This Clipping From
ST. ALBANS, VT.
MESSENGER

FEB 11 1952

World of Music In New York City

MARY BOTHWELL

Mary Bothwell, soprano, will give first performances of three works by contemporary American composers at a Town Hall recital in New York on Feb. 17. The composers are: Hermina Earnest, Charles Haubiel and Virgil Thomson. The other works on the program will be contemporary, also.

"FALSTAFF"

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music on Feb. 22 and 23. The work has been restaged with new settings and costumes. All the participants will be members of the school or its staff.

Cir. (D 86,775) (S 133,457)

This Clipping From
SPOKANE, WASH.
SPOKESMAN-REVIEW

FEB 10 1952

Juilliard Students to Offer "Falstaff"

The Juilliard School of Music will present Verdi's "Falstaff" February 22 and 23 at the school's concert hall. This will be its first presentation in New York since the season of 1948-1949.

The new production will be the joint effort of the Juilliard opera theater and its opera department, with the cast made up entirely of student artists of the school. Frederic Cohen is staging the work and Frederic Waldman, conductor of the Juilliard orchestra, will be musical director.

A completely new staging of the work will give the opera a neo-Elizabethan style.

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

FEB 15 1952

Juilliard to Produce Verdi's Falstaff

Verdi's Falstaff will be presented by the Juilliard School of Music in two performances at the School's Concert Hall on Feb. 22 and 23. The production is by the Juilliard Opera Theatre and the cast will be made up of student artists of the School. Frederic Cohen is staging the work and Frederic Waldman, conducting the Juilliard Orchestra, serves as its musical director. A new staging has been evolved, presenting the opera in a neo-Elizabethan manner. The settings by Frederick Kiesler and the costumes by Eileen Holding has been designed in accordance. Both performances are for the benefit of the School's Student Aid Fund.

Cir. (D 167,728) (S 190,216)

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

FEB 17 1952

Dance world

The New York City Ballet starts its second week of a five-week season at the New York City Center, 131 West 55th st., New York. Tuesday evening, and there will be performances every evening except Monday. Matinees are given Saturday and Sunday. Two premieres are scheduled for this week—Diversissement Classique, Tuesday evening, and Bayou, Wednesday evening. Tickets range from \$1.50 to \$3.

MODERN DANCER Judith Martin will give a dance opera version of Gertrude Stein's book, "The World is Round," Monday evening at 8:40 P. M. The program will include other group and solo works. Tickets range from \$1.50 to \$2.40.

Music in the air

Verdi's opera "Falstaff" in a new English version will be presented Friday and Saturday evenings by the Juilliard Opera Theater at the Juilliard School of Music, 129 Claremont ave., New York City. Tickets are \$2.50 and all proceeds will be donated to the school's student aid fund.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 17 1952

STAGE FAT: Simulating fatness has always presented costume designers with a problem. Even pads made of basket-weave and feather boning have proved clumsy, weighty and terribly hot, to say nothing of being unconvincing because of their lack of pliability. But Leo Van Witsen, who has designed the costumes that Orville White will wear this week in the Juilliard School's production of "Falstaff," believes he has found the ideal solution—foam rubber. When he got the idea first he tried it out by sewing some to a suit of underwear. He was delighted by its elasticity and when he started to pile layer on layer, he found it had another advantage. It quivered like real fat.

Cir. (D 5,152) (S 5,152)

This Clipping From
HENDERSON, TEXAS
NEWS

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music on Feb. 22 and 23. The work has been restaged, with new settings and costumes. All the participants will be members of the school or its staff.

Cir. (D 76,911) (S 132,777)

This Clipping From
TULSA, OKLA.
WORLD

Juilliard Gives 'Falstaff'

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music on Feb. 22 and 23. The work has been restaged, with new settings and costumes. All the participants will be members of the school or its staff.

Cir. (D 46,949) (S 52,751)

This Clipping From
ST. PETERSBURG, FLA.
TIMES

FEB 17 1952

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music Feb. 22 and 23. The work has been restaged, with new settings and costumes. All the participants will be members of the school or its staff.

Cir. (S 51,236)

This Clipping From
SCRANTON, PA.
SCRANTONIAN

FEB 17 1952

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music on Feb. 22 and 23. The work has been restaged, with new settings and costumes. All the participants will be members of the school or its staff.

Cir. (D 10,145)

This Clipping From
ATLANTIC CITY, N. J.
UNION

MAR 5 - 1952

World Of Music

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music on Feb. 22 and 23. The work has been restaged, with new settings and costumes. All the participants will be members of the school or its staff.

Cir. (D 34,648) (S 34,080)

This Clipping From
PASADENA, CAL.
STAR-NEWS

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, was produced by the Juilliard School of Music this week-end. The work has been restaged, with new settings and costumes.

Cir. (D 2,262,204) (S 4,123,276)

This Clipping From
NEW YORK, N. Y.
NEWS

FEB 17 1952

Juilliard 'Falstaff'

Verdi's last opera, "Falstaff," will be given by the Juilliard Opera Theatre, Wednesday, Friday and Saturday nights in the school hall.

WAYCROSS, GA
JOURNAL-HERALD
2/20/52

Verdi's "Falstaff," not currently in the Metropolitan Opera repertoire, will be produced by the Juilliard School of Music on Feb. 22 and 23. The work has been restaged, with new settings and costumes. All the participants will be members of the school or its staff.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 21 1952

JUILLIARD OFFERS VERDI'S 'FALSTAFF'

Opera Theatre Presents Work
for Its Student Aid Fund—
Waldman Is Conductor

FALSTAFF. Opera in three acts with music by Verdi and libretto after Shakespeare by Boito with English translation edited by Madeleine Marshall. Conductor, Frederic Waldman. Stage director, Frederic Cohen. Sets by Frederick Koster and costumes designed by Eileen Holding. At the Juilliard School.
Sir John Falstaff.....Orville White
Fenton.....Robert Davis
Ford.....Stephen Harbachick
Dr. Caius.....Anthony Rossi
Bardolph.....Lawrence Avery
Pistol.....Lee Cass
Mistress Ford.....Mary Leontyne Price
Anne.....Rosemary Carlos
Mistress Page.....Nell Allen
Dame Quickly.....Saralee Liss

By HOWARD TAUBMAN

The Juilliard Opera Theatre has chosen nothing less than Verdi's "Falstaff" for its big production effort this year. Since this comic opera written by Verdi as he was approaching 80 is a unique masterpiece, it is good to have it back in town even if only for a few performances. Last night's opening was for an invited audience of people connected with the school. The repetitions tomorrow and Saturday nights will be for the general public, with the proceeds to go to the school's Student Aid Fund.

It would be like baying at the moon to expect a student production of "Falstaff" to live up to one's fondest conception of the opera. Even the famous opera houses of the world have trouble with the work. But this production need not be dismissed merely as a brave student try. It has many qualities—some fine voices, a great deal of musically singing, a soundly trained orchestra, a lively chorus and a great deal of bounce and youth.

Youth, alas, is not necessarily the best ingredient for "Falstaff." For Verdi has turned the comedy into something suffused with a sunset glow. There are mellowness and compassion in this score. Even the enchantment of the two young lovers and of Windsor Forest at midnight is soft and golden and not a little sad. As for Falstaff and his cronies, they are comic subjects, it is true, but Verdi is laughing with them, and the laughter, at least in the music, is not raucous.

These are the things that make "Falstaff" so difficult to do. It takes acting and directing genius as well as musical maturity to suggest all the emotions hidden in the opera. The Juilliard production settles for a sprightly romp. One can say that as sheer production the show fared best in the final scene in Windsor Forest.

Orville White, who is well over six feet tall and who was stuffed with foam rubber, made a gigantic Falstaff, and he played and sang the exacting role creditably. He has a comic sense, but he needs to be careful about his fluttering hands.

In Mary Leontyne Price, a gifted Negro soprano, and Stephen Harbachick, the Juilliard School has uncovered and trained a couple of exciting young voices. Miss Price has a rich, well-placed dramatic voice, and she knows how to use it. Mr. Harbachick's baritone is full, resonant, supple; it might even be turned into a fine dramatic tenor. Rosemary Carlos is a lyric soprano with style and sensitivity, and Saralee Liss has a contralto of color and character.

Frederic Waldman conducts perceptively, and his orchestra of students sounds professional, although it had a tendency last night to be too loud on occasion.

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

FEB 21 1952

CONCERT AT

By Arthur Berger

'Falstaff' at Juilliard School

No one had any reason to complain last night that the sophisticated late Verdi was being neglected in favor of his more popular operas. For while "Otello" was being repeated at the Metropolitan Opera House, the Juilliard School of Music gave a preview of that other late Verdi masterpiece on a Shakespearian theme, "Falstaff," in its concert hall up on Claremont Ave. Since "Falstaff" has not been in the Met's active repertory since 1944, a stage version at the present time comes upon us as something very welcome to animate the musical season.

As if the sheer revival of "Falstaff" were not in itself a fresh and lively event, the bubbling, youthful singers of the Juilliard cast, in a production staged by Frederic Cohen, carried on quite a bit themselves. By the intermission, this observer felt almost dizzy from the addition of the incessant movement in which the participants indulged to the rapid, episodic succession of events of the music and plot. It was in the forest scene in Act III, where the movement became virtually a choreography, that the approach seemed, however, thoroughly justified.

Earlier in the opera, however, the constant gesturing and parading up and down made too little of the opera's substance. It made constant parody of the words in the English translation and left no room for the pathos that is also present along with the comedy. But this subtle admixture requires singers and actors of the utmost experience. Perhaps it was just as well the direction emphasized the playful side in a school production. It was mainly when the staging got in the way of clear singing of the difficult ensembles that it was to be regretted most.

But if the ensembles were not clear, at least we were not faced with the competition of professional stars, each to be heard above the rest. The Juilliard has an unusual crop of fine voices this year, and they all willingly subordinated themselves to concerted effort last night. Stephen Harbachick as Ford is a real find, with an extraordinarily resonant voice that has enormous potentiality. Mary Leontyne Price as Alice also revealed a rich timbre, and Rosemary Carlos as Anne sounded very sweet and free indeed in the high range. The robust Orville White in the name part has a considerable gift as singing actor. Other notable members of the cast were Saralee Liss, Robert Davis and Lee Cass.

All of them said their words very clearly, and they would have been still more intelligible if the orchestra under Frederic Waldman's perceptive direction had not been so loud. The simple staging followed the Elizabethan tradition of a relatively bare platform with props to identify the various scenes. The single set was designed by Frederic Kiesler.

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

MAR 15 1952

Juilliard Stages Verdi's Falstaff

With a performance distinguished by excellent ensemble work, fine musical training and imaginative staging, Verdi's Falstaff, sung in an English translation, edited by Madeleine Marshall, conquered an audience filling the beautiful hall of Juilliard school to the limit on Feb. 23. Students of the Juilliard Opera Theatre were the singers. Frederic Waldman supervised the musical training and conducted the Juilliard orchestra, which played the score with the routine of veterans.

Frederic Cohen staged the work in a basic setting conceived and executed by Frederic Kiesler with the assistance of Paul Sherman. The colorful costumes were designed by Eileen Holding. Against a stylized background the scenic changes were indicated by varied small pieces of scenery and "props."

In these surroundings of taste and stylistic knowledge, the youthful singers acted and sang with security and aplomb. The ensemble work—and most of the vocal and orchestral score of Falstaff is intricate contrapuntal filigree—was admirably musical and clear. The movement on stage happily reflected the musical design, so that an organic and well integrated production resulted.

Among those heard were Orville White in the title role; Robert Davis, Fenton; Stephen Harbachick, Ford; Anthony Rossi, Dr. Caius; Lawrence Avery and Lee Cass, Bardolph and Pistol, respectively; Mary Leontyne Price, Mistress Ford; Rosemary Carlos, Anne; Nell Allen, Mistress Page; Saralee Liss, Dame Quickly; Thomas Head, Host; and Elvin Campbell, Scribe. With the well-trained chorus of young voices these singers made the evening a gladdening experience. Rousing applause greeted the performance and performers. H. W. L.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1952

Patrice Munsel, young Met coloratura, is engaged to Robert C. C. Schuler of Winona, Minn. The wedding is planned for the summer. . . . A long spring tour is planned for the Metropolitan Opera Co., including performances in Montreal and Toronto, cities which the company has not visited in many years. . . . In addition to the Salzburg Festival, this summer, there will be another major festival in Vienna, from May 17 to June 12, which will include a cycle of eight Richard Strauss works to be presented by the Vienna Opera at the Theater an der Wien. . . . Robert Russell Bennett has been awarded the fourth annual Richard Franko Goldman commission for a work to be played this summer on the Mall in Central Park. . . . Leo Van Witsen, who designed the costume for Orville White in the title role of the Juilliard School's recent production of "Falstaff," padded him with foam rubber, a new idea that should catch on. . . . Maurice Eisenberg will perform all of Bach's cello works in a cycle of three concerts in London. . . . The Alice M. Ditson fund has given \$1,000 to the scholarship fund of Composers Conference and Chamber Music Center to be held this summer at Bennington, Vt. . . .

Cir. [D 2,262,204] [S 4,123,276]

This Clipping From
NEW YORK, N. Y.
NEWS

FEB 22 1952

'Falstaff' Gets a Fine Revival

By DOUGLAS WATT

(Reprinted from yesterday's late editions)

A lovely, imaginative production in English of Verdi's "Falstaff," performed with competence, was put on last night by the Juilliard Opera Theatre in its roomy, comfortable

auditorium at 130 Claremont Ave. It was in the nature of a preview, the public showings being scheduled for tomorrow and Saturday evenings.

A major share of the credit for this fleet, fresh revival must go to Frederic Cohen, who staged it; Frederick Kiesler, whose six representational settings were admirable; and Eileen Holding, who designed the colorful and handsome costumes. A good-sized orchestra under the direction of Frederic Waldman played splendidly.

The voices, with one or two exceptions, didn't amount to much; but that scarcely mattered in a group performance as lively and expressive as this one. Sensibly, only one intermission, between the fourth and fifth scenes, was granted the large audience.

Slight Scene Changes.

The slight scene changes were made, under dim lighting, in full view of the audience, while a spotlighted figure, in costume, rather elaborately identified the scene to come by writing a sentence or two with a paint brush on an enormous piece of paper resting on an easel alongside the stage.

Orville White, immensely padded and excellently made up, acted the title role effectively, though his

singing was indifferent. The most beautiful singing of the evening was contributed by Rosemary Carlos, a lyric soprano who played Anne. Mary Leontyne Price, as Mistress Ford, revealed the makings of an impressive dramatic soprano and gave a good acting performance, as well. In other roles, Lawrence Avery was an extremely funny Bardolph, Robert Davis a suitable Fenton and Stephen Harbachick a robust-sounding Ford.

One of the most delightful features of the Juilliard production of Verdi's final opera, composed when he was 80, is the manner in which the direction points up the wonderfully varied impulses of the music. The score is unceasing in its effervescent comment on the action and the music and stage business have been superbly joined.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1952

"Falstaff" at the Juilliard

The Opera performance chosen for this season at the Juilliard School of Music was Verdi's "Falstaff." It had a great success and attracted large audiences adding substantially to the Student Aid Fund, which is a credit to everyone connected with its production, cast, orchestra, musical and stage direction, costuming and scenic designers. The stage sets were extremely simple, so constructed as to need little shifting, but giving the effect of the Elizabethan theatre. The opera was given on Feb. 22 and 23 with a preview on Feb. 20 in the Concert Hall of Juilliard School of Music. With Frederic Waldman as conductor, and Frederic Cohen in charge of stage direction, the humor and spontaneity of the score were stressed. Youthful animation and excellent singing helped to make the occasion outstanding. Orville White was a "natural" for the part of Falstaff. His size, the padding with rubber foam, his acting and a pleasing baritone voice were the basis of his success. Robert Davis as Fenton, disclosed a remarkably fine baritone voice. Lawrence Avery and Lee Cass were properly funny as Bardolph and Pistol. A remarkably fine piece of work was done in singing and acting by Mary Leontyne Price as Mistress Ford; Rosemary Carlos had a lovely lyric voice and was charming as Anne. Dame Quickly gave Saralee Liss plenty of opportunity for burlesque and to display an excellent mezzo voice. The other roles were well done and the entire ensemble including the chorus made for pleasing results. The Juilliard Orchestra achieved near-professional status.

AUFBAU

Was die Woche brachte ...

Verdi: "Falstaff"

Juilliard School of Music

A.M. Der Eindruck, den man seit Jahren von jeder Opernaufführung des Instituts empfängt, war auch diesmal vorherrschend: Durch die fachmännisch hervorragende Anleitung der jungen Sänger und Spieler war das Niveau der "Falstaff" Vorstellung wieder weit über das in Schülerleistungen gewöhnlich Gebotene gehoben. Die auf die einfachste der Shakespeare-Zeit angepasste Formel gebrauchte Herrichtung der Bühne deren jeweilige szenische Bestimmung durch schnell hingeworfene Ankündigungen witzig dargestellt wurde, war mehr ein Einfall als eine überall befriedigende Lösung. Aber die in ständigen Wirbeln agierenden Sänger machten aus diesem Kompromiss mit der Illusionsbühne einen das Auge mit amüsanten Details beschäftigenden Schauplatz. Um den nicht sehr humorbegabten und stimmlich wenig resonanten Falstaff Orville Whites eine Galerie gut profilierter Gestalten, die ihre Eskapaden und Intrigen mit gusto und Geschick demonstrierten: Anthony Rossi, Stephen Harbachick, Lawrence Avery und Lee Cass in der männlichen Front, Mary Price, Neil Allen, Saralee Liss als die überlegenen weiblichen Fechter. Als anziehender lyrischer Kontrast dann das Liebespaar Robert Davis und Rosemary Carlos. Der Dirigent Frederic Waldman, der Sänger und Orchester feinsinnig und präzise koordinierte und der Regisseur Frederic Cohen, der, von Elias Kahl, dem Bühnenbildner Frederick Kiesler, und einer Schar jugendlicher Mitarbeiter unterstützt, den szenischen Ablauf mit musikalischem Geist und Witz belebte, konnten einen grossen Teil des lebhaften Beifalls auf sich beziehen.

Cir. [D 311,466] [S 270,024]

This Clipping From
NEW YORK, N. Y.
POST

FEB 21 1952

WORDS and MUSIC

By John Briggs

Juilliard's 'Falstaff' Heard

Last evening the Juilliard School presented Verdi's "Falstaff." I went up to see the performance, not so much to evaluate it in terms of professional operatic performance as to see in a general way what young musicians are up to.

It seems to me that it is an excellent thing for Juilliard and other music schools to give their operatic students experience in performing before an audience. Joseph Jefferson and others since have maintained that no part of the actor's trade can be learned off the stage; and though a student performance, even at the high level of Juilliard's "Falstaff," is not quite the same thing as professional experience, it is at least a lengthy step in the right direction.

Singing with piano accompaniment is not at all the same thing as singing with an orchestra, and no amount of studio rehearsal can prepare young vocalists for the ordeal of singing while encumbered with grease paint, false whiskers, a wig and a more or less cumbersome operatic costume. It is something one must get used to, and every performance helps.

It seemed to me that "Falstaff" was rather an odd choice from the standpoint of giving worthwhile experience to young vocalists. "Falstaff" is a magnificent opera, but it is not done very often. For every emergency in which an impresario could use a soprano who knows Mistress Ford, there are ten occasions when he could use a Traviata. Still, it is something to have sung "Falstaff," and one can never tell when the experience might come in handy.

The production last night was staged with meticulous care, both on the stage and in the pit. It was my impression that the staging was a little along the stylized lines which the legitimate theater left behind years ago; but it was smoothly done. The performers knew their parts and their stage business. Frederic Waldman, who conducted, kept the music going with great skill and firmness.

As to the singing, it was further proof, if such were needed, that schools like the Juilliard consistently turn out pianists and violinists and players of orchestral instruments who are uniformly competent, but have no such luck with their singers.

I was struck with the fine singing of Stephen Harbachick, who

sang Ford, and Mary Leontyne, who disclosed a light, pleasant voice as Mistress Ford. Falstaff's voice was well-controlled but thin, Fenton was throaty, Dame Quickly had a hard, tremulous tone and the others were more or less colorless.

A word should be said about the sensible and singable English translation, which was edited (I assume from the standard Ricordi text) by Madeleine Marshall.

Cir. (D 345,423) (S 633,364)

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

FEB 24 1952

Music: Juilliard Experiments With Staging

Trend Towards Continuity in Acting; New Works Under Way

By ARTHUR BERGER

The Juilliard Opera Theater has come up with a variety of experimental approaches to the staging of opera in recent years. In this way it eminently fulfills a school's function. It is more feasible to take chances where no commercial issues are at stake. Whether these succeed or fail, the effect in the long run is constructive. A negative result in one direction helps narrow down the field in which the happiest solution is to be sought.

Last year the Juilliard experimented with an opera of advanced idiom by Schoenberg's Italian disciple, Luigi Dallapiccola. Frederick Kiesler added further modernism in his set consisting of a single structure on several levels, which served for all changes of scene. This year, the choice was less adventurous, though musically quite ambitious, namely, Verdi's "Falstaff," which had three performances at the Juilliard School during the week just ended. Where this was concerned, experimentation, in contrast to last year, took the form of daring simplicity in matters of decor.

According to Frederic Cohen, the stage director, the Shakespearean subject matter of Verdi's last opera suggested a somewhat Elizabethan staging. Without attempting literal revival, he used the traditional, relatively bare stage. A table, benches, and a suspended beer-keg were sufficient to denote the locale of the inn. For the garden scene they were removed, and for the scene in the woods, a painting of a single tree sufficed. Also, according to tradition, locale and plot were indicated to the left of the proscenium on large sheets of paper resembling parchment. On these sheets an extra from the past wrote in a large script with a paint-brush, unfurling the previous sheet as each scene ended.

The experiment was interesting and illuminating, and an unencumbered stage was nice for a change. But Dr. Cohen felt that the absence of the usual scenery placed the obligation on the singers to "create the illusions with their acting alone." Accordingly, the participants were directed to provide a visual continuity of constant gesturing, lurching, flopping, jumping and parading. Up to Falstaff's soliloquy opening Act III, there was scarcely a moment when any one sat or stood still.

While the revival of the Elizabethan stage represents a backward glance, this notion of acting reflects a growing trend in opera today. We find it particularly in school productions, owing, perhaps,

to the assumption that young people have the energy for it, and also that they have to make up for their vocal immaturity. We find it, too, mainly when operas are sung in our own tongue. It is as if the singers, sharing the words with the audience, feel they have to act every one of them out. In "opera buffa," whether of Mozart or Verdi, the result is to play it too much for laughs, to make fun of the words, and distract attention from the music and pathetic twists of plot.

Out of this trend an animation and theater sense may emerge to replace those conventions that make opera at times, in Dr. Cohen's words, "look like an oratorio." At certain given moments, the bounce and wallop of the Juilliard cast made the effect natural and flexible. Individual movements were good. But activity including so much horseplay and slapstick may easily be overdone. This seems to be the case nowadays once it gets started.

Cir. (D 345,423) (S 633,364)

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

MAR 2 - 1952

Opera: Mr. Cohen's Views

By ARTHUR BERGER

Frederic Cohen Replies: The recent staging of Verdi's "Falstaff" at the Juilliard School of Music remains a matter of lively controversy. The views expressed in this column with regard to the Juilliard production, it should be pointed out, are shared, in varying degrees, by some reliable observers, among them other reviewers. All of us may be grateful to Frederic Cohen, director of the Juilliard Opera Theater, for replying to our critical reservations and we quote herewith from his letter stating the guiding principles behind his approach:

"Opera, in our opinion, is the highest form of theater in our civilization, but, at the same time, the most problematic one. It is completely dominated and guided in its dramatic action, words, visual and choreographic aspects by the expressive forces of music. To the exclusion of any other consideration. It is also, next to the dance-theater, the most highly stylized of our stage. But, nevertheless, opera, in spite of its domination by music, is, or should be, first and foremost, theater. This is the *raison d'être* for opera at the Juilliard School and for its name, 'Juilliard Opera Theater'. 'We teach and practice in performance,' Mr. Cohen continues, 'those skills which, besides vocal training, the singing actor needs for all operas, namely, musicianship, lyric diction, acting and body training, the last two under the name, 'Musical Acting.' But there is no over-all operatic style of performance. Each opera—and I

speak only of the good ones—needs its own individual style of interpretation, just as each dramatic play does. There is, thank God, a growing tendency—and not only in the schools—to vitalize the performing styles of operatic production; but the assumption, advanced by your article, that 'young singers have the energy for it' in contrast to the mature singers, or that 'they have to make up for their vocal immaturity' with greater bodily mobility, never has occurred to me or to most of my colleagues in the field. . . . 'Falstaff' is a 'lyric comedy' and not opera, and, therefore, entitled to some legitimate laughs. Horseplay and slapstick, mentioned by you, occurred only where Verdi and Boito demanded it. While Shakespeare's 'Merry Wives' is definitely a farcical comedy, Verdi's 'Falstaff' is not; we are aware of that."

The Juilliard approach, as explained by Mr. Cohen, was consistent with a basic point of view that we do not all share. The domination of opera by music is a sound principle that does not, for all of us, lead to the conclusion of theater as "first and foremost." One might also argue the fine distinction between "opera" and "lyric comedy" in the case of Verdi's "Falstaff," but it accounts for the emphasis on action in the Juilliard production. We are indebted to Mr. Cohen for what light his statement may throw on the problem, and we concede that we are dealing here with a matter of taste in which, though we may differ, we must respect Mr. Cohen's judgment and long experience.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 31 1952

DISCUSSION OF OPERA IS HELD AT JUILLIARD

"Opera in the United States, Today and Tomorrow," was discussed by a panel of persons particularly interested in that problem late yesterday afternoon at the Juilliard School of Music. The talk followed first performances of two light operas in the school's theatre. The event was jointly sponsored by the League of Composers and the Edward B. Marks Music Corporation.

Growth of small school opera workshops was compared with the giant Metropolitan Opera by the experts. Herbert Graf of the Metropolitan wanted to see new companies organized as part of year-round music projects. He noted that the size of the Metropolitan's deficit for the past year would come as a shock when it is announced.

Peter Herman Adler, director of the N. B. C.-TV opera, said he hoped to produce many new operas. He agreed with Douglas Moore of Columbia University, the composer; Norman Dello Joio, the composer-critic; Virgil Thomson and Juilliard's Frederic Cohen that school productions are the most important single factor in America's operatic future.

Gian-Carlo Menotti and Marc Blitzstein, whose operas have been performed on Broadway, added words in its favor. Felix Greissle of the Marks Corporation was moderator.

Both operas on the program were composed with school workshop productions in mind. The first was "Henny Penny," a brief barnyard opus by Jerzy Fitelberg, which was joyfully performed by pupils of the Hunter College Elementary School under the direction of Fritz Jahoda. The audience, including many professionals, appeared to enjoy itself as much as the players.

"The Play of Marion and Robin," with graceful, though rather bland music by Milhaud after the original by Adam de la Halle (1284 A. D.), was imaginatively mounted by the Juilliard Opera Theatre. A five-piece orchestra was on stage with the principals, tumblers, movable scenery and a show-stealing knight-on-the-unicorn back.

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

APR 1-1952

League of Composers
Juilliard School, March 30, 4:00

Jerzy Fitelberg's one-act children's opera Henny Penny and Darius Milhaud's The Play of Robin and Marion, the latter in its American premiere, were presented by the League of Composers in co-operation with the Edward B. Marks Music Corporation. The performances were followed by a panel discussion, Opera in the United States Today and Tomorrow.

Henny Penny was performed by pupils of the Hunter College Elementary School, accompanied by the orchestra of the College of the City of New York under Fritz Jahoda. Morton Siegel, assisted by Grete Manschinger, was stage director. The Juilliard Opera Theatre, of which Frederic Cohen is director and Frederic Waldman associate director, presented the Milhaud work.

The children performed Henny Penny capably, but the libretto is impossibly flimsy and silly for an adult audience (as it may well be for clever children), and Fitelberg's score has

none of the wit and charm of such works as Prokofiev's Peter and the Wolf or Hindemith's Let's Build a City. The vocal lines are awkward and the harmony sour and monotonous.

The Play of Robin and Marion, incorporating songs and dances by Adam de la Halle is a horrid example of how not to treat such material. Milhaud accompanies the singers with an instrumental ensemble of flute, clarinet, saxophone, violin, and cello, and he harmonizes and scores the work in a modish manner reminiscent of the 1920s. The tunes are dull and uninteresting and the setting lacks either period feeling or sophisticated elegance. In its original form, as presented in 1284 at the court of the King of Naples, this historically important little dance play may have been delightful. Dressed up and distorted by a contemporary composer, it is tedious. The instrumentalists played well, but the singers did themselves little honor. Frederick Kiesler's scenery was ingenious in its use of movable screens and other details, but fussy in detail and ugly in color. Freddie Wittop's costumes were more tasteful and authentic in suggestion. This adaptation was commissioned from Milhaud by the Juilliard School of Music.

Felix Greissle was moderator of the panel discussion; the participants were Peter Herman Adler, Marc Blitzstein, Frederic Cohen, Norman Dello Joio, Herbert Graf, Gian-Carlo Menotti, Douglas Moore, and Virgil Thomson.
—R. S.

Cir. (D 345,423) (S 633,364)

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

APR 1-1952

Two Chamber Op In Program at Juilliard School

By Arthur Berger

To give credits to all of those who had a hand in the opera program at the Juilliard School of Music late Sunday afternoon is a major task. The Juilliard was the host to the League of Composers which co-operated with the publishing house of E. B. Marks and two city schools to present two new short chamber operas and a panel of our most distinguished men in the opera field, with Felix Greissle as moderator. "Henny Penny," by the late Jerzy Fitelberg, was given by Hunter College Elementary School pupils and the City College orchestra, conducted by Fritz Jahoda. The Juilliard lent its own opera department for Milhaud's adaptation of "Robin and Marion" by the thirteenth-century Adam de la Halle.

With its chamber accompaniment of only five instruments, and its simple tunes, the Milhaud is a useful piece for the schools. Conductorless, and with the musicians seated behind the singers, it raised problems of performance that were not quite solved Sunday. But the production had some attractive features, visually. Again Frederic Kiesler distinguished himself for his decor and Freddie Wittop's costumes were pleasant. The movable painted panels, for quick, merely implied scene changes, lent the "experimental" touch we have come to welcome in Juilliard productions.

Milhaud's style is so much a part of French tradition that de la Halle's melodies become part of an integrated whole that is pure Milhaud in his "Gebrauchsmusik" vein. Fitelberg, by contrast, had to escape his own customary somber-

ness for a children's opera, and he

tapped the store of sportive music disseminated by composers from Prokofiev to Stravinsky. For the saga of the fox in the barnyard, Stravinsky's "Renard" was a ready-made model, or so it seemed to have been. This provided a pretty sophisticated orchestra to underpin the nursery-rhyme patter of the children, which was all very well, except that the orchestration was a shade heavy, and the children were committed to a fairly cruel high range by the vocal writing. Fitelberg missed the obvious opportunity of working up to the climax of the tale.

The participants in the panel on opera were Peter Herman Adler, Marc Blitzstein, Frederic Cohen, Norman Dello Joio, Herbert Graf, Gian-Carlo Menotti, Douglas Moore and Virgil Thomson. A strong plea was made for the schools and workshops as the haven for contemporary opera, since they have the subsidy which to take chances on ventures that may not be commercially solvent.

Mr. Menotti objected strongly, and credited Mr. Thomson with having recently written that there are always people to give money to museums and educational institutions. Why, Mr. Menotti said, shouldn't the Met have the benefits of such money for worthy non-profit ventures. "If they lose money," he insisted, they might as well "lose it on us (contemporary opera composers)." Mr. Thomson made the point that the opera movement is just starting in this country, and it will take a while before composers develop the professional resources to meet the

Cir. (D 345,423) (S 633,364)

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

MAR 30 1952

One-Acters: Darius Milhaud's version of the thirteenth century "Robin et Marion," comic opera in one act, given last Sunday at the Juilliard for the students who convened for the symposium, will be repeated today there at a concert under the joint auspices of the League of Composers and the publisher, E. B. Marks. It is a presentation of the Juilliard Opera Theatre of which Frederic Waldman is director. Also on the program is a one-act children's opera, "Henny Penny," one of the last works of the late Jerzy Fitelberg. Children from Hunter College Elementary School will perform.

APR 1-1952

A Panel Discussion About American Opera

NO fewer than five American opera composers took part in the panel discussion, Opera in the United States Today and Tomorrow, held by the League of Composers on March 30 at the Juilliard School of Music in New York, in conjunction with the presentation of Jerzy Fitelberg's *Henny Penny*, and Darius Milhaud's *The Play of Robin and Marion*. They were Marc Blitzstein, Norman Dello Joio, Gian-Carlo Menotti, Douglas Moore, and Virgil Thomson. Also on the panel were Peter Herman Adler, musical director of the NBC TV Opera Theatre; Frederic Cohen, director of the Juilliard Opera Theatre; and Herbert Graf, Metropolitan Opera stage director. Felix Greissle, director in charge of educational music of Edward B. Marks Music Corporation, acted as moderator. The discussion was lively and the panel members raised so many pertinent questions that their opinions and conclusions deserve serious reflection and editorial comment.

One of the most interesting clashes of opinion was brought to light when Mr. Dello Joio declared that the colleges and schools of the United States offer the American opera composer a practicable solution for the eternal problem of getting his works heard and developing an active relationship with his public. It is here rather than at the Metropolitan or in the Broadway theatres that the composer at present can function more happily and fruitfully, he suggested. He was seconded by Mr. Moore, who pointed out the enormous services to young composers and the amazing growth of opera workshops throughout the nation.

These views were immediately challenged by Mr. Menotti and Mr. Thomson. While giving the opera workshops and colleges, universities, and schools due credit, Mr. Menotti declared that he believed that the American opera composer should not turn aside from the professional theatre or even relinquish his claims upon the Metropolitan. He said that the composer sometimes wants the gigantic professional apparatus used in the standard operas and that he should have it at his disposal. "I want to compose an opera with horses and camels," he exclaimed, and was seconded by a burst of applause from the audience. When the gigantic subsidies needed for opera were mentioned, he answered: "Why don't they spend some of the money on us?" Opera belongs in the professional theatre that is its traditional home, he continued, and a rich nation like the United States should find it fairly easy through some means of subsidy to make possible the production of new operas by American and other contemporary composers. Mr. Menotti made a convincing case for the composer who claims the traditional theatre and professional opera house as his own. As Mr. Blitzstein put it, "The world is our oyster. We want the schools, the colleges, and we want the Metropolitan too. The composer needs and has a right to all of them."

Mr. Thomson offered one of the most provocative arguments of the discussion at this point. He pointed out that really advanced aesthetics are achieved only in the professional theatre by the most highly gifted and equipped artists. Students cannot hope to perform as veterans of the theatre do, nor can the educational institutions, despite their high standards and intellectual flexibility, reproduce the conditions under

which such bold and taxing experiments are carried out. As Mr. Menotti illustrated, it is disconcerting to a composer who has created a blowsy, disreputable, middle-aged, fat frump of a character, to find her portrayed by a pretty young student of twenty, no matter how talented she may be.

Mr. Menotti's illustration may not be an advanced aesthetic problem, but it does emphasize one definite limitation upon student opera production. Even Mr. Dello Joio admitted ruefully that an opera composer writing for a cast made up entirely of girls, as could easily happen in the educational field, would have dismal prospects for the usual sort of love drama.

Mr. Moore reiterated the importance of the opera workshops in providing composers with a testing ground and in getting new operas before the public. Mr. Adler said that he was optimistic about the contributions of television to opera, especially in building up a repertoire of works composed with this new medium in mind. But he agreed with Mr. Blitzstein that it was possible (although not, in his opinion, probable) that television might become increasingly commercial and stereotyped in its attitudes as it becomes increasingly a big business.

The discussion made two points with persuasive clarity. Opera is now popular enough and important enough to attract the educational institutions of the country. They are not only producing it but building a new public for it. But the professional lyric theatre cannot subsist on old, established works alone. It needs new music, new ideas, new challenges just as much as the composers need its resources.

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MUSICAL COURIER
NEW YORK, N. Y.

MAY 1-1952

Milhaud and Fitelberg Operas Presented at Publishers' Concert

The League of Composers (the Publisher-Artist Project), in cooperation with the Edward B. Marks Music Corporation, were hosts to a large audience in the auditorium of the Juilliard School of Music on March 30. A panel discussion on Opera in the United States Today and Tomorrow was preceded by performances of two one-act operas—*Henny Penny*, a work for children by Jerzy Fitelberg, and the premiere in this coun-



VILLAINY IN THE ASCENDANT . . .
Scene from Robin and Marion. Marion is torn from her beloved by the mounted Knight.

try of Darius Milhaud's adaptation of a thirteenth century piece of Adam de la Halle—*The Play of Robin and Marion*. *Henny Penny*, capably performed by pupils of Hunter College Elementary School

fine costuming, all by Freddie Wittop, except Marion's dress which was by Eileen Holding. Undoubtedly the most effective stage horse of many seasons was the gaily caparisoned steed of *The Knight*.

Felix Greissle was moderator of the panel, which took place on the stage, the members sitting around a table. Participants were Peter Herman Adler, Marc Blitzstein, Frederic Cohen, Aaron Copland, Norman Dello Joio, Herbert Graf, Gian-Carlo Menotti, Douglas Moore and Virgil Thomson. The absence of new American works from the major opera houses was, of course, dwelt upon, and Mr. Graf kept busy answering for the Metropolitan. Tribute was paid the schools as an available proving ground for native composers. M. L. S.

Cir. (D. 186,970) (S. 150,268)

This Clipping From
TOLEDO, OHIO
BLADE

MAR 30 1952

Even The Comic Horse Fails To Save Symposium Operas

*Stravinsky's Cackling Joke Falls Flat;
Careful Production Wasted On Milhaud*

Special to The Blade

NEW YORK, March 29—The Juilliard School of Music inaugurated the sixth annual symposium of contemporary music with two 20th Century operas: Igor Stravinsky's "Mavra" (an opera buffa, as the composer would have it) and Darius Milhaud's "Le Jeu de Robin et Marion" (a one-act reworking of Adam de la Halle's 700-year-old pastorate—an American premiere). Together, these curiosities lasted an hour and a half; it seemed far longer.

"Mavra," one guesses, is Stravinsky's cackling joke about the 18th Century. He set a bawdy little plot from Pushkin: young Paracha loves a Hussar, but has a watchful mother, Momma, however, needs a new maid. It takes no Russophile to guess who Paracha brings home in skirts. A neighbor-woman walks in and out at times talking about the weather. After a quartet, a brace of duets, and some "arias" dealing mostly with nocturnal anticipations, or with the help problem momma surprises the Hussar in the act of shaving. She faints, he flees, and Paracha weeps. About five minutes after "Marva" has begun, one is wishing that Pushkin and Stravinsky had known about unpoliced hotels, and that momma had managed one.

Grimly Unvarious

The music is grimly unvarious both in rhythm and melody, with vast stretches of vocalized quarter-notes in a single predominant minor key. The accompaniment (reduced for two pianos by Soulima Stravinsky) chatters or pounds along in the same minor key, usually in eighth and sixteenth notes. Tunes ascend and descend inevitably, like "Dark Eyes" or "The Volga Boatman." The four performers sang tolerably enough (most of the time) for students, but were awarded so little from the com-

poser that one's indignation at the score was complicated by pity.

Staging was pseudo-choreographic, without grace, in a setting rampantly colorful and cluttered with painted flats. The words, although English, were mostly impossible to understand.

Melody And Cadence Avoided

"Robin et Marion" is more light comedy with musical interludes than opera. The lines were clearly though broadly delivered, and singing was measurably more assured than one hears from most students today. Apparent, however, was the same breed of "Busy" obtrusive staging that defaced "Falstaff" a few weeks ago. There was a comic horse which maintained a steady distraction; also five "jugglers" who moved ingenious sectional props about, helped performers on and off stage, danced like Dixie minstrels—who did everything, in fact, except juggle and remain unobtrusive. The piece itself is tissue thin, in no way very amusing—as it may (or may not) have been in 1284.

Milhaud's brief score, commissioned by Juilliard, engages a flute, clarinet, saxophone, violin and cello in addition to solo voices. Most of it works desperately hard avoiding melody and cadence. It reveals all the glib attenuation that accompanies Milhaud's sure hand, long practice, sense of balance and texture—all of which have nothing to embellish. The instrumental players were extremely

well prepared by Frederic Waldman, and achieved notable integration.

It was a remarkable sensation to view two "operas"—presented with care and spasmodic imagination—emerge without having experienced one bar of musical characterization; without retaining any single musical fragment—even a rhythmic pattern. It seems time to de-emphasize premieres in our schools; and to suggest that opera departments teach students musical drama as well as farce. It demands no more than physical agility to jump through a window. To act Othello, Don Jose or Figaro is another matter. I can think of no one who will ever be engaged professionally because he or she sang the American premiere of "Robin"—or because he played one of the two accompanying pianos in the first New York performance of Soulima Stravinsky's reduction of the orchestral score to "Mavra."

—R. D.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1951

Juilliard Orchestra in First Concert

The first concert of the present season by the Juilliard Orchestra took place in the Concert Hall on Nov. 2, under the direction of Jean Morel. The program was a great success, particularly in view of the fact that the personnel of the orchestra changes with each new season, and the result spoke well for the discipline and musicianship of Mr. Morel. The program opened with Beethoven's Fourth Symphony and continued with Chopin's Piano Concerto No. 2 in F Minor, with Jeaneane Dowis as soloist. Miss Dowis, from Dallas, Tex., is not yet twenty, but she is a scholarship student at Juilliard, studying with Mme. Rosina Lhevinne. She won the Josef Lhevinne Memorial Scholarship in California, the G. B. Dealey award in Texas and last spring the Chopin Scholarship in Piano for the year 1951-52, given by the Kosciuszko Foundation. Her playing of the Chopin was sensitive and her technical equipment astounding for so youthful an artist. She received a veritable ovation from the audience. Mr. Morel gave the training orchestra a chance to revel in the contemporary idiom of Heitor Villa-Lobos' Choros, No. 6, a brilliant and rhythmical work.

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

DEC 15 1951

The Juilliard School of Music's Friday evening concert series began on Nov. 2 with a concert by the school orchestra under the direction of Jean Morel. Jeaneane Dowis, a pupil of Rosina Lhevinne, was soloist in Chopin's Second Piano Concerto. The current series will include performances by the Juilliard String Quartet, the opera theatre, faculty members and students of the new department of dance, the chorus, and chamber-music ensembles. The programs are being recorded on tape for broadcasts over New York's municipal station, WNYC. These will begin on Friday evening, Jan. 4, at 8:30, and will be continued on a weekly basis thereafter.

Cir. (D 345,423) (S 633,364)

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

DEC 14 1951

Choral To Be Given Tonight

A choral dialogue, "The Leaden Echo and the Golden Echo," by Prof. Louise J. Talma, of Hunter College, will be presented tonight at the Juilliard Concert Hall, with Robert Huftader conducting.

Cir. (D 345,423) (S 633,364)

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

DEC 15 1951

CONCERT AND RECITAL

Juilliard Chorus

Robert Huftader conducted the Juilliard Chorus at the school's concert hall last night in a program which featured the first performance of Louise Talma's "The Leaden Echo and the Golden Echo," for double chorus, soprano solo and piano, with text by Gerard Manley Hopkins.

The two choruses in this work are unequal in size, the small one echoing the large throughout. The piano usually reinforces the principal vocal parts, enriching their harmony, though occasionally it adds an independent comment. Melodies are simple and meandering. They usually wander up or down a few steps and then back, overlapping each other in the various parts, as well as from small to large chorus. There are few skips in the voice lines, and few tonality changes. The effect is of a graceful, willowy murmur in which everything is set with great delicacy of perception, and with a distant rich sound, though without well defined form, so hypnotic is the result of the continuous, unchanging texture. Last night's interpretation emphasized this hypnotic aspect, dissolving the structure, though at best it is not an easy work to put across.

The full chorus of 100 voices also sang music of Vittoria and Di Lasso with a verbal and conceptual clarity usual in so large a group. A smaller chorus of sev-

enteen voices sang Schubert's Mass in G, assisted by a string ensemble, and the full chorus ended the concert with Carissimi's oratorio, "Jephthah."

T. M. S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1952

Juilliard Chorus Sings New Talma Work

On Dec. 14 Robert Huftader conducted a concert of the Juilliard Chorus in the Concert Hall of the Juilliard School of Music. An unusual and beautiful program was presented which included works by Orlando di Lasso, Louise Talma, Franz Schubert and Carissimi. As a first performance anywhere Mr. Huftader

presented Louise Talma's setting of an unusual text by Gerard Manly Hopkins, "The Golden Echo and the Leaden Echo." Miss Talma understands the treatment of voices combined with present-day musical technic. There were pages of unusual beauty and fine artistic effects in a work which should be heard again in order to plumb its depths. Miss Talma was present to acknowledge the well deserved applause. Schubert's Mass in G was a grateful and beautiful number for a smaller group. It was lovely music beautifully performed.

The final work was "Jephthah" a cantata for chorus, soprano and tenor solos with continuo by Carissimi. This effective number made a deep impression on its hearers and proved the rare ability of the director and his power to bring the best out of a group of singers whose fresh, youthful voices responded to his direction perfectly.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1952

The JUILLIARD ORCHESTRA under Jean Morel presented a varied program Dec. 7 in the school's Concert Hall. Having opened with

Brahms' Second Symphony, the Orchestra showed its modern bent in Roy Harris' surprising Symphonic Essays, three richly orchestrated, often warmly lyrical movements. Nell Allen, a young mezzo-soprano, astonished in a profoundly moving performance of Mahler's Kindertotenlieder, an artistic one both vocally and emotionally. Not even a sparkling, colorful reading of Ravel's Daphnis et Chloe Suite No. 2 could quite dispel the somber mood created by the Mahler work.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

FEB - 1952

Morel Conducts Juilliard Orchestra

The Juilliard Orchestra gave another concert at the school on Jan. 18. Jean Morel was the conductor. The program opened with Strauss' tone poem Don Juan. Herbert Rogers, a student of Sascha Gorodnitzki at the Juilliard School, gave a skillful reading of Beethoven's 5th Piano Concerto in E flat. Roger Sessions Symphony No. 2 was performed after the intermission. The work, apparently influenced by the death of F. D. Roosevelt (according to the excellent program notes) has a tragic overtone. Especially the third movement reflects this fact, though even the final movement, marked allegro moderato seems obsessed with grief.

—W.F.L.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Young violinists were to the fore in the Juilliard School's chamber music concert Feb. 1. Two modern works—Honegger's Sonatina for two solo violins expertly played by Gerald and Wilfred Biel, and Bartok's clever "Contrasts" for violin, clarinet, and piano with violinist Marc Gottlieb setting a brilliant pace—proved to be the evening's most stimulating items. Yoko Matsuo showed talent doing Beethoven's Violin Sonata Op. 96, and soprano Bonnie Parcell gave a sensitive performance of five Debussy songs on Baudelaire poems.

—H.L.F.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1952

Memorial Concert for Dr. Frank Damrosch

An annual event at the Juilliard School of Music is a Memorial Concert for Dr. Frank Damrosch, co-founder, director and dean of the Institute of Musical Art, 1905-1933. This year's program was given by the Juilliard String Quartet and included a string quartet version of Mozart's "Eine Kleine Nachtmusik."

Andrew Imbrie's Quartet in B Flat, and Beethoven's Op. 130. The four artists were in excellent form and their playing showed sincerity, a high degree of proficiency and musicianship. The work by Mr. Imbrie is serious and reflects the proficient training he has received from Roger Sessions, his teacher, with whom he is now associated at the University of California. The work, which is ten years old was written when Mr. Imbrie was twenty-one and shows unusual maturity and talent. The Juilliard String Quartet is to record it as part of Columbia Records' American Chamber Music Series.

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

MAY 15 1952

WNYC: The City Amateur Orchestra closed this year's series of concerts with a program on April 27. Franz Bibb conducted. . . . On May 2 the Juilliard Concert Series presented the Juilliard Orchestra and Chorus, with Jean Morel conducting, in Stravinsky's Symphony of Psalms and Mendelssohn's "Italian" Symphony. . . . Hands Across The Sea, with Herman Neuman as commentator, in co-operation with the Kosciuszko Foundation, offered Music from Poland on May 3. . . . The competition for the Francis Rogers Vocal Scholarship is being held on five consecutive Wednesdays, starting April 30. All high school students of New York City, between 16 and 18, are eligible. . . .

CBC: With Nicholas Goldschmidt conducting and Herman Geiger-Torel as stage director, the CBS Opera company completed its fourth season with a performance of Puccini's Tosca. . . .

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1952

The Juilliard Music School's chamber music concert—March 7 offered the Veracini A minor Violin Sonata, Hindemith's Opus 35—"Die Serenaden," a Duo for Violin and Piano by young

Jacob Druckman, and the Beethoven Quartet Op. 127. The Hindemith work, a cantata for soprano, oboe, viola, and 'cello, was projected meaningfully and musically to the credit of the young musicians, notably soprano Rosemary Carlos, and cellist Bernard Greenhouse, a member of the Juilliard faculty. The clever and well-written Duo by Mr. Druckman, a composition student, was expertly played by Zvi Zeitlin and Lalan Parrott.—H.L.F.

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

APR 15 1952

Juilliard School Completing Season of Wide Endeavor

An unusually busy season of concerts and operas at Juilliard School of Music is drawing to a close. The season included five orchestra concerts, one of which was given in collaboration with the Juilliard Chorus for a performance of Stravinsky's Symphony of Psalms. These concerts were conducted by Jean Morel, head of the School's Orchestra Department. Among new works heard were Roger Sessions' Second Symphony; Villa-Lobos' Choros No. 6, and Three Symphonic Essays of Roy Harris. In order to provide opportunities for gifted young soloists, the orchestra also performed Beethoven's "Emperor" Concerto, the Mahler Kindertotenlieder, Chopin's F Minor Concerto, and the Prokofieff D Major Violin Concerto. Soloists were chosen by competitive auditions.

The School's Opera Theatre, headed by Frederic Cohen, gave as its principal public production three performances of Verdi's Falstaff, conducted by Frederic Waldman, with sets by Frederick Kiesler and costumes by Eileen Holding. These performances were given as benefits for the School's Student Aid Fund, which assists young musicians in meeting their pressing financial problems during their stay at school. The Opera Theatre also presented the first performances in America of Darius Milhaud's Robin and Marion, which was commissioned by the School. Other works studied and performed include Stravinsky's Mavra, Gounod's Le Médecin Malgré Lui and various works of the repertoire such as Mozart's Don Giovanni and Verdi's Otello.

The School also presented during the season numerous chamber music concerts headed by three appearances by the Juilliard String Quartet, quartet-in-residence. Works heard on these chamber music programs included, in addition to the quartet, trio and sonata literature, vocal chamber music works and music for brass and woodwind instruments.

In celebration of the first year of its Dance Department, the School is presenting Martha Graham in a series of six benefit appearances to raise money for scholarships for dance students. Miss Graham's programs include Judith with music by William Schuman, the first New York performances of Triumph of St. Joan with music by Norman Dello Joio, and a new work, as yet untitled, with music by Thomas Ribbink.

The Dance Department also presented

two demonstrations of work in progress during the year, and the students participated in various other events at the School.

Juilliard Summer School Plans

The School has also announced that its Summer Session will begin on June 30 and run until Aug. 8. In addition to members of the regular faculty, the Summer School will include special master classes by Carl Friedberg, Winifred Cecil, Maria Kurenko, and Coenraad V. Bos. Frank Sheridan, distinguished pianist, and Luigi Silva, well-known cellist, will also serve on the faculty of the Summer School.

Robert Hufstader, director of the Summer School, will serve as chairman of the Choral Workshop, and conductors and lecturers will include Robert Shaw, Hugh Porter, Vernon de Tar and Lara Hoggard. Mr. Hufstader also announced that the Juilliard String Quartet will be in residence at the School and will offer a cycle of six chamber music concerts and lecture demonstrations. Eighteen concerts will be presented during the Summer Session on Tuesdays, Wednesdays and Thursdays at 4:00 p.m. in the Juilliard Concert Hall and will include appearances by Appleton and Field, duo-pianists; Lonny Epstein, pianist; Fernando Valenti, harpsichordist, and the above mentioned appearances by the Juilliard String Quartet.

Mr. Hufstader announced that the annual Music Publishers Exhibit will be held at the School Monday, July 21, through Friday, July 25.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1952

Modern Masterpieces at the Juilliard

On April 1, Jean Morel, conductor of the Juilliard Orchestra, presented a program for lovers of 20th century music, consisting of Schoenberg's Theme and Variations, Opus 43, Mendelssohn's Italian Symphony, and Stravinsky's Symphony of Psalms with the Juilliard Chorus, Robert Hufstader director. The mastery with which the School Orchestra performed the entire program speaks well for the calibre of its talent and the training it has had from Mr. Morel. The work was first written for band, which may account for the interesting use of wind and brass instruments. It is difficult both to play and to listen to, but was a rewarding experience for everyone concerned. A magnificent performance of the Stravinsky Choral Symphony, in which the chorus sang splendidly, made one realize what a masterpiece it is. It followed a charmingly clear and direct interpretation of the romantic symphony of Mendelssohn.

63
Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 24 1952

200 AT JUILLIARD RECEIVE DIPLOMAS

Many Win Awards for Further
Music Study as School Ends
Its 47th Academic Year

Two hundred young musicians received diplomas and degrees at yesterday's commencement exercises of the Juilliard School of Music. The ceremonies, conducted by William Schuman, president, and Mark Schubart, dean, marked the end of the school's forty-seventh academic year.

Among those receiving special citations were Suzanne Friedberg Holub and Donald Nold, pianists, both of whom won the Morris Loeb Memorial Prize. Robert Emmett Vokes, pianist, received the Frank Damrosch Scholarship for one year of graduate study. The George A. Wedge Prize went to Joyce Robbins, violinist; the Alice Breen Memorial Prize to Lee Cass, baritone; the Frank Damrosch Prize for choral music to Peter Sozio, and the Coolidge Chamber Music Prize to David Cohen.

Teaching fellowships in the literature and materials of music were awarded to Charles Bestor, Gordon Hardy, Miss Holub and Mr. Nold. Kurt Saffir received a fellowship in the Juilliard Opera Theatre.

Mr. Schuman also announced that Stephen Harbachick had been selected as recipient of the Caruso Memorial Award by a committee consisting of Lucrezia Bori, Edward Johnson, Howard Barlow and himself.

Jean Morel conducted the Juilliard Orchestra at the ceremonies. Works heard included "Music for Orchestra" by Norman Grossman, a piece selected by the composition faculty as the best work by a student composer of the graduation class.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1952

Commencement Program at Juilliard

Over two hundred students at the Juilliard School of Music received diplomas and degrees on May 23 at the Commencement Exercises in the Concert Hall. President William H. Schuman and Dean Mark Schubart were in charge of the ceremony which included also several scholarship awards. The Morris Loeb Memorial Prizes for outstanding talent, ability and achievement for postgraduates were divided between Suzanne Friedberg Holub and Donald Nold, pianists; the Frank Damrosch Scholarship for one year of graduate study went to Robert Emmett Vokes, pianist; the George A. Wedge prize to Joyce Robbins, violinist; the Alice Breen Memorial Prize to Lee Cass, baritone; the Frank Damrosch prize in the field of choral music to Peter Sozio; and the Coolidge Chamber Music Prize to David Cohen. Fellowships for teaching in the Literature and Materials of Music Department were awarded to Charles Bestor, Gordon Hardy, Suzanne Friedberg Holub and Donald Nold; and in the Juilliard Opera Theatre to Kurt Saffir. Nine teaching fellowships from last year were renewed.

President Schuman presented a gift to Edouard Dethier of the School's Violin Faculty, in appreciation of his more than forty-five years of service. Stephen Harbachick, a student of Marion Szekely-Freschl, who had appeared in the role of Ford in the recent "Falstaff" production, won the Caruso Memorial Award. This cash award was made by a committee consisting of Mme. Lucrezia Bori, Edward Johnson, Howard Barlow and President Schuman to aid the recipient to continue his musical study.

President Schuman also announced that Edward Steuermann, distinguished pianist and teacher, and Luigi Silva, noted concert cellist, will join the faculty next season.

The musical program under the direction of Jean Morel was given by the Juilliard Orchestra and included Norman Grossman's Music for

Orchestra (1952) selected by the composition faculty as the best work by a graduating student composer; Mozart's C Minor Piano Concerto K491 with Suzanne Friedberg Holub as the very efficient pianist; and Hindemith's March from Symphonic Metamorphosis on Themes by Carl Maria von Weber.

Cir. (D 345,423) (S 633,364)

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

MAY 24 1952

Juilliard Commencement For 200 Music Students

Commencement exercises were held at 5 p. m. yesterday at the Juilliard School of Music, 130 Claremont Ave. President William Schuman and Dean Mark Schubart bestowed diplomas and degrees on a class of 200. Mr. Schuman presented a gift to Edouard Dethier of the violin faculty, in recognition of forty-five years of service at the school, and announced the addition of Edward Steuermann, pianist, and Luigi Silva, cellist, to the faculty.

The Caruso Memorial cash award went to Stephen Harbachick, baritone. Suzanne Friedberg Holub and Donald Holub, pianists, received the Morris Loeb Memorial prizes for post-graduate students. Other awards announced at the exercises were those of the Frank Damrosch Scholarship to Robert Emmett Vokes, pianist; the George A. Wedge prize to Joyce Robbins, violinist; the Alice Breen Memorial prize to Lee Cass, baritone; the Frank Damrosch prize in the choral field to Peter Sozio, and the Coolidge Chamber Music prize to David Cohen.

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

JUN - 1952

The Juilliard School of Music graduated 200 students at its commencement exercises held on May 23. During the ceremonies William Schuman, president of the school, presented a gift to Edouard Dethier in appreciation for the violinist's more than 45 years of service as a Juilliard faculty member. Mr. Schuman also awarded prizes to graduating students for outstanding achievement in voice, piano, violin, chamber music, and choral music. Five teaching fellowships were given for work in the literature and materials of music department and the opera theatre. Mr. Schuman announced recently that Luigi Silva, cellist, and Edward Steuermann, pianist, will join the Juilliard faculty beginning with the fall semester.

Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST

MAY 26 1952

Music Notes

Ted Shawn will open his ten-week 50-performance season June 27 at Jacob's Pillow Dance Theatre, near Lee, Mass., in the Berkshires. The program will run through Aug. 30. A U. S. tour is planned in the fall.

Two hundred young musicians received diplomas and degrees at commencement exercises of Juilliard School of Music last Friday in the Juilliard Concert Hall. The musical portion of the program was performed by the Juilliard orchestra conducted by Jean Morel.

Cir. (D 33,964) (S 34,308)

This Clipping From
JACKSON, MICH.
CITIZEN PATRIOT

MAY 29 1952

The World of Music

BY HENRIETTA J. SWANK

Two hundred young musicians received their diplomas and degrees at commencement exercises at Juilliard School of Music last week, marking the conclusion of the school's 47th academic year. The musical portion of the program was performed by the Juilliard orchestra under the direction of conductor Jean Morel. Works heard included "Music for Orchestra" by Norman Grossman, selected by the composition faculty as the best work by a student composer of the graduating class. Suzanne Friedberg Holub, on the basis of her outstanding record at the school, was awarded the honor of playing with the orchestra as soloist in the Mozart C minor Concerto.

The Paganini quartet, whose chamber music has been winning ever increasing audiences

Cir. [D 505,451] [S 1,109,491]

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 24 1952

MUSIC NOTES

Events today: Greater New York Chapter of the American Musicological Society meeting, Room 213, Public Library, 4 P. M.; Russian Orthodox Cathedral Choir, Town Hall, 8:30; International Society for Contemporary Music, United States section, McMillin Theatre, Columbia University, 8:30; concert and art exhibition, High School of Music and Art, 7:45; jazz concert, Central Plaza, 111 Second Avenue, 8:30.

Mrs. Parker O. Griffith, president of the Griffith Music Foundation, will be honored by the New Jersey Music Educators at its annual dinner meeting tonight at the Griffith Auditorium, Newark.

The second in a series of concerts by faculty members of the Brooklyn Music School will be held tonight in the St. Felix Street Playhouse, 122 St. Felix Street, Brooklyn.

The Music School of Henry Street Settlement will hold its twenty-fifth anniversary Junior Concert this afternoon.

Edward Steuermann, pianist, and Luigi Silva, cellist, have been appointed to the faculty of the Juilliard School of Music beginning with the 1952-53 academic year.

Cir. [D 36,412]

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAY 27 1952

Music Notes

By D. E. RITZ

Edward Steuermann, pianist and teacher, and Luigi Silva, concert cellist, will join the faculty of the Juilliard School of Music this fall. Their appointments were announced Friday by President William Schuman during the commencement exercises. Edouard Dethier, member of the school's violin faculty, was presented with a gift in appreciation of his more than 45 years of service to the school. Lee Cass, the baritone who appeared as the Schubert Club guest artist this spring, received the Alice Breen Memorial Prize.


Steuermann, a native of Poland, is a pupil of Vilem Kutz and Ferruccio Busoni in piano and Arnold Schoenberg in composition. Silva was born in Italy and studied there and in this country under Arturo Bonucci in cello, Respighi in composition and Scalero in counterpoint. At present he is a member of the Mannes-Gimpel-Silva Trio.

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**Song and Dance
College**



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THE AMBASSADOR • THE STATESMAN • THE RAMBLER



The Juilliard symphony orchestra, a student group of professional caliber, rehearses for a public concert under conductor Jean Morel



Faculty members (left to r.) Robert Mann, Raphael Hillyer, Robert Koff and Arthur Winograd make up the famed Juilliard String Quartet

Students of the school's new dance department, between classes. From left, Nancy Holmes, Georgette Weisz, Rachel Armour, Betty Shaffer



Among Juilliard's renowned alumni is Metropolitan Opera star Risë Stevens, shown making up for role as Carmen. Faculty knew she was destined for fame

Song and Dance COLLEGE

The great American musicians who studied at Juilliard comprise a Who's Who in Music. And now it's dancers . . .

By MARSHALL McCLINTOCK

IM NEVER far from a familiar face," a famous concert violinist, who travels extensively, said not long ago. "My fellow alumni are everywhere. It's an awful thought, but someday I may be caught without an accompanist in a little out-of-the-way town. When that happens, I'll bet that within half an hour I can turn up some guy to fill in who used to borrow my notes in Theory of Music 15 years ago."

The violinist is a graduate of New York's Juilliard School of Music, and he spoke with only slight exaggeration. Juilliard's alumni are, indeed, almost everywhere, in the big cities and hamlets, among the great names of music and among the small-town music teachers busily sowing culture in the grass roots.

As recently as a quarter century ago, the top musical talent available to Americans came almost wholly from Europe. Today a substantial number of our top-flight musicians are home-grown, and a large share of the credit must go to Juilliard.

Imagine, for example, that the Metropolitan Opera is producing Carmen with, let us say, soprano Risë Stevens. A few blocks away, a rapt audience is listening to Richard Rodgers' music in the hit show South Pacific, with George Britton singing the top male role, filled until recently by Ray Middleton.

In Chicago, meanwhile, piano virtuoso William Kapell is giving a recital; in Nashville, conductor Guy Taylor is leading the Nashville Symphony through the opening strains of a composition by Vittorio

Giannini. Thousands of miles away, in Edinburgh, Scotland, guest conductor Alexander Smallens is performing a work by another American composer, Aaron Copland.

All of these performers, composers and conductors are significant names in American music. All of them studied at Juilliard—as did many members of virtually every major symphony in the nation, plus many of the smaller ones. The little town of Colorado Springs boasts a finer string quartet than can be claimed by most large cities; all of its members went to Juilliard. So did such conductors as Andre Kostelanetz and Dean Dixon; violinists Carroll Glenn and Joseph Fuchs; cellist Leonard Rose, and pianists Eugene List and Rosalyn Tureck.

And it may not be long before the same thing is true of modern dance and ballet. A dance department was added to Juilliard last fall, and its instructors include many of the best-known dancers, teachers and choreographers in the land.

The 50 dance students flitting through the corridors of the austere, six-story Juilliard building near Columbia University provide, somewhat surprisingly, the only apparent note of confusion in a place where almost 700 young people are busy either exercising their voices in every conceivable range, or blowing, plucking, beating or scraping an even wider variety of musical instruments. Juilliard is a quiet, efficient, establishment whose soundproofed rooms and purposeful occupants give it more the businesslike atmosphere of an office (Continued on page 38)

The Sheriff of Sunshine County

They said Sam was too old for the job, that it was time to get a new sheriff. And Sam knew that if Rad Morton let him down, he'd have to admit the people were right

By WILLIAM FULLER

SAM CURTIS, the sheriff of Sunshine County, was in a surly mood. He sat in his office in the county courthouse, sweltering in the midday, midsummer Florida heat, and grumbled old-man grumbles to himself. He knew what the people in the courthouse were saying, or at least thinking about him. Old Sam Curtis's at the end of the rope, was the word. You don't farm two hundred acres of rich bottom land with a pussle-gutted old mule, they were thinking, when there's a Diesel tractor with all modern equipment available. And the courthouse was a shabby, dust- and old-record- and disinfectant-smelling area delicately attuned to public opinion; Sam didn't have to get out around the county to know which way the wind was blowing.

The circuit judge, Joe Whittaker, was the only one of the courthouse people who had been honest enough to say anything to Sam about it. The judge and Sam had been friends for years. The judge had dropped by Sam's house late one recent afternoon. Sam had made them highballs of bourbon and cool spring water. They had sat on Sam's front porch. The air had been heavy with the scent of the honeysuckle vines that choked the trellis at one end of Sam's porch. From the pens behind Sam's house had come the bugling suppertime calls of Sam's hounds, the voice of old Sal, his prized Walker bitch, sounding sweeter, clearer, more mellow than the rest. Sam's heavy face had beamed.

"That Sal! You know a prettier sound?"

"Didn't come out here to listen to hound-dogs, Sam."

Sam had waited, knowing what was coming.

"Sam, you've got to get out and do a little electioneering!"

Sam had grinned wryly. "After all these many years?" he'd said. "I reckon you want me to traipse about the county, shaking hands and kissing babies. I'm not a politician, Joe. I—"

The judge had interrupted him. "This boy you're bucking in the election, this Frank Johnson, is smart, Sam. And he's got plenty of money behind him. He's glad-handing every voter in the county. He's not letting the voters forget he's a college man, that he's studied criminology and all the latest methods of crime detection. He's not letting them forget that you've been in office for twenty-four years, that some of your ideas of law enforcement and crime detection are—well, pretty old-fashioned."

"Such as?"

"Well—such as your hounds."

There were only two horses. And the only dog was old Sal, because Sam trusted Sal most and he wanted this one to be a very special hunt

"What's wrong with my hounds?"

"Now, don't get upset, Sam. I know how much you love those hounds of yours. But when a county's gotten as big as this one has, you need more than hound-dogs and what you call your intuition to keep law and order."

Sam had been silent, knowing—by his friend's reference to his intuition—that the judge had not come to the real point of his visit.

Sam had closed his eyes and seen Rad Morton's quick, wiry frame, the high, sun-burnished knobs of his cheekbones, the thin, bitter line of his mouth. And his eyes—sharp, beady as some trapped animal's. Killer's eyes, they called them—the county jailer, Sam's wife Edna, the warden at the state penitentiary at Raiford—everybody, it seemed, but Sam. Rad had killed his man, all right, an unsavory citizen known as Emmett Mathis. Rad had cut him down in a slashing knife fight; had left him dead or dying in the ruts of a back-county road, and had been plucked out of an empty on a northbound freight by detectives in the freight yards outside of Jacksonville.

"Folks don't want that boy here, running loose after your hounds the way you've got him, Sam. Feeling's pretty high in the county about that. It'll cost you your office."

Sam had sighed heavily. He didn't feel like arguing. He knew that county citizens resented the fact that he had brought Rad Morton back to the county. Rad's crime had been the climax of a minor reign of terror in Sunshine County—and the people weren't forgetting it. One Keg Lawton, an out-of-stater with a long and lurid record, had, with his wife and family, drifted to Sunshine County. The rural complacency of the county had pleased him. He had needed help to carry out his plans and had recruited Rad Morton and Emmett Mathis to his cause.

A finance company in Herndon had been their first job; they had got away with eleven thousand dollars in cash with ridiculous ease. The tomato-packing house at Crystal Springs—with its nine-thousand-dollar Saturday-night payroll—had been next. It was this same night that Rad had killed Emmett Mathis in a drunken brawl over the split of the take. Rad had eventually confessed his crime, had been convicted of second-degree murder, and had drawn a twenty-year sentence. Keg Lawton had disappeared. He hadn't been heard of since. His wife and the other members of his family were still in the county. Sam kept an eye on them. He was a patient man. He felt sure that Keg would return sometime.

Rad had served two years of his twenty-year sentence at Raiford, when Sam, recently, had had him transferred back to the county jail as a trusty. The transfer had been highly irregular. The warden at Raiford was an old hunting friend of Sam's. He

had sympathized with Sam when Sam had explained to him that he was too old, too fat, to train his dogs properly any more. He had listened when Sam had explained to him that Rad Morton, now that his father Jake Morton was dead, was the best man with hounds in the state. After all, Sam had argued, it's law-enforcement work, isn't it? It's for the good of the county and therefore for the good of the whole state, isn't it? The warden had reluctantly made the transfer possible.

Sam had been, and was, he knew, taking a big chance. Rad was, on the record, a killer. But Sam had seen his strong hands gentle on a hound. He had seen the thin, bitter line of his mouth relax as he rewarded the dogs for a job well done. He had seen—

The judge had interrupted his thoughts. "You'll send him back?"

"No, Joe," Sam had said.

"He'll ruin you, more than likely. Or kill you."

"Now, that could be," Sam had said.

The judge had given it up as a bad job.

SAM'S office was unbearably hot. His shirt stuck to his heavy chest and shoulders. He wished he were fifty pounds lighter. He wouldn't mind the heat so much then, he figured. He wished that he could stop worrying about the coming election. Young Frank Johnson had some pretty good talking points, for sure, and Sam knew he was making the most of them.

The trouble was, Sam had never run what he'd call a "tight" county. He was no crusader. He figured there was plenty of good and plenty of bad in everyone. And he figured that the bad had to come out once in a while, and if he pressed down too hard it would come out all at once, instead of in safer, smaller quantities. Young Johnson was storming up and down the county saying that Sam ran his office by what he thought was right or wrong, rather than by the letter of the law. And he was summing up his whole argument by reminding the voters that Sam had, in a highly irregular and high-handed way, brought a vicious killer back to the county—had brought him back and practically turned him loose on the innocent, trusting taxpayers!

And now Sam wasn't sure that young Johnson wasn't right. Perhaps he was too old for his job; perhaps he had outlived his usefulness. Perhaps his faith in the possibility of Rad's eventual rehabilitation was based less on reality than on old-man sentimentality and emotionalism. This faith was all tied up with memories of Jake Morton and a younger, thinner sheriff of Sunshine County and a sliver of an eager-faced cracker kid named Rad, and clear moonlight nights in the piney woods and the warm good feeling of comradeship between people to whom the (Continued on page 44)

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election in 1954. We have been having such squabbling right along, of course, even with a President and Congress of the same party, inasmuch as an important number of Southern Democrats have frequently teamed up with the Republicans in a loose but effective coalition. But the thought has been that, with the White House brought under the sign of the elephant, peace and a soothing peace settle down over Pennsylvania Avenue. It now appears that this is not to be.

For a few months after the inauguration of a Republican President there would be the usual honeymoon, with pleasant platitudes exchanged and pious pledges of co-operation. But when the new President got down to cases, he would have to face the hard fact that nothing he wanted to do could be done without his first conciliating a politically hostile Senate. If past experience is a fair criterion, even those Democrats who have been friendlier to the opposition than to Mr. Truman would tend to close ranks against a Republican administration in power. Some of President Hoover's most vitriolic congressional opposition, it is recalled, came from the ranks of conservative Southerners like John N. Garner of Texas. Admittedly, however, this is speculative.

But the lively prospect of another Democratic Senate has greater importance than the likelihood it holds out for continued wrangling along the Potomac. It means, very probably, that no matter who goes into the White House in January, there will be no significant change in the country's foreign policy. Fundamentally, foreign policy is made by the President and his State Department, but if they want to see it implemented, they must consider the prevailing views of the Upper House.

Foreign governments, too, are well aware of this fact, and weigh it heavily in their calculations. Diplomatic experts, from the Kremlin in Moscow to the Casa Rosada in Buenos Aires, follow the Senate's moods with almost as much care as those of the President and his top advisers. For if the chief executive can make U.S. foreign policy, the Senate can break it, as Woodrow Wilson learned to his sorrow when what he called "a little group of willful men" shattered his hopes for an effective League of

Nations. More positively, the Senate can informally set bounds within which the President must operate if he is to get the support he needs on Capitol Hill.

Should the next President turn out to be Dwight D. Eisenhower or Earl Warren, presumably no measurable change in foreign policy would even be initiated from the White House (although it is worth noting that if one of these men should sweep the country in November, he might carry in with him such opponents of his foreign policy as McCarthy, Bricker and others).

If the next occupant of the White House is Taft or, improbably, Douglas A. MacArthur, there would no doubt be some deflection from the present foreign policy line. At least, an attempt would be made to shift the emphasis from Europe to Asia in the prosecution of the struggle against Communism. Diplomatic initiative would, of course, be up to the President, as always, with the Senate sometimes forced to go along after the event and pretend to like it. It is possible, too, that the election of a Taft or a MacArthur would modify the thinking of some Democratic senators who now half-heartedly back the man in the White House simply because he is the man in the White House.

But, in spite of these reservations, the high probability remains that, no matter who makes the inaugural address next January, and no matter how much he may want to change things, the election will produce no upheaval in American diplomacy. Middle-of-the-road senators who, in the event of a Republican Presidential victory, abandon the Truman line for Taft's would be offset by Republicans who remain opposed to any weakening of our commitments to Western Europe. Even in the few states where the G.O.P. stands a good chance of ousting Democratic senators, such as Connecticut and Michigan, Republicans most talked of for the nomination are distinctly of this pro-Eisenhower species.

But beyond this, and unless all the signs fail, continuation of a Democratic majority in the Senate should serve as an effective brake on any serious or precipitous change in our over-all foreign policy. Good, bad or indifferent, it is likely to be ours for some time—which is, at least, a unique note of stability in a dizzying world. THE END

Song and Dance College

CONTINUED FROM PAGE 20

building than the expected cacophonous air of a music school.

However, even the casual visitor soon detects evidences of the music. An elevator door slides open, disgorging a tangle of human beings and instrument cases; an intent-looking young man hustles down the corridor with an uncovered trumpet tucked under his arm; through the open door of the student lounge, a youthful student conductor is seen solemnly leading an invisible orchestra—gesturing with his left hand to bring in the nonexistent violins, scowling darkly to quiet the blare of the mythical brasses.

The chances are good that this young impresario will be facing a real orchestra—or if not, playing in one—before the day is out. The students at Juilliard get classroom instruction (carefully adapted to their own musical specialties under a revolutionary teaching method introduced by president William Schuman) and individual instruction as well. But in addition they are required to put this instruction to practical use in one of the numerous performing groups which are an integral part of the curriculum.

Thus, the dancers have their own dance groups, the singers a number of choral ensembles and opera groups, the instrumentalists all belong to chamber music groups or orchestras. In each classification there are subgroupings, based on the excellence of the members, and the topmost of these frequently perform in public.

The Juilliard Orchestra heard in public concerts and over the radio is the number one group, a 96-piece symphony orchestra of professional standards. There is a second orchestra that occasionally plays for the student body. The third group is composed of the relative tyros—all of them struggling furiously to move up the school's ladder. As soon as a student is considered good enough, he's boosted a notch. The reshuffling of groups and schedules goes on constantly. "Planned confusion," dean Mark Schubart, a former music critic for New York newspapers, calls it.

The competition, as you might imagine, is fierce. And it doesn't end with the student's triumphant arrival in the number one group. It's not enough to be a horn player in the top orchestra—not when somebody else is the first horn player.

A few years ago, the father of one student waylaid the orchestra's first cellist outside the school and tried to beat him up for allegedly plotting against his son—also a cellist, with first-desk pretensions. Unfortunately for the father, a short, stout man, the first cellist was of football-player proportions, and the projected beating turned into a one-sided hugging exhibition. The overmatched parent retreated, muttering. His son remained in the ranks.

The top student choral, instrumental and dancing ensembles at Juilliard are not the only school groups which give public performances. There is, for instance, the Juilliard String Quartet, a faculty group whose

Collier's for May 10, 1952

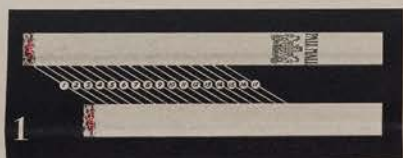


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Julliard president William Schuman (left), 41, confers with the dean, 33-year-old Mark Schubart



Perhaps Julliard's best-known student performing group is Opera Theatre, which puts on about four shows a year. This is Milhaud's opera, Robin and Marion, written especially for Julliard



Martha Graham, who is rated one of the greatest American dancers of all time, is on the faculty



Music classes for specially selected youngsters are held every Saturday morning by the school's preparatory division. This group is the elementary string ensemble. W. G. Sontag is director

Famed pianist Rosina Lhevinne instructs Jeaneane Dowis, pupil who won recent \$1,000 Chopin prize



Who Will Rule the

DANGER FOR THESE DEMOCRATS

Not counting senators from the South—where Republicans rarely are elected—these are the Democrats whose seats the G.O.P. will try to capture in November's balloting. Moody and Benton are rated as prime targets. So is any Democrat nominated for O'Connor's seat (he's bowing out)



Blair Moody
Michigan



William Benton
Connecticut



Herbert R. O'Connor
Maryland



Joseph C. O'Mahoney
Wyoming



Ernest McFarland
Arizona



Harley M. Kilgore
West Virginia



Dennis Chavez
New Mexico

To wrest control from the Democrats, the G.O.P. must keep all 46 of its present seats and win three more. That won't be easy, for there are only seven doubtful Democratic races—and fifteen Republican

By ROBERT BENDINER

WHETHER the next President of the United States is to be Adlai Stevenson, Robert A. Taft or some candidate named Earl MacEisenfauver is a subject on which we will hear abundantly from crystal gazers, poll takers, and political oracles from now to November. But their prophecies, however striking, will have little to do with a remarkable and scarcely appreciated aspect of a strange political year.

This is, quite simply, that unless we have a Republican sweep of historic proportions, the United States Senate will almost surely remain in Democratic hands no matter who wins the Presidency. And that can have a bearing on world affairs from Maine to Malaya.

Unless Eisenhower is the Republican choice, the campaign is all but certain to play up foreign policy—indeed, it is already doing so—as a major issue between the two parties. Opinion ranges from the view that Democratic administrations have been systematically tricked, duped and double-crossed by Soviet Russia for 20 years, and have enjoyed every minute of it, to the view that Truman & Com-

pany have done more to checkmate the Russians than anyone now alive; from the Taft position that the Democratic administration got us into the "unnecessary" Korean war "without even telling Congress," to the position that the Korean campaign stopped aggression, saved the United Nations, and was wildly acclaimed by Congress when it was launched.

In the merry uproar, few will give a thought to anything as seemingly remote as the new Senate. But the fact is that, by virtue of its constitutional power and its traditionally jealous interest in such matters, the Senate will have almost as much to say about the workings of our foreign policy as the new President will.

It would be ironic and a little bitter, therefore, for the first Republican chief executive in 20 years to start out with an opposition Senate, which could well make his life as trying as certain Congresses have made Mr. Truman's. Yet all the indications are that if the Republican nominee wins, this is precisely the fate in store for him—and more by chance than by any direct expression of the popu-

lar will. The question is almost one of simple mathematics, plus a little geography.

The Senate, as every schoolboy learns and forgets, elects one third of its membership every two years. Besides the 32 seats normally at stake, two additional seats are involved this year—those that are being temporarily warmed by appointees filling in for the late Senators Virgil Chapman of Kentucky and Kenneth S. Wherry of Nebraska. To win control of the chamber, the Republicans need only increase their present quota of 46 seats by three. They would then take over, 49 to 47—a slim margin, but enough to give them the chairmanship and a narrow majority on every one of the 15 standing committees, where the real work of the Senate is done.

Given a Republican tide strong enough to win the Presidency, can the G.O.P. really fail to gain those three essential seats? Easily. Indeed, the Republicans are likelier to lose seats than to gain them, as the party's leaders are painfully, if not publicly, aware. For the plain fact is that in this year's senatorial elections the cards are stacked against them. Of the 34 seats to be contested at the polls, 20 are theirs in the present Congress and only 14 are held by Democrats. To begin with, then, they are at the disadvantage of having to expose six more men than their rivals to the raking fire of an election campaign.

States Averse to G.O.P. Senators

What is even harder for the Republicans to swallow, seven of the 14 Democratic seats are virtually unassailable. Florida, Texas, Virginia, Tennessee and Mississippi are no likelier to send Republican senators to Washington than they are to close the schools on General Grant's birthday. Kentucky occasionally elects a Republican senator, but too rarely to keep local Democratic leaders awake nights, and Rhode Island chose its last Republican senator 22 years ago.

That leaves just seven targets for Republican senatorial hopefuls to shoot at, and in four instances the odds are against them. Senators Ernest W. McFarland, Dennis Chavez, Joseph C. O'Mahoney and Harley M. Kilgore, all Democratic incumbents, are entrenched political veterans in their respective states of Arizona, New Mexico, Wyoming and West Virginia.

It is true, of course, that Arizona, traditionally a Democratic state, elected a Republican governor two years ago, and his administration has been successful and popular enough to crease the brow of Mr. McFarland, the Senate's majority leader, who is up for re-election.

Republicans also are in control of the state governments of New Mexico and Wyoming, and that presents at least a challenge to Messrs. Chavez and O'Mahoney. Nevertheless, both have won senatorial elections three times running and are considered good bets to repeat, although resentment over his handling of patronage is thought to have cost Chavez something in prestige and popularity. He may have to face the colorful and unpredictable Major General Patrick J. Hurley, who has twice unsuccessfully tried for the job in the past.

Kilgore must be put down among the mildly doubtful Democrats, simply because West Virginia does go Republican from time to time, and because he will face former Senator Chapman Revercomb, who won for the Republicans in 1942.

By and large, however, Republican prospects of capturing any of these four seats are less than sparkling.

Where the Democrats are weakest in terms of their Senate seats, where the Republicans really hope to make hay, is in the states of Connecticut, Michigan and Maryland. Everett Dirksen, chairman of the Republican Senatorial Campaign Committee, is reliably reported to regard Connecticut's Senator William Benton as target

Collier's for May 10, 1952

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has done the choreography for numerous Broadway shows; Martha Graham, considered one of the finest dancers this country has ever produced; top modern dance choreographer Doris Humphrey; José Limon, rated among the world's foremost male dancers; and Antony Tudor, the Englishman credited with adding a new psychological dimension to the stylized ballet of the Russian classicists.

They are an enthusiastic crew, all of them delighted at the opportunity to work in such close conjunction with musicians. "I cannot conceive of a good dancer not being a good musician," says José Limon. But until Juilliard started its new department, few dance schools had ever offered even the most elementary music instruction.

The role of innovator is not an unusual one for Juilliard. Its unique method of teaching musical harmony, history and theory is so different from the old one that it's still controversial, after almost five years. In brief, the fundamentals of music are taught at Juilliard without most of the rules and formulas that used to characterize such instruction. The method, inaugurated by William Schuman two years after he became president of the school in 1945, approaches music in broad terms, instead of categorizing it, and fits the instruction of musical theory to the special interest of the student (a violinist, for example, learns about harmony specifically as it applies to his instrument).

Since the new history-theory course, called the Literature and Materials of Music, was adopted at Juilliard, it has been widely imitated, and as widely criticized by those who consider it too radical a departure.

Schuman, a composer who was just thirty-five when he became Juilliard's president, is a dynamic man who still gets a little angry when he talks about the system he deposed. "The teaching of music had dried up," he says. "Music was cut up into separate compartments—harmony, theory and so on. We teach it as a unity, as something very much alive."

Credit Due Other Schools

It is partly because of such pioneering as this that Juilliard's growth has paralleled a great musical awakening in this country—although not even the most ardent admirers of the school claim sole credit for Juilliard. Other fine music schools have contributed, too, among them the New England Conservatory of Music in Boston, Peabody in Baltimore, Curtis in Philadelphia, and Eastman (directed by Juilliard alumnus Howard Hanson) in Rochester, New York.

Juilliard traces its history back to 1905, when Dr. Frank Damrosch founded a school called the Institute of Musical Art. In 1926, the Juilliard Graduate School—started two years before on a legacy left by wealthy textile manufacturer Augustus Juilliard—was merged with the institute; but it was not until 1946 that the present name was adopted.

In 1928, the late John Erskine, famous author, composer, teacher and musician, became president of Juilliard. He served in that capacity until 1937, and left the stamp of his strong personality on the school. Although Erskine was succeeded by the man who had been dean under him—Ernest Hutcheson, one of the country's foremost pianists—he never lost touch with the school. It was largely on Erskine's recommendation that Schuman was named president in 1945.

When Erskine died, in 1951, his ashes were scattered in the terrace garden north of the school building, in accordance with his wishes.

In addition to its regular curriculum, Juilliard has, over the years, added a summer school, where teachers from all over the country gather to brush up on their methods of instruction; an extension division, for people who want to take only one or two specific courses, and a preparatory division, which holds Saturday music classes (and, since a few months ago, dance

classes) for 300 or 400 youngsters from seven through high-school age.

But perhaps the school's most important auxiliary function, from the viewpoint of the regular students, is the Juilliard Placement Bureau, which finds jobs for graduates and part-time employment for undergraduates. Sometimes, as director Mary Davis will tell you, it isn't easy.

"Singers, especially sopranos, are hard to place," she says, "because there are so many of them. And pianists have a hard time for the same reason. Sometimes I wish more people would take up the cello!"

Or the contra bassoon. This instrument is a massive affair, and few people play it—partly because it costs so much to own one. A few years ago, Dimitri Mitropoulos, now conductor of the New York Philharmonic but then with the Minneapolis Symphony, was guest conductor of the Juilliard orchestra. Included in the orchestra was a fine contra-bassoonist. If contra-bassoonists are rare, good ones are even more rare. Mitropoulos hired the young fellow on the spot.



"Take the yellow pills if the pink ones make you feel bad. The pink ones are to be taken if you get a reaction from the red ones. The red ones are for your cold."

COLLIER'S JOHN DEMPSEY

There are other success stories, too. Certainly nothing is harder to place than a string quartet. But four Juilliard students who had played together all through school were determined to stick it out as a group after graduation. Dubbing themselves the LaSalle Quartet, they had a debut in New York, gave a few well-received concerts—and were looking for work.

Halfway across the country, in Colorado Springs, Colorado College was interested in setting up a string department on its faculty. The school's total annual budget for the purpose was \$10,400. That came to only \$2,600 per man, but the quartet took the job, somewhat dubiously.

"I saw them three months later," Miss Davis says. "They were absorbed in their work and had made the startling discovery (which they could have learned from any music educator) that music instruction on the secondary-school level was generally... well, let's say insufficient."

The four musicians—Walter Levin, Henry Meyer, Peter Kamnitzer and Jackson Wiley—began to give concerts in the local high schools, sometimes holding sessions with the string students afterward. Soon they were invited to do the same in Denver, and eventually they found themselves giving concerts and conducting clinics all over the state, and, occasionally, in neighboring states. Today, two of their students are about ready to try for Juilliard, and every spring the LaSalle Quartet plays its way East and then gives concerts in cities like Boston, Washington and New York. They are gaining recognition, and may someday reach their goal—a ranking among the three or four great string quartets.

Conductors pose another problem for

Miss Davis—"Even the small, established orchestras want someone with a name and experience," she says—but once in a while she has an opportunity to start a young graduate on the road to national fame.

A few years ago, a small orchestra in Springfield, Ohio, was seeking a conductor. Possibly because of the conditions of employment—the conductor would have to be his own librarian, publicity man and business manager, all for \$2,700 a year—the orchestra was willing to accept a young, relatively inexperienced man. Miss Davis had the names of five would-be conductors on file. Four of them turned the job down flat because it didn't pay enough. The fifth, Guy Taylor, took it.

Developing Symphony Talent

Taylor got busy as soon as he reached Springfield. In addition to his multiple duties with the orchestra, he took on some private pupils (several of whom ultimately became good enough to join the symphonic group) and started writing a column on music for the local paper. Then he persuaded the public librarian to stock recordings of the works he played, so the public (and his players) could hear them.

At the end of his first season, all tickets for the succeeding season were sold out. Taylor's pay was raised to \$3,700, and he was allowed to hire a part-time librarian and business manager. Another orchestra heard about his work and offered him a job at twice what he was making. Taylor was too busy in Springfield. Finally, a couple of years later, when he felt the Springfield orchestra was well established, he accepted a position as conductor of the Nashville Symphony Orchestra, a post he still holds.

People like Taylor and the members of the LaSalle Quartet are performing valuable service in selling the country on serious music. But Juilliard and its graduates are not so wedded to the classics that they ignore popular music.

"People seem to think Juilliard's only aim is to send people to Carnegie Hall," says Richard Rodgers. "It's not so. When I was there, nobody tried to switch me from popular music. Sure, I studied harmony and all the rest of it, but they encouraged me to stick to what I was doing. They even gave me a scholarship for two years."

"I often phone Juilliard when we're going to cast a show and ask them to send down any singers they think we ought to hear."

Rodgers claims he can almost always spot a Juilliard-trained singer. "They have a certain musicality; they don't simply stand there making beautiful notes. Sometimes when we're auditioning singers we've never seen before, I wink at our casting director and ask the singer, 'Where did you study?' He knows I'm betting the answer will be Juilliard—and nine times out of ten, it is."

On the other hand, only rarely can the faculty members of Juilliard predict that a student is destined for fame. One exception was Risé Stevens. John Erskine, who was president of the school when she came there to study, wrote afterward: "From the very start we all knew that she would succeed. In her first school opera, Maria Malibran, she dominated the stage by her personality, as well as voice. She could not only sing, but act."

Naturally, Juilliard takes pride in its famous stars. But the school knows that the cause of good music is served equally well—perhaps better—by the thousands of its little-known graduates: the fine musicians sitting in relative obscurity among the string, brass or wood-wind sections of small orchestras; the good teachers in Mobile and Minneapolis, in several Springfields, in Tel Aviv and Melbourne and Manila.

In a few years, as the current crop of students makes its influence felt around the world, the superb instruction they offer may provide the great stars of the future—so that the little girl whose mother thinks she is another Pavlova and the little boy whose parents see in him a second Caruso may turn out to be just that: another Pavlova, a second Caruso.

THE END

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ATTITUDES & ARABESQUES

By PERCY FLAGE



INEZ CLAVIJO, Chicago dancer and teacher, was married last month to Nick Russo, TV producer.

Margaret Sear and Pauline Harrop, both of Sadler's Wells Theatre Ballet, are due to sail for New York June 7 to marry here.

Michael Baronoff, father of Irina Baronova and well known TV stage designer, died in Sea Cliff, L. I. May 4, following a long heart ailment.

Scoop: According to reliable information, Baroness Bethsabée de Rothschild, author of *La Danse Artistique aux USA*, who underwrote most of Martha Graham's ill-fated European season in the summer of 1950, is establishing a Martha Graham Foundation in New York. Reports which could not be verified at press time have it that the Baroness has acquired the building of the King-Coit School on Second Avenue to house the Foundation.

Mary Clarke, London correspondent of DANCE NEWS and former co-editor of *Ballet Today*, has been appointed an Assistant Editor of *The Ballet Annual*, published by A. and C. Black Ltd., London.

The May 12 issue of *Life* magazine ran a colorful nine-page spread on the New York City Ballet, entitled *Tops in the Dance* and timed to the company's appearance at the Paris Opéra, reported elsewhere in this issue.

A cabled report from our Paris correspondent about this performance contained the following cryptic line: "Special ovation for balancing at the end alone understage". It took us a while to realize that the Paris Western Union operator got a little

mixed up in our correspondent's English and that the line should have read: "Special ovation for Balanchine at the end, alone on the stage".

Collier's magazine of May 10 had an excellent article on the work of New York's Juilliard School of Music which it called *Song and Dance College*. It slipped up, however, on a picture of barefoot modern dancers which it captioned *Ballet Class*.

Dept. of Accurate Reporting: Victor Salvatore, Jr., reviewing performances of Ballet Theatre in the nation's capital, wrote in the *Washington Post*: "Guest stars were Alicia Alonso and Igor Youskevitch, brought to this country recently from France".

Alexandra Danilova was visiting New York in mid-May after guest-teaching in Texas.

Igor Youskevitch is due to leave for London the first part of June to begin work in Gene Kelly's film *Invitation to a Dance* at Shepperton, near London.

Allyn McLerie returned from London in early May after playing there in *To Dorothy, a Son*. She left a week later for Hollywood to dance, sing and play the sultry harem girl Azuri in *The Desert Song* which Warners are about to film.

Hadassah has appeared with great success at the Habibi supper club in New York for four weeks in April-May.

Ballet Russe de Monte Carlo's Sonia Taanila and Robert Lindgren were to be married June 1 in New York.

And that, gentle reader, winds us up for the summer. DANCE NEWS will not be published in July and August, and we are leaving for two months in Europe to see how the other hemisphere is getting along and to report to you on what we see and hear.