

THE JUILLIARD SCHOOL
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Scrapbook # 50

Juilliard String Quartet 1947 - 1951

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The JUILLIARD
STRING QUARTET



Quartet-in-residence at the JUILLIARD
SCHOOL OF MUSIC

ROBERT MANN violin
ROBERT KOFF violin
RAPHAEL HILLYER viola
ARTHUR WINOGRAD cello

CHAMBER MUSIC IN AMERICA

The Juilliard String Quartet was founded with the aid of the Juilliard Musical Foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals and the noblest traditions. The Quartet is in residence at the Juilliard School of Music in New York, and its four musicians are members of the ensemble faculty of the School. It is organized on a non-commercial basis, and appears only under the sponsorship of the School.

The Juilliard String Quartet is an American quartet in the sense that its purpose is to contribute to a greater understanding of the problems of music in America today. Its more immediate objective is to perform the great works of the repertoire; to explore the lesser known literature of the past; and to bring to contemporary music the painstaking musicianship usually reserved for the revered works of other periods.

The four members of the Quartet are:

ROBERT MANN, violin. Born in Portland, Oregon. Mr. Mann graduated from the Juilliard School of Music in 1943. Winner of the Naumburg Award for 1941, he made his formal debut at Town Hall in New York in December of that year.

ROBERT KOFF, violin. A native of Los Angeles, California. Mr. Koff graduated from Oberlin Conservatory of Music in Oberlin, Ohio, and subsequently studied at the Juilliard School of Music. He has concertized extensively, and appeared frequently in chamber music concerts.

RAPHAEL HILLYER, viola. Born in Ithaca, New

York, he attended Curtis Institute in Philadelphia, was graduated from Dartmouth College in 1936, and was awarded the degree of Master of Arts from Harvard in 1933. He was a member of the Boston Symphony Orchestra until 1946, when he joined the Juilliard String Quartet with the gracious permission of Serge Koussevitzky.

ARTHUR WINOGRAD, cello. Born in New York City. Mr. Winograd studied at the New England Conservatory in Boston and at Curtis Institute. Upon graduation, he became cellist of the Galimir Quartet and a member of the N.B.C. Symphony Orchestra.

Typical programs

■
BARTOK: Quartet No. 3
BEETHOVEN: Quartet in E-Flat, Opus 127
WALTER PISTON: Quartet No. 1

■
HAYDN: Quartet, Opus 77, No. 1
RAVEL: String Quartet
BEETHOVEN: Quartet, Opus 59, No. 3

■
SCHOENBERG: Quartet No. 3, Opus 30
MOZART: Quartet in B-Flat Major (K. 458)
SCHUBERT: Quartet in A Minor, Opus 29

■
HAYDN: Quartet, Opus 76, No. 1
ROGER SESSIONS: Quartet in E Minor
BEETHOVEN: Quartet, Opus 59, No. 2

■
MOZART: Quartet in F Major (K. 590)
ALBAN BERG: Lyric Suite (1926)
BEETHOVEN: Quartet, Opus 18, No. 3

■
HAYDN: Quartet, Opus 54, No. 1
BARTOK: Quartet No. 6
BEETHOVEN: Quartet in B-Flat, Opus 130

■
WILLIAM SCHUMAN: Quartet No. 3 (1939)
AARON COPLAND: Two Pieces for String Quartet
WALLINGFORD RIEGGER: String Quartet (1939)
HAROLD SHAPERO: String Quartet (1941)

WHAT OTHERS SAY...

■ "The formation of the Juilliard String Quartet is an event of prime importance in America's musical life. These young players bring to chamber music the same brilliance and depth of feeling that typifies Bernstein or Shaw in the conducting field. Any concert given by them is certain to be an exciting occasion."

—AARON COPLAND

■ "In an unbelievably short time the new Juilliard String Quartet has achieved a perfection of ensemble rarely obtained without many years' practice. Their understanding of, and enthusiasm for contemporary music of all styles assures them a position of real significance in the musical art of the present."

—WALTER PISTON

■ "This group is America's one great contribution to quartet history. Every note they play tells of devotion, taste, maturity, sensibility and joy in music."

—LEONARD BERNSTEIN

Each year, the Juilliard String Quartet is enabled, through the Juilliard Musical Foundation, to accept a limited number of engagements under the auspices of educational and musical organizations. Full details concerning the basis on which such engagements may be arranged can be obtained by writing to:

*Office of
Public Activities*

JUILLIARD
SCHOOL OF MUSIC

120 Claremont Avenue

New York 27, New York

Musical Courier

In the Chamber Realm

At the Institute of Modern Art the Juilliard String Quartet gave energetic and competent accounts of quartets by Sessions (E minor), William Schuman (No. 3), and Piston (No. 1). The expertness of Sessions' polyphony could have been made more apparent in the first movement with no loss of subtlety, by subordination of some subsidiary material, but the performances of the relatively declamatory Schuman and the clear-textured Piston left nothing to be desired.

Kingston (N.Y.) Leader July 23, 1947

Wednesday evening at 8:15 the Juilliard String Quartet of New York will play a program of American music including William Schuman's String Quartet No. 3, Aaron Copland's Two Pieces for String Quartet by Wallingford Riegger and the first performance of a Quartet by Harold Shapero.

Cincinnati, Ohio Post October 24, 1947

Quartet

The Fine Arts Chamber Music Society of the Conservatory of Music will present the Juilliard String Quartet of New York in a recital Sunday afternoon, Nov. 2. The quartet includes Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello. They will play quartets by Haydn, Bartok and Beethoven.

Oberlin (Ohio) News June 12, 1947

List Artists For 1947-48 Recitals

For Oberlin's 1947-48 season of artist recitals the Conservatory plans ten concerts.

The Cleveland Orchestra, with George Szell conducting, will appear five times. Other artists included in the series are the Juilliard String Quartet, Rosalyn Tureck, pianist, Jan Peerce, tenor, Robert Casadesu, pianist, and Jacques Thibaud, violinist.

The season will begin about October 21 and will end early in March.

Chicago, Illinois Herald American October 26, 1947

MUSIC

By Charles Buckley

NOVEMBER brings more than a smattering of chamber music—Walden Budapest, Juilliard, Guild and Fine Arts are local and visiting string quartets scheduled for concerts in the near future. The Walden String Quartet, now in residence at the University of Illinois, will make its first Chicago appearance next Sunday evening at Kimball Hall, with assisting artists Rudolph Ganz, pianist, and Bruce Foote, baritone.

Credited with performing more than 80 new works, the quartet will play another "first" next Sunday, "Poem" by Thoreau.

Guild Quartet of Chicago will open its series of six chamber music concerts in the auditorium of the Institute of Design next Sunday afternoon.

Members are Irving Ilmer and Leo Krakow, violins; Isadore Zverow, viola, and Harry Wogman, cello.

Juilliard String Quartet is replacing the Gordon Quartet in the Mandel Hall chamber music series, Nov. 11, and the "sell-out" Budapest Quartet will give a Kimball Hall concert, Sunday evening, Nov. 16.

Musical Courier October, 1947

Montreal Activities

The Montreal Ladies' Morning Musical Club is about to begin its 56th season, which will include recitals by Lotte Lehmann, Roland Hayes, Jennie Tourel, Rudolf Firkusny, Jacques Gordon, and the Juilliard and Curtis String Quartets.

N. Y. Herald Tribune June 30, 1947

Koussevitzky Will Welcome Berkshire Students Today

The Berkshire Music Center is holding its opening exercises today at Tanglewood in Lenox, Mass. The speakers will be Serge Koussevitzky, the school's director; Henry B. Cabot, chairman of the trustees of the Boston Symphony Orchestra, and Lewis Perry, chairman of the Friends of the Berkshire Music Center. More than four hundred students are enrolled for the six-week summer session.

Students will attend, in addition to their regular classes, the festival concerts of the Boston Symphony, which start July 13, as well as student programs and a series of chamber music concerts on four Wednesdays in July. The fourth of these, to be given by the Juilliard Quartet, will be correlated with Aaron Copland's course in American music.

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

DEC 15 1947

In Music Schools

The Fine Arts Chamber Music Society presented the Juilliard String Quartet in the Concert Hall of the Cincinnati Conservatory of Music in a program of Haydn, Bartok, and Beethoven. Much applause was evoked by their fine ensemble.

Cincinnati, Ohio Times Star October 21, 1947

Juilliard String Quartet To Be Presented Here

The Fine Arts Chamber Music Society of the Cincinnati Conservatory of Music will present the Juilliard String Quartet of New York City in a program Sunday afternoon, Nov. 2, at the Conservatory Concert Hall, it was announced by Mrs. John A. Hoffman, chairman.

The quartet is composed of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola,

and Arthur Winograd, cello. They will play the Quartet in G Major, Op. 54 No. 1, by Haydn; the Sixth Quartet, by Bartok, and the Quartet in E Minor, Op. 59, No. 2, by Beethoven.

The Fine Arts Chamber Music Society was founded by the late Bertha Baur and Mrs. Hoffmann in 1940. Mrs. Hoffmann is assisted by Arthur Bowen, director of the chamber music string ensembles at the Conservatory.

The admission price will be \$1.20, including tax.

Musical Leader June, 1947

Oberlin Conservatory Announces 1947-48 Artist Recitals

The Oberlin Conservatory of Music announces ten concerts for its 1947-48 season of Artist Recitals. The Cleveland Orchestra, with George Szell conducting, will appear five times. Other artists included in the series are the Juilliard String Quartet, Rosalyn Tureck, pianist, Jan Peerce, tenor, Robert Casadesu, pianist, and Jacques Thibaud, violinist.

Claremont (N.H.) Eagle
July 23, 1947



Hanover Juilliard Quartet Is Unique Musical Group

Hanover, July 23—A unique musical group, a young American string quartet dedicated to the study and performance of modern American chamber music, is spending the summer in Hanover and will present a program here on July 31.

Sponsored by the Juilliard school of music in New York City, where all four of the young musicians are members of the chamber music faculty, the quartet consists of Robert Mann and Robert Koff, violinists; Arthur Winograd, cellist; and Raphael Hillyer, son of Prof. and Mrs. L. L. Silverman of Hanover, violinist.

Mr. Hillyer attended Hanover schools, graduated from Dartmouth in the class of 1936, and did post-graduate work at Harvard and at the Curtis Institute in Philadelphia. Prior to his joining the faculty at Juilliard, he played in

the Boston symphony orchestra.

Two members of the quartet are from the far West, Mr. Mann coming from Oregon and Mr. Koff from Los Angeles. Both attended Juilliard, and Mr. Koff graduated from Oberlin college. Mr. Winograd, a native of New York city, attended the Curtis Institute and before the war was a member of the NBC orchestra.

Program July 31

On Wednesday evening, July 31 the Juilliard String Quartet will present a program in 105 Dartmouth Hall, under the auspices of Dartmouth college. Although they place primary emphasis upon contemporary composers, this American quartet has by no means excluded the classics from its repertory, as its Hanover concert program will reveal. They will perform three quartets, one Haydn, one Bartok, and one Beethoven.

The germinal idea for a quartet consisting of young Americans specializing in contemporary chamber music occurred simultaneously to Messers Mann, Koff, and Winograd when they were in the Army, and to William Schuman, who was recently made president of the Juilliard school.

When, after the war, Mr. Schuman and his three faculty members discovered that their ideas concerning this quartet coincided, Juilliard undertook the sponsorship of the group, and Mr. Hillyer was called to fill out the ensemble.

The purpose of the quartet from its inception has been to take an active part in the growth of contemporary music by performing modern chamber music. The aim, as described by Mr. Hillyer, has been two-fold; first, to stimulate interest in and appreciation of contemporary music among the American public, and second, by devoting themselves chiefly to contemporary music, to give composers about them encouragement to write more chamber music.

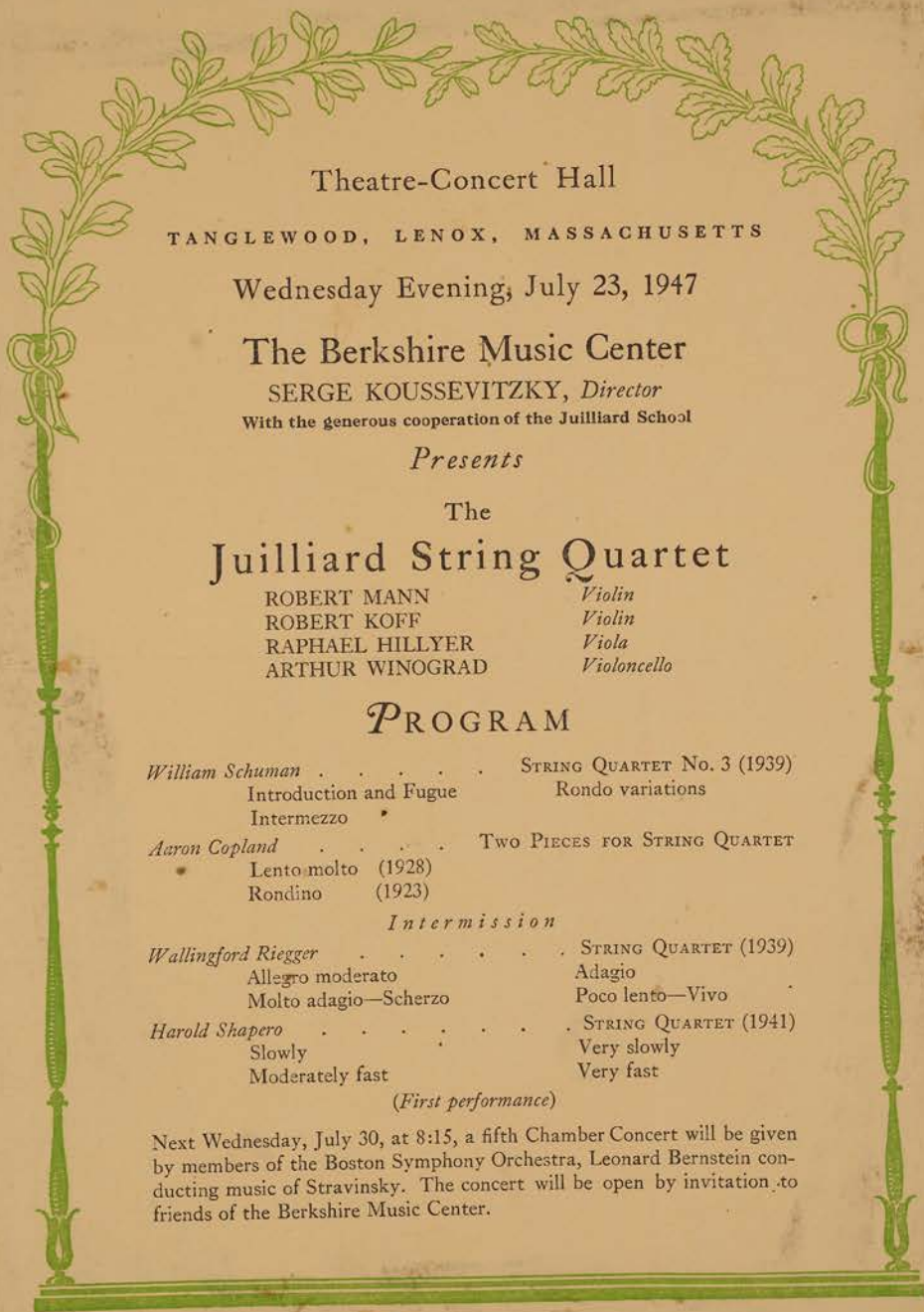
The Juilliard quartet attempts to collaborate with the modern composers whose works they play. By studying with the composer, they bring their playing of a work as near as possible to the composer's idea of its proper execution. An instance of this collaboration occurred recently when Harold Shapero visited the group here, studying with them one of his own quartets.

'Democratic' Methods

The musicians refer to their methods of working as "democratic," explaining that no individual dominates, and that all personal traits which might hinder the expression of the whole are subdued.

Among the moderns represented in the quartet's repertoire are Bela Bartok; Arnold Schoenberg of California; Alban Berg; Anton Webern; Paul Hindemith; William Schuman, president of the Juilliard; Walter Piston, who spends his summers in nearby Woodstock, Vt.; Aaron Copland, assistant director of the Berkshire Music Center; Wallingford Riegger of New York; and Harold Shapero, who, at the age of 26, is already the recipient of numerous prizes and is at present working on a Guggenheim fellowship at the MacDowell Colony for Creative Artists at Peterborough.

Tonight the Juilliard Quartet is presenting a program of contemporary music at Tanglewood, as a part of the Berkshire Music Festival. This program, consisting of works by Schuman, Copland, Riegger, and Shapero, is intended to be the culmination of a six-week course in contemporary chamber music being taught at the Berkshire Center by Mr. Copland. All the composers represented on the program are expected to be present in the audience at Tanglewood tonight.



Theatre-Concert Hall

TANGLEWOOD, LENOX, MASSACHUSETTS

Wednesday Evening, July 23, 1947

The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

With the generous cooperation of the Juilliard School

Presents

The

Juilliard String Quartet

ROBERT MANN

Violin

ROBERT KOFF

Violin

RAPHAEL HILLYER

Viola

ARTHUR WINOGRAD

Violoncello

PROGRAM

- | | |
|--------------------------------------|-------------------------------|
| <i>William Schuman</i> | STRING QUARTET No. 3 (1939) |
| Introduction and Fugue | Rondo variations |
| Intermezzo | |
| <i>Aaron Copland</i> | TWO PIECES FOR STRING QUARTET |
| Lento molto (1928) | |
| Rondino (1923) | |
| <i>Intermission</i> | |
| <i>Wallingford Riegger</i> | STRING QUARTET (1939) |
| Allegro moderato | Adagio |
| Molto adagio—Scherzo | Poco lento—Vivo |
| <i>Harold Shapero</i> | STRING QUARTET (1941) |
| Slowly | Very slowly |
| Moderately fast | Very fast |

(First performance)

Next Wednesday, July 30, at 8:15, a fifth Chamber Concert will be given by members of the Boston Symphony Orchestra, Leonard Bernstein conducting music of Stravinsky. The concert will be open by invitation to friends of the Berkshire Music Center.

Dartmouth College Concert
Series presents

in
Dartmouth
Hall
July 31st, '47

Guilliard
String
Quartet

Program

Quartet in G major, op. 54, No. 1..... Haydn

Allegro con brio

Allegretto

Menuetto - Allegretto

Finale - Presto

This is one of the most sparkling quartets Haydn wrote. The first and last movements are all brilliance, gaiety and wit; the second movement is deeply expressive of inner feelings; the menuetto is a robust piece with contrasting trio in which the 'cello has the principle voice with its graceful running figure.

Sixth Quartet

Bartok

* Mesto : Vivace

Mesto : Marcia

Mesto : Burletta

Mesto

* Mesto has connotation of sad

The sixth quartet by the late Bela Bartok, the last of the series, in every way culminates the life work of this great contemporary artist who has enriched musical literature with the most significant quartets in our time. In this quartet are found supreme human qualities, intensely poignant, encompassing a range of expression from the bleak melancholy of the introduction and recurring Mesto through the irresistible onrush of the 1st movement, the incisive heaviness of the rugged March, the brutal satire of the Burletta to the final resignation of the closing Mesto. It is a work which is a landmark in artistic expression and one which cannot fail to communicate its profound content.

Intermission

Quartet in B^b, op.130.....Beethoven

Adagio, ma non troppo: Allegro

Presto

Andante con moto, ma non troppo

Alla danza tedesca - Allegro assai

Cavatina - Adagio molto espressivo

Overture: Fuga

One can speak only in words which barely reveal what is present in this most gigantic of Beethoven's works. It is said to have been the composer's favorite quartet, and of the Cavatina, he once said, "No work of mine moves me so much". Conceived on a monumental scale, this work contains six movements, the first five all culminating in the Great Fugue.

The 1st. movement is bold in outline, declamatory in nature, setting the scene of this serious but optimistic drama. The Scherzo is a fleeting, playful moment; the Andante has a certain intimate, story-telling quality with great emphasis on minute detail; then follows the lilting dance Alla Tedesca (German Dance). One does not attempt to describe the Cavatina, a work which speaks only through itself, one of the most eloquent of human documents. The Fugue is Olympian in conception exposing themes of the most sweeping, powerful and insistent character, with only brief glimpses of a more tender mood. Climax piles on climax bringing the work to a close with a thunderous statement of triumph.

JUILLIARD SCHOOL OF MUSIC

SEASON 1947 - 48

THE JUILLIARD STRING QUARTET

ROBERT MANN, Violin

ROBERT KOFF, Violin

RAPHAEL HILLYER, Viola

ARTHUR WINOGRAD, Cello

FRIDAY EVENING, OCTOBER 10, 1947, at eight-thirty o'clock

CONCERT HALL
130 CLAREMONT AVENUE
NEW YORK CITY

PROGRAM

Quartet in F Major (K. 590) Mozart
 Allegro moderato
 Allegretto
 Menuetto: Allegretto
 Allegro

Lyric Suite (1926) Berg
 I Allegretto gioiale
 II Andante amoroso
 III Allegro misterioso—Trio estatico
 IV Adagio appassionato
 V Presto delirando—Tenebroso
 VI Largo desolato

Intermission

Quartet in D Major, Opus 18, No. 3 Beethoven
 Allegro
 Andante con moto
 Allegro
 Presto

ABOUT ALBAN BERG'S LYRIC SUITE

By DAVID HALL

ALBAN BERG'S total creative output numbers scarcely more than a dozen compositions — beginning with the Seven Early Songs of 1905-8 and ending with the Violin Concerto of 1935 and the opera, *Lulu*, which was begun in 1928 but left incomplete by the composer's premature death on Christmas eve of 1935. Of these dozen-odd works, at least four — the opera *Wozzeck*, the Lyric Suite for string quartet, *Lulu*, and the Violin Concerto — are numbered among the most vital creations of the Viennese "atonal" school of composers whose leaders were Arnold Schönberg and his pupils, Berg and Anton von Webern.

Although the formal procedures of Berg's music derive from Schönberg's twelve-tone technique with its ultra-chromatic textures and its rigorous application of strict variation (inversion, elongation, contraction, cancrizans, etc.), to arbitrarily-chosen series of twelve non-repeated tones, the aesthetic of Berg's music is deeply rooted in the cultural milieu of his native Vienna. The art of Berg is elegant, sophisticated yet searching and powerful — in essence romantic and expressive. The lyric tradition of Schubert, the soul-searching and bitter-sweet humor of Hugo Wolf, the *Weltschmerz* of Mahler — all have left their imprint on Berg's musical speech. To this has been added an innate refinement, complexity and expressive intensification that bespeak the impact on Viennese culture of painters like Kokoschka, Klee and Kandinsky, poets like Stefan George and Rilke, and of the father of psychoanalysis, Sigmund Freud.

The Lyric Suite, completed in 1926, is the second of two instrumental scores which Alban Berg composed after finishing his operatic setting of Büchner's *Wozzeck* in 1921. The other was the Chamber Concerto for piano, violin and thirteen wind instruments. Berg's only previous writing for string quartet was his Quartet, Op. 3, a work completed in 1910, the year which marked the end of his formal study with Schönberg. The first public performance of the Lyric Suite took place in July of 1927 at the Baden-Baden Chamber Music Festival. Together with *Wozzeck* and the Violin Concerto, the Lyric Suite is the most frequently performed of Berg's compositions, being heard not only in its original string quartet version, but also in the string orchestra arrangement of the three middle movements which the composer made in 1928.

The music of the Lyric Suite comprises six movements arranged in alternately fast and slow sequence. The sequence as a whole is one of progressive intensity as far as emotional expression is concerned; and at the same time the tempo contrasts between the fast and slow movements become ever more pronounced. This is borne out by the titles of the movements themselves.

Although the Lyric Suite is free in its general structure, the individual sections are very tightly organized; and, as Erwin Stein points out in the analysis which prefaces the Philharmonia score, thematic inter-relations between movements are plentiful. He cites nine instances in all. Bars 5 and 6 of the opening movement contain a suggestion of the initial motive of Wagner's *Tristan und Isolde*, while in bars 26 and 27 of the final movement the quotation is an outright one. We are told by Paul Pisk that there is a quotation also from the Lyric Symphony of Alexander von Zemlinsky, the composer-conductor to whom the Lyric Suite was dedicated and who was the mentor and friend of Arnold Schönberg. The first, third and sixth movements are written in the strict twelve-tone style, while the others represent free modifications of this technique along the lines which Berg worked out so successfully in his last completed score, the Violin Concerto.

The opening *Allegretto gioiale* of the Lyric Suite is in the nature of a sonata movement without development. Much of its motor energy arises out of a dotted figure of three repeated notes which serves as the rhythmic center of gravity of the main theme (bars 2 to 4). In spirit and in function, the movement is not far removed from that of one of the livelier Bach preludes.

The *Andante amoroso* follows an A-B-A-C rondo pattern with subsequent elaboration. Its expressive content is plaintive at first, but rises to more intense utterance in its course.

Berg, the master tone-colorist of *Wozzeck*, comes to the fore in the *Allegro misterioso*. The uncanny *col legno* and *col sordina* effects in this movement call irresistibly to mind T. S. Eliot's lines in *The Hollow Men*:

"Our dried voices, when
 We whisper together,
 Are quiet and meaningless—
 As wind in dry grass
 Or rats' feet over broken glass
 In our dry cellar".

The *Trio estatico* is violent in its expression, marked by the wide interval leaps characteristic of the Viennese "atonal" style.

The fourth movement of the Lyric Suite, *Adagio appassionato*, is brooding and turbulent in character, rising in its course to two big climaxes. The initial thematic material is introduced by way of a striking four-part *stretto*. Free imitation marks the secondary episode. After a repetition of the first subject as a duet between first violin and viola. This is followed by a middle section which contains the first of the movement's two climaxes as well as a new theme stated by the cello. There is a free recapitulation of earlier material and a second climax, followed by a brief coda.

While the third movement follows a simple A-B-A scherzo pattern, the *Presto delirando* is cast in an A-B-A-B-A scheme. As in the *Trio estatico* of the third movement, the expression here is violent and unrestrained. The *Tenebroso* B-episode, with its *tremolo* and *col legno* effects, creates an eerie and sinister atmosphere.

The *Largo desolato* finale is free in form, opening with a stalking *pizzicato* figure for cello, taken up in turn by viola, first violin and second violin. There is a five-measure *tremolando* episode, then a section leading to the first climax of the movement. As this subsides, we hear the quotation from Wagner's *Tristan*, then a working-up to an even more impassioned emotional outburst. The last pages introduce fleeting reminiscences of the first movement, then the dynamics slacken to *pp* and *ppp* as the music trails off into nothingness, leaving the viola solo to end the movement with an undulating figure *diminuendo morendo*:

"This is the way the world ends
 Not with a bang but a whimper."

Available recordings of music by Alban Berg:

Lyric Suite (1926). The Galimir Quartet: Vox Album 181

Concerto for Violin and Orchestra, Louis Krassner, violinist, with Cleveland Orchestra, conducted by Artur Rodzinski: Columbia Album M-465

"Wozzeck — Three Fragments", Charlotte Boerner, soprano, with the Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen: Artists' Records, Album JS-12

Herald Tribune
October 19, 1947

Juilliard Quartet Series
The Juilliard String Quartet will be heard in a series of six lecture-recitals devoted to Beethoven and Bartok, starting next Tuesday evening. Each composer will be represented by one quartet on each program. The first will consist of Beethoven's Opus 135 and Bartok's First Quartet.

Daily Worker
October 23, 1947

String Quartet Recital-Lecture

A new series of six lecture-recitals by the Juilliard String Quartet, entitled "The String Quartets of Beethoven and Bartok," will be presented during the coming academic year by the Extension Division of the Juilliard School of Music. It was announced by Robert Hufstader, director of the Extension Division.

Cincinnati, Ohio
Times-Star
November 3, 1947

Juilliard Quartet In Brilliant Concert

By HOWARD W. HESS

THE FINE ARTS CHAMBER MUSIC SOCIETY presented the Juilliard String Quartet Sunday afternoon in Concert Hall of the Cincinnati Conservatory of Music. The program was comprehensive and the members of the quartet: Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd, all Americans, proved their abilities to be considered among the front ranks.

The opening number, Haydn's "Op. 54, No. 1" which placed the burden of the melodies upon the first violinist, was played with complete understanding of music as a language. This quartet has diction, inflection, phrasing, understanding of tempos and a singular oneness of purpose in interpretation.

Their interpretation of Bartok's "Sixth Quartet" was so sympathetic that the audience at once caught Bartok's hopes, aspirations, and disillusionment in realizing that life could be cruel. The composer prefaced each movement with a tragic note of sadness. A violin solo opened the discussion of the first movement, the cello took the lead in the second part and the first violin in the third.

There was a march which seemed to get nowhere, a burlesque which was grotesque, pathetic and sneering. The entire work will probably be considered one of the most positive pictures of today's chaotic conditions. We Americans hardly know the depth of despair which artists in foreign countries experience.

The Beethoven "Op. 59, No. 2" was performed with consummate taste and the entire performance proved that young American artists have talent, understanding and technical skill which will match the best of any nation.

Musical Leader
November, 1947

Juilliard String Quartet

The first concert of the Juilliard School of Music series, took place Oct. 10 with a program by the Juilliard String Quartet. Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd are rapidly winning a place among chamber music groups for their unusual performance. (Continued from page 8)

ances. In one short season they have worked into an excellent string quartet and should go far in this capacity. Their offerings included Mozart's F major Quartet, K. 590, Alban Berg's Lyric Suite and Beethoven's B major, opus 18, No. 3. The two flanking works showed their fine technic and traditional musicianship. They play with a sensitive feeling for nuance and style. Great interest centered on their presenting the Berg suite, which dates from 1926. In the six movements one finds much beauty, a rich romantic vein and expert workmanship. The Juilliard is to be congratulated in having produced an organization capable of executing such a program, of traditional classics on the one hand, and of the contemporary with its complications and difficulties, on the other.

—M. B.

New York Times
December 7, 1947

QUARTET: One of William Schuman's first acts when he became president of the Juilliard School of Music was to establish a Juilliard String Quartet. It was to be a permanent, professional group of American musicians supported by the Juilliard Musical Foundation. Its members were to have a light schedule coaching student ensembles, but their chief duty was to give concerts. Robert Mann, Naumburg winner for 1941, was chosen as the leader and given the task of selecting his colleagues. He picked Robert Koff as the second violinist, Raphael Hillyer, a member of the Boston Symphony,

as the violist, and Arthur Winograd as the cellist. After playing together for two years, at the school and out of town, the group is coming downtown. It will formally enter the New York concert picture two days before Christmas when it gives a program at Town Hall that will include Alban Berg's lyric suite.

Journal American
December 24, 1947

Juilliard String Quartet Hailed

By MILES KASTENDIECK

Fine quartets are sufficiently rare to make the debut of the Juilliard String Quartet important. Appearing in Town Hall for the first time last night, Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd played their challenge to the musical world. It will be something to meet.

Such sensitively poised playing is distinctive. They vitalize the music with exemplary musicianship. They are thoroughly musical, exceptionally skillful technically, and quite alert interpretatively, hearing them was a treat.

The program opened with Haydn's Quartet, Opus 77, No. 1 and closed with Beethoven's Opus 130 including the great fugue. Some minor blemishes chiefly in the first violin, could hardly detract from the first-class quality of their performances. They excelled especially in the too-rarely heard lyric suite of Berg.

This 20-year-old music is a notable contemporary work. Its six movements have such individuality that they make absorbing listening. Here is Berg indulging in a variety of moods, setting forth each one with technical wizardry. Each has its fascination and each its specific identity.

The performance was as masterful as it was exciting. Spontaneous applause broke out after the allegro misterioso and the presto delirando with good reason; the playing was a tour de force. The audience was completely sold on the work as well as on the performance.

They dug into the Beethoven with the same intensity and the same absorption. Here was music-making that was quite satiating at the Juilliard School, they say. As quartet-in-residence at the Juilliard School, they

should journey downtown again soon.

the he is

Herald Tribune
November 30, 1947

Juilliard Quartet Concert

The Juilliard String Quartet will give its first New York formal public concert outside of the Juilliard School when it is heard at Town Hall Tuesday evening, Dec. 23. The program will include Haydn's Quartet, Op. 77, No. 1, in G major; Berg's Lyric Suite, and Beethoven's Quartet, Op. 130, which is to be given with the Great Fugue.

N. Y. Daily News
November 29, 1947

The Juilliard String Quartet makes its formal concert debut on the night of Dec. 23 at Town Hall. Seats for the New Year's Eve performance of "Teatime of 1948" are now on sale at the box office of the Center Theatre.

Journal American
December 21, 1947

Quartet Debuts

The Juilliard String Quartet will make its formal debut at Town Hall on Tuesday evening.

Herald Tribune
December 24, 1947

Juilliard Quartet

School's Musicians Give a Recital at Town Hall

The Juilliard String Quartet, which until last night had only been heard locally in the Juilliard School, where it is in residence, and over the radio, gave a concert in Town Hall last night. The program comprised Haydn's Quartet in G, Op. 77, No. 1; Berg's Lyric Suite and Beethoven's Quartet, Op. 130 in B flat, to which the "Grosse Fuge" was appended.

The quartet gave a telling account of the Haydn work, playing the three rapid movements with their characteristically earthy music, and the assuaging lyricism of the Adagio in stylistically impeccable fashion, investing them with a full-bodied, persuasive sound-web which was only occasionally broken by lapses in pitch on the part of the organization's first violinist, Robert Mann.

Extraordinarily fine was the performance of Berg's rarely heard Lyric Suite, which remains one of the most convincing products of the twelve-tone system, and in which the momentary returns to Wagnerian chromaticism, as in the quotation from "Tristan und Isolde" in the final movement, remain to remind us that the magician of Bayreuth was the original source of atonalism.

The discourse of this arresting work was remarkable for its technical perfection as well as for its fascinating realization of Berg's highly original instrumental combinations; of quite haunting loveliness was the playing of the Allegro misterioso movement.

That portion of the Beethoven

B flat Quartet which this listener was able to hear was understandingly and expertly set forth and, again aside from fleeting deviations from the true pitch on the part of Mr. Mann, tonally agreeable.

J. D. B.

N. Y. Times
December 24, 1947

JUILLIARD QUARTET OFFERS BERG WORK

String Group Features Lyric Suite in Bow at Town Hall—
Play Haydn, Beethoven

A debut of unusual distinction was made by the Juilliard String Quartet when it bowed at Town Hall last night. Not only was there ensemble playing of the highest order, but the program offered one of the definitive works in the medium to come from the modern school of composers, the Lyric Suite of Alban Berg, composed in the twelve-tone system.

The quartet is in residence at the Juilliard School of Music, having been formed with the aid of the Juilliard Musical Foundation to further the cause of chamber music in America. Its reputation as a responsible interpreter of contemporary music was attested by the large percentage of New York's creative musicians in the well-filled auditorium, and its formidable performance of the Lyric Suite by enthusiastic applause.

Split-second precision was al-

most the least of the string-players' virtues. They leaned forward as if to impart to each other the most minute particles of meaning as they played, although it was clear that each knew the entire score practically by heart.

That they understood all the musical motivations was indicated by the inevitable growth of even the strangest sounds in Berg's music. The high point of the performance for this listener came with the fifth movement—"presto delirando"—which utilizes every device from fierce cross-rhythms to striking the strings with the wood of the bow. It was as colorfully successful as the Adagio appassionato with its inexpressibly sad melody or the Largo desolato with the famous quotation from "Tristan und Isolde."

Although the players communicated Haydn's G major Quartet with subtlety and vigor, they had less success with their final offering, the complete Quartet Op. 130, including the Great Fugue of Beethoven. In part this may have been due to faulty tuning of the instruments, which was not entirely corrected until the fourth movement, and in part to the restraint of the first violinist.

One suspects, however, that the players have a better natural understanding for the music of their contemporaries, in which their interpretations are hard to beat.

C. H.

N. Y. Times
December 21, 1947

QUARTET HEADED DOWNTOWN



Juilliard ensemble, which gives its first Town Hall concert Tuesday night.

Graphic House

World-Telegram
December 24, 1947

Juilliard Quartet Plays.

The Juilliard String Quartet made a hugely successful debut in the Town Hall last evening. The foursome in residence at the Juilliard School of Music proved by its superior performance, the finish and precision of its playing that it belongs with the important string quartets of the day. Feature of the occasion was the rendering of the Alban Berg

"Lyric Suite." This difficult work obtained what could well be described as an ideal reading. The musicians had this work completely in their minds and fingers, which is something, considering it discouraging figures in the fifth movement.

The work of the Juilliard four was also especially persuasive in the Handel G major Quartet, and the Beethoven Quartet, Op. 30. A large audience, which included many notables from the music world, applauded the concert enthusiastically.

Herald Tribune
December 21, 1947

Playing Tuesday Night at Town Hall



Eileen Barry

The Juilliard String Quartet, composed of Robert Mann, first violin; Raphael Hillyer, viola; Arthur Winograd, cello, and Robert Koff, second violin, will play works of Haydn, Berg and Beethoven

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

JAN 15 1948

Juilliard Quartet in Fine Program

Precision and co-ordination on Dec. 23 marked the debut of the Juilliard String Quartet, formerly heard in recital at the Music School only. Excellent tonal body and a balance of style and dynamics were in evidence. Except for minor slips in intonation the work of the quartet was notable throughout and especially commendable in music of modern genre, in which the performers seemed to find their happiest and most expressive medium. The program included the G major Quartet of Haydn, the Lyric Suite by Alban Berg, Quartet Op. 130 by Beethoven plus the Great Fugue finale. The instrumentalists were Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; Arthur Winograd, cello.

M. C.

N.Y. Sun
December 24, 1947

The Music Makers

By IRVING KOLODIN

Juilliard Quartet Makes Town Hall Debut.

Not since the Manhattan Quartet was playing hereabouts in the '30s has a group of young Americans with the promise of the Juilliard String Quartet come upon the chamber music scene. Their downtown debut in Town Hall last night was no tentative affair, for they have played widely in the past year or so, locally, on the air, and out of town.

Somewhat paradoxically—for of the Flonzaleys! They could there is not a gray hair, let alone a bald spot, among them—the young men are impressive for the remarkable polish and suavity of their playing, its superb integration and finesse. Happily, however, they are not mere perfectionists. Under the firm but elastic leadership of Robert Mann, they went without digression or false emphasis to the core of two such different works as the opus 77, No. 1 of Haydn (in G) and the "Lyric Suite" of Alban Berg, before addressing themselves to the B flat (opus 130) of Beethoven, with the fugal conclusion as originally written.

Haydn is to the string player what Mozart is to the pianist—a challenge within a temptation, a horizon that always recedes out of reach. A little more gusto and individual brilliance would have benefited the first and last movements; but if the young players were to meet every requirement today, what goals would remain for tomorrow? Let it be said to their credit that they did not perform like veterans, but with the full-hearted intensity appropriate to their youth.

The Berg suite, with its intricate patterns and tricky balances, was an even greater credit to the players. The strong feeling of these musicians for the work was an affirmation of the values suggested by other performances, especially in the third of its six sections. Here they clarified, with a fervent kind of super-detail, what in less knowing hands might seem like sheer miscalculation on the composer's part. It was hardly remarkable that the well-served audience brought them back for a series of bows.

Associated with Mann were Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. May they remain together to celebrate a silver anniversary, in the manner

N.Y. Post
December 24, 1947

Music Juilliard Quartet In Town Hall Debut

By HARRIETT JOHNSON

While an ensemble of solo instruments will never attain the popularity of a virtuoso singleton where "personality" draws the crowd along with the music, the art of chamber music is making more and more imprint on the musical consciousness of present-day concert audiences. Chamber music "series" frequently draw sold-out houses and the "quartet in residence" is proof that music schools are waking up to the significance of a category for which some of the greatest literature has been written.

The Juilliard String Quartet, making its Town Hall debut last night, is one of these ensembles "in residence." Its members, Robert Mann and Robert Koff, to the already existing list of violinists, Raphael Hillyer, violist,

and Arthur Winograd, cellist. The quartet is an excellently disciplined group, performing with a blended tone combination, that is as compatible as the most sympathetic of families. Berg's "Suite" required pungency of imagination and striking color differentiation which the ensemble amply provided. This piece, composed over 20 years ago, still sounds amazingly fresh and original.

Beethoven's final Quartet, Opus 130, was earnestly performed but the ensemble did not entirely project its remote and monumental beauty. The "Alta Danza Tedesca" was weighty and lacked rhythmic grace.

Generally, however, the quartet performed with admirable rhythmic precision and sensibility to musical values. Its members are highly skilled performers who obviously have the necessary selflessness to be good chamber music players. The group is an important addition to the solo-string ensembles.

Musical America
Jan. 15, 1948

Concerts in New York

Juilliard Quartet Makes Formal New York Debut

A distinguished concert was offered by the Juilliard String Quartet in Town Hall on Dec. 23, in the formal New York debut of the organization, which is made up of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Arthur Winograd, cello. The program included Haydn's Quartet in G, Op. 77, No. 1; Alban Berg's Lyric Suite (1926); and Beethoven's Quartet in B Flat, Op. 130, with the Grosse Fuge for the finale (as it should be). The Juilliard Quartet was founded with the aid of the Juilliard Musical Foundation "to stimulate the development of chamber music in America." It is organized on a non-commercial basis and has already toured the country and been heard over radio.

It was immediately apparent in the performance of the Haydn that the players have that unity of spirit and subtle balance of dynamics which distinguish a genuine string quartet from four musicians trying to get together. And after they had played the fiendishly difficult and emotionally recalcitrant Berg Lyric Suite, it was clear that the organization can make a very valuable contribution to chamber music in America, especially in performing contemporary works. This was a masterpiece masterfully interpreted.

Beethoven's Op. 130 was a bit too much for such youthful musicians, though they played the fugue with exciting bravura. (And incidentally Mr. Mann should not be afraid to take the reins, where the first violin part calls for it, as in the Cavatina.) Altogether, this was a stimulating concert and one looks forward to further appearances of these brilliantly talented young chamber musicians.



Eileen Darby
The Juilliard String Quartet: from left to right: Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1948

—M. B.
One of the season's musical highlights was provided on Dec. 23 by the Juilliard Quartet. Their superb performance of Alban Berg's masterpiece in twelve tone technique, the "Lyric Suite," roused a capacity audience, consisting of some of New York's most distinguished musicians, to frenzied applause and huzzahs. Haydn's Quartet in G, Op. 77, No. 1, and Beethoven's Quartet, Op. 130 rounded out the program. A most auspicious debut!—S. J. S.

This Clipping From
PORTLAND, ORE.
JOURNAL

JAN 25 1948

Portland Heads Juilliard Music School Quartet

The Juilliard String quartet, which made its successful debut appearance in Town Hall the latter part of December, has as its first violinist Robert Mann, former Portlander. The group, now the quartet-in-residence at the Juilliard School of Music in New York, was founded to aid in stimulating chamber music in America. Its members are on the ensemble faculty of the school.

MR. MANN had his early training here under Edouard Hurlmann, then concertmaster of the Portland Symphony orchestra and he became concertmaster of the Portland Junior symphony. He is a graduate of the Juilliard school and was winner of the Naumburg award for 1941 and made his formal debut as a concert artist at Town Hall, New York, that year under the award.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

FEB - 1948

According to Marion Bauer

Juilliard String Quartet Plays

The Institute of Musical Art, although no longer in existence, is not allowed to drop out of memory entirely. On Jan. 16, in the Concert Hall of the Juilliard School of Music, the forty-third anniversary concert, in honor of the founding of the Institute, took place. As co-founder with Dr. Frank Damrosch, was James Loeb. It was the custom, during the lifetime of his mother, Betty Loeb, to give a musicale of chamber music for her friends on the evening of her birthday. According to Mr. Loeb's wish this date was memorialized every year, and the program shows that the new regime is continuing that custom. The Juilliard String Quartet, composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, played Haydn's G Major Quartet, opus 54, No. 1, and Beethoven's E Minor opus 59, No. 2. Between these two standard works, came William Schuman's String Quartet No. 3, written on commission from Town Hall and the League of Composers in 1939. The work in three movements consists of Introduction

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JUILLIARD SCHOOL OF MUSIC

SEASON 1947-1948

FORTY-THIRD ANNIVERSARY CONCERT

in honor of the founding of the
INSTITUTE OF MUSICAL ART

THE JUILLIARD STRING QUARTET

ROBERT MANN, Violin

ROBERT KOFF, Violin

RAPHAEL HILLYER, Viola

ARTHUR WINOGRAD, 'Cello

FRIDAY EVENING, JANUARY 16, 1948, at eight-thirty o'clock

CONCERT HALL
130 CLAREMONT AVENUE
NEW YORK CITY

PROGRAM

Quartet in G Major, Opus 54, No. 1 Haydn
 Allegro con brio
 Allegretto
 Menuetto: Allegretto
 Presto

Quartet No. 3 (1939) William Schuman
 Introduction and Fugue
 Intermezzo
 Rondo Variations

Intermission

Quartet in E Minor, Opus 59, No. 2 Beethoven
 Allegro
 Molto Adagio
 Allegretto
 Presto

"It had been the custom during the lifetime of Betty Loeb, James Loeb's [co-founder, with Frank Damrosch, of the Institute of Musical Art] mother, to invite her friends to a musicale of chamber music on the evening of her birthday — January 16. It was James Loeb's wish, and of course I heartily concurred, that this date be memorialized every year in a similar manner, and this custom has been maintained. . . ."

—FRANK DAMROSCH in his book, "Institute of Musical Art, 1905-1926"

WILLIAM SCHUMAN'S STRING QUARTET NO. 3

by DAVID HALL

WILLIAM SCHUMAN'S String Quartet No. 3 was written on commission from Town Hall and the League of Composers in accordance with the terms of an award extended to Schuman in 1939 by the committee composed of Mrs. Theodore Steinway, Olga Samaroff, Aaron Copland and Randall Thompson. It was completed in December of that year and performed for the first time on the evening of February 27, 1940 at a Town Hall concert of the Coolidge Quartet.

The Quartet is cast in three movements: *Introduction and Fugue*, *Intermezzo* and *Rondo Variations*. The opening movement, with its slow introduction and energetic main section, adds up to a highly effective contrast of the expressive and athletic aspects of Schuman's musical language. Heart of the Quartet is the *Intermezzo*, in which the introspective lyricism of the opening and closing sections gives way in the middle to an intensely dramatic development of thematic material derived from the beginning of the first movement. The brilliant *Rondo Variation* movement which concludes the Quartet is interesting not only by virtue of its vital melodic substance and unusual formal procedure, but also because the basic theme of the movement was used by Schuman in a quite different but equally effective context and manner, for the finale of his Fourth Symphony, completed about one year and nine months later. Such is the general character of the music of William Schuman's Third String Quartet. As to its detailed course, we quote the composer's own analysis which was included in the Town Hall program book at the first performance:

"The slow introduction presents melodic fragments and characteristic harmonic textures which are more fully developed later in the work. A gradual increase in tempo leads to the Fugue. After the initial presentation of the fugue subject, which divides naturally into three sections, there is a separate development of each section. These several themes are then combined in various ways until finally the subject is treated as a whole. A coda, in which the harmonic textures of the introduction are recalled, brings the movement to a close.

"A simple melody sung by the violins, with the viola adding complementary melodic comments over a pizzicato figure in the 'cello, opens the second movement. After a while this gives way to a return to the introductory material of the first movement which is now more fully developed. There is a restatement of the beginning of the *Intermezzo*. The movement is brought to a close with a coda, wherein all the material of the movement is recalled.

"In the third movement the principal theme is heard at once on all four strings. The movement is concerned with a series of variations on this theme. Episodes, wrought of new material, occur between the variations. The tempo of the movement is fast and the development autogenetic."

♦

NOTE: The above commentary was drawn from the notes prepared by the writer for the Concert Hall Society recording of William Schuman's String Quartet No. 3, featuring the Gordon String Quartet and currently being released under the auspices of the League of Composers as part of its 25th Anniversary program.

This clipping from
CHRISTIAN SCIENCE MONITOR Feb. 2, 1948



Eileen Darby-Graphic House

The Juilliard Quartet, which is giving a concert at Fane Hall, Harvard, Tuesday evening. The members are Robert Mann, first violin; Robert

Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. The Quartet is resident at the Juilliard School, New York.

Montreal, Canada Star
January 31, 1948

Juilliard Quartet Plays on Thursday

The Ladies' Morning Musical Club will have next Thursday afternoon a concert by the Juilliard String Quartet, whose program will be: Quartet in G major, Op. 54, No. 1 (Haydn); Third Quartet, Op. 22 (Hindemith); Quartet in F major, Op. 59, No. 1 (Beethoven).

This group of players, the Quart-in-residence of the Juilliard School of Music in New York, is made up, not of students, but of teachers and experienced players—Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, violoncello; all four native Americans. The quartet was founded for the stimulation in America of the development of chamber music, and plays only under the sponsorship of the Juilliard Musical Foundation.

Montreal Daily Star
February 6, 1948

New York Quartet At Musical Club

The Juilliard String Quartet is a new group of young players, but it gave to the Ladies' Morning Musical Club on Thursday afternoon some of the best quartet playing that has been heard here in recent years and the best, so far, of this season. Its members are Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, violoncello. It is the quartet in residence of the Juilliard School in New York and its function is evidently to set a good example of how quartet playing should be done; there could be no better model, and its teaching should produce many good results.

Thursday's program contained a quartet in G by Haydn, of Opus 54, and Beethoven's first "Rasumovsky" quartet, and in between them something very different, in three movements of Hindemith's third quartet. The playing of the Haydn was excellent and that of the Beethoven still better. These were well thought out performances, with admirable timing, phrasing, and shading. There were here and there points which can be more polished, but the playing was true quartet playing, with the right give and take between the parts, and astonishing for a team of people who have worked together for only a year and a half.

With playing so good in the known works it could be assumed that it was just as right in the Hindemith movements. There was fine energy in the first of these and a gentler quality in the second, "Flowing" movement; but the music could not be made very interesting between two other exceptionally fine quartets. H.P.B.

Montreal, Canada Star
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Montreal Gazette
February 6, 1948

Quartet Makes Canadian Debut

Juilliard Group Heard In
Country First Time In
Club Concert

By THOMAS ARCHER

A new string quartet is very much of an unknown quantity on which reservations must be strictly made until it has been personally heard. Such units are not made every day, nor, in fact, every year. When they are good they are rare.

There need be no such reservations about the Juilliard String Quartet now we have heard it. This remarkable group of young men made their first Canadian appearance in a concert for the Ladies' Morning Musical Club at the Ritz-Carlton yesterday.

This is a genuinely youthful quartet. It is not only a matter of age with these men (they all seem to be in their twenties) but in spirit, too. They play with joy in their hearts. They play with vigor and with a great enthusiasm. They seem to love music not only as a calling but for its own sake.

Technically they are already in the first class. They are masters of detail. They achieve sounds like an almost perfect balance. In this respect they form a real unit, not a first violinist and three other string players. When a part is written for violin, viola or cello.

These qualities made the performance of Haydn's Quartet in G major (Opus 54, No. 1) sound peculiarly fresh and entrancing. Neither here nor anywhere else was there any straining after effect. All was naturally done so that the oppressively æsthetic atmosphere which mars so much chamber music of this kind was happily conspicuous by its absence.

More or less of a novelty here was Paul Hindemith's Third Quartet, although it was composed more than 25 years ago. The Juilliard players gave it a superb performance, meticulously balanced, its frequent roughly sounding "modernism" graciously smoothed out. Actually at this late date the Hindemith quartet sounds by no means as revolutionary as it must have done to those who heard its premiere. It has a striking slow movement with the viola playing a prominent role (Hindemith began his career as a violist).

The trio of works offered was completed with Beethoven's Quartet in F major, the first of the Opus 59 group. Beethoven mature and splendid. It was not only ably executed but the mood of each of the movements was faithfully transmitted. The manly, cheerful first movement was played with both spirit and understanding. The wonderful fantasy of the second movement was invoked and there was some admirably soft playing and handling of the open writing in the adagio. The Russian Theme movement brought this fine concert to a spectacular close.

Boston Herald
February 4, 1948

MUSIC

Juilliard Quartet

The first of a series of concerts, presented by the Harvard Music Department under the auspices of the Beebe-Athenion Fund, was given last night in Paine Hall, Cambridge, by the Juilliard String Quartet. The members of this ensemble are Robert Mann and Robert Koff, violins; Raphael Hilyer, viola; Arthur Winograd, cello. The program was as follows:
Third Quartet, Op. 22 Hindemith
String Quartet (1941) Shapero
Sixth Quartet Bartok

By ALEXANDER WILLIAMS

An unusual series of concerts got under way at Harvard last night with a program of contemporary chamber music offered by the Juilliard String Quartet. Subsequent concerts will deal with early music and a few more moderns, and the project will end soberly in March with two lectures by Howard Hanson. The Juilliard Quartet was introduced here last April by the Institute of Modern Art in a program of quartets by Roger Sessions, William Schuman and Walter Piston. No less austere modern was their program last night in Cambridge. Yet they play all these pieces with such clear understanding and sympathy and such homogeneity of tone and execution that you are hardly aware that they are tackling new and difficult scores. Though a pronounced champion of modern chamber music, I confess it would also be nice to hear them, say, in Haydn.

Hindemith's Third Quartet is a relatively early work, but it clearly demonstrates the mastery and ingenuity that have been his almost without exception throughout his creative career. It is, if you like, musicians' music and not for the multitude. Yet, no one could fail to recognize the eerie originality of the movement entitled, "Maessig schnelle Viertel." If the opening fugato now seems like a good deal of dissonant counterpoint that we have heard before, we must remember that this was composed in 1922. Cobbett puts the term, "atonal," in the title of this Quartet; but, as Stravinsky remarked, this word has not got much meaning and we can safely disregard it in listening to the music.

Harold Shapero, whose Symphony delighted some of us, at least, at the last Boston Symphony concert, was present in the audience last night to hear his youthful Quartet (1941) in a first local performance. The first two movements, which appear to be conceived as a sort of entity, have a good deal of intellectual interest and sound well in this medium. The third movement has an irritating ejaculatory theme, which suddenly turns into a fascinating section just before it ends, unfortunately, as it began. It is thus a work of promise—later fulfilled—rather than one of definitive success.

This rather stiff program ended uncompromisingly with Bartok's Sixth Quartet.

Boston Globe
February 4, 1948

MUSIC

PAINE HALL

Juilliard String Quartet

By JOHN WM. RILEY

The Juilliard String Quartet, a new organization operating under the sponsorship of the Juilliard School of Music in New York city, made its local debut in Paine Hall, Cambridge, last evening, in a concert presented by the music department of Harvard University.

The members of the quartet—Robert Mann and Robert Koff, violins; Raphael Hilyer, viola; Arthur Winograd, cello—are all of the Juilliard faculty. Although they have played together for some time, both in concert around the country, and over the air from New York, it was only about a month ago that they made their formal New York debut in a Town Hall concert. That was an auspicious occasion, as was their appearance at Harvard last night.

The Juilliard group are all young men who play with extraordinary verve, unanimity and understanding. For this concert at Harvard last night they set themselves the task of making sense out of some difficult modern music and they succeeded admirably. There were the Third Quartet of Hindemith, a forbidding atonal masterpiece; the demanding Sixth Quartet of Bela Bartok; and a Quartet by Boston's Harold Shapero, given its first local performance.

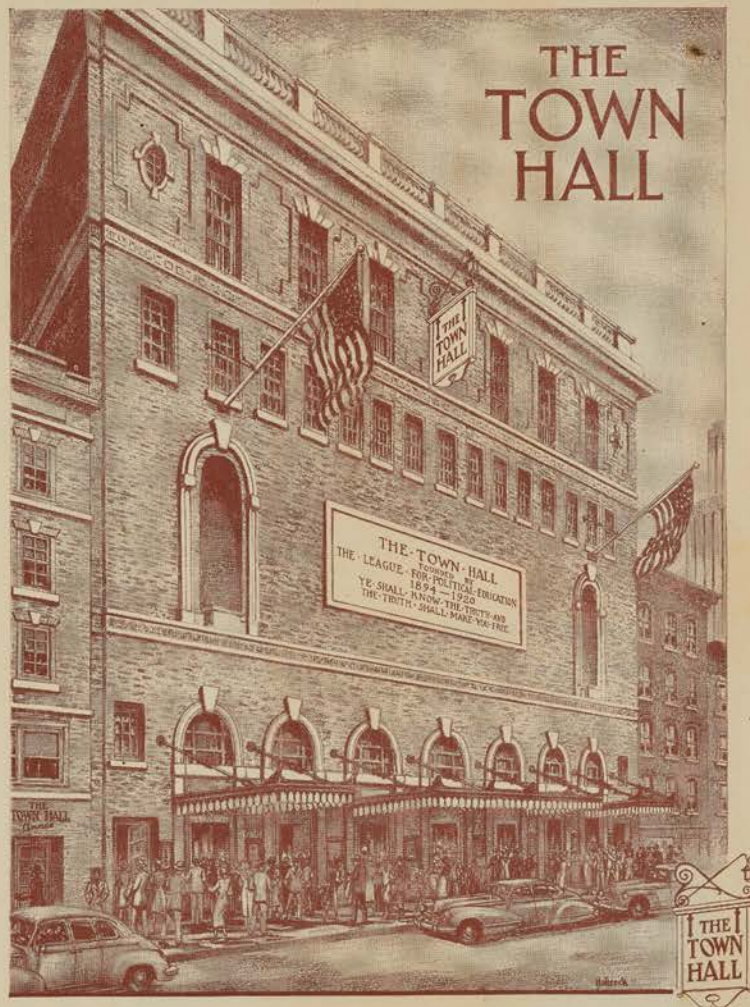
Each of these works presents special problems of style and technique which the Juilliard group solved satisfactorily. Mr. Shapero's Quartet, in particular, is an experimental, often groping and derivative work. In instrumental technique it ranges as far back as Tchaikovsky and in thematic treatment owes allegiance to Stravinsky, Hindemith and other moderns. Emotionally it has little to say; yet it is well-tailored music and one may look forward with interest to Mr. Shapero's subsequent chamber works.

Manchester, N. H. Union
February 3, 1948

Juilliard String Quartet To Play at New London

NEW LONDON, Feb. 2.—On Wednesday evening the Music club of Colby Junior college will present the Juilliard String Quartet in a public concert of three works, "Quartet in G Major," Opus 54, No. 1 by Haydn; "Third Quartet," Opus 22 by Hindemith; and "Quartet in E Minor," Opus 59, No. 2 by Beethoven. The concert will begin in Colgate Auditorium at 8:15.

The quartet, which is in residence at the Juilliard School of Music, is composed of Robert Mann, violin; Robert Koff, violin; Raphael Hilyer, viola; and Arthur Winograd, cello.



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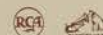
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**TOWN HALL ANNOUNCEMENTS
FEBRUARY**

- 16, Mon. 8:30 p.m.—Bela Urban, *Violinist*
- 17, Tues. 3:00 p.m.—WNYC Ninth Annual American Music Festival
- 17, Tues. 8:00 p.m.—"America's Town Meeting of the Air"
- 18, Wed. 8:30 p.m.—Wanda Landowska, second of three Harpsichord recitals devoted to J. S. Bach's "The Well-Tempered Clavier." Auspices, The Town Hall Music Committee
- 19, Thurs. 3:00 p.m.—Greta Kirsten, *Soprano*, and Henry Strickrodt, *Pianist*, Joint Recital
- 19, Thurs. 8:30 p.m.—Collette Chambeau, *Pianist*
- 20, Fri. 8:30 p.m.—Olga Coelho, *Soprano-Guitarist*
- 21, Sat. 2:30 p.m.—Edwin Davis, *Pianist*
- 21, Sat. 3:30 p.m.—Aurita Moncada, *Pianist*
- 21, Sat. 8:30 p.m.—Kabarett der Komiker
- 21, Sat. 11:30 p.m.—Fred Robbins' One-Night Stand
- 22, Sun. 3:00 p.m.—Lotte Lehmann, *Soprano*
- 22, Sun. 5:30 p.m.—New Friends of Music: Joseph Szigeti, *Violinist*, and M. Horszowski, *Pianist*

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Biographical Sketches

• BELA URBAN, violinist, who will make his New York debut at Town Hall on February 16, was born in Budapest. His studies have been with Harold Bauer, Eugene Ysaÿe and Raphael Bronstein, with whom he is working at the present time. Service in the Armed Forces interrupted a promising career in the United States, but while in uniform he made nearly one thousand appearances before music-hungry GIs. He was selected to appear as concert master and soloist with a special Army Air Forces orchestra assembled to represent this country in a highly successful good-will tour of Brazil. Virginia Urban will assist at the piano.

• The world-wide career of HELENA MORSZTYN, Polish born and long and affectionately known as the champion of Chopin, has alternated between concert halls and command performances at royal palaces. In this country it alternates between concert halls and her Minneapolis studio. She has taught no less than 3,000 American pupils. For years her Town Hall recitals have been outstanding events for Chopin lovers.

• For each member of the sold-out audiences who have cheered and wept and laughed under the spell of LOTTE LEHMANN during the eighteen years since her American debut, this great singer has created a world that always seems somehow a projection of the listener's imaginative power as well as the singer's. One of the memorable musical events of every year is Mme. Lehmann's annual *Lieder* series—scheduled currently for February 15th, 22nd and 29th.

• OLGA COELHO, foremost exponent of South American folksongs, comes back for her annual recital from an extensive tour of her native continent where she appeared in a command performance for President Truman during his visit there. The repertoire of this world-famous soprano is noted for its wide range of primitive Latin American music in addition to the classics. Her self-accompaniments on the guitar are unique.

• LUCIE BIGELOW ROSEN, American Thereminist, will give her only recital of this season at Town Hall on Sunday evening, February 29. Assisted by Carlos Salzedo at the piano, Mrs. Rosen will include on her program "Pastoral" by George Kemmer and "Palestinian Song and Hora" by Charles Paul, both of which are dedicated to her. The highlight of the program will be the first performance of Berezowsky's "Passacaglia" for theremin and orchestra, with piano reduction by the composer. The work was commissioned for the League of Composers. The program will also include another work dedicated to the artist, the "Piece Concertante" for theremin and piano by Carlos Salzedo which received a first performance at Mrs. Rosen's last Town Hall concert in November 1946.

CARNEGIE HALL

Monday Evening, MARCH 29, at 8:30 o'clock

ROMAN TOTENBERG

PROGRAM

Sonatina	Debussy
Chaconne (violin alone)	Bach
	(played with the round bow)	
Sonata, D minor	Beethoven
INTERMISSION		
Sonata (violin alone)	Honegger
	(first performance)	
Spanish Dances	Nin-Kochanski
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BELA URBAN
EDWIN DAVIS
AURITA MONCADA
HELENA MORSZTYN
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Please refrain from applauding between movements.
There will be no encores.

PROGRAM

- I.
Quartet in F major, Op. 59, No. 1 Beethoven
Allegro.
Allegretto vivace e sempre scherzando.
Adagio molto e mesto.
Thème russe — Allegro.
JUILLIARD STRING QUARTET
- II.
Quartet, Op. 22 Hindemith
Fugato:
Schnelle Achtel; sehr energisch.
Ruhige Viertel; stets fließend.
Mässig schnelle Viertel.
Rondo — gemächlich und mit Grazie.
JUILLIARD STRING QUARTET

Program Continued on Second Page Following



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BELA URBAN

Violinist

VIRGINIA URBAN at the Steinway

CARNEGIE HALL Friday Evening, FEBRUARY 20, at 8:30 o'clock

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CARNEGIE HALL Friday Evening, FEBRUARY 27, at 8:30 o'clock

KENSLEY ROSEN

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PROGRAM CONTINUED

III.

Hérodiade (Mallarmé) Hindemith

Note by the Composer:

The piece is played without interruption.

1. A short Prelude prepares for the general mood of the composition. Several introductory measures of the strings are followed by a wide-spun melody, after which the opening measures are repeated by the wind instruments.
2. The piece proper begins with the two initial sentences of the Nurse "Tu vis! ou vois-je ici l'ombre d'une princesse?" etc., a short quartet, followed by
3. A somewhat longer piece, Modéré, in which the flute and the oboe are the dominating instruments (Hérodiade: "Reculer. Le blond torrent de mes cheveux immaculés . . .")
4. Again a short citation of the Nurse's music (Sinon la myrthe gait . . .) followed by
5. Hérodiade's outburst "Laisse là ces parfums" (vif, all instruments).
6. The Nurse's "Pardon! l'âge effaçait".
7. Hérodiade's scene before the mirror. "O miroir! Eau froide par l'ennui dans ton cadre gelée", played as an Aria for the clarinet, using in its short course a very wide range of the expression and the pitch of this instrument.

Program Continued on Second Page Following

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PROGRAM CONTINUED

8. Agité. An exalted and energetic piece for all the instruments, interspersed with timid remains of the Nurse (Hérodiade: "Arrête dans ton crime") leading to
9. a triumphant, valse-like Vif et passionné, the heart-piece of the composition (Hérodiade: "Où c'est pour moi, pour moi, que je fleuris, déserte!" until the end of the monologue "O charme dernier, oui! je le sens, je suis seule.").
10. Aria for the bassoon (Hérodiade: "Non, pauvre aieule"), followed by a quiet Refrain of the woodwinds ("Allume encore").
11. A brief, pathetic Finale ("Vous mentez, ô fleur nue de mes lèvres") concludes the piece.

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John Wummer, Flute
Lois Wann, Oboe
Arthur Christmann, Clarinet
Loren Glickman, Bassoon
James Chambers, French Horn

PAUL HINDEMITH, Conductor

Program for Sunday Afternoon, February 22nd, at 5:30 o'clock

JOSEPH SZIGETI

1. Beethoven, Sonata for Piano and Violin in D major, Opus 12, No. 1
2. Beethoven, Sonata for Piano and Violin in A major, Opus 30, No. 1
3. Beethoven, Sonata for Piano and Violin in G major, Opus 96

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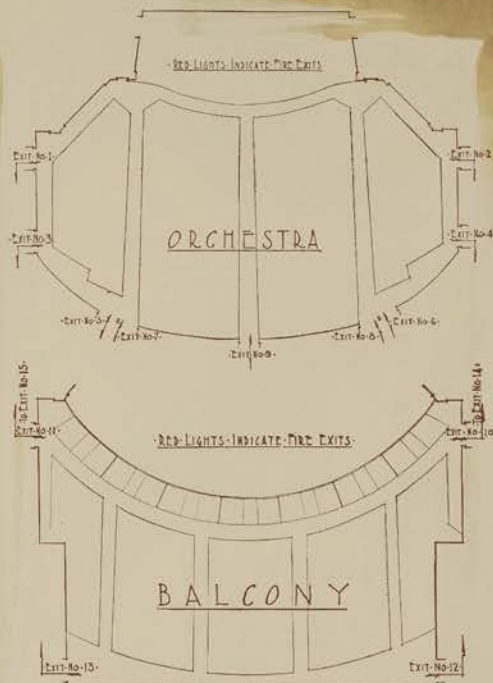
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This Clipping From
NEW YORK, N. Y.
TIMES

FEB 16 1948

HINDEMITH LEADS OWN COMPOSITION

Conducts for the New Friends
of Music His 'Herodiade' in
Town Hall Program

By OLIN DOWNES

Paul Hindemith appeared not only as composer but also, for the first time at a public concert in this city, as conductor at the concert of the New Friends of Music yesterday afternoon in Town Hall. Conducting an excellent chamber orchestra in the performance of his "Herodiade," Mr. Hindemith proved just as efficient with the stick as he is with his pen. He was simply and completely in control, and skilled players gave him exactly what he wanted, so that the score was heard to its best advantage.

The players had special tasks, best explained by reference to Mr. Hindemith's intentions in the score of "Herodiade," which Martha Graham has danced. He has attempted, in this score, "to mold into one single concentrated form words, poetic idea, lyric expression and music"—without, however, using the human voice! He gives melodic lines which conventionally a singer would have sung, to the instruments of the orchestra.

His melodic line, he claims, follows quite precisely the cadences of Mallarmé's poetry, utilizing the entire range of the instruments, which cover a gamut and provide various tone colors of which the human voice would not be capable. And Mr. Hindemith waxes lyrical:

"Such a many-sided expansion (although lacking the human directness of vocal expression but adorned with the polished and brittle artificiality of instrumental motion)—would it not be the adequate means of accompanying Mallarmé's wonderfully exalted but likewise polished, brittle and artificial creation?"

Music Really a Dialogue

For this music, as we are informed, is really a dialogue "in which a woman, Herodiade, facing unknown (and perhaps unknowable) emotions, strives at an articulate expression of her reactions, supported and contradicted by her old nurse." La, la, quelle coquette! Therefore, the clarinet has an "aria" for Herodiade's words, "O, miroir! Eau froide par l'ennui dans ton cadre gelée," and the bassoon murmurs the equivalent of her words, "You poor old thing."

We believe that singers, as well as Mr. Hindemith, would consider it fortunate to leave these "melodies" to the instruments. Not only in their range outside the capacities of humans, but so likewise with their angular and unvocal line. There are eleven short movements, one of them rather gay in a pseudo waltz time, another leaning toward the Gallic, in harmony and instrumentation. Perhaps it would be better, and certainly it would be more apposite to something or other—though not to the texts mentioned—if this music were danced. It is about as various in its tone-colorings as a pink horse and about as near as that, one would say, to Mallarmé.

The Quartet of Hindemith, numbered on the program 22, has movements now in severe and frugal fashion, anon a pleasant little song for a slow movement which is unexpectedly and charmingly lyrical. The later movements impress as having a closer relationship to each other than the earlier parts. But it is not one of the indefatigable Mr. Hindemith's most convincing scores.

Excellent Performances

The performances of the afternoon were excellent. The Juilliard String Quartet's playing of the Beethoven Quartet, which opened the program, was as sensitive and balanced and fused tone as any that we have heard from any quartet for a long time. The members are Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; Arthur Winograd, cello. They play with a beautiful if rather small tone—which happily they do not force, with fine intelligence and sensibility, and the ardor of youth.

They played Hindemith, too, with enthusiasm and with evident understanding. In the performance of "Herodiade" the additional players were Konrad Wolff, piano; Anselme Fortier, double-bass; John Wummer, flute; Lois Wann, oboe; Arthur Christmann, clarinet; Loren Glickman, bassoon; James Chambers, French horn. The program was badly arranged, being of too great length.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 16 1948

Hindemith Heard

He Conducts His 'Herodiade'
at New Friends Concert

Paul Hindemith, who is enjoying quite an extraordinary success these days on local programs, made a personal appearance as conductor of his "Herodiade" late yesterday afternoon at the New Friends concert in Town Hall. Success, however, seems not to have affected Mr. Hindemith, if one is to judge from the quiet, modest way in which he applied himself to the kind of sincere, unostentatious, and highly effective music-making that is all too rare in our concert hall these days.

"Herodiade" was written in 1944 for Martha Graham, who has presented it here in the theater several times. Yesterday's fine performance had the gratifying effect of reminding us of some sonorous beauties that have been inevitably misrepresented by a pit orchestra. The unison doublings of the woodwinds are not pleasant unless the intonation is, as it was yesterday, unanimous. And this was only one of a number of aspects in which this reading was far better than those to which we have been accustomed. Thus, even if the work is essentially a theater piece, the opportunity to hear a good reading at last was enough to justify yesterday's concert performance.

Described as a "Recitation Orchestrale," "Herodiade" has grafted upon the text of Mallarmé's poem a kind of recitative which, instead of being sung, is played by eleven instruments. This gives the whole a freely expressive character, and its short sections are almost mood pictures. It is one of those occasions on which Hindemith, as in "Die Junge Magd," has come remarkably close to the peculiar inwardness, warmth and foreboding that characterize Schoenberg's "Expressionsismus."

Yesterday's program also

brought back an earlier work, the the Juilliard Quartet, which
Quartet, Op. 22, which was good opened the program with Beeth
to hear. This was performed by oven's Op. 59, No. 1. A. V. B.

FEB 16 1948

Music

Hindemith Dominates Concert

By ROBERT BAGAR.

It was Paul Hindemith time at the concert of the New Friends of Music in the Town Hall yesterday afternoon. For the distinguished composer appeared not only by way of two pieces in the program, but also as conductor of the second of them. These were the String Quartet, Op. 22, played by the Juilliard String Quartet, and the work for small orchestra, "Herodiade," after Mallarmé's poem.

Already heard as score for a Martha Graham dance, "Herodiade" consists of a set of 11 pieces, including a short prelude. While there is no actual vocal line in the composition, music set to the meter of the Mallarmé words is played by various instruments. Explaining this, the composer has said, "Such a many-sided expansion (although lacking the human directness of vocal expression but adorned with the polished and brittle artificiality of the instrumental motion)—would it not be the adequate means of accompanying Mallarmé's wonderfully exalted but likewise polished, brittle and artificial creation?"

As to whether or not Mr. Hindemith's esthetic point is valid, one may take a long guess. And whether, having mentioned it, he illustrated it, is a still longer one. Suffice it to say that the music, while doing a good bit of internal changing, is yet of a monotonous nature, lacking in spirit and, it seems to me, purpose, although it does have a few moments of sparkle and flashing variety. All this, however, does not add up to a musical equivalent of Mallarmé's special Gallicism.

For the performance of "Herodiade," the Juilliard Quartet was joined by seven other musicians. And under the composer's know-

ing direction the work was played with a good deal of finish.

The Juilliard foursome did especially good work in their account of both the Hindemith Quartet, Op. 22, and the Beethoven Quartet in F major, Op. 59, No. 1. These two works posed many problems of technique and expression which, gratifyingly, were all met intelligently and altogether musically.

This Clipping From
NEW YORK, N. Y.
POST

FEB 16 1948

Music Ballet Russe Opens Four-Week Engagement

By HARRIETT JOHNSON

Ballet Russe de Monte Carlo opened what it hopefully calls a four weeks' "spring season" last night at City Center with the usual throng of balletomanes enthusiastically and consistently interrupting the continuity of every ballet by applause. The program opened with a non-descript performance of "Les Sylphides" which was followed by two ballets that were fortunately much brighter in execution and spirit than the Chopin curtain raiser.

"Concerto Barocco," was the music of Bach's "Double Concerto in D Minor" as a background for George Balanchine's expressive choreography. Mr. Balanchine tempts fate when he superimposes any decoration on Bach's inspired score and I still much prefer the two solo violins pursuing their way through the tapestry of the orchestral accompaniment unhampered by any terpsichorean embellishment. Granting its limitations, however, this Balanchine piece is strong in design and well integrated with the rhythmic and melodic movement of the music. If handcuffs could be provided for the entire audience, one could listen and look with a degree of repose. Anything as architectural as this ballet especially requires silence from beginning to end, so that one can correlate the sound in the pit with the stage action.

Though the short black costumes look like bathing suits and are not decorative, they have the virtue, through their severe neutrality, of concentrating attention on the dance movement. Mary Ellen Moylan danced the most important role with expertness, ably assisted by Patricia Wilde and M. Luis Trapaga. By ballet standards, the orchestra conducted by Paul Strauss played the Bach score with particular excellence. Leo Panase-

vich and Joseph Schor were the solo violinists.

The diverting "Cirque de Deux," which whimsically spoofs at the technique of the ballet against a circus decor, is a captivating work. Being the first choreographic effort of Ruthanna Boris, it discloses an original talent spiced by a delicious sense of humor. The work was brilliantly danced by Leon Danielian with Miss Boris sharing the honors. Miss Wilde and Frank Hobi fitted into the comical picture. "Gaité Parisienne," with Alexandra Danilova, Frederic Franklin and Mr. Danielian in leading roles, completed the program.

Hindemith With 'New Friends'

Paul Hindemith emerged from his New Haven abode yesterday afternoon to conduct his own "Herodiade" at the New Friends of Music concert at 5:30 in Town Hall. Commissioned as a dance vehicle for Martha Graham by the Elizabeth Sprague Coolidge Foundation, the work is more impressive in its original form than when presented, as yesterday, with the music alone. The piece was played by a chamber orchestra with skill and devotion, but the austere, almost scholastic, quality of the score, gave a barren impression as compared with the taut effect created in combination with Miss Graham.

Mr. Hindemith's aim is to portray the tragedy and exaltation of Herodiade as expressed in Mallarmé's poem, minus the aid of the human voice. Consequently he calls his composition, "Recitation Orchestra," and "sings" on his instruments. While the music has its compelling moments, its general impression is that of being enclosed in transparent glass, where it can be heard but only at a distance and without emotional impact. Preceding the performance of "Herodiade," the Juilliard String Quartet played Beethoven's Quartet in F Major, Opus 59, No. 1, and Hindemith's Quartet, Opus 22.

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

MAR 1- 1948

Hindemith and Juilliard Quartet with New Friends

The New Friends of Music on Feb. 15 presented an exciting new ensemble, the Juilliard String Quartet (Messrs. Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd). It proved to be distinguished by an unusual sensitivity, a fine sense of tonal balance and, though not large in volume, of a finesse in sound production which is remarkable. Careful execution was given Beethoven's Quartet, Op. 59, No. 1 and Hindemith's Quartet, Op. 22, in which the third movement stands out in its lyric vein.

Then Hindemith himself led a chamber orchestra in a performance of his Herodiade (after Mallarmé). Originally conceived as a ballet score for Martha Graham, the work entrusts to the instrumental ensemble the complete expression of the poem, with the instruments taking the place of the human voice and supposed to implement in their melodic lineage the complete rhythm and word-color of the literary work. In eleven short sections, with soloistic use of wind instruments added to the string quartet, the composer seeks to realize his intentions. The score is a masterly example of expert orchestration, but without the dance the music lacks conviction.

The performance under the composer's expert direction was excellent, with the Juilliard String Quartet augmented by Konrad Wolff, piano; Anselm Fortier, double bass; John Wummer, flute; Lois Wann, oboe; Arthur Christmann, clarinet; Loren Glickman, bassoon, and James Chambers, French horn.

H. W. L.

This Clipping From
NEW YORK, N. Y.
SUN

FEB 16 1948

The Music Makers

By IRVING KOLODIN

A Sunday of Paul Hindemith Music.

It was a day of honor yesterday for Paul Hindemith, the German modernist who has been teaching at Yale for the past several years. There was an afternoon performance of his "Symphony Serena" by the New York Philharmonic-Symphony and Bruno Walter; he was a guest conductor of the New Friends of Music in Town Hall for his "Herodiade" and if he cared he could hear Harry Adaskin play his violin sonata in C at Times Hall last night.



IRVING KOLODIN

This is no inconsequential tribute to a composer of Hindemith's neo-popular characteristics. The audience that heard him at work in behalf of his own score received it with a heartiness that was one part respect, one part admiration and one part enthusiasm for the quality of the performance it had experienced. Whether there was mixed in, affection for the music is mere conjecture.

It could conceivably mean a good deal more when it is danced by Martha Graham (for whom it was written) on Friday night. The ingenious scheme of the composition is rather simple. Hindemith has taken the Mallarme text and made of it what he calls an "orchestral recitation." That is to say, eleven instruments play the equivalent of a word by word setting of the text, except that no words are heard. The text determines the form and contrast of the piece, taking that little burden off the composer's shoulders.

The succession of sounds is more diatonic than Hindemith usually offers, there is more than mere cleverness in the writing and it had a beautiful sound in the excellent performance the composer-conductor put together. My complaint is perhaps a petty one: it didn't suggest much of Herodiade to me, or anything more dramatic than a nice, typical Hindemith score, unusually well performed. The Juilliard String Quartet, which took part in this playing, also played the first "Rasoumovsky" quartet of Beethoven with extraordinary ensemble. In the opus 22 quartet of Hindemith, his abstract qualities were heard at close to their best in a work of fine form, expressiveness and artistic detail. This performance, too, was something uncommon in understanding and expression for the young Juilliard ensemble.

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

MAR 15 1948

New Friends of Music. Town Hall, Feb. 15, 5:30

Three masterpieces made up the extraordinary program offered by the Juilliard String Quartet and a chamber orchestra. For if Beethoven may be said to have achieved a new style and scope in the first of his Rasoumovsky Quartets, in F, Op. 59, exactly the same phenomenon is exemplified by Hindemith's Third Quartet, Op. 22.

In this magnificent work, first played at the Donaueschingen Festival in 1922, Hindemith reached the height of his powers. He had achieved a mastery of form and a self-discipline which permitted him the utmost freedom in emotional expression. The seamless unity of the opening fugato, the wild exuberance and rhythmic fantasy of the scherzo, the poignance of the slow movement and the marvelous felicity of the final rondo, with its leaping sevenths in the cello part and witty dialogues—one scarcely knows what to praise most.

When it first appeared, this quartet was hailed as "atonal" and revolutionary. The passage of a quarter century has eliminated the sensational elements, but left its beauty untarnished. Once again, the young members of the Juilliard Quartet exhibited their intuitive understanding of contemporary music in a superb performance.

The Beethoven quartet was vividly and affectionately played, although the choice of tempos was open to question. The first movement was a shade fast, and the second too slow to mirror its boisterousness of mood (it is marked *Sempre scherzando*). Furthermore, Robert Mann, the first violin, was too modest in the Adagio, for here the instrument has what might be called a solo as well as an ensemble role. But the essential plan of the work and its incredible richness of invention were flawlessly conveyed.

Mr. Hindemith conducted his own Herodiade with loving care for its subtleties of instrumental color. The work is inseparably associated with Martha Graham (for whom it was originally composed) by those who have seen her dance it; and it always sounds more effective in the theatre than in the concert hall. Herodiade is one of the composer's happiest productions in recent years, for the stimulus of Mallarme's poem has awakened in him a startling dramatic



Edw. Steuermann

Bela Urban

power which is most directly expressed in the magical harmony. Like the towering choral work after Whitman's *When Lilacs Last in the Dooryard Bloomed*, this psychological study seems to indicate a new dramatic and humanistic phase in Hindemith's ever fascinating evolution. R. S.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAR - 1948

Hindemith Conducts at New Friends Concert

For the first time in the American period of his career Paul Hindemith conducted a work of his on Feb. 15, at the concert of the New

Friends of Music, which organization has been presenting a series of Hindemith's chamber music works. The distinguished composer conducted a chamber orchestra in a performance of his *Orchestral Recitation "Herodiade"*. He followed in his music the melodic lines suggested by the poem of Mallarme, choosing his instruments to provide a wide range of tonal color.

On the same program the Juilliard String Quartet played the Beethoven String Quartet in F Major, opus 59, No. 1, and the Hindemith Quartet, opus 22. The audience was surprised and entranced by the maturity and beauty of the youthful group's achievements. The Beethoven was played with exquisite tone, nuance, and musicianship, and the 20th Century work, with ease and competency.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 25 1948

MUSIC

By VIRGIL THOMSON

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC, United States Section: Second concert of the season Monday night at the Museum for Modern Art. Participants: Juilliard String Quartet (Robert Mann and Robert Koff, violins; Raphael Hillier, viola; Arthur Winograd, cello); Robert Helps, pianist; Sylvia Carlisle, singer; Ignace Straszfogel, pianist; Sidney Keil and Eric Simon, clarinets; Walter Trampler, viola. The program:

String Quartet (1941)Harold Shapero
Second Sonata for Piano (1946)Roger Sessions
Due Liriche di Anacreonte (1945), for voice,
piano, two clarinets and viola.
Luigi Dallapiccola
Sixth Quartet (1939)Bela Bartok

New Music Well Played

ADVANCED music is back in style, if one may judge from the distinguished audience of musicians and intellectuals that filled (or nearly) the auditorium of the Museum of Modern Art Monday night for a concert given by the International Society for Contemporary Music, American Section. Two of the works played, those by Shapero and Dallapiccola, were new to New York. The other two, by Bartok and Sessions, were very nearly so, though not entirely unfamiliar to many of those present. The earliest in composition, Bartok's Sixth String Quartet, dates only from 1939. All are works of recalcitrant character, though not necessarily, for that, hermetic in expression.

Harold Shapero's String Quartet, written in 1941, at the age of twenty-one, is a serious and thoroughly reflected piece that suffers from that fact. It is a little over-serious and over-thought, lacks freedom, spontaneity, the power to soar. It is the work of a gifted student no longer a youth and not yet quite a man. Its distinction lies in the elevation of its thought rather than in its intrinsic interest, musical or expressive.

Roger Sessions's Second Piano Sonata, composed in 1946, was reviewed in this column last season. The work remains somewhat vapid in the violence of its expression but utterly sophisticated as composition. Its execution by Robert Helps was a dream of loving care.

Luigi Dallapiccola's Two Lyrics from Anacreon (I-Canons and II-Variations) gave local novelty fanciers their first hearing of the new Italian dodecaphony. It did not sound, of course, like popular Italian opera. But neither did it sound like the Viennese twelve-tone music from which it is derived. A Latin grandeur of line and elegance of sound, a neatness, brevity and clear rhetoric made

these songs for soprano voice, piano, two clarinets and viola almost "grateful." Certainly they are beautiful and distinguished. Performed twice, they gave evident pleasure to all and to this listener a desire to hear more of this composer's recent work.

Bartok's Sixth Quartet, as played by the Juilliard String Quartet, was the jewel of the evening, both for the deep beauty and originality of the work, possibly Bartok's finest, and for the extraordinary excellence of its execution. Music like that we do not hear often, so full, so varied and clearly personal in thought. And music like that played like that is a memory to be cherished in any season. It would be nice if really well played concerts of really advanced music were to become current again in New York life.

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

FEB 15 1948

I. S. C. M. Program Feb. 23

The program of the International Society for Contemporary Music at the Museum of Modern Art, Monday evening, Feb. 23, will be presented by the Juilliard Quartet and soloists in place of the Paganini Quartet. The last-named organization, originally scheduled for that date, will not be able to appear owing to illness of one of its members.

A quartet by Harold Shapero and Bartok's last work in this form will be played, as well as Roger Sessions's second piano sonata and new music of Luigi Dallapiccola. Robert Helps and Ignace Straszfogel, pianists, and Eric Simon, clarinet, will be among the performers. The Paganini Quartet will play its scheduled program next year.

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 24 1948

MODERN MUSIC HEARD

International Society Presents
New Works at Second Concert

The International Society for Contemporary Music gave its second concert of the season at the Museum of Modern Art last night. The many listeners heard first performances here of Harold Shapero's String Quartet and Luigi Dallapiccola's "Due Liriche di Anacreonte" for voice, piano, clarinets in E flat and A, and viola. The latter work was performed twice. Roger Sessions' Second Piano Sonata and Bartok's Sixth String Quartet completed the program.

Performers were the Juilliard Quartet (Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd); Robert Helps, solo pianist; Sylvia Carlisle, soprano; Ignace Straszfogel, ensemble pianist; Sidney Keil, E flat clarinet; Eric Simon, A clarinet, and Walter Trampler, viola.

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

MAR 15 1948

ISCM Concert Museum of Modern Art, Feb. 23

The superb performance of Bela Bartok's Sixth String Quartet at the close of this program stirred the audience to cheers both for the performers, the Juilliard String Quartet, and for the music itself. All the pother about the validity of modern music seems extremely silly when one hears such a masterpiece, played so wholeheartedly by young musicians who know what it is about. The rest of the program was made up of Harold Shapero's String Quartet (1941), Roger Sessions' Second Piano Sonata (1946) and Luigi Dallapiccola's Due Liriche di Anacreonte (1945).

In his Sixth Quartet, Bartok achieved a perfect synthesis of extreme emotional tension with formal balance. The harmonic texture is a challenge to dyed-in-the-diatonic ears, but its marvelous logic and expressive power are immediately apparent. As in vocal writing, each of the four voices has a character of its own, yet each is so closely woven with the others that it continually acquires new meanings and contrapuntal force. Like the late quartets of Beethoven, this work is a spiritual autobiography as well as a well-nigh flawless musical structure. The gathering force of the first movement, the rhythmic intoxication of the march, the wild humor of the scherzo and the tragic vision of the finale were completely comprehended by the Juilliard Quartet. If ever there was a selfless performance, this was it.

Mr. Shapero's Quartet was most impressive as an exercise in quartet writing. It is composed with admirable economy of means. Each of the movements has a concise form; and the voice leading is remarkably skillful, possessing both contrapuntal vigor and harmonic richness. What one missed was that sense of inevitability and of personal communication which is the earmark of a profoundly creative work. The actual musical material of the quartet is negligible. It was brilliantly played by the Juilliard Quartet.

Robert Helps performed the Sessions sonata as persuasively as one can imagine its being played by anyone. Yet for all its technical ingenuity and strenuous assertiveness, the work seemed forced, uninspired and curiously dated in its harmonic texture, like the "modern" music of the 1920's. Further hearings may dispel these impressions; and Mr. Sessions is certainly a composer whose originality and technical mastery call for careful study.

The Dallapiccola setting of Anacreon proved that the strong melodic instincts of the Italians can find expression in the 12-tone system as readily as in other idioms. The solo voice is interwoven with the instruments in poignant strands of melody. The work was sensitively performed by Sylvia Carlisle, soprano; Ignace Straszfogel, pianist; Sidney Keil and Eric Simon, clarinetists; and Walter Trampler, violist. And it sounded even better when they repeated it. R. S.

This Clipping From
NEW YORK, N. Y.
SUN
FEB 21 1948

Under the auspices of the International Society for Contemporary Music, the Juilliard String Quartet will give a concert on Monday evening at the Museum of Modern Art. Scheduled for performance is the first New York hearing of Harold Shapero's String Quartet, Bartok's Sixth Quartet and Sessions' Piano Sonata, the latter played by Andor Foldes, are also on the program.

This Clipping From
PHILADELPHIA, PA.
NEWS

MAR 11 1948

Juilliard Quartet

—At Academy

Philadelphia string quartet enthusiasts gathered last night in the foyer of the Academy of Music to hear four earnest young men play an unusual and artistically high program of quartet music.

The musicians—Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, 'cello—comprise the Juilliard String Quartet which the Philadelphia Art Alliance presented in this city for the first time. Comparative youngster in the quartet field, having been organized in 1946, they played with an uncanny sense of ensemble.

The opening number was the Hindemith String Quartet, Opus 22, an arid, dissonant piece of music, constructed with mathematical precision which leaves the listener rather cold emotionally. This was followed by the pleasing consonance of Beethoven's Quartet, Opus 59, No. 3, a truly great work from Beethoven's middle period, played with skill and emotional feeling.

The final work was the Bartok Sixth String Quartet, which displayed each member's mastery of his instrument in its many rhythmically intricate passages. The four movements were nicely bal-

anced and the melodic line was not lost in spite of the many unusual tonal effects obtained.

JANE L. DIEDERICH.

This Clipping From
PHILADELPHIA, PA.
INQUIRER

MAR 11 1948

Juilliard Quartet In Local Debut

An unhackneyed program was offered by the Juilliard String Quartet for its first Philadelphia concert last night in the Academy of Music foyer. The players, quartet in residence at the Juilliard Institute of Music in New York, are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, 'cello (three Rs and an Arthur).

The program consisted of Hindemith's Third Quartet, Beethoven's "Rasoumovsky" Quartet No. 3 and Bartok's Sixth (and last) Quartet. The Hindemith follows in the spirit of Beethoven's later quartets. The Titan's Quartet was played with especial vigor and speed that sometimes militated against smoothness and clarity of line. The players' finest work was in the Bartok, which represents the composer's maturest style and contain occasional dissonance for spice.

This Clipping From
PHILADELPHIA, PA.
NEWS

MAR 9 - 1948

JUILLIARD STRING QUARTET

The Juilliard String Quartet will make its first appearance here, tomorrow evening, when it will be presented by the Art Alliance in the Academy of Music Foyer. The ensemble was founded with the aid

of the Juilliard Foundation in order to stimulate the development of chamber music in America. It is composed of Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, 'cellist, all members of the Juilliard faculty.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 3-1948

NEW FRIENDS PLAN 2 YEARS OF MOZART

Bach, Brahms and Schoenberg
Also Will Be Represented—
Change of System Noted

Mozart's chamber music, including the serenades and divertimenti, will be presented by the New Friends of Music in a cycle that will take two years to perform, Ira A. Hirschmann, president, announced yesterday in revealing the organization's plans for the next two seasons.

Works by Bach, Brahms and Arnold Schoenberg also will be featured during those seasons, which are being planned as a unit. This is a change in policy, for in its first twelve seasons the organization has only plotted its programs on a yearly basis.

The new seasons, however, will be the same length as recent ones—sixteen concerts in each—and they will again be given at the accustomed hour of 5:30 Sunday afternoon at Town Hall. The 1948-49 season will open Oct. 31.

Mr. Hirschmann said the two-year plan was adopted because the body of Mozart's chamber music was so vast it could not be comprehended in a single year. String quartets, quintets and works for unusual groupings of wind instruments will be featured.

The only artists specifically listed as yet for Mozart performance, however, are Lotte Lehmann, who will sing songs by that composer; Hortense Monath, pianist, and Alexander Schneider, violinist, who will play the sonatas for their combination of instruments.

The Bach cycle over the two-year period will include the unaccompanied violin solos and partitas, to be played by Joseph Szigeti, and the six Brandenburg concertos, to be played by the Saitenberg Little Symphony, under Daniel Saitenberg. The Brahms cycle will include the violin and piano sonatas, to be played by Adolf Busch and Rudolf Serkin, and the cello and piano sonatas, to be played by Leonard Rose and Mieczyslaw Horszowski.

Schoenberg will be represented by chamber works and "Pierrot Lunaire," to be conducted by Fritz Stiedry, with Erika von Wagner taking the speaking part. He is being honored in the series because his seventy-fifth birthday falls during the two-year period.

Among the quartets that will play with the organization will be the Budapest, Gullet, Roth, Juilliard, Paganini, Pro Arte, Galimir and Hungarian. The trios will be the Albeniz, Pasquier and Busch-Serkin. The Collegiate Chorale, under Robert Shaw, will sing in the series. Among the other individual artists will be Jennie Tourel, Milton Katims, Nikita Magaloff, Robert Bloom, Rudolf Firkusny, John Wummer, Jascha Veissi, John Garris, Alice Howland, Erich Ito Kahn, Ignace Stratosfogel, Louise Bernhardt and Joseph and Lillian Fuchs.

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE

MAR 15 1948

CYCLE OF MOZART 2-YEAR PROGRAM OF NEW FRIENDS

NEW YORK, March 15. — A "two-year" plan of 32 chamber music concerts in Town Hall, New York has been announced by the New Friends of Music.

The idea is to introduce many of Mozart's rarely-heard serenades and divertimenti for unusual combinations of wind instruments and strings, in addition to string quartets and quintets and chamber works with piano. The programs will be supplemented with chamber works of Bach, Brahms and the contemporary composers Arnold Schoenberg and Paul Hindemith.

The two-year cycle, extending through to early 1950, will begin next Oct. 31.

Ensembles to appear on the programs include the Budapest, Busch, Gullet, Roth, Juilliard, Paganini, Pro Arte, Galimir and Hungarian Quartets; Robert Shaw's Collegiate Chorale, and the Albeniz, Pasquier and Busch-Serkin Trios.

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

MAY -- 1948

Juilliard Quartet Gives Recital

**Curtis String Quartet Heard
Twice—Guild for Contemporary
Music Sponsors Concert**

PHILADELPHIA.—Making its local debut, the Juilliard String Quartet performed music by Hindemith, Bartók and Beethoven in the Academy of Music Foyer on March 10. The concert was sponsored by the Philadelphia Art Alliance. The Curtis String Quartet—Jascha Brodsky and Louis Berman, violinists; Max Aronoff, violist, and Orlando Cole, cellist—were assisted by William Berman, violist, and Metta Taber, cellist, in a recital for the Tri-Country Concerts Association in Radnor High School auditorium, Wayne, on March 14. The Curtis group, with its assistants, also performed the Brahms Sextet in B flat at a concert of the New Chamber Orchestra of Philadelphia at the Academy of Music on Feb. 22. Hior Jones, conductor, led the orchestra in an arrangement of the Mendelssohn Octet in E flat and Shostakovich's Piano Concerto in C, with Vladimir Sokoloff as soloist.

The second concert in this season's series by the Guild for Contemporary Music took place at the Philadelphia Art Alliance on February 19. Listed were Hindemith's Piano Sonata No. 3 and Eight Pieces for Strings; a Sonata for Violin and Piano by Bela Bartók, and choral works by Britten, Schuman, Barber, Copland and Vaughan Williams. The participants included Thomas Brockman and Maro Ajemian, pianists; Anahid Ajemian, violinist; a string ensemble from the New School of Music and the Philadelphia Choral Ensemble, conducted by James Fleetwood.

Among recent orchestral concerts

was the local debut of Ferruccio Burco, juvenile conductor, who led a group of Philadelphia Orchestra players at the Academy of Music on March 25. Elsa Hilger, cellist, and Edna Phillips, harpist, were soloists with the Philadelphia Conservatory Orchestra, conducted by Boris Koutzen, in Witherspoon Hall on March 8. Arthur Bennett Lipkin led the Germantown Symphony in the Germantown High School Auditorium on Feb. 26 in a program that included the Philadelphia premiere of Willson Osborne's Two Pieces for Brass Choir.

Choral Events

Recent choral events have included two Great Masters Concerts sponsored by the Bach Festival Society of Philadelphia. James Alan Dash led the Bach Festival Chorus and soloists in Haydn's The Seasons on Feb. 16 and Bach's St. Matthew Passion on March 22. Other choral events included performances of Verdi's Requiem, as part of the Great Choral Masterpieces series conducted by Alexander McCurdy, and by the Oratorio Choir of Westminster Choir College, Ralph Burrier, conductor; and concerts by the Haverford Glee Club, William Reese, conductor, the Milton College Choir of Milton, Wis., conducted by Bernhardt Westlund, and the Mendelssohn Club, Harold W. Gilbert, conductor.

WILLIAM E. SMITH

15

JUILLIARD SCHOOL OF MUSIC

SEASON 1947-1948

THE JUILLIARD STRING QUARTET

ROBERT MANN.....Violin
ROBERT KOFF.....Violin
RAPHAEL HILLYER.....Viola
ARTHUR WINOGRAD.....Cello

FRIDAY EVENING, MARCH 19, 1948, at eight-thirty o'clock

CONCERT HALL
130 CLAREMONT AVENUE
NEW YORK CITY

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1948

Juilliard String Quartet

The Juilliard String Quartet was heard in the Juilliard Concert Hall on March 19 in Paul Hindemith's Quartet, No. 3, Op. 22, Beethoven's Quartet in F, Op. 135, and the Bartok Quartet, No. 1, Op. 7. The quality of the two modern works is such that they suffered not at all by their juxtaposition with Beethoven's last quartet, though it served clearly to indicate their indebtedness to that master's compositions. The opening sections of both works, an atonal fugato of brooding profundity in the Hindemith, and an equally probing polyphonic web in the Bartok Quartet, are among the finest efforts of twentieth century composition. The Juilliard Quartet played the Opus 135 adequately, but revealed an exciting flair for modern idioms, treating both contemporary quartets to incandescent readings that lay their essence bare.—S. J. S.

PROGRAM

Third Quartet, Opus 22 (1922) Paul Hindemith

Fugato
Schnelle Achtel. Sehr energisch
Ruhige Viertel. Stets fließend
Mässig schnelle Viertel
Rondo—Gemächlich und mit Grazie

Quartet in F Major, Opus 135 Beethoven

Allegretto
Vivace
Lento assai—cantante e tranquillo
Grave ma non troppo tratto—Allegro

Intermission

First Quartet, Opus 7 (1908) Bartók

Lento
Allegretto
Allegro Vivace

NOTES ON THE PROGRAM

by DAVID HALL

THIRD QUARTET, Opus 22—PAUL HINDEMITH

In this score, first performed on November 4, 1922 by the Amar-Hindemith Quartet at the Donaueschingen Festival, Hindemith achieves that highly effective synthesis of expression and formal discipline characteristic of most of his best work. This is strikingly evident in the first of the Quartet's five movements, a brooding slow episode cast in the form of an atonal fugato. The Scherzo opens and closes with musical material dissonant in texture, abrupt and energetic in rhythmic pattern. A lyric middle section provides the element of contrast. The 6/4 slow movement is built on two contrasting melodies. From quiet beginnings the harmonic texture becomes increasingly rich. The resulting tensions achieve release only toward the final pages of the movement, the ending of which is subdued. Dissonant texture characterizes the fourth movement, a brilliant

toccata-like piece exploiting the virtuoso capacities of the 'cello and harking back in spirit to the *intonazione* for organ with which the 17th century master, Giovanni Gabrieli, prefaced his grandiose choral scores at Venice's San Marco cathedral. This leads without pause into the rondo-finale, the materials of which are elaborated with increasing complexity from both the harmonic and contrapuntal standpoint.



FIRST QUARTET, Opus 7—BELA BARTOK

The six string quartets of Béla Bartók cover thirty years of his creative life—from 1908 to 1939. Not only do they represent the salient aspects of his musical language at each period, but as a contribution to the string quartet literature they stand in the opinion of many as the most notable since that of Beethoven. Indeed, it is the late Beethoven manner which Bartók adopts as his point of departure, formally speaking, in his own string quartets. But from that point on, he goes his own way—acknowledging on the one hand his debt to the Viennese classical tradition, but drawing his chief musical inspiration from the harmonic and rhythmic patterns of Magyar folksong and from the fertile sources of his own creative imagination.

Bartók completed his First String Quartet in 1908. Two years before his first Hungarian folklore publication—prepared in collaboration with Kodály—had appeared. In 1907 he had been appointed professor of piano at the Budapest Conservatory. However, this did not assure a cordial public reception of works like the String Quartet No. 1, a score decidedly radical for its time. In contrast to the terseness and dry harmonic textures of the later quartets, this First Quartet of Bartók seems romantically luxuriant. Something of the Hungarian folk idiom is suggested in the dynamic rhythms of the third movement finale, while other pages of the Quartet are cast in the "expressionistic" vein cultivated at the time by the young Schönberg. Nevertheless, the Quartet as a whole is pure Bartók, a powerful, tightly knit and intensely honest representation of one who was destined to become a major figure in the creative art of his time.

Concerning the music of Bartók's First String Quartet, Zoltán Kodály has written as follows: "The unity of the movements preserved during the 19th century by devices which became more and more external, is established here in the manner of the old masters; by the homogeneity of the thematic material, with something more which I would call psychological unity, and intimate drama, a kind of 'Return to Life' of one who has reached the brink of the abyss. It is programme music, but does not need a programme, so clearly does it explain itself.

"It is in three movements, of which the first merges into the second, and the third is preceded by a declamatory introduction. The first movement (*Lento*) opens with the four instruments entering in pairs imitatively. Contrast to this polyphonic writing is provided by a central episode of more lyrical character. At the close of the movement the tempo gradually quickens to that of its successor (*Allegretto*). The Finale, which is dominated by an energetic theme presaged in the introduction, is the most extended of the three movements. A fantastic fugato passage on the theme furnishes an admirably contrasted middle section."

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR - 1948

Juilliard String Quartet

The Juilliard String Quartet was heard in the Juilliard Concert Hall on March 19 in Paul Hindemith's Quartet, No. 3, Op. 22, Beethoven's Quartet in F, Op. 135, and the Bartok Quartet, No. 1, Op. 7. The quality of the two modern works is such that they suffered not at all by their juxtaposition with Beethoven's last quartet, though it served clearly to indicate the opening sections of both works, an atonal fugato of brooding profundity in the Hindemith, and an equally probing polyphonic web in the Bartok Quartet, are among the finest efforts of twentieth century composition. The Juilliard Quartet played the Opus 135 adequately, but revealed an exciting flair for modern idioms, treating both contemporary quartets to incandescent readings that lay their essence bare.—S. J. S.

This Clipping From
INDIANAPOLIS, IND.
NEWS

MAR 30 1948
4 * THE INDIANAPOLIS NEWS, Tues., March 30, 1948



The Juilliard String Quartet, established with the aid of the Juilliard Musical Foundation to stimulate the development of chamber music in America, opens the 1948-1949 season of the Ensemble Music Society of Indianapolis, Inc., April 14 at 8:30 p. m. in the Indiana World War Memorial Auditorium. The players are (left to right) Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

This Clipping From
INDIANAPOLIS, IND.
STAR

APR 17 1948

Juilliard Quartet To Play Tonight

The Ensemble Music Society of Indianapolis, Inc., will open its 1948-49 concert series with a program by the Juilliard String Quartet at the Indiana World War Memorial Auditorium at 8:30 o'clock tonight.

The group, established with the aid of the Juilliard Foundation to stimulate the development of chamber music in the United States, includes Robert Mann, and Robert Koff, violins; Raphael Hillyer, viola and Arthur Winograd, cello. They will play the Haydn Quartet in G Major, opus 54. No. 1; Berg's "Lyric Suite" and the Beethoven Quartet in F major, opus 135.

A few memberships in the Ensemble Music Society, which is limited to the seating capacity of the auditorium, are available. Lenora Coffin, secretary, has announced.

This Clipping From
INDIANAPOLIS, IND.
NEWS

AMUSEMENTS

Juilliard Quartet Gives Fine Concert at I. U.

By WALTER WHITWORTH, The News Music Critic

BLOOMINGTON, Ind., April 17 —The first program in the chamber music series sponsored by Indiana University was played last night in the recital hall of the School of Music by the Juilliard String Quartet, that admirable group that played in Indianapolis earlier this week. The music one heard was the same Haydn Quartet played in Indianapolis, Bela Bartok's Fifth Quartet and the third of the Beethoven Rassoumofsky Quartets from Op. 59.

The Haydn again was fresh and clear and clean. It moved forward smoothly from beginning dignity through lyricism and suggestion of the sturdy German dance to final humor—and the humor was as delightful as ever. The swiftness of the opening movement, mentioned here before, seemed, on second acquaintance, to be part and parcel of the group's interpretation, and, while some of the solemnity was lost, the spirit of good nature was increased.

Those who had been horrified by the Berg Lyric Suite might have been somewhat more lenient toward contemporary music had they heard the Bartok Fifth Quartet. The lyricism of this music

more closely approaches the conventional idea of lyricism. Bartok, an older man than Berg—who died in his 30's—was less impatient with the world he knew. While the slow movement, one of the loveliest bits of contemporary music one knows, is both questing and questioning, the Quartet as a whole gives the impression of a settled philosophy, of maturity, of acceptance that is yet far from resignation. The music has force and power and depth. It likewise has a spiritual quality that experience brings to genius. It was magnificently played by the Juilliard Quartet.

The Beethoven work, written when the composer had attained complete mastery of his materials but before he began striving for the rarified heights of the last quartets, was played brilliantly. The final movement, indeed, was more stimulating to the listener than many an Allegro by a full orchestra. These four men are still in their 20's and they have been playing together about two years. They have reached a unanimity of thought and purpose that is amazing. If one was content Wednesday night, he was even more content tonight.

This Clipping From
INDIANAPOLIS, IND.
NEWS

APR 19 1948

Too Few Hear Juilliard Quartet Concert at I. U.

By WALTER WHITWORTH, The News Music Critic

The faithful few in Indiana University and in Bloomington, itself, heard the Juilliard String Quartet play Saturday night and Sunday afternoon in the recital hall of the School of Music. One wonders why the audiences were not much larger, were not, in fact, capacity audiences. Here was an opportunity to listen to some of the world's great chamber music, and to hear it played by a group that possesses most of the virtues.

The two final concerts included two Beethoven quartets, Op. 135 and the first Rassoumofsky from Op. 59; Haydn's first quartet from Op. 77; Mozart's G Major Quartet, K-387; Berg's Lyric Suite and Bartok's Sixth Quartet. Both the traditional-minded and modern-minded listeners were served well.

These four young men have a flair for chamber music. They work as one. There is an astonishing degree of integration in the playing. There is also subtle and well-rounded musicianship. The men perceive the qualities of Bartok as thoroughly as they perceive the qualities of Beethoven. It would be difficult to say in which they excelled.

The two Beethoven quartets, particularly Op. 59, No. 1, were thrillingly played, beautifully played. The Berg Lyric Suite was again a fine exhibition of virtuosity coupled with sound musicianship. The Bartok quartet, which, for most of the way, is compact, firm writing, although there is no section comparable to the slow movement of the Fifth Quartet, is, like its predecessor, mature and poised. And Haydn and Mozart were largely as one wants them to be. It's too bad there weren't more present to hear such gifted players.

This Clipping From
INDIANAPOLIS, IND.
TIMES

MAR 22 1948

Program Announced By Music Group

The Ensemble Music Society's program for the 1948-49 season was announced today by Edward B. Taggart, president.

Opening Wednesday, Apr. 14, with the Juilliard String Quartet, the coming season's schedule also will include: The Alma Trio Nov. 10, 1948; the New York Piano Quartet, Jan. 12, 1949, and the Budapest String Quartet, Feb. 9, 1949.

This Clipping From
INDIANAPOLIS, IND.
TIMES

APR 15 1948

Juilliard Quartet Opens Ensemble Society's Season

By HENRY BUTLER

The Ensemble Music Society began its 1948-49 season in World War Memorial last night with a recital by the Juilliard String Quartet.

For a season-opener, the choice was excellent. Those young men, quartet-in-residence at New York's Juilliard School, have a great deal of verve and energy in addition to the technical mastery required for good chamber music.

Their program, which sandwiched Alban Berg's Lyric Suite between Haydn's C major Quartet, Op. 54, No. 1 and Beethoven's F major Quartet, Op. 135, was cleverly planned.

For tender-minded listeners, the sequence resembled the southern prohibition-time sequence of orange juice, corn likker and orange juice.

I gathered from intermission comments that some listeners find Berg a little hard to take, even though the Lyric Suite is 1926 vintage and certainly aged by this time. What seems to be really hard to take is Berg's departure from well-trodden paths.

Puzzles Listeners

All that ghostly-ghastly noodling with bows a 16th of an inch from the bridge puzzles hearers accustomed to classical-music patterns. The tortuous (and fascinating) melodic lines, which have only the vaguest resemblance to Haydn, Mozart or Beethoven, may seem either offensive or comical.

There were some titters during the Lyric Suite and some far-fetched literary comparisons during intermission. Both forms of critical comment seem to me to miss the boat.

In a midland city like this, or even in the over-rated East where boards of directors have more power than adaptability, concert-subscribers are "conditioned" to the classics. I might say we're stuck with Haydn, Mozart and Beethoven, for better or for worse, till death do us part. I'm not quarreling with those three masters.

But here's a point: Haydn, Mozart and Beethoven (I don't mean the tremendous works) right now could easily be piped into a club or cocktail lounge without startling anybody. In Munich in 1932 I heard a cafe orchestra play Mozart and American jazz with almost equal facility.

The classics have become an accompaniment to living. Through recordings, they're as familiar as color photos of great paintings on your living-room wall. Why go to the concert hall to hear what you already know practically by heart?

That's an argument for greater daring in program-planning. Let's have more 20th-century, less 18th and 19th-century material in public programs.

You can be sure that an outfit like the Juilliard Quartet, which did a magnificent job with the incredible difficulties of Berg's Lyric Suite, would like nothing better than a free hand (no concessions to conservative, influential listening habits) in presenting modern works.

Let's hear some more rugged stuff. Let's know we're all today.

This Clipping From
RICHMOND, IND.
PALLADIUM ITEM

APR 9 - 1948

Juilliard Quartet To Be At Earlham



Members of the Juilliard string quartet who will play a concert at Earlham college Tuesday are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winegrad, cello. They are the "in-residence" quartet of the Juilliard School of Music.

There is not a gray hair nor a bald spot among the men who play in the Juilliard string quartet to be heard in Richmond Tuesday evening. These are young American musicians whose talent has brought recognition from critics and audiences alike.

After their debut last December in Town hall, New York City, Irving Kolodin wrote in The New York Sun: "Not since the Manhattan quartet was playing hereabouts in the '30's has a group of young Americans with the promise of the Juilliard string quartet come upon the chamber music scene."

The New York Times called their work "ensemble playing of the highest order" and The New York Herald Tribune described their playing as "extraordinarily fine." They are the in-residence quartet of the Juilliard School of Music.

The opportunity to hear the ensemble locally came about because the quartet was scheduled to play in Indianapolis Apr. 14. Jaroslav Holesovsky, director of the Earlham college band and Warren Staebler of the college English department, have been instrumental in completing the arrangements to bring the musicians here.

The concert will be presented in Goddard auditorium at 8 p. m. Tuesday, Apr. 13.

This Clipping From
RICHMOND, IND.
PALLADIUM ITEM

MAR 29 1948

Juilliard String Quartet To Appear Here Apr. 13

The Juilliard string quartet, comprised of members of the faculty of the Juilliard School of Music, New York, will present a program Tuesday evening, Apr. 13, in Goddard auditorium, Earlham college.

The program will include "Quartet in G Major," (Mozart); "Third Quartet," one movement, (Bartok); "Quartet in F Major, Op. 59, No. 1," (Razoumovsky No. 1), (Beethoven).

Adult and student tickets will be sold.

This Clipping From
RICHMOND, IND.
PALLADIUM ITEM

APR 13 1948

Juilliard String Group To Play Here Tonight

The Juilliard string quartet will present a program Tuesday evening in Goddard auditorium, Earlham college. The concert begins at 8 p. m.

The quartet is made up of members of the faculty of the Juilliard School of Music, New York.

Included in the program will be "Quartet in G Major," (Mozart); "Third Quartet," one movement, (Bartok); "Quartet in F Major, Op. 59, No. 1," (Razoumovsky No. 1), (Beethoven).

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This Clipping From
RICHMOND, IND.
PALLADIUM ITEM

APR 12 1948

Concert Program For Juilliard String Quartet Announced

The program was announced Monday which the Juilliard string quartet will play in their concert in Richmond Tuesday evening.

The famed New York music group will be heard in Goddard auditorium on the Earlham college campus at 8 o'clock.

Numbers to be performed include:

"Mozart's 'Quartet in G Major' K. 387; Bartok's 'Third Quartet' (in one movement); Beethoven's 'Quartet in F Major,' Opus 59, No. 1.

Members of the ensemble are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillier, viola and Arthur Winegrad, cello.

Appearance of the quartet here was arranged by Arthur Staebler of the Earlham English department and Jaroslav Holesovsky of the college music department.

This Clipping From
BLOOMINGTON, IND.
TELEPHONE
APR 1 1948

Julliard String Quartette to Give Program

The opening program on the Chamber Music Series to be given this week-end in Recital Hall of the Indiana University music building by the Julliard String Quartet of New York City will be presented at 8:15 p. m. Friday evening.

The program will be as follows:

Quartet in G major, Opus 54,
No. 1 ----- Haydn

Allegro con brio

Allegretto

Menuetto - Allegretto

Finale - Presto

Fifth Quartet ----- Bartock

Allegro

Adagio Molto

Scherzo (Alla bulgarese)

Andante

Finale - Allegro vivace

Quartet in C major, Opus 59,

No. 3 ----- Beethoven

Andante con moto (Introduzione)

Allegro vivace

Andante con moto quasi

Allegretto

Menuetto - Grazioso

Allegro molto

The second program on the series will be at the same hour on Saturday night and the third at 3 o'clock Sunday afternoon. Also included in the series will be the Woodwind Quintet of the Metropolitan Opera Orchestra, which will be presented in recital on Tuesday afternoon, May 4, at 3:30 o'clock.

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This Clipping From
BLOOMINGTON, IND.
TELEPHONE

APR 8 - 1948

Chamber Music Series Planned at University

A chamber music series which will include three recitals by the Juilliard String Quartet and one by the Woodwind Quintet of the Metropolitan Opera Orchestra will be given at Indiana University this spring. The dates for the Juilliard Quartet will be April 16, 17, 18, and for the quintet May 4 which will be in connection with the appearance on the I. U. campus of the Metropolitan Opera Company.

The Quartet is in residence at the Juilliard School of Music in New York City and its musicians are members of the ensemble faculty of the school. The personnel includes Robert Mann, violin, winner of the Naumburg Award for 1941; Robert Koff, violin, who has concertized extensively; Raphael Hillyer, viola, a member of the Boston Symphony Orchestra until 1946, and Arthur Windgrad, cello, former cellist of the Galimir Quartet and a member of the N. B. C. Symphony Quartet.

The April 16 and 17 recitals by the Juilliard Quartet will be at 8:15 o'clock and the April 18 recital will be at 3 p. m. For its opening recital, the quartet will play Haydn's Quartet in G Major, Opus 54, No. 1; Bartok's Fifth Quartet, and Beethoven's Quartet in C major, opus 59, No. 3. The program for the second recital will include Quartet in G major, Opus 77, No. 1 by Haydn; Quartet in F major, Opus 135 by Beethoven, and Lyric Suite by Berg.

At the Sunday (April 18) recital the quartet will play Quartet in G major, K. 387 by Mozart, Sixth Quartet by Bartok, and Quartet in F major, Opus 59, No. 1 by Beethoven. *

This Clipping From
XENIA, OHIO
GAZETTE

APR 17 1948

Juilliard String Quartet To Play At Antioch Monday Night

The Juilliard String Quartet, hailed by the New York Times and other music critics as "one of America's greatest contributions to quartet history" at their Town Hall debut last year, will play at Antioch College Monday evening.

The quartet was organized last year by the Juilliard Musical Foundation in New York "to further the cause of chamber music in America." The quartet's program Monday will feature the modern and difficult Lyric Suite by Alban Berg, as well as Haydn and Beethoven quartets.

The Berg suite is one of the most successful experiments in the twelve-tone system, a newly developed dissonant style. The suite, composed in 1926, abandons the traditional relationship between keys and substitutes formally unrelated tones.

The Antioch music committee will present the concert at 8:30 p. m. in Kelly Hall. It is open to the public without charge.

Members of the string quartet are in residence at the Juilliard School of Music and are members of the ensemble faculty there. They include Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

The foursome made its formal debut in New York's Town Hall last December and received an unusually enthusiastic response from the critics in that city. The Juilliard School of Music is underwriting the quartet's appearance in Yellow Springs because of Juilliard's interest in Antioch's new program in music. The Antioch program aims at training people for music leadership in community groups rather than solitary music performance.

The four members of the quartet have appeared in concerts throughout the country. Raphael Hillyer, viola graduate of Dart-

mouth and Harvard, was a member of the Boston Symphony Orchestra before joining the Juilliard group. Cellist Arthur Winograd joined the NBC Symphony Orchestra after graduating from the New England Conservatory and Curtis Institute. Robert Mann, violin, and Robert Koff, violin, have both studied at the Juilliard School of Music.

This Clipping From
SPRINGFIELD, OHIO
SUN

APR 11 1948

Antioch College News

Juilliard String Quartet, Acclaimed By Music Critics, Will Be Heard On April 19

YELLOW SPRINGS—The Juilliard String Quartet, hailed by music critics as "one of America's greatest contributions to quartet history," will play at Antioch College Monday evening, April 19.

The quartet was organized last year by the Juilliard Musical Foundation in New York "to further the cause of chamber music in America." The quartet's program here will feature the modern and difficult "Lyric Suite" by Alban Berg, as well as Haydn and Beethoven quartets.

The Berg suite is one of the most successful experiments in the 12-tone system, a newly developed dissonant style. The suite, composed in 1926, abandons the traditional relationship between keys and substitutes formally unrelated tones.

The members of the String Quartet are in residence at the Juilliard School of Music and are members of the ensemble faculty there. They include Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

The Antioch College music committee will present the concert at 8:30 p. m. in Antioch's Kelly Hall. It is open to the public without charge.

The foursome made its formal debut in New York's Town Hall last December and received an unusually enthusiastic response from the critics in that city. The Juilliard School of Music is underwriting the quartet's appearance in Yellow Springs because of Juilliard's interest in Antioch's new workshop program in music.

This Clipping From
DAYTON, O.
NEWS

APR 19 1948

Antioch To Hear Juilliard Quartet

YELLOW SPRINGS, April 19.—The Juilliard String Quartet, will play at Antioch college Monday evening.

The quartet was organized last year by the Juilliard Musical Foundation in New York "to further the cause of chamber music in America." The quartet's program Monday will feature the modern and difficult Lyric Suite by Alban Berg, as well as Haydn and Beethoven quartets.

THE MOST COMMON form of heart disease occurring in early life is rheumatic heart disease.

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

MAY 9 - 1948

In the Realm of Music

Buffalo Chamber Music

Tomorrow evening in Kleinhans Music Hall, the Juilliard Quartet of New York will give the final concert in the Buffalo Chamber Music Society series. The Gullet Quartet, originally scheduled for this date, is unable to appear because of Gullet's serious illness.

The personnel of the Juilliard Quartet, whose playing at Tanglewood last Summer and in New York last Winter has aroused unusual interest includes Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. All are members of the Juilliard School faculty.

The program is one of contrasts, ranging from Haydn's G Major Quartet, Opus 77 No. 1 to the Fifth Quartet of Bela Bartok. Beethoven will be represented by his last quartet, Opus 135.

This Clipping From
BUFFALO, N. Y.
NEWS

MAY 8 - 1948

Juilliard Quartet Will Close Chamber Music Series

By THEODOLINDA C. BORIS

THE Fifth Quartet of Bela Bartok will be included on the program of the Juilliard Quartet of New York at Monday evening's concert—the final in the current series of the Buffalo Chamber Music Society.

The remainder of the program is to be given over to Haydn's G Major Quartet, Op. 77, No. 1, and Beethoven's last quartet, Op. 135.

Personnel of the Juilliard Quartet includes Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. They are all members of the Juilliard School faculty. Mr. Winograd has appeared here with the Galimir Quartet.

The Gullet Quartet, originally scheduled for Monday evening, is unable to appear because of Mr. Gullet's serious illness, and the Buffalo Society considers itself very fortunate to have been able to secure the Juilliard Quartet as an 11th-hour substitute. The concert will be held in Kleinhans Music Hall.

This Clipping From
BUFFALO, N. Y.
NEWS

MAY 11 1948

Juilliard Quartet Has Rare Ability

By THEODOLINDA C. BORIS

For listeners with a taste for adventure, the first Buffalo performance of Bela Bartok's Fifth Quartet Monday evening was a highly-exhilarating excursion into a new world of music. The occasion was the final concert of the Buffalo Chamber Music Society series and the visiting ensemble was the Juilliard Quartet.

The Bartok quartet is not music that seeks to caress or flatter the ear, but certainly it is music to broaden one's aesthetic experience. After the percussive stern first movement comes an Adagio like strange new poetry, full of whispers and wisps of sighs. The complicated rhythmic pattern of the Scherzo has a heady abandon, which relaxes in an Andante that harks back to the Adagio. The insertion, just before the end of the barbaric Finale, of a comic little "hand-organ" theme is a quaint conceit.

The Juilliard players gave the work a beautifully-integrated and penetrating performance. Here the youthful vigor and careful calculation of all details of blend, balance, dynamics and phrasing which had been noted in the preceding works on the program were most happily at the service of notable quartet-writing.

In Haydn's Quartet in G, Op. 77, No. 1, and Beethoven's Quartet in F, Op. 135, these same qualities produced results, expressively, that were a little dry and somewhat on the impersonal side. But four such single-minded young musicians will one day assuredly speak with the rich maturity to re-create the spirit as well as the letter of a work like the Beethoven.

Members of the quartet, all of whom are on the faculty of the Juilliard School of Music, are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

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

MAY 11 1948

Music Review

The Juilliard Quartet was presented by the Buffalo Chamber Music Society in the fifth concert of this year's series last evening, in the Mary Seaton Room of the Kleinhans Music Hall before a good-sized audience. Quartets scheduled were the Haydn 77, the Beethoven 135 and Bartok's Fifth.

The Juilliard Quartet, a last-minute substitute, is an interesting combination of youth and energy. The four young players are not to be dismayed by the traditions of their chosen field and inject their own distinct personalities into the procedure.

Abruptly-confident Robert Mann, first violin; unruffled Robert Koff, second violin; studious Raphael Hillyer, viola, and sincere, staunch Arthur Winograd, cello, are to be reckoned with in the chamber music courses.

The beautiful Haydn quartet in G troubled the players not at all. The symphonic pointing of this rendition captured the complete moods of the composer.

The Beethoven F Major with its glowing harmonies showed the group's need of more seasoning. Although portions of the work gained the strength of Beethoven's princely notations, others fell short through somewhat rushed tempos and individual brilliance, rather than the teamwork demanded of these treasures.

The question mark of the evening was Bela Bartok's Fifth Quartet for Strings. Its first performance in Buffalo found a receptive audience. This quartet is a haunting one, full of intensity and foreboding sadness. It chooses an Oriental theme in the rapier-like Allegro, with its mounting dissonances, and then passes to a mysterious Adagio, full of searching melodies. Striking contrast comes with the syncopated Scherzo and the whining Andante with its pizzicato effects. As if all entrances to a final disposition have been tried, the theme simmers in the Allegro Vivace of the Finale and reaches a boiling point in the concluding Presto.

Skillful playing and concentrated attention to mechanics kept this unusual composition on its toes throughout.

K. G.

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

MAY 15 1948

Juilliard Quartet

Webster and Hambro in
McMillin Theater Concert

By Arthur V. Berger

COLUMBIA UNIVERSITY FESTIVAL OF CONTEMPORARY AMERICAN MUSIC. Concert of Chamber Music last night at the McMillin Theatre, with the Juilliard String Quartet and Beveridge Webster and Leonid Hambro, pianists (given in collaboration with the Juilliard School of Music). The program: Quartet in G.....Lukas Foss (First New York performance) Sonata for two pianos.....Robert Palmer Quartet, No. 1.....Harold Shapero

Lukas Foss, whose Quartet in G was heard here for the first time last night as part of the Columbia Festival, has had both privileges and disadvantages as perhaps our most notable "Wunderkind" among composers recently arrived on the scene.

The privileges include early formation of the habit of being fussed by doting admirers and of having music published under imposing auspices at a tender age. Among the disadvantages are the special perspective through which a Wunderkind is regarded, namely the excuses that one makes for youth, which stand as a constant qualification. And nothing irks a child wonder quite as much as continuing to be regarded as one, through sheer custom and the inertia of public and critics to change their categories.

What seems important, then, in this new quartet, is its maturity, especially when it is placed beside the bumptious and exuberant "Prairie." Even the more recent "Song of Songs," an entirely serious work, does not approach the seriousness of its intentions with quite the stance that this work does. At twenty-six, Foss has given us a quartet that moves with remarkable awareness through the inevitable paths of lofty European traditions and at the same time retains a contemporaneity and a personal sensitivity and gentleness.

The dove-tailing and continuous deployment of several sections as opposed to the discrete four-movement form seems to refer back to late Beethoven. But I think the large conception was one of the things that were not too clear in Foss's mind, and the attempt to justify it, as he does in the program note, by explaining it as a compromise between variations and the traditional four-movements, is, I suspect, a rationaliza-

tion after the fact. But texturally, so much of it has a beautiful consistency, a really musicianly facture, that it was in many ways a delight, especially in the fine performance of the Juilliard Quartet, which coped expertly with chromaticisms quite exacting for strings.

There were too few sustained lines undisturbed by interruptions of accompanying voices. The few chorale passages were not enough to satisfy me in this respect. And I was thus gratified to hear Harold Shapero's opening theme for viola, and some of the other sustained lines in the first two movements. This work, reviewed in these columns earlier this season, suffers from a third movement full of posturings and rhetorical interruptions. But as an early quartet (it was completed in 1941) by one of our big young talents, it was good to hear, and it was only to be regretted that his recent striking achievements, familiar to Boston audiences, are virtually unknown here and thus unavailable to many in the audience last night as a basis for comparison.

Robert Palmer's Sonata for two pianos was, in a certain sense, the most modern-sounding of last night's works. Yet its unrelieved ostinatos and pounded rhythms are of a kind that begin to sound dated these days, while the re-evaluation of tradition with which Foss and Shapero are concerned seemed like the fresher thing. The Palmer sonata is not without some forceful inspirations and an admirable drive. But it is too much like a running-accompaniment for modern dance. The rhythms are too repetitive, and the writing for this difficult combination of instruments is rather weak, in that the two parts coincide too much, note against note, instead of being staggered at times to allow air-space in between to set off the ideas.

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 15 1948

JUILLIARD QUARTET OFFERS FOSS WORK

Composer's New Piece in G
Feature of Columbia Fete—
Palmer, Shapero Heard

By OLIN DOWNES

By an unpredictable circumstance this writer arrived too late at the concert of chamber music given by the Juilliard String Quartet as part of the Columbia University Musical Festival last night in McMillin Theatre to hear the Quartet in G of Lukas Foss. This is regrettable for more than one reason associated with the duties of a music reviewer, including the fact that the hearing of the fragment of the finale of the quartet, which is gay, humorous and melodic, if not particularly profound, connoted what was probably the best composition of the three that made the program.

The remaining two were a Sonata for Two Pianos by Robert Palmer and a Second Quartet by Harold Shapero. We would call these works, in their respective genres, hopelessly old-fashioned. They are not the least old-fashioned for harking after the mannerisms and clichés of music that was modern in Europe twenty-five years ago. The two-piano sonata is on the basis of a set rhythmic impulsion and contrapuntal figuration. The rhythms are persistent, unchanging, at first brisk, later slow and presently monotonous. The thematic idea that holds the work together is quickly announced and persistently repeated. Just as one watches for a few minutes with absent-minded fascination the pistons and cranks of a machine perform their duty, so did one listen to this ingenious and superfluous concoction. It is old stuff today. The two pianists, Beveridge Webster and Leonid Hambro, played the music, if not impeccably, at least in a way which surely indicated its essential style and content, working out the cross-word pattern till they arrived at the final answer to a useless question.

Mr. Shapero's quartet is another regrettable example of the imitateness of too many of our young composers—those who having stuck in their thumbs and pulled out their plums from the tonal pie put down allegedly modern platitudes on paper and exclaim, "What a good boy am I." Have they nothing of their own to say? Do they expect to create by means of these fussed and outdated trivialities? Gentlemen: We face the urgencies and challenges of the world of tomorrow. We have a right to expect this consciousness on the part of our composers.

MAY 22 1948

American Music at Columbia

By Miles Kastendieck

New York

When an entire program of contemporary American music proves exciting, native composers must have come into their own. The final concert of Columbia University's fourth annual Festival of Contemporary American Music won the distinction of being the best of its kind since the festival started. For this the composers Wallingford Riegger, Quincy Porter, and Robert Ward were chiefly responsible, though the performances of their works by the CBS Symphony Orchestra conducted by Dean Dixon placed the music in a most favorable light.

The festival proper opened with three performances of Otto Luening's opera "Evangeline," starting on May 10. Concerts of choral and organ music on May 13, of chamber music on May 14, of folk music on May 15, and of orchestral music on May 16 gave a fairly comprehensive survey of the state of American music at the present time. There was much of marked character and real value in the works presented, while the whole festival indicated a kind of stabilization most encouraging. The American composer is definitely getting some-
why

Exports of Australian apples, 10,000,000 bushels of apples, its previous target of 12,000,000 bushels, is now being moved forward. Australia is making great effort to increase its exports of apples. Fruit is on the British food list, and help world food supplies.

Returned into peanut production to land which could be used for other crops (subsidies of acres of similar land) said that the Minister understood, but the Minister said it is an experimental step. This still will be peanuts. put 2,000 acres into peanuts. said the Government planned to Queensland Minister for Lands, quality land, Thomas A. Foley, three-year test period on sub- been "highly successful" over a experiments in Queensland had Reporting that peanut-growing

Peasants Growing here. returned negotiations, it was learned. 110,000 and 71,000 acres respec- tively also are the subject of re- Two other large holdings of months. 500,000 pigs is envisaged in 18 grain to feed pigs. A target of be ploughed to grow sorghum dramatic strength, the work fails into a series of episodes primarily

Large Investments the United States Government. Washington, at the invitation of Group for its April meeting in joined the International Tin Study attaches to the fact that Australia considerable importance

Contracts already have been ranch in central Queensland of the 90,000-acre Peak Downs land Government's resumption of adopted following the Queens- ish recommendation has been sidered that this particular Brit-

Hobart Smith of Virginia; Vera Hall of Alabama and Brownie Magee of North Carolina; Jean Ritchie of Kentucky, Peter Seger and Dan Burley of New York.

Lukas Foss's Quartet in G dominated the chamber music program. The work has both substance and beauty, reflecting a growing security and musical expressivity. Foss is still under the influence of European tradition, but is sufficiently individual to give his music its own character. On first hearing it revealed the romantic trend in its communicative power, Harold Shapero's Quartet No. 1 suggested promise rather than accomplishment. It is an early work of the composer but places him among those to be followed with interest.

Both works were sensitively played by the Juilliard String Quartet. These young musicians have achieved a certain distinction in their first public appearances this year for their grasp of the contemporary idiom. The personnel includes Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

Robert Palmer's Sonata for Two Pianos completed the program. It was conventionally modern in its overwrought, rhythmic emphasis and its persuasive style, suggesting that the composer paid too much attention to the how, rather than to the why of what he was doing. It was capably played by Beveridge Webster and Leonid Hambro.

Harris' Mass

Roy Harris' Mass for Men's Voices and Organ was the premiere in the concert of choral and organ music. It is a plainman's mass, relying on folk-song inspiration. For a formal work, it contains several paradoxes in conflicts of languages, of rhythm and of mood. An elaborate vocal line in the Kyrie gets it off to a poor start. Only parts of the Gloria and the Credo, and the Benedictus carried any conviction. It was performed by the Princeton University Chapel Choir, conducted by Carl Weinrich. The program also included organ works by Roger Sessions, Walter Piston, Hubert Lamb, Cecil Effinger, Richard Donovan and Paul Hindemith.

Otto Luening's first opera, "Evangeline," suffers from a libretto by the composer. Having no dramatic strength, the work fails into a series of episodes primarily

Large Investments the United States Government. Washington, at the invitation of Group for its April meeting in joined the International Tin Study attaches to the fact that Australia considerable importance

MAY 22 1948

MUSICAL EVENTS

Organs and Guitars



COLUMBIA UNIVERSITY'S fourth annual Festival of Contemporary American Music got under way last week at Brander Matthews Hall with three performances of Otto Luening's opera "Evangeline," which had its premiere only a few days before and about which I've already had my say. The second offering at the Festival was an interesting program of choral and organ music in St. Paul's Chapel, on the university grounds. The first half of the concert was devoted to six organ works, ranging from Paul Hindemith's thirty-year-old Sonata in E-Flat Minor to Richard Donovan's "Paignion," composed in 1944 and extensively recast by the author early this year. All the pieces are solid ones, and their only important defect, as far as I could see, is that sometimes their content is obscured by the details of their workmanship. They were presented brilliantly by Carl Weinrich, organist and choirmaster of the Princeton University Chapel Choir, which took over, after the intermission, with the premiere of Roy Harris' Mass for Men's Voices and Organ. The Mass is short, straightforward, melodious, and, except for the fact that the "Sanctus" concludes with disconcerting abruptness, commendably free from theatrical effects.

In the next Festival presentation, a program of chamber music in the McMillin Academic Theatre, the Juilliard String Quartet introduced Lukas Foss's Quartet in G, a bright, neatly devised, and skillfully developed creation. The spontaneity usually found in the products of Mr. Foss, an exceptionally gifted young composer, is evident throughout most of this work, which is marred only by a couple of movements of self-conscious modernism. On this occasion, the Juilliard group also provided a superb performance of Harold Shapero's Quartet No. 1, which was written about eight years ago and is described in the program notes as an early invention that "differs markedly in style from the music the composer has written since that time." I'm afraid that the piece covers too much ground and proceeds in a jerky, stop-and-go fashion, but it does demonstrate Mr. Shapero's

resourcefulness, wide range of ideas, and mastery of string idiom. On the same bill, Beveridge Webster and Leonid Hambro played Robert Palmer's Sonata for Two Pianos, which was written with firm craftsmanship and considerable ingenuity but which seemed a bit restless and clangorous.

Following these reasonably sedate evenings, Columbia put on a folk-music concert, in the McMillin Theatre, with half a dozen experts in blues, spirituals, ballads, and kindred forms presenting a copious variety of their specialties. The show was long and fascinating. Many of the tunes were good, and the guitarists, banjoists, and singers were lively and competent. Alan Lomax, the master of ceremonies, called for dancing now and then and saw to it that the audience had a chance to participate.

This Clipping From
TULSA, OKLA.
WORLD

MAY 28 1948

Premieres This Week For Four U. S. Works

NEW YORK, May 8 (UP)—Four new American works will be heard for the first time during the fourth annual festival of contemporary American music at Columbia University from May 10 to 16.

One is a mass for male voices, based on American religious folk music, written by Roy Harris. It will be sung by the Princeton University chapel choir with Carl Weinrich at the organ. The other new works are String Quartet No. 1, by Lukas Foss, to be played by the Juilliard String Quartet; Symphony No. 3 by Wallingford Riegger, and a concerto for viola by Quincy Porter. The last two will be performed by the CBS Symphony.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 8 - 1948

Tonight's Music Events

"Don Giovanni," Lemonade Opera Company, Greenwich Mews Playhouse, 8:30 P. M.; Interracial Fellowship Chorus of Greater New York, Harold Aks, conductor, benefit of Sydenham Hospital, Judson Memorial Church, 55 Washington Square South, 8:30; David Lacharin, composer-cellist, Educational Center, 311 West 107th Street, 8:30; Juilliard String Quartet, at 7:30 for the patients of Hillside Hospital, Bellerose, N. Y., at the hospital.

This Clipping From
ELYRIA, OHIO
CHRONICLE TELEGRAM

JUN 2 - 1948

Oberlin Announces Eleven Concerts

OBERLIN — The Oberlin Conservatory of Music announces eleven concerts for its 1948-49 season of Artist Recitals. The Cleveland Orchestra, with George Szell conducting, will appear four times. Other artists included in the series are the Juilliard String Quartet, Ginette Neveu, violinist, Rosalyn Tureck, pianist, Todd Duncan, baritone, Clifford Curzon, English pianist, Raya Garbousova, cellist, and the Robert Shaw Chorale, a chorus of thirty-two voices. The season will begin during the middle of October and end early in April.

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

JUN - 1948

Violin, Viola, Cello Teachers' Guild Closes Season

The Violin, Viola, Violoncello Teachers Guild presented a forum on Stimulating Interest in String Playing at Wurlitzer Auditorium on May 6. Speakers were Dr. George H. Gartlan, Emily Franz, Samuel Applebaum, Jennings Butterfield, Arved Kurtz, Hugo Kortschak; Edith Olesen was chairman. A feature was a transcription by request of the California Chapter, V.T.G. The Guild closed its season on May 16 with a concert of contemporary music at 3 W. 51st Street. Artists appearing were Dorothy Minty, Lillian and Joseph Fuchs, Mary Gale Hafford and the Juilliard String Quartet. Accompanists were Lucy Brown and Irving Owen. Louis Persinger is president of the Guild.

This Clipping From
JAMAICA, N. Y.
LONG ISLAND PRESS

JUN 5 - 1948

CONCERT AT HOSPITAL

The Juilliard String Quartet will present an hour of chamber music at the Hillside Hospital, Bellerose, Tuesday at 7:30 P. M., announced Dr. Samuel M. Getzoff, director of the department of musical therapy.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1948

Artist Recitals at Oberlin

The Oberlin Conservatory of Music announces eleven concerts for its 1948-49 season of Artist Recitals. The Cleveland Orchestra, with George Szell conducting, will appear four times. Other artists included in the series are the Juilliard String Quartet, Ginette Neveu, violinist, Rosalyn Tureck, pianist, Todd Duncan, baritone, Clifford Curzon, English pianist, Raya Garbousova, cellist, and the Robert Shaw Chorale, a chorus of thirty-two voices. The season will begin during the middle of October and end early in April.

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

JUN - 1948

Columbia University's Festival Premieres New American Scores

By DR. HENRY W. LEVINGER

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1948

Juilliard String Quartet in Concert of Chamber Music

Two of the three numbers constituting the chamber music program of the Columbia Festival on May 14, were admirably performed by the Juilliard String Quartet which is rapidly coming to the fore as a leading professional organization. Messrs. Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd opened with Lukas Foss' Quartet in G. It shows much maturity of style and understand-

ing of the chamber music idiom. There are the traditional four movements, interrelated by means of variations. The composer has produced a rich sounding, harmonic web with interesting rhythmic patterns, so characteristic of Lukas Foss.

The closing number was Harold Shapero's Quartet No. 1, in four movements, a clean cut, interesting work that showed the unusual talent of a boy of twenty, as it dates from 1940-41. The two different styles were expertly handled by the Quartet. Between these, Robert Palmer's Sonata for Two Pianos was given a splendid performance by Beveridge Webster and Leonid Hambro. The work displays a concentrated contrapuntal technic in scholarly style.

New Chamber Music Works

On May 14, the Juilliard String Quartet (Robert Mann, Robert Koff, violins, Raphael Hillyer, viola, Arthur Winograd, cello) played the world-premiere of Lukas Foss' Quartet in G. It is remarkable for its nobility, its structural conciseness and its melodic inspiration. It is a one-movement, variation work in four subdivisions crowned by a fugal finale. The theme itself, stated in the second movement, which also includes five variations, is of simple and touching immediateness. The work opens with a maestoso introduction of pastoral character, which is interrupted by light and gracious figurations of almost Mendelssohnian character. The score shows a slight influence of Copland in its rhythmic patterns. The Juilliard Quartet gave it a striking, perfect performance, which brought the composer an ovation.

Next on the list was Robert Palmer's Sonata for Two Pianos, played by Beveridge Webster and Leonid Hambro. In its percussive style, and with only very little contrasting material to allow one to relax from the perpetual rhythmical onslaught, this composition, though expertly written, becomes monotonous after a certain time.

Harold Shapero's Quartet No. 1 was well received by the audience. It has romantic leanings, especially in the first movement. The second is dance-like and the third deeply moving in its inspired lyricism, which in the beginning recalls Moussorgsky. The closing section is like a serenade and brings the work to an effective close. The composer had to take a bow.

JUILLIARD SCHOOL OF MUSIC
J U I L L I A R D S U M M E R S C H O O L
Robert Hufstader, Director

JUILLIARD SUMMER CONCERT SERIES
Every Tuesday, Thursday and Friday
June 29 - August 6
at 4 P.M.

Friday, July 2, 1948
THE JUILLIARD STRING QUARTET
Robert Mann, violin
Robert Koff, violin
Raphael Hillyer, viola
Arthur Winograd, 'cello

Program

Second Quartet.....Bartok
Moderato
Allegro molto capriccioso
Lento

INTERMISSION

Quartet in G Major, Opus 161.....Schubert
Allegro molto moderato
Andante un poco moto
Scherzo Allegro vivace
Allegro assai

Tuesday, July 6: Martial Singher, baritone; John LaMontaine, pianist

Thursday, July 8: Carl Friedberg, pianist

Friday, July 9: Milton Katims, violist; Nadia Reisenberg, pianist

Juilliard Concert Hall
130 Claremont Avenue
New York City 27

JUILLIARD SCHOOL OF MUSIC

J U I L L I A R D S U M M E R S C H O O L

Robert Hufstader, Director

JUILLIARD SUMMER CONCERT SERIES

Every Tuesday, Thursday and Friday

June 29 - August 6

at 4 P.M.

Tuesday, July 16, 1948

THE JUILLIARD STRING QUARTET

Robert Mann, violin

Robert Koff, violin

Raphael Hillyer, viola

Arthur Winograd, 'cello

Program

Fourth Quartet.....Bartok

Allegro

Prestissimo, con sordino

Non troppo lento

Allegretto pizzicato

Allegro molto

INTERMISSION

Quartet in A Minor, Opus 132.....Beethoven

Assai Sostenuto - Allegro

Allegro, ma non tanto

Molto Adagio - Andante

Alla Marcia assai vivace

Allegro appassionato

Thursday, July 15: Mack Harrell, baritone, Coenraad V. Bos, pianist

Friday, July 16: The Juilliard Summer Symphony, Walter Hendl, conductor.

Soloist: Beveridge Webster, pianist

Juilliard Concert Hall
130 Claremont Avenue
New York City 27

This Clipping From
BOSTON, MASS.
HERALD

JUN 13 1948

Bartok Quartets at Tanglewood in July

The Portuguese branch of the International Society for Contemporary Music recently sponsored performances of the Six Quartets of Bela Bartok. The quartets, regarded by many critics as Bartok's most representative works, were given in a series of two concerts May 8 and 10 in Lisbon by the Hungarian Quartet; Zoltan Szekely, Alexandre Moskowsky, violins; Vilmos Palotai, viola; and Denes Koromzay, cello.

A similar series of two programs featuring the Bartok Quartets will be given at Tanglewood by the Juilliard Quartet on consecutive Saturdays, July 10 and 17.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUN 26 1948

For the average concertgoer, the Berkshire Music Festival means the series of concerts held in the big shed at Tanglewood, but a good many may not know that 10 musical events will be held at the Lenox music center this summer, during the six weeks session of the school. They will start with the initial exercises on Sunday afternoon, July 4, and will include symphony concerts, choral and chamber music concerts on four successive Wednesday evenings, the gift of Mrs. Elizabeth Sprague Coolidge, and two by the Juilliard String Quartet.

This Clipping From
HANOVER, PA.
SUN

JUN 26 1948

Chamber music concerts at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theatre-Concert Hall at Tanglewood and Friends of the Berkshire

Music Center are invited to each of the concerts.

This Clipping From
HOUSTON, TEX.
POST

JUN 27 1948

Bartok to Be 'Done' In Berkshire Festival

BOSTON, June 26.—(Sp)—Chamber music concerts at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok.

The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July.

The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theatre-Concert Hall at Tanglewood.

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

JUN 27 1948

Tanglewood Chamber Series

The Chamber Music concerts at the Berkshire Music Center this Summer will rest entirely in the works of two composers, Franz Schubert and Bela Bartok. The Schubert concerts, a contribution of Elizabeth Sprague Coolidge, will be given on the Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10th and 17th, and will be performed by the Juilliard String Quartet, a contribution of the Juilliard School of Music.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 27 1948

GIFTS: The six Bartok string quartets, that made so deep an impression when they were presented the season before last by the New Friends of Music, will be performed this summer at Tanglewood by the Juilliard String Quartet as a contribution of the Juilliard School of Music. July 10 and 17 will be the dates. Four more chamber music concerts—these devoted to the music of Schubert—will be donated by Mrs. Elizabeth Sprague Coolidge on July 7, 14, 21 and 28. They will be in the Theatre-Concert Hall.

This Clipping From
DALLAS, TEX.
NEWS

JUN 29 1948

Six Bartok Quartets On Berkshire Agenda

Special to The News

BOSTON, Mass., June 27.—Bela Bartok's six string quartets, covering a period from 1907 to 1939, will be performed by the Juilliard String Quartet at the Berkshire Music Center July 10 and 17 in the theatre-concert hall at Tanglewood.

There will also be a series of Schubert chamber music, including performances of the "Winterreise" song cycle with Ralph Herbert, baritone.

The Albeneri Trio also will participate in this series, which is the personal gift to the music center of

This Clipping From
BENNINGTON, VT.
BANNER

JUN 25 1948

40 Musical Events at Tanglewood

Yesterday's Results		AMERICAN LEAGUE	
1	Chicago	24	34
2	St. Louis	26	35
3	Philadelphia	28	32
4	Brooklyn	26	29
5	New York	30	27
6	Pittsburgh	32	26
7	St. Louis	33	25
8	Boston	24	25
9	W. L. Pct.	25	25
10	Chicago at Philadelphia (night)		
11	Cincinnati at New York		
12	St. Louis at Brooklyn (night)		
13	Pittsburgh at Boston (night)		
14	Games Today		
15	St. Louis 2, Boston		
16	Cincinnati at Philadelphia (rain)		
17	dark		
18	2-Brooklyn 6, Pittsburgh 6 (8.		

This Clipping From
COLUMBIA, S. C.
RECORD

JUL 1 - 1948

An interesting feature of the festival will be two series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The six Bartok quartets will be played by the Juilliard String Quartet on two Saturday evenings, July 10 and 17. The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of the Elizabeth Sprague Coolidge Foundation.

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

JUN 27 1948



Berkshire Chamber Music Programs Devoted to Schubert, Bela Bartok

By E. V. W.

June birth month of: Robert Schumann, Edvard Grieg, Joseph Joachim, Leopold Auer, Edward Elgar, Tito Ruffo, Roland Hayes, Erno Rapee, John Finley Williamson, John McCormack, Richard Strauss, Richard Crooks, Nelson Eddy, Oley Speaks.

CHAMBER MUSIC CONCERTS at the Berkshire Music Center this summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday nights of July. The six Bartok quartets will be divided between two Saturday nights, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theater-Concert Hall at Tanglewood and Friends of the Berkshire Music Center are invited to each of the concerts. The Schubert series will include July 7—Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreise" song cycle with Ralph Herbert, baritone; July 14—the Trios in B flat major and E flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21—String Quartet in D Minor ("Death and the Maiden"), the Quartet Movement in C Minor, and the String Quintet in C Major by the Boston String Quartet; July 28—String Quartet in A Minor, the Quintet in A Major ("Trout"), and the Octet in F Major by the Boston Conservatory String Quartet and assisting artists. The pair of Bartok programs cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not, however, played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his Fourth, First and Sixth works in this form.

Every good poem embodies a musical germ, a secret melody. To discover this, to hit on the key for it, and to give it an artistic form, is no common gift—it must be inborn, for it cannot be acquired.—Robert Franz.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 29 1948

Music Notes

By D. E. RITZ

The Juilliard School of Music will contribute two evenings of quartet music featuring the six Bartok quartets. These will be played on the evenings of July 10 and 17. The Third, Second and Fifth Quartets are scheduled for the first evening and the Fourth, First and Sixth for the second.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUN 27 1948

Varied Chamber Music Programs at Tanglewood During Month of July

Chamber music concerts at the Berkshire Music Center this Summer will be devoted to the works of two widely divergent masters, Franz Schubert and Bela Bartok. The Schubert concerts are the contribution of Elizabeth Sprague Coolidge and will be given on the four Wednesday evenings of July. The six Bartok quartets will be divided between two Saturday evenings, July 10 and 17, and will be played by the Juilliard String Quartet as a contribution of the Juilliard School of Music. These events will be in the Theatre-Concert Hall at Tanglewood and friends of the Berkshire Music Center are invited to each of the concerts.

The Schubert series will include the following works: July 7, Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreise" song cycle with Ralph Herbert, baritone; July 14, the Trios in B flat major and E flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21, String Quartet in D minor ("Death and the Maiden"), the Quartet Movement in C minor, and the String Quintet in C major by the Boston String Quartet; July 28, String Quartet in A minor, the Quintet in A major ("Trout"), and the Octet in F major by the Boston Conservatory String Quartet and assisting artists.

The pair of Bartok programs cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not, however, played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his Fourth, First and Sixth.

This Summer marks the third consecutive year the Berkshire Festival has benefitted by the generosity of Mrs. Coolidge, the guiding spirit of chamber music in this country. The past two seasons the Elizabeth Sprague Coolidge Foundation in the Library of Congress was responsible for the chamber music concerts at Tanglewood. This year the Schubert series is the personal gift of Mrs. Coolidge.

Students at the school will present programs of chamber music in the Chamber Music Hall each Sunday morning beginning July 11 and continuing through the last day of the Festival, August 15. Friends of the Berkshire Music Center are invited to all events of the school including the concerts by the student orchestras and chorus. Serge Koussevitzky, music director of the Boston Symphony Orchestra and Director of the Center, will conduct at one or more of these events.

The Berkshire Festival will open at Tanglewood in the Theatre-Concert Hall with an all Bach program on Sunday, July 18, and an all Mozart program on Tuesday evening, July 20. These programs will be repeated the following Sunday and Tuesday in reverse order. The first concert in the Music Shed by the full orchestra, Dr. Serge Koussevitzky, conductor, will be given Thursday evening, July 29. The program will consist of the Bach Suite No. 3, Hindemith's Symphony "Mathis der Maler," and the Beethoven Symphony No. 2.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 7 - 1948

Two Concerts at Tanglewood To Cover Bartok Quartet Cycle

Juilliard String Quartet Will Give First in Series On
Saturday; Second, the 17th

As a gift of the Juilliard School of Music, the Juilliard String Quartet will play two concerts of the works of Bela Bartok in the Theater-Concert Hall at Tanglewood Saturday evening, and Saturday evening, the 17th. The events are open to Friends of Berkshire Music Center.

Together the two concerts will include the modern Hungarian master's entire output in the string quartet form covering 32 years from 1907 to 1939. The works, however, will be played in chronological order. The first concert will offer the Third, Sec-

ond and Fifth Quartets while the second will bring Nos. 4, 1, and 6. Organized on a noncommercial basis and appearing only under sponsorship of the school, the Juilliard String Quartet is "in residence" at the Juilliard School of Music in New York. In the words of its founders, the quartet is intended "to stimulate in America the development of chamber music in keeping with the highest ideals and the noblest traditions."

The Quartet

The four members of the quartet are on the ensemble faculty at Juilliard and each has an enviable record in his chosen field. Two of them are former students of the Berkshire Music Center. The personnel is as follows:

Robert Mann, violinist, a native of Portland, Ore., graduated from Juilliard in 1942, won the Naumburg Foundation Award in 1941. He made his formal debut at Town Hall in New York in December 1941.

Robert Koff, violinist, born in Los Angeles; graduated from Oberlin Conservatory of Music and subsequently studied at Juilliard. He has concentrated extensively and appeared frequently in chamber music concerts.

Raphael Hillier, violist, born in Ithaca, N. Y.; attended Curtis Institute of Music in Philadelphia.

was graduated from Dartmouth College in 1936, was awarded Master of Arts from Harvard in 1938, and studied at Berkshire Music Center. He was a member of the Boston Symphony Orchestra until 1940 when, with permission of Serge Koussevitzky, he joined the Juilliard String Quartet.

Arthur Winograd, cellist, is a native New Yorker. He studied at the New England Conservatory of Music in Boston, at Berkshire Music Center, and at Curtis Institute. Upon graduation he became cellist of the Galimur Quartet and a member of the NBC Symphony Orchestra.

This clipping from
CHRISTIAN SCIENCE MONITOR
July 9, 1948

Juilliard Quartet Concerts

As a gift of the Juilliard School of Music, the Juilliard String Quartet will play two concerts of the works of Bela Bartok in the Theater-Concert Hall at Tanglewood Saturday evening, July 10, and Saturday evening, July 17. The events are open to friends of the Berkshire Music Center.

Together the two concerts will include the modern Hungarian master's entire output in the string quartet form, covering 32 years from 1907 to 1939. The works, however, will not be played in

chronological order. The first concert will offer the Third, Second and Fifth Quartets, while the second will bring Nos. 4, 1, and 6. Organized on a noncommercial basis and appearing only under sponsorship of the school, the Juilliard String Quartet is "in residence" at the Juilliard School of Music in New York. In the words of its founders, the quartet is intended "to stimulate in America the development of chamber music in keeping with the highest ideals and the noblest traditions."

The four members of the quartet are on the ensemble faculty at Juilliard. Two of them are former students of the Berkshire Music Center. The personnel is as follows:

Robert Mann, violinist, a native of Portland, Oregon; graduated from Juilliard in 1942, won the Naumburg Foundation Award in 1941. He made his formal debut at Town Hall in New York in December, 1941.

Robert Koff, violinist, born in Los Angeles; graduated from Oberlin Conservatory of Music and subsequently studied at Juilliard. He has appeared frequently in chamber music concerts.

Raphael Hillier, violist, born in Ithaca, New York; attended Curtis Institute of Music in Philadelphia, was graduated from Dartmouth College in 1936, awarded Master of Arts from Harvard in 1938, and studied at Berkshire Music Center. He was a member of the Boston Symphony Orchestra until 1940 when, with the permission of Serge Koussevitzky, he joined the Juilliard String Quartet.

Arthur Winograd, cellist, is a native New Yorker. He studied at the New England Conservatory of Music in Boston, at Berkshire Music Center, and at Curtis Institute. Upon graduation he became cellist of the Galimur Quartet and a member of the NBC Symphony Orchestra.

This Clipping From
SPARTANBURG, S. C.
HERALD

JUL 11 1948

An interesting feature of the festival will be 2 series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The 6 Bartok quartets will be played by the Juilliard String Quartet Saturday evening. The Schubert quartets, scheduled the 4 Wednesday evenings of July, are a contribution of the Elizabeth Sprague Coolidge Foundation.

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

JUL 6 - 1948

Series of Four Concerts To Open at Tanglewood

A series of four concerts of Franz Schubert's chamber music, contributed by Mrs. Elizabeth Sprague Coolidge, will open at 8:15 tomorrow night at the Berkshire Music Center in Tanglewood, Lenox, Mass. The program includes the quartet for flute, guitar, viola and cello, the sonata in A minor for piano and arpeggione and the "Winterreise" song cycle, to be sung by Ralph Herbert, barytone. The other concerts will be given on the next three Wednesday evenings. The Albeneri Trio will play on July 14, the Boston String Quartet on July 21 and the Boston Conservatory String Quartet on July 28.

The Juilliard School of Music is contributing two concerts by the Juilliard String Quartet, playing Bela Bartok's six quartets at 8:15 on the next two Saturday evenings, July 10 and 17. Admission to both series, which take place in the center's Theater-Concert Hall, is by invitation for members of the Friends of the Berkshire Music Center. Information about membership may be obtained from the center at Tanglewood.

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

JUL 11 1948

Tanglewood's Schedule Offers Chamber Music

The Albeneri Trio will play in the second concert of the Schubert series presented by Mrs. Elizabeth Sprague Coolidge next Wednesday night at 8:15 in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The program includes the trios in B flat and E flat and the violin sonata in A major. The Juilliard String Quartet will give the second concert of its Bartok series next Saturday night at 8:15, playing the fourth, first and sixth quartets. Admission is by invitation to Friends of the Berkshire Music Center.

Other events announced by the Center for this week, open to the Friends, are:

Today and next Sunday, 10:30 a. m., Department II Chamber Music; Tuesday, 4:30, Department V Small Chorus; Wednesday, 4:30, Department V Orchestra; Friday, 8:15, Department II Orchestra.

Serge Koussevitzky will conduct members of the Boston Symphony Orchestra in a Berkshire Festival Bach program next Sunday afternoon at 3:30 and a Mozart program on Tuesday night, July 20, at 8:15. These will be repeated, respectively, on Tuesday night, July 27, and Sunday afternoon, July 25.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

JUL 7 - 1948

BELA BARTOK WORKS SCHEDULED JULY 10, 17

To be Heard at Tanglewood
—Gift of Juilliard
School

As a gift of the Juilliard school of music, the Juilliard string quartet will play two concerts of the works of Bela Bartok in the theater-concert hall at Tanglewood, Lenox, on Saturday evenings, July 10 and July 17. The events are open to friends of the Berkshire Music Center.

Together the two concerts will include the modern Hungarian master's entire output in the string quartet form covering 32 years from 1907 to 1939. The works, however, will not be played in chronological order. The first concert will offer the Third, Second and Fifth quartets while the second will present the Fourth, First and Sixth.

This Clipping From
BOSTON, MASS.
HERALD

JUL 17 1948

Juilliard Concert At Lenox Tonight

The Juilliard String Quartet will play the final of two concerts of the works of Bela Bartok in the

Theater-Concert Hall at Tanglewood this evening. The concert is open to Friends of the Berkshire Music Center, and will offer the composer's First, Fourth and Sixth quartets.

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

JUL 21 1948

Music Notes

MICHAEL ROSENKER, violinist, is featured tonight (Wednesday) at the Lewisohn Stadium. He will perform Sibelius' Concerto in D minor for violin and orchestra. The orchestral numbers are Thomas' Mignon Overture, Tchaikovsky's Suite from the Nutcracker Ballet, Schuman's Symphony No. 4 in D minor.

Eight Singers, all of them American-born and trained, will appear as soloists at the Berkshire festival this summer, it is announced by Serge Koussevitzky, director of the Boston Symphony Orchestra. They are Ellabelle Davis, Ellen Paul and Frances Yeend, sopranos; Eunice Alberts and Carol Brice, contraltos; Nan Merriman, mezzo-soprano; David Lloyd, tenor, and James Pease, bass-baritone.

Other soloists will be Isaac Stern, violinist; Gregor Platigorsky, 'cellist, and Seymour Lipkin, winner

of this year's Rachmaninoff piano award.

An interesting feature of the festival will be two series of chamber music concerts, one devoted to Schubert and the other to the contemporary Bela Bartok. The six Bartok quartets will be played by the Juilliard String Quartet on two Saturday evenings, July 10 and 17. The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of the Elizabeth Sprague Coolidge Foundation.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JUL 4 - 1948

Two Chamber Music Series To Open This Week at Lenox

A SCURTAIN-RAISERS for the Berkshire Music Festival which gets under way officially at Tanglewood in Lenox, Mass., Sunday, July 18, two series of chamber music concerts, one devoted to Franz Schubert and the other to the contemporary Bela Bartok, will open this week.

The Schubert concerts, to be given on the four Wednesday evenings of July, are a contribution of Mrs. Elizabeth Sprague Coolidge. The six Bartok quartets will be played by the Juilliard String Quartet on two Saturday evenings—next Saturday and July 17.

These events will be in the Theatre-Concert Hall at Tanglewood and Friends of the Berkshire Music Center are invited to each of the concerts.

A third series of chamber music concerts will be presented by students of the school in chamber Music Hall on Sunday mornings, beginning next Sunday. They will continue through the entire period of the Festival.

The Schubert series, which opens Wednesday night, will include the following works: July 7—Quartet for Flute, Guitar, Viola and Violoncello, the Sonata in A minor for Piano and Arpeggione, and the "Winterreise" song cycle with Ralph Herbert, baritone; July 14—the Trios in B flat major and E flat major and the Sonata in A major for Violin and Piano by the Albeneri Trio; July 21—String Quartet in D minor ("Death and the Maiden"), the Quartet Movement in C minor, and the String Quintet in C major by the Boston String Quartet; July 28—String Quartet in A minor, the Quintet in A major ("Trout"), and the Octet in F major by the Boston Conservatory String Quartet and assisting artists.

The pair of Bartok programs

cover the modern Hungarian master's output from 1907 to 1939 but the numbers are not played in chronological order. The first concert will offer the Third, Second and Fifth Quartets while the second will bring his fourth, First and Sixth works in this form.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 10 1948

Tanglewood

Tonight at 8:15

For the first time anywhere the six string quartets of Bela Bartok, Hungarian composer, will be heard as a cycle at Tanglewood tonight and next Saturday. The Juilliard String Quartet will play the third, second and fifth this evening and the fourth, first and sixth on July 17.

Six pupils of Francis Judd Cook of the New England Conservatory of Music, with their teacher, will come from Boston to hear the concert, returning after the performance.

Bartok, who was born in Hungary in 1881 and died in New York in 1946, spent most of his life in Budapest, coming to America during the war with nearly all of the manuscripts of folk music that he had spent his life in collecting. They are now at Columbia University. He was a pioneer student of the songs and dances of the peasants of South Central Europe, especially the Slavic countries. He wrote music for the piano, opera and voice. As a pianist he won the Rubinstein prize.

The concert at 8:15 in the theatre will be open to friends of the Berkshire Music Center.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 17 1948

WEEK-END CONCERTS AT MUSIC FESTIVAL

The week-end programs for the concerts to be given at the Berkshire Music Center, Tanglewood, are as follows:—

This evening, the Juilliard String Quartet will play the Second, Third and Fifth String Quartets of Bela Bartok.

Tomorrow morning at 10:30 students of chamber music will play the Suite for Brass Septet by Beethoven, Suite after Corrette for Oboe, Clarinet and Bassoon by Darius Milhaud, who came from France to teach

composition at the school, and a string quartet by Lucas Foss, composer, conductor and pianist, who will be piano soloist three times in the Bach-Mozart series that will start off the Berkshire Festival Sunday afternoon, Serge Koussevitzky conducting.

Two foreign students will play in the Foss quartet. The first violinist will be Zvi Zeitlin of Palestine. The second violin part will be played by Ma Si Hon of Shanghai, China.

The chamber orchestra concert scheduled for Monday afternoon will be postponed to Friday.

Although no seats remain for tomorrow's Bach concert, it will be heard from the lawn surrounding the theatre-concert hall by those buying general admission. The program will be repeated Tuesday evening. Admission tickets will be on sale from noon for Sunday's concert. Student events and the Juilliard concert will be open to Friends of the Berkshire Music Center.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 1 1948



REHEARSING FOR CONCERT: The Juilliard String Quartet will give a pair of concerts of the works of Bela Bartok in the Theatre-Concert Hall at Tanglewood Saturday evening, July 10, and Sunday, evening, July 17. The two programs together will cover all six quartets of the Hungarian master, his entire output in this form. The events are open to the Friends of the Berkshire Music Center.

THE BERKSHIRE EVENING EAGLE
July 1, 1946



REHEARSING FOR CONCERT: The Juilliard String Quartet will give a pair of concerts of the works of Bela Bartok in the Theatre-Concert Hall at Tanglewood Saturday evening, July 10, and Saturday, evening, July 17. The two programs together will cover all six quartets of the Hungarian master, his entire output in this form. The events are open to the Friends of the Berkshire Music Center.

SPRINGFIELD SUNDAY REPUBLICAN
July 4, 1946

Juilliard String Quartet, at Tanglewood



The Juilliard String Quartet, which will give a pair of concerts of the works of Bela Bartok in the Theater-Concert Hall at Tanglewood Saturday evening, July 10 and Saturday evening, July 17. The two programs together will cover all six quartets of the Hungarian master, his entire output in this form. The events are open to Friends of the Berkshire Music Center.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 3 - 1948



IN HARMONY—The Juilliard String Quartet will present two pre-festival concerts of the works of Bela Bartok in the Theater-Concert Hall at Tanglewood on July 10 and July 17. The two programs will cover all six quartets of the Hungarian composer. The concerts will be open to Friends of the Berkshire Music Center. LAK

CHRISTIAN SCIENCE MONITOR
July 10, 1948



Eileen Darby-Graphic House

The Juilliard String Quartet, playing works of Bela Bartok in the Theater-Concert Hall at Tanglewood tonight and July 17. The events are open to the Friends of the Berkshire Music Center.

27

Theatre-Concert Hall
TANGLEWOOD, LENOX, MASSACHUSETTS

The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

With the generous cooperation of the Juilliard School

Presents the

Juilliard String Quartet

ROBERT MANN
ROBERT KOFF

Violin
Violin

RAPHAEL HILLYER
ARTHUR WINOGRAD

Viola
Violoncello

The Six Quartets of
BELA BARTOK

FIRST CONCERT

Saturday Evening, July 10, 1948, at 8:15

THIRD QUARTET (1927)

Moderato

Allegro

Ricapitolazione Della Prima Parte
(*Played without pause*)

SECOND QUARTET (1917)

Moderato

Allegro Molto Capriccioso

Lento

INTERMISSION

FIFTH QUARTET (1934)

Allegro

Adagio Molto

Scherzo (Alla Bulgarese)

Andante

Allegro Vivace—Presto

SECOND CONCERT

Saturday Evening, July 17, 1948, at 8:15

FOURTH QUARTET (1928)

Allegro

Prestissimo, con sordino

Non Troppo Lento

Allegretto Pizzicato

Allegro Molto

FIRST QUARTET (1907)

Lento

Allegretto

Allegro Vivace

INTERMISSION

SIXTH QUARTET (1939)

Mesto—Vivace

Mesto—Marcia

Mesto—Burletta

Mesto

This Clipping From
CLAREMONT, N. H.
EAGLE

JUL 12 1948

Music

Wild Acclaim Given Quartet At Tanglewood

By JAY C. ROSENFELD

The Juilliard String Quartet played three quartets of Bela Bartok Saturday evening in the theatre-concert hall at Tanglewood through the generosity of the Juilliard School. They will play the remaining three next Saturday evening.

The four young men who comprise the quartet are Robert Mann, first violin, who, incidentally, was a student on South Mountain in the summer of 1939; Robert Koff, second violin; Raphael Hillyer, viola; and Arthur Winograd, cello. They play with a unanimity of spirit and understanding, quite apart from their precision, and a matching of tone quality which is truly exceptional.

The whole evening was remarkable. First of all, the program arrangement was of masterly astuteness. Of Bartok's six quartets, they chose the third, second and fifth, in that order. Anyone missing any part of the evening could not have enjoyed it so much as those who were present from beginning to end. Coming in late or leaving early would have deprived one of an essential part of the picture. Poor Bartok suffers, strange to say, when a single choice of his takes its place in an ordinary program chosen from all the literature. He must there seem like a musical heathen whereas, if one hears nothing but his music all evening, it takes shape, and, in such uniquely capable hands, becomes deeply absorbing.

It was extremely wise to have played the third to open the concert. This was the weirdest of all the evening. It is dated 1927. Bartok was 46 then, and had begun to write with complete disregard for anything but his own whims and inclinations. His second quartet, which followed, and which is dated a decade earlier, still shows links with the advanced musical thought of that day. There are chords, particularly, and progressions which are derivative and even orthodox, and when he broke rules, we at least recognized which

ones he was breaking. But when he arrives at his later periods, the rules are thrown overboard, and yet the ear attunes itself very quickly to his nonconformist manner.

Thus, by the time the final quartet arrived (dated 1934), it was no longer difficult listening. The slides, the use of the wood of the bow, and all the devices he brings into play do not detract from the central and driving force of his musical expression. It is completely fragmentary and the juxtaposition of phrases in varying tempi, registers, dynamics and moods in swift succession sound more horrible in the relating than in the playing. That is, in the playing by such perfectly adapted enthusiasts as the artists of Saturday evening. For they displayed an immersion in their work which I have observed heretofore only in the abandon of boogie-woogie addicts. Nevertheless, they unflinchingly maintaining their instincts for the high standards of chamber music, they achieved a degree of expressiveness which was a marvel in the true sense of the word.

The young artists were recalled repeatedly at the completion of the concert, and they deserved every particle of the wild acclaim they received. Their music was placed on racks lowered to almost knee-height, so that they were in constant and real artistic communion with each other. They leaned forward more often than not in their zeal and evident desire to more closely blend and join their work. The intricacies came off immaculate, and when idioms were passed from one instrument to the other it rolled on as from one player alone. And still there was a great sense of proportion and dramatic spaciousness. Bartok, whose lot it was to endure so much neglect while alive, here came into his merited glory with a supremely definitive performance.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 19 1948

Quartets of Bartok Offered in 2 Concerts

When well over a thousand Bartok people get together and applaud to the echo an all-Bartok string quartet program you know you are at Tanglewood. It couldn't happen anywhere else. Of course, many of them were Music Center students but the theatre-concert hall was well-populated with friends of the Boston Symphony Orchestra and other musically elect who do not insist upon Brahms cake with Tschalkowsky icing.

All six of the Bartok quartets were done by the Juilliard players, the Fourth, First and Sixth on Saturday night and the other three just a week previously. The group comprises Robert Mann, first violin; Robert Koff, second; Raphael Hillyer, viola, and Arthur Winograd, cello.

Here was the first and last of Bartok in this medium, spanning the period from 1907 to 1939. True, there was a chance of style but it was the voice of the same man—oftenest a still, small voice, detached, self-communing—but whether you listened to the atmospheric, somewhat sensuous suggestions

of his graying days, there per-man or the simpler philosophies of his graying days there persisted a poet's integrity and consistency.

His technique from first to last was masterly. This craftsman made use of dissonance as he used the diatonic harmonies, always as a medium and nothing more. None of these quartets is academic music and certainly not salon stuff. There is too much ozone in them for that. It is difficult to pin down specific references or employment of folk material but so indefatigable a forist as Bartok could not but infuse that spirit into his art concepts.

The most "modern" of these quartets is the Fourth. It has a certain ferocity deriving from its extreme use of syncopation, parallel seconds and other harmonic acids, glissandi and pitchless pizzicati and especially by reason of its short, biting phrases which harass the ear, but its muted second movement, prestissimo, is so fetching that there was a spontaneous outburst of applause at its conclusion.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 19 1948

Saturday Night Concert

The Juilliard String Quartet, through the co-operation of the Juilliard School in New York, Saturday night played the final three of the six Bela Bartok quartets, the fourth, the first and the last one. The members of the quartet are Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello.

Again it was their impassioned intensity and remarkable ensemble that carried them to heights of enthusiasm. They gave contour and line, dramatic meaning and spacing to the music, so that this second hearing was convincing that it was their playing that

evoked the cordial response of the large audience, more than the substance of the music.

In the order that the quartets were played, these were examples of Bartok's work when he was respectively 47, 26 and 58. He was by no means equally successful at all times, and didn't realize his ideas with consistent happiness. The fourth quartet, with which the program started, is the strangest of all, and yet, paradoxically, it also contains some mood pictures which are most striking in their ethereal texture.

When listening to his first quartet, which was second on Saturday's program, it should be borne in mind that the first decade of this century was busy pondering and accepting the new quartets of Debussy and Ravel, the sextet of Schoenberg, etc., so that Bartok was not such an innovator at that period of his career as we now consider him.

If the program had not been so diligently prepared, and so fabulously executed, Bartok would not have made the impression solely on his own work. It would be our guess that such tricks as recurring slides and other unmusical devices, in less capable hands would be offensive. If the word "beauty" has any part in one's definition of music, it is not so easy to place Bartok, for he certainly begs for credulity most of the time.

By the time he has left his first efforts and advanced through his days of storm and stress, his final essay (1939) is on a continual note of lofty sadness. There is a short prelude to each of the first three movements in which a searching nostalgia, expressed in a long tenuous line on a solo instrument, precedes the general tenor of the movement proper, and finally ends on a fourth movement entirely in a melancholy vein.

Bartok's style undergoes many changes through the years of his quartet-writing. These two really exceptional concerts provided a memorable march-past of the whole exhibit. The choice of their sequence was made with profound wisdom, indeed, with more than a little regard for the psychological effect their playing was sure to make. We would hazard the statement that we don't believe that Bartok, at least in his quartets, will be familiar to the general musical public of a generation or more hence. He was a man of courage, intelligence and imagination, and even of inspiration, at times. Curiosity and conviction were considerable parts of his make-up. The Juilliard quartet gave him a tremendously colorful presentation, and the short series was an invaluable part of the current gala season at Tanglewood.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 236,659)

This Clipping From
NEWARK, N. J.
NEWS

SEP 13 1948

Orange Series

Arts Council Is Arranging Musical Programs

The 1948-1949 musical series of the Arts Council of the Oranges will include six concerts. All will be given in the auditorium of the YMCA of the Oranges, except a choral program December 12, which will be held in Haywood Avenue School, Orange.

The schedule will include Virginia Voightlander, violinist, and Moreland Kortkamp, pianist, November 7; Eastern Choral directed by John Dickens, December 12; Yi-Kwei Sze, Chinese barytone, and Nancy Lee Sze, pianist, under sponsorship of the China Society of America, January 9; Eugene Haynes, pianist, February 13; Juilliard String Quartet, March 13, and Nancy Kellogg, soprano, and Grace Gimbel, pianist, April 18.

An exhibit by a local artist will accompany each concert.

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This Clipping From
GRAND RAPIDS, MICH.
HERALD

SEP 19 1948

Youth Starred by St. Cecilia

String Quartet Among Features

Young artists of achievement and a wealth of chamber music distinguish the St. Cecilia Artist Course this year.

At the opening program Oct. 8, members will hear Abba Bogin, winner of the 1947 Naumberg Piano Concert, who will be soloist during this season with the Minneapolis Symphony and the Philadelphia Symphony and the San Francisco Symphony Orchestra.

Winifred Heckman, American mezzo-soprano who made her successful debut in 1946 with the Chicago Civic Opera Company, will be heard Nov. 5. This season she is leading mezzo soprano with the Philadelphia La Scala Opera Company.

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This Clipping From
GRAND RAPIDS, MICH.
HERALD

SEP 19 1948

A series of chamber music programs that would be outstanding in any City will be heard during the last weeks of the St. Cecilia season.

A trio made up of Rene Leroy, French flutist, Horace Bitt, English 'cellist and Ernst Wolff, harpsichordist who was recently on the music faculty of Michigan State College, will play Feb. 18.

March 4 the Juilliard School of Music String quartet, one of the great quartets of the country, will give a program through the co-operation of the Juilliard Foundation.

March 25 the University of Michigan Faculty String-Plano Quartet, members of which are Gilbert Ross, S. violin, Emil Raab, viola, Oliver M. Edel, 'cello, and Helen Titus, piano, F

will play. The quartet have a successful program here last year.

Members' programs will be given on alternate Friday mornings and during the year there will be three afternoon programs by members, an ensemble program Oct. 22, a Christmas program Dec. 10 and the St. Cecilia Chorus program March 18.

Mrs. C. Hugo Kutsche is Chairman of the artist program.

Beginning Monday, Mrs. Charles S. MacDonald, membership chairman, will be at the St. Cecilia Building to conduct a membership campaign.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 46,266)

This Clipping From
MONTREAL CANADA
GAZETTE

OCT 2-1948

Stuyvesant Quartet Opening New Series

Three famous American string quartets will be heard in concert in Montreal during the forthcoming season of offerings by the newly founded chamber music society, Pro Musica, which is giving six concerts between October and April at the Ritz-Carlton on Sunday afternoons at 5.00. One of the events, a chamber music program by the distinguished duo of Adolf Busch and Rudolf Serkin, is to be held on Monday, November 8.

The Stuyvesant String Quartet, which is being presented this year in a trans-continental tour with programs covering three centuries of chamber music, is to open the series on Sunday afternoon, October 7, with Clark Brody, distinguished American clarinetist as assistant artist.

The Paganini Quartet, outstanding on this continent and introduced here last year by the Casavant Society, is to be heard on Sunday, February 20. The third quartet is the Juilliard String Quartet which, so far, has appeared only privately for the Ladies' Morning Musical Club for whom it was one of last season's great successes. The Juilliards will be here on April 17 with the distinguished French baritone of the Metropolitan Opera, Martial Singher, as vocal soloist.



To Play on St. Cecilia Course

St. Cecilia Society is providing the only professional string quartet program of the season in Grand Rapids. Juilliard Quartet of New York,

especially noted for its interpretations of contemporary music, will be heard March 4.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. [D 715,201]

This Clipping From
PHILADELPHIA, PA.
BULLETIN

OCT 4 - 1948

Walnut—"Life With Mother," 8.30.

Juilliard Quartet Heard in Recital

The eighth season of the Tri-County Concerts Association was inaugurated last night with a recital by the Juilliard Quartet in the auditorium of the Radnor High School, Wayne.

The ensemble—Robert Mann and Robert Koff, violins; Raphael Hillier, viola, and Arthur Winograd, cello—played for a large and responsive audience.

A Haydn Quartet—Op. 77, No. 1—was a felicitous choice to introduce the program. From this work the group turned to one which offered strong contrast, the "Suite Lyrique," by the late Alban Berg, probably best known here as the composer of the opera "Wozzeck" and a disciple of the provocative modernist, Arnold Schoenberg.

To end the evening, the Juilliard musicians provided an authentic and unchallenged masterpiece, Beethoven's Quartet in E minor, second of the three splendid creations embraced in Op. 59 and familiarly catalogued as the "Rasoumovsky Quartets."

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Cir. [33,169]

This Clipping From
TORONTO, CAN.
SATURDAY NIGHT

OCT 9 - 1948

MUSIC

Still Looking Ahead

By JOHN H. YOCOM

TWO important recitals, which are discussed on this page, have launched the local season but, in the main, items coming to our attention still are drum beatings for what is in store.

Montreal's Pro Musica Society will present six Sunday-afternoon-at-5 p.m. programs of chamber music by outstanding performers. The first will be on Oct. 17 with the Stuyveant String Quartet playing quartets by Schubert and Villa-Lobos, and, with Clark Brody, clarinetist, Brahms' Quintet for Clarinet and Strings.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. [D 10,743]

This Clipping From
LONG BRANCH, N. J.
RECORD

OCT 8 - 1948

Red Bank Lists Winter Concert Series Artists

(Daily Record Wire)

RED BANK — The artists selected for the three concerts of the 1948-49 subscription series of the Red Bank Concerts Association were announced today by Mrs. J. D. Tuller, chairman of the Association. The first concert, to be given Nov. 4, will feature the Juilliard String Quartet. On Feb. 17, the New York University Chapel Choir will appear, and on Apr. 7, the 1948 Naumburg prize winner, Jane Carlson will be heard in a piano recital.

The three concerts will be given at 8:30 p. m. at the First Baptist Church, Red Bank. The same artists will also appear in the newly instituted young people's series at the Mechanic St. School Auditorium, Red Bank, at 2:15 p. m., on the same dates.

Composed of four graduates of the Juilliard School of Music, now members of its faculty, the Juilliard String Quartet includes Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd. They have been playing together for several years and have been featured in major concert series throughout the country.

New York University's Chapel Choir consists of 24 voices chosen from its famous Glee Club. Generally seniors, they have had some three years of training under Professor Alfred M. Greenfield, who in addition to directing the N.Y.U.

singers is director of the New York Oratorio Society. The members of the Chapel Choir go to "pre-season" camp with the Glee Club and are each given individual voice lessons throughout the year.

Each year, the national competition for the Naumburg prize brings out remarkably talented young musicians. This spring, Jane Carlson, pianist, was a winner and given a New York Town Hall debut where she won additional praise from the New York critics. Her prize-winning also earned her a featured appearance on the radio program "The Telephone Hour."

The subscription lists for the two series was opened on Monday, Oct. 4, and early indications point to a quick reaching of the seating capacity. A committee representing the various clubs and organizations as well as the music faculty of the schools are assisting in the subscription drive. Those checks may also be sent direct to Dr. Percy N. Doremus, treasurer, 15 Monmouth st., or may be purchased at Tusting's piano store, 16 Monmouth st.

Other programs will present Adolf Busch and Rudolf Serkin, the Trieste Piano and String Trio, the Paganini Quartet, harpist Marcel Grandjany, and the Juilliard String Quartet.

Six concerts will be given this winter by the McGill Chamber Music Society; the first, on Tuesday, October 26, at the Royal Victoria College, the other five in Moyse Hall.

The McGill String Quartet (Messrs. Brott, Renaud, Robert and Mrs. Brott) will play in all the six concerts. In the first concert they will be joined by a group of other players for Beethoven's Septet; in the third concert Neil Chotem will join them as pianist in a quintet by Shostakovich; in the fourth and fifth concert quintets by Mozart will be played by the quartet with Rafael Masella, clar-

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List Artists For Concerts In Winter Series

String Quartet,
Men's Chorus And
Pianist To Appear

The artists selected for the three concerts of the 1948-49 subscription series of the Red Bank Concerts Association have been announced by the chairman, Mrs. J. Daniel Tuller. The three concerts will be held at the Red Bank Baptist church auditorium.

The first concert, November 4, will feature the Juilliard String Quartet; the second, February 17, the New York University Chapel choir, and the final, April 7, presenting Jane Carlson, pianist and 1948 winner of the Naumburg prize. The same artists will also appear in the newly-instituted Young People's series to be held at Mechanic Street school auditorium on the afternoon of the concerts for young people in this area.

Composed of four graduates of the Juilliard School of Music, now members of its faculty, the Juilliard String Quartet includes Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd. They have been playing together for several years and have been featured in major concert series throughout the country.

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This Clipping From
NEW HAVEN, CONN.
REGISTER

OCT 17 1948

★ THE ARTS ★

Chamber Music Series Opens On Tuesday

Connecticut State Federation Of Music Clubs
Announces Date Of Young Artists' Audi-
tions,—Competition For Composers

Chamber Music Series

As usual, the Chamber Music Series at Sprague Hall will present outstanding groups and performers in the coming group of programs for this season.

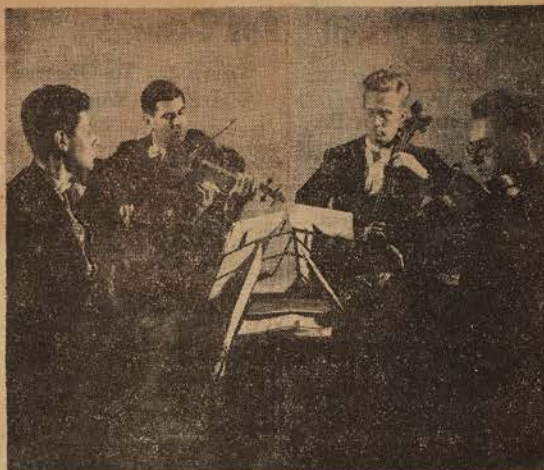
The first program on Tuesday evening will present the Juilliard String Quartet, now in residence at the Juilliard School of Music. While this is one of the newer ensembles in the chamber music field, it is recognized as one of the better quartets by both critics and lovers of this type of music. Their program here will consist of the Quartet in D major, by Mozart; the Quartet Opus 18, No. 1, by Beethoven; and the Fifth String Quartet, by the late modern composer, Bela Bartok.

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Red Bank, N.J.
Register
10/28/48

Concert Series Opening



The Red Bank Concerts association will present for its first concert of the 1948-1949 series the Juilliard string quartet next Thursday. This group of young American artists will be heard at the Red Bank Baptist Church at 8:30 p. m., and in the afternoon in a special program as part of the newly instituted young people's series. The latter concert will be held in the Mechanic street school auditorium at 2:15 p. m.

Founded with the aid of the Juilliard Musical foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals and traditions, the quartet is in residence at the Juilliard school of music in New York. Its four musicians are members of the ensemble faculty, and appear in Red Bank by special arrangement.

The Juilliard string quartet is an American quartet in the sense that its purpose is to contribute to a greater understanding of the problems of music in America today. Its more immediate objective is to perform the great works of the repertoire, to explore the lesser-known literature of the past and to bring to contemporary music the painstaking musicianship usually reserved for the revered work of other periods.

All four of the young men in the quartet are native born and trained. Robert Mann, first violin, calls Portland, Ore., home; is a graduate of Juilliard, 1941, Naumburg award winner and made his formal debut that year in Town hall, New York. A Los Angeline, Robert Koff, second violin, studied at Oberlin, and has had an extensive experience with chamber music groups. The violist, Raphael Hillyear, was born in Ithaca, N. Y., attended the Curtis institute in Philadelphia and holds degrees from Dartmouth and Harvard. A member of the Boston Symphony for several years, he obtained the gracious permission of Serge Koussevitzky to leave specially to join the Juilliard quartet. Arthur Winograd, cellist, is a native New Yorker and has studied at the New England Conservatory and Curtis institute. He is a member of the NEC Symphony and has appeared with the Galmir quartet.

Some tickets for the two series are still available and may be obtained from the committee members representing the various clubs and organizations, as well as from the music faculty of the Red Bank schools. Tickets may also be obtained from Dr. P. N. Doremus, 16 Monmouth street, or Tusting's Piano store, 16 Monmouth street.

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This Clipping From
BOSTON, MASS.
HERALD

OCT 29 1948

Juilliard Quartet to Give 3 Concerts

Three chamber music concerts will be given in Sanders Theater on Nov. 7, Nov. 21 and Dec. 12, when the noted Juilliard String Quartet will come from New York. Cambridge alumnae sponsoring the series, to benefit the Radcliffe 70th Anniversary Fund, are headed by Miss Isabel Pope and Mrs. Richard Taylor.

Also helping are Mrs. Munroe Day, Mrs. David W. Bailey, Mrs. Raphael Demos, Miss Mary Murray, Miss Claire Nix, Miss Constance Hall, Miss Victoria Glaser, all of Cambridge. Mrs. Amado Alonso of Arlington and Mrs. Archibald T. Davison of Lincoln.

Dr. and Mrs. Serge Koussevitzky head the sponsors, who include Dr. and Mrs. Wilbur K. Jordan, Mrs. Leonard W. Cronkhite, Mrs. Charles Kerby-Miller, Miss Mildred Sherman, Dr. and Mrs. Archibald T. Davison, Dr. and Mrs. Wallace Woodworth, Mr. and Mrs. Gardner Cox, Prof. and Mrs. Kenneth Murdoch, Prof. and Mrs. Irving Fine, Dr. Abigail Adams Elliot, Prof. and Mrs. Alfred Tozzer, Miss Louise H. Langenberg, Miss Mabel Daniels, Miss Elsie Coolidge, Mr. Kenneth Conant, Prof. and Mrs. Donald Mensel, Prof. A. Teimann Merritt, Mr. and Mrs. Montgomery Reid, Mr. and Mrs. Charles Bolster, Mr. and Mrs. Robert Treat, Mr. William E. Butler, Mr. and Mrs. Richard G. Appel, Mr. W. T. Edmondson, Mr. and Mrs. Warren MacPherson, Mr. R. Burden Muller, Mr. and Mrs. Llewellyn Jones, Miss Marion Eaton, Dr. Leonard Elsmith, Mrs. William Langer and Judge and Mrs. Franklin Hammond.

Radcliffe students ushering at the concerts for which Miss Mary Murray of Merrill street has charge of tickets, are Miss Ellen Guild, Miss Gay Elliot, Miss Barbara Beaty, Miss Mia Atherton, Miss Sylvia Rice and Miss Cynthia Wales.

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This Clipping From
ASBURY PARK, N. J.
PRESS

OCT 29 1948

Juilliard String Quartet Plays at Red Bank Nov. 4

RED BANK—The Red Bank Juilliard Musical foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals and traditions, the quartet is in residence at the Juilliard School of Music in New York. Its four musicians are members of the ensemble faculty.

All four of the young men in the Juilliard quartet are native-born and trained. Robert Mann, first violin, calls Portland, Oregon, home, is a graduate of Juilliard, 1941 Naumburg award winner and made his formal debut that year in Town Hall, New York. From Los Angeles, Robert Koff, second violin, studied at Oberlin and has had an extensive experience with chamber music groups. The violist, Raphael Hillyer, was born in Ithaca, N. Y., attended Curtis institute in Philadelphia and holds degrees from Dartmouth and Harvard. A member of the Boston symphony for several years, he obtained the permission of Serge Koussevitzky, to leave specifically to join the Juilliard quartet. Arthur Winograd, 'cellist, is a native New Yorker and has studied at the New England conservatory and Curtis institute. He is a member of the N.B.C. symphony and has appeared with the Galimir quartet.

Founded with the aid of the

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ASBURY PARK, N. J.
PRESS

NOV 4 - 1948

Young People's Concerts Begin

RED BANK. — The first of the new young people's concerts, sponsored by the Red Bank Concerts association will be held in the Mechanic Street school auditorium at 2:15 today. The Juilliard string quartet will perform for the stu-

dent audience, the same artists being scheduled to inaugurate the second annual series of concerts tonight at the First Baptist church at 8:30 p.m.

For the afternoon concert, the all-American chamber music group will perform the Mozart quintet in D major. Typically Mozart and fast paced, the four movements will enable the musicians to display to the young people one of the most popular forms of music. The artists will informally introduce themselves and their instruments and will say a few words about the music itself.

The program will close with Bartok's third string quartet in one movement. The program is purposely abbreviated to permit the students who will have been excused from classes to return to their home-bound buses on schedule.

In the evening the quartet will present another Mozart quartet, the G major. This will be followed by the quartet, Opus 18, No. 1, by Beethoven. The closing number will be Bartok's Fifth string quartet. Some subscription tickets for either series may still be obtained from Dr. Perry N. Doremus, 16 Monmouth street, or at the door.

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Red Bank, N.J.
Register
11/4/48

Special Concert For Young People

Juilliard Quartet
To Entertain Here

The first young people's concert, sponsored by the Red Bank Concerts association will be heard in the Mechanic Street school auditorium this afternoon. The Juilliard String quartet will perform for the pupils. The same artists will inaugurate the second annual series of concerts tonight at 8:30 o'clock at the Red Bank Baptist church.

For the afternoon concert, the all-American chamber music group will perform the Mozart Quartet in D Major, K 469.

The program will close with Bartok's Third String Quartet in one movement.

In the evening, the quartet will present another Mozart quartet, in G Major K 387. This will be followed by Quartet, Opus 18, No. 1 by Beethoven. The closing number will be Bartok's Fifth String Quartet.

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This Clipping From
LONG BRANCH, N. J.
RECORD

NOV 3 - 1948

Juilliard Quartet Concert Postponed

(Daily Record Wire)

RED BANK — The Juilliard Quartet that was to have appeared at the Mechanic Street School Auditorium, Red Bank, Thursday afternoon in a special program as part of the newly instituted young peoples series, under sponsorship of the Red Bank Concerts Association, has been postponed until the next winter concert in February.

As originally planned, the quartet will be heard that evening, Nov. 4, in the first concert of the 1948-49 series, at the First Baptist Church, Red Bank.

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This Clipping From
ASBURY PARK, N. J.
PRESS

NOV 6 - 1948

String Quartet Opens Red Bank Concert Series

RED BANK.—The Juilliard String quartet, New York, appeared at First Baptist church Thursday night in the first of the Red Bank Concerts Association series. The large auditorium of the church was filled.

This quartet is composed of artist-teachers at the Juilliard School of Music. Robert Mann and Robert Kopf were the violinists, Raphael Hillyer played viola and Arthur Winograd was the cellist.

The program was composed of the Mozart Quartet in G Major, the Beethoven Quartet, opus 18 number 1, and the Fifth String Quartet by the Hungarian composer Bartok.

The appeal of string quartet music to the listener lies in the purity of tone, the complete balance of instruments and the complete interpretive accord of the players. All of these qualities were evident in last night's performance. The depth of feeling was portrayed not only in the tone produced but also in the physical rapport with which the players performed. The ensemble effect was further enhanced by the instruments used, all four being of genuine Guadagnini make.

In the Mozart quartet, which showed the influence of the quartets of Haydn, the minuet movement reflected all the dainty graces of the court life of the Eighteenth century. In Mozart's hands it is a perfect example of this form of composition and the entire movement is a natural expression of his happy personality.

The Beethoven quartet is one of a set of six, composed in 1800 and dedicated to his friend von Lobkowitz. In this quartet are revealed moments when the greatness of the later Beethoven stands revealed. In playing this quartet, the artists excelled in the beautiful organ-like tones of many passages.

The music of Bela Bartok, the composer of the final quartet played last night, is original and strange. It owes its origin to the ancient Magyar folk music. In Bartok's hands this music is cloaked in the modern idiom of today. It is music the significance of which one is unable to grasp without many hearings.

That the performers last night understand the composer's intent and enjoyed performing it there can be no doubt, for the effects produced were both weird and amazing. That a concert audience could enjoy it might depend to a great extent on its appreciation and understanding of how a composer has combined Hungarian folk music with modern jazz idioms.

That the audience last night appreciated the efforts of the players to portray this type of music was evidenced by the hearty applause which greeted its conclusion.

The next concert of the series will be presented on Feb. 17 when the New York University chapel choir will appear.

—W. A. PROUTY

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

NOV 29 1948

Friends of Music

Town Hall Program Presents Quartet by Schoenberg

The New Friends of Music, proceeding chronologically through Schoenberg's works from "Verklarte Nacht," Op. 4, arrived in their Town Hall program late yesterday afternoon, at the First String Quartet, Op. 7, which presents the atmospheric effects of its predecessor in somewhat more purified form. It lacks the profile of the sextet, and suffers from this, especially since its substance is protracted for some forty-five minutes. But the alternately passionate and eerie oscillations of the strings are conveyed through harmonies less oppressively sweet.

Schoenberg's mastery and his inspirations of sonority are spread generously through the one-movement opus. But it is obvious, too, from the work's prolixity, why it was so important for its composer, in his more recent and characteristic idiom, to seek out a condensation without parallel in music. As heard yesterday in a very remarkable performance by the Juilliard Quartet, the music glowed in many extraordinary shades of sombered opalescent light.

Yesterday's excellent program opened with Mozart's Serenade, K. 388, for woodwind octet, conducted by Ignace Strassegger very competently, but with a few too many deviations from the pulse that took spontaneity away. Robert Bloom, oboist, who had most of the solo passages, did a very fine job. The Juilliard group's playing of Mozart's Quartet, K. 499, was most attentive to the composer's indications and had much delicacy of style. But within the subdued frame they adopt, it is necessary to stencil the lines more sharply and work out a way for the inner voices, even while less prominent, still to come within the threshold of comfortable hearing.

A. V. B.

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NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 29 1948

Town Hall Hears Two Mozart Works

The late afternoon concert by the New Friends of Music in the Town Hall offered three works, two by Mozart—the Serenade for Eight Winds in C minor, K. 388, and the String Quartet in D major, K. 499—and the early Schoenberg Quartet in D minor, Op. 7. The artists participating were the Juilliard String Quartet, and a group of musicians including Robert Bloom and William Kriss, oboes; Fred E. Klein and Daniel Cowan, horns; Clark Brady Jr., and David Weber, clarinets, and Leonard Sharrow and Bernard H. Garfield, bassoons, all under the direction of Ignace Strassegger.

A large audience found the concert to its satisfaction, showing special regard for the second Mozart piece and the Schoenberg (very tonal) Quartet.

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NEW YORK, N. Y.
POST
HOME NEWS

NOV 29 1948

New Friends Present Schoenberg Quartet

By JOHN BRIGGS

The New Friends of Music yesterday afternoon pursued the announced goal of their musical "two year plan" by pushing back the frontiers of knowledge for local concert-goers in regard to the chamber-music of Schoenberg. The work in hand at yesterday afternoon's concert in Town Hall was the First String Quartet, Op. 7.

The New Friends have had the happy idea of tracing the step-by-step evolution of Schoenberg's musical thought by presenting his works in chronological order. Thus the concert yesterday afforded an opportunity to compare the First Quartet and "Verklarte Nacht" with fresh recollections of the earlier work from its performance at a recent New Friends concert.

The First Quartet, like "Verklarte Nacht," is a lush, rich, over-ripe work that calls for drastic pruning. Probably no one at first hearing would have foreseen the extraordinary terseness of Schoenberg's later musical utterance in the vast expanse of the First Quartet, protracted for three-quarters of an hour. Nevertheless the characteristic shape of his later work, is seen dimly, like a landfall through a fog, in the Quartet. It is possible to discern the first tentative manifestations of the musical turn of mind that later became habitual with Schoenberg. Like almost any early work of a strongly idiosyncratic composer, the piece was interesting both for what it said and what it prophesied.

The Juilliard Quartet, which performed admirably in the Schoenberg, also played Mozart's Quartet in D Major (K. 499) with grace and excellent ensemble. The afternoon's music began with Mozart's Serenade (K. 388) for woodwind octet.

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This Clipping From
ELYRIA, OHIO
CHRONICLE TELEGRAM

NOV 17 1948

String Quartet To Present Concert

The Juilliard String Quartet, composed of Robert Mann, violin, Robert Koff, violin, Raphael Hillyer, viola, Arthur Winograd, cello, will present three concerts in Oberlin Recital Series, and holders of Artist Recital tickets may exchange ticket No. 3 for a ticket of admission to one of the three programs to be given by the quartet and may purchase tickets to additional concerts.

All three concerts will be given in Warner Hall. The first will be on Thursday evening, November 18, at 8 o'clock when the program will consist of Quartet in D major by Mozart, Lyric Suite by Alban Berg, and Quartet in E minor, Op. 39, No. 2, by Beethoven. The second concert on Friday afternoon, November 19, at 4 o'clock will include String Quartet in D minor, No. 1, Op. 4, by Schoenberg and String Quartet in F major, Op. 18, No. 1 by Beethoven.

The final concert will be Friday evening, November 19, at 8:30 when the group will play Quartet in G major, by Mozart. Third String Quartet by Bartok, and Quartet in A minor, Op. 152 by Beethoven. Robert Koff, violinist with the quartet, is an alumnus of Oberlin College Conservatory of Music of the Class of 1941.

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This Clipping From
CINCINNATI, OHIO
POST

DEC 3 1948

Quartet

The Juilliard String Quartet will play for the music department of the Cincinnati Woman's Club in the club house at 8 p. m. Wednesday, Dec. 8. The Public is invited to attend. Members of the quartet are Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist; Arthur Winograd, cellist.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 5 - 1948

Juilliard Quartet

The Juilliard String Quartet will play at Sanders Theatre, Cambridge, Sunday evening, Dec. 12. This will be the last of three concerts to benefit the Radcliffe College 70th Anniversary Fund. The members of the ensemble are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello. They will play:
Mozart: Quartet in D (K. 499); Bartok: Fifth String Quartet; Beethoven: Quartet in C, Op. 59, No. 3.

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Cir. (D 210,256) (\$ 224,889)

This Clipping From
WASHINGTON, D. C.
STAR

DEC 5 - 1948

Foundation Sponsors String Quartet

The Juilliard String Quartet will make its appearance at the Library of Congress Friday at 8:30 p.m. sponsored by the Elizabeth Sprague Coolidge Foundation. The personnel consists of Robert Mann, Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello.

In addition to two classical quartets, the group will play Bela Bartok's "Quartet No. 5" which was commissioned by the Coolidge Foundation and dedicated to Mrs. Coolidge. The original manuscript score will be on display Friday night.

Tickets are distributed by the Snow Concert Bureau beginning tomorrow at 8:30 a.m. Telephone reservations are honored.

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Cir. (D 160,980) (\$ 237,282)

This Clipping From
CINCINNATI, O.
ENQUIRER

DEC 8 1948

Juilliard Four Play Tonight

The Juilliard Quartet, established through the Juilliard Musical Foundation, New York, to stimulate the development of chamber music in America, will present a concert at 8 o'clock tonight at the Cincinnati Woman's Club, 643 Oak St., by arrangement of the club's Music Department, of which Mrs. Edward B. Sudhoff is chairman.

The quartet members are Robert Mann, Portland-born violinist, winner of the Naumburg Award of 1941; Robert Koff, Los Angeles violinist, graduate of Oberlin College; Raphael Hillyer, violinist from Ithaca, N. Y., former member of the Boston Symphony Orchestra, and Arthur Winograd, who studied at the New England Conservatory and Curtis Institute and was a member of the NBC Symphony Orchestra.

The concert is open to the public, tickets being made available by calling WO 6611. The program follows:

Quartet in D-Major (K. 499).....Mozart
Allegretto
Minuetto Allegretto
Adagio
Allegro
String Quartet No. 5.....Bartok
Allegro
Adagio molto
Scherzo: Alla bulgaresca
Andante
Finale
Quartet in C-Major, Op. 59, No. 3.....Beethoven
Andante con moto: Allegro vivace
Andante con moto quasi allegretto
Menuetto grazioso
Allegro molto

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This Clipping From
WASHINGTON, D. C.
POST

DEC 5 1948

WQQW-FM to Air Coolidge Concerts

Starting at 8:30 p. m. next Friday evening, WQQW-FM (103.5 megacycles) will inaugurate a series of broadcasts of the chamber music events at the Coolidge Auditorium of the Library of Congress.

Negotiations for bringing these concerts by FM radio to music lovers in and around Washington were conducted by Dr. Harold Spivacke, director of the Music Division, Library of Congress, and M. Robert Rogers, general manager of WQQW.

For the initial broadcast of the series the Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, will perform the Mozart Quartet in D Major, Bela Bartok's Quartet No. 5 and Beethoven's Quartet, Opus 59, No. 3.

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Cir. (D 262,216) (\$ 298,588)

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

DEC 5 1948

Juilliard Quartet To Play Bartok Opus

The Juilliard string quartet of New York plays Friday at 8:30 p.m. in the Coolidge auditorium, Library of Congress. Their sponsor is the Coolidge foundation.

They justify their appearance in a free concert by playing the fifth quartet of Bela Bartok which is not likely to be heard in the commercial concert halls.

Music Club Hears Gifted String Quartet

BY BETTY A. DIETZ
Daily News Music Critic

The resident string quartet from the Juilliard School of Music in New York city performed for the Dayton Music club Tuesday at the Miami hotel.

The program served as local introduction for the Fifth String quartet by the late Bela Bartok, considered Hungary's foremost contemporary composer.

The graceful and melodic Mozart Quartet in D, one of 13 from the pen of the prolific composer, established immediately the caliber of the quartet. The composite tone is a beautiful one and the men perform with the incisiveness and superb technique which is the stamp of born chamber-music players.

Bela Bartok's technically demanding Fifth quartet is not to be listened to lightly, for it makes no attempt to entertain or soothe. One must be an enthusiast of Bartok, however, to go into ecstasies over his music.

The third of Beethoven's Rasseumovsky quartets — often called the "Hero" quartet — concluded the program.

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This Clipping From
DAYTON, OHIO
JOURNAL

DEC 8 1948

Juilliard String Quartet Held 'Distinct Pleasure'

By MERAB EBERLE

An outstanding chamber music ensemble, the Juilliard String quartet, appeared in recital for members of the Dayton Music club yesterday morning in the Miami hotel ballroom.

The group, which was founded as quartet-in-residence at the Juilliard School of Music, New York city, is composed of young musicians. But youth does not deter the quartet from handling such demanding works as the Bartok "Fifth String Quartet" with superb ease. Indeed youth probably contributes to the quartet's firm energy of performance.

Bartok's compositions cannot be placed in any particular niche. He belongs to no school. He follows no fad. He is neither conservative nor radical. He is original, unique. His "Fifth Quartet" as presented by the Juilliard group had an aliveness which was singular. The sounds seemed to originate, not from expert bowings of the musicians, but in the instruments themselves. It seemed a conversation piece in which violins, viola and cello conversed with one another. Some quartets can be performed passably by a none-

too-expert ensemble. But only musicianship of the highest order can attempt the Bartok "Fifth Quartet" or it would be chaos. It was a distinct pleasure to hear yesterday's performance.

The Juilliard String quartet opened its program with Mozart's "Quartet in D-K 499," a work which displayed the musicians' virtuosity. The program came to a close with Beethoven's "Quartet Opus 59, No. 3." This is one of the three string quartets dedicated by the composer to Count Rasseumovsky by whose name, as a rule, they are known in musical circles.

Mrs. F. O. Pansing was chairman of the day. Hostesses were Mrs. P. M. Bratten, Mrs. Forest Stump, Mrs. Robert Parsons, Mrs. E. V. Rayburn and Mrs. W. B. Sutton.

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

Cir. (D 60,590)

This Clipping From
DAYTON, OHIO
HERALD

DEC 7 1948

The Juilliard string quartet presented the program for the Dayton Music club's morning musical today in the Miami hotel ballroom. Mrs. F. O. Pansing was chairman of the program.

Mrs. Walter Becher and members of her committee arranged the luncheon which followed the musical.

Hostesses were Mrs. P. M. Bratten, Mrs. Robert Parsons, Mrs. Forrest G. Stump, Mrs. E. V. Rayburn and Mrs. W. B. Sutton.

The Music club's chorus celebrated Christmas with a tea Sunday at the home of Mrs. Stump on Midway road. Board members who were hostesses include Mrs. Morris Vetter, Mrs. Robert Casey, Mrs. John B. Hash, Mrs. L. C. Killen, Mrs. Pansing and Mrs. Charles Sopcak.

C.S. MONITOR 12/7/48 Juilliard String Quartet

The Juilliard String Quartet, in residence at the Juilliard School of Music in New York City, will be heard in Sanders Theater, Cambridge, Sunday evening at 8:30.

Sponsored by the Radcliffe College Alumnae of Cambridge, the quartet will play Mozart's Quartet in D, K. 499; Bartok's Fifth String Quartet; and the Beethoven Quartet, Opus 59, No. 3. The musicians are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winegrad, cello.

Tickets may be obtained at Phillips Brooks House, the Harvard Co-op, at Filenes, or from Mary Murray, 1 Merrill Street, Cambridge.

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Cir. (D 160,980) (\$ 237,282)

This Clipping From
CINCINNATI, O.
ENQUIRER

DEC 7 1948

Four Young Artists

Members and friends of the Cincinnati Woman's Club are anticipating a brilliant evening of music tomorrow when the Juilliard String Quartet will be presented by the music department of the club.

The quartet is composed of four young artists, all of whom have distinguished themselves as solo performers. They are Mr. Robert Mann and Mr. Robert Koff, violin, Mr. Raphael Hillyer, viola, and Mr. Arthur Winegrad, cello. This quartet in its relatively short career has distinguished itself in the field of chamber music, and aroused the enthusiasm not only of critics, but also of the nation's leading composers and concert goers. They have given concerts regularly in the Juilliard Concert Hall, have appeared twice at the Berkshire Music Festival and have done numerous broadcasts.

Mrs. Jean Hoffmann, Chairman of the evening, has enlisted the aid of the entire Music Department to insure a successful evening. Those assisting her are Miss Norma Geier, Mmes. D. Collins Lee, Mrs. Richard Austin, Mrs. Glenn F. Barrett, Mrs. O. Slack Barrett, Mrs. Albert J. Bell, Mrs. Charles C. Benedict, Mrs. Arthur Beyer, Mrs. Arthur W. Broomell, Mrs. George Elliot, Mrs. Howard Fischback, Mrs. John Gauce, Mrs. John Greeno, Mrs. Robert Kehoe, Mrs. Edward Kruckemeyer, Mrs. George Kuehnle Jr., Mrs. George Landen, Mrs. Harold LeBlond, Mrs. Gustave Mattman, Mrs. Louis Nipper, Mrs. Oliver Perin.

Mrs. Ernest Pickering, Mrs. Harry Ward Randolph, Mrs. Elizabeth S. Reeves, Mrs. Carlos H. Schott, Mrs. William Simpson, Mrs. Benedict Smith, Mrs. Albert Trietmann, Mrs. Horace Tangehan, Mrs. Walter H. Tarr Jr., Mrs. James J. Taylor, Mrs. Robert Walder, Mrs. Harrison P. Warrenner, Mrs. Kenneth H. Wright, Mrs. Ellsworth Ireland, Mrs. Roger Ferger, Mrs. Corneliuss Hauck, Mrs. Wright Hinckley, Mrs. George Marshall Martin, Mrs. Louis Locker, Mrs. John Hellebush, Mrs. Edward Stuebing, Mrs. Evans F. learns, Mrs. Robert W. Nelson, Mrs. Harry Mathis, Mrs. Joseph A. all, Mrs. William Eggers and Mrs. Albert Buenger.

The concert is open to the public, and anyone desiring tickets may obtain them either from Mrs. Hoffman or any of her aids, or at the clubhouse on Oak Street.

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Cir. (D 60,590)

This Clipping From
DAYTON, OHIO
HERALD

DEC 4 1948

The Juilliard String Quartet, one of the foremost string ensembles in the country, will give a program for members of the Dayton Music club at 10:30 p. m. Tuesday in the Miami Hotel ball room. The leading violinist, Robert Mann, is a graduate of Juilliard, and a winner of the Naumberg Award. Robert Koff, violinist, is a graduate from Oberlin Conservatory of Music. Ralph Hillyer, violinist, is a graduate from Curtis institute and a former member of the National Broadcasting company.

The quartet is to open the program with Mozart's "Quartet in D"; will play Bartok's "Fifth String Quartet" and close the recital with Beethoven's "Quartet Opus 59."

Mrs. F. O. Pansing is chairman and the hostesses, Mrs. P. M. Bratten, Mrs. Robert Parsons, Mrs. Forrest G. Stump, Mrs. E. V. Rayburn and Mrs. W. B. Sutton.

Dayton Music Instructors
Take Part In Convention

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This Clipping From
CINCINNATI, OHIO
TIMES-STAR

DEC 9 1948

Juilliard String Quartet

By LOUIS JOHN JOHNNEN

IN A BRIEF note heralding the generation, it is music bound by no accepted rules of composition, whose form changes with its melodic needs. It presents every effect known to a four-stringed instrument, most telling of which were the upward slidings of the andante.

Juilliard String Quartet, which gave a highly successful concert before an audience that virtually filled the auditorium of the Cincinnati Womens Club Wednesday evening, the following sentence was noted. "Its objective is to perform the great works of the repertoire; to explore the lesser known literature of the past, and to bring to contemporary music the painstaking musicianship usually reserved for the revered works of other periods." These objectives were realized in unusual fashion by the four personable members of the comparatively new ensemble organization. Young in age and spirit, but experienced in musical understanding and projection, they play with faultless unity and beautifully balanced tone. Combining earnestness with dash, subordinating individual expression to the necessities of their tasks, they provided as fine an evening of chamber music as one could wish.

The opening Quartet in D (K. 499) by Mozart exhibited some of the performance characteristics of which contributed to the later success of the Bartok. Sharply drawn contrasts, fortes, that were more in the nature of sforzandos, took away some of the serenity which runs through the entire work. An occasional abrupt phrase-ending and a want of a certain airiness, which the purist always seeks in Mozart, were debatable subjects discussed in the corridors during intermission.

Violent controversy, however, raged about the Fifth String Quartet of Bartok. Even upon ears attuned to twentieth century dissonance, the percussive sounds fell uneasily. Coldly impersonal, primarily unharmonic music which appeals to the restlessness of this

generation, it is music bound by no accepted rules of composition, whose form changes with its melodic needs. It presents every effect known to a four-stringed instrument, most telling of which were the upward slidings of the andante.

They remind one of the sounds we, as children, made by pulling on a string attached to a tin can. Only additional hearings will tell whether this music one wishes to live with. It was miraculously played, and the quartet roundly applauded by those in favor. The dissenters joined in this admiration of the players as much from a feeling of relief that they all ended together as from anything else.

One of Cincinnati's most widely respected musicians remarked, as he re-entered the hall, "Beethoven will save the day!" And he did. The Quartet Op. 59, No. 3 (Third Rasoumovsky) was given a distinguished reading, as satisfying to the conservatives as to those left of center. Here were masterly craftsmanship, the quality of beauty and elemental force, which will never be outmoded. The Juilliard String Quartet will be warmly welcomed when they visit Cincinnati again.

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Cir. (D 155,188)

This Clipping From
CINCINNATI, OHIO
POST

DEC 9 1948

Juilliard Quartet At Woman's Club

BY ELEANOR BELL

The Juilliard String Quartet was the center of attention on the stage of the Woman's Club last night. The quartet, which leans toward the virtuoso style of performance, played a program of Mozart, Beethoven and Bartok that came off with a great flourish and was punctuated by blinding flashes of speed and technique.

The Quartet in D, K-499, by Mozart was the curtain raiser and turned out to be the most satisfying of the three entries, from a musical standpoint. Aside from some un-Mozartean explosions of sound in the slow movement, it was pure and simple loveliness, delightful in every respect.

The novelty of the evening, tucked safely between the two staple items, was Bela Bartok's Fifth Quartet, an exciting and impassioned work peppered with startling harmonic and rhythmic surprises. The quartet is a fascinating work peppered excruciatingly difficult, and the performers did a handsome job of it. It is overloaded with trick effects, and like so many modern quartets, seems to transcend the instruments for which it was planned, nevertheless it was stimulating to listen to, and the players were sensationally in tune with the composer's vagaries.

The Juilliard aggregation played with a fine, vibrant liveliness of tone and their enthusiasm was evident. They were fun to watch and listen to, but fun is not always the reason for listening to music, least of all chamber music. In the Beethoven it became evident that showmanship was a little too important in the quartet's agenda.

Some skillful and carefully thought-out passages were impressive, but the speed of the fugue was unforgivable and unmusical, good only for the ringing applause which always follows demonic demonstrations of this nature. It was fireworks where fireworks are not needed.

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

JAN 1 - 1949

Opera in English By Cincinnati Group

Tales of Hoffmann Presented—
Sayao and Curzon Appear
In Recitals

CINCINNATI.—A venture of considerable promise, the production of opera in English by the Music-Drama Guild, made a sturdy start with the presentation of Offenbach's *The Tales of Hoffmann*, on Nov. 18 at Wilson Auditorium. The singers, most of whom were advanced students in local schools, gave surprisingly fresh and seasoned accounts of their roles. Hubert Kockritz, the musical director, deserves a large share of the credit for guiding the initial production to success. Among the principals were Robert McSpadden, Georgina Moon, Militta Kosanich, Mary Margaret Stoops, Dolph Price, John Chester Smith, Angelina George, Lester Abels, Louis Linowitz, Sam Carter, Charles Kelley, and Margaret Thueneman.

Bidu Sayao, a great favorite in Cincinnati, both as a recitalist and as a member of the Zoo Opera Company, was received with enthusiasm when she appeared in the second program of J. Herman Thuman's Artist Series, on Nov. 12 in Taft Auditorium.

Clifford Curzon, pianist, made a debut that can only be described as sensational, when he appeared as the second attraction of the Matinee Musicale Club series, on the morning of Dec. 2, in the Hall of Mirrors of the Netherland Plaza Hotel. In a program of works by Haydn, Beethoven, Schubert, Schumann, Brahms, Chopin, Liszt, and Poulenc, Mr. Curzon exhibited every virtue of pianism—brilliance, interpretative style, and artistic insight. His recital was one of the finest heard in Cincinnati in many years.

Another concert received with exceptional enthusiasm was that of the Juilliard String Quartet, at the Woman's Club on Dec. 8. Their superb performance of Bartok's Fifth Quartet enhanced the reputation the group already enjoyed as a result of its appearance here last year. Mozart's Quartet in D major, K. 499, and Beethoven's Quartet in C major, Op. 59, No. 3, completed the program.

The sound interpretation and experienced playing of the Busch Quartet provided an attractive opening concert for the Cincinnati Chamber Music Series, at the Taft Museum on Dec. 1. The program consisted of Brahms' Quartet in A minor, Op. 51, No. 2; Mendelssohn's Capriccio; and Beethoven's Quartet in F major, Op. 59, No. 1.

The Orpheus Club, Thomas James Kelly, director, began its 56th season on Dec. 9, with a concert in Emery Auditorium. Joan Brainerd, soprano, was the soloist. MARY LEIGHTON

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1948

According to Marion Bauer

Chamber Music Predominant



MARION BAUER

of the New Friends of Music, which presented the debut appearance of the Hungarian Quartet.

As we stated last month, singers had been to the fore, but November has been notable for a large number of important chamber music concerts and the appearance of new organizations. As recorded in the October issue the last week end of that month marked the return of the London String Quartet and the opening of the thirteenth season

of her colleagues. The high degree of perfection in ensemble, tone color, subtlety of nuance and musicianly interpretation make the practically new Paganini Quartet worthy of its place among the great chamber music organizations of this country.

Nies-Berger Chamber Orchestra

In an account of chamber music activities the chamber orchestra must be reckoned with. In many cases such an organization is a cross between the symphony orchestra and chamber music. Such a program, the first in a series of three concerts took place in Town Hall on Oct. 8, under the direction of its conductor Edouard Nies-Berger, who is well known as the official organist of the Philharmonic-Symphony Society. His program gave his audience an opportunity to hear rarely played works by Lully, Purcell, a Concerto for piano and orchestra by Josef Haydn with Amparo Iturbi, as soloist, as well as new scores by A. W. Binder and Leo Weiner and transcriptions for piano and orchestra by Jose Iturbi of works by Manuel Infante and Granados.

Notable Concert by the New Friends

On Nov. 7, the Budapest Quartet appeared in the second concert of the New Friends in two Mozart works and Schoenberg's String Sextet "Verklärte Nacht," opus 4. The Budapest performance of the D minor String Quartet was a joy to the audience which completely filled Town Hall. In the C major String Quintet, Milton Katins joined the group as the added viola and for the sextet Benar Heifetz was the extra cellist. The richly harmonic and impressionistic work of the 20th Century composer was given a beautiful performance and made an excellent foil for the purity and artistic charm of the Mozart.

On Nov. 14, Mozart, Schoenberg and Brahms were featured. The Albeneri Trio with its new violinist, Giorgio Ciampi, played with Erich Itor Kahn and Benar Heifetz, Mozart's Piano Trio K. 502. Mr. Ciampi's tone blended well with those of his associates and a highly artistic ensemble was achieved. They appeared again in Brahms' C Major Piano Trio, opus 87. An unusually interesting group was Schoenberg's Opus 6, eight songs, of which five were presented by Miss Louise Bernhardt, contralto, and Miss Dika Newlin, pianist. These belong to Schoenberg's pre-atonal period, and while they are by no means simple little numbers, they show a richly gifted emotional composer. The performers gave intelligent and deeply felt interpretations.

A noteworthy feature of the program on Nov. 21 was the appearance of the Paganini Quartet in a sensitive performance of Mozart's F. Major String Quartet K. 590, a work of sparkling joy and tenderness. The pianist Sari Biro appeared in two Brahms numbers. In the first of these she collaborated with Jascha Veissi, assisting violinist in the F Minor Sonata Opus 120, No. 1 which Brahms wrote originally for clarinet and piano. In the second, her associates were Henri Temiánka, first violinist of the Paganini Quartet and Adolphe Frezin, the new cellist who has replaced the late Robert Maas. Miss Biro's piano playing was of a high order matching the tone and musicianship

Juilliard String Quartet

Probably the chamber music organization made up of the youngest musicians before the New York public is the Juilliard String Quartet, composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd. This youthful group proved their metal on Nov. 5, at the Juilliard School of Music, and showed in works by Mozart, Beethoven and Bartok that they are progressing in perfection of ensemble, virility, wide range of dynamics, and maturity of interpretation. Their performance of the Fifth Quartet of Bela Bartok was particularly arresting and brilliant. Although they have a flair for the modern they play Mozart sensitively and with regard for the characteristic idiom.

Juilliard String Quartet Plays Schoenberg

The New Friends of Music continued the high level of this season's concerts on Nov. 28 when the Juilliard String Quartet added laurels to its rapidly growing fame by its amazing performance of an amazing work: Arnold Schoenberg's 1st String Quartet, Op. 7. The forty-three year-old work showed the composer to have displayed genius and rare understanding of his medium. It was played in this country by the Flonzaley Quartet in 1914, when it created a pro- and con-furore. The forty-five minute one-movement quartet is long but it is so beautiful in material and treatment that it does not pall. That so young a group of musicians could play it with such understanding, tonal beauty and splendid ensemble, speaks well for the future of the Juilliard String Quartet. The group also gave a sincerely beautiful performance of the Mozart Quartet, K. 499.

Preceding the two quartets, a group of wind players under the direction of Ignace Strassefogel, played the charming Serenade for Wind Octet K. 388 by Mozart. To hear it was a rare treat, but to have as fine and subtle a performance added greatly to the thrill of the concert.

Busch Quartet in Successful Series

Another chamber music group added three concerts to the month's list when the Busch Quartet played at Town Hall. On Nov. 5, they programmed the second Rasumovsky (op. 59) of Beethoven and the Schubert Quintet in C major, op. 163, with Maryjane Thomas as assisting cellist to Adolf Busch, Bruno Straumann, Hugo Gottesmann and Herman Busch. They played with vigor, well chosen tempi and a high degree of musicianship.

On Nov. 12 the second concert included Brahms, Mendelssohn and Beethoven, and the Busch Quartet gave their grateful listeners an evening of heart-stirring beauty, playing with their accustomed sensitive rapport and profundity.

The third program, on Nov. 19 brought Rudolf Serkin to the piano as assisting three members of the quartet in Brahms' Piano Quartet in G Minor, Op. 25, and in Schubert's "Trout" Quintet, op. 114. Anselme Fortier played the double-bass in the second number. This concert was one of the highlights of the series and aroused great enthusiasm because of the added authority and technical precision of the famous pianist. Tremendous climaxes were achieved without losing the balance of the ensemble.

Loewenguth Quartet of Paris Gives Beethoven Cycle

Messrs. Alfred Loewenguth, Jacques Murgier, Roger Rothe and Pierre Basseux form a splendid string quartet with the traditions, training, and achievements, such as made "Le Quatuor Capet" famous in the last generation. They play with an ensemble as of one man, with rich nuances and a clean, crisp tone, and their work is characterized by seriousness of purpose and technical precision. Their concerts were devoted to a complete cycle of Beethoven String Quartets at Times Hall, the first of which took place on Nov. 13. This was followed by other concerts on Nov. 14, 20, 21, 27, and 28. They balanced each program by a work from opus 18, one from the middle period and one of the last quartets. The Grand Fugue followed op. 130 in the fourth concert, Nov. 21, which was appropriate programming inasmuch as the fugue was originally the finale of that work.

Memorial Concert in Schaeffer Galleries

What could be a more appropriate setting for chamber music and piano playing than an attractive art gallery surrounded by a wonderful collection of famous drawings? Such was the setting of a concert in memory of Le Roy M. Backus of Seattle which took place at the Schaeffer Galleries on Nov. 21, in which Dorothy Eustis, pianist, and the Juilliard String Quartet were the participants. The Juilliard group gave splendid performances of the "Hoffmeister" Quartet K. 499 by Mozart and Beethoven's opus 59 No. 2. Between these two, Dorothy Eustis, whose childhood home was Seattle, where she was a friend of the Backus family, played with style and finish, three Scarlatti Sonatas and a group of Chopin. Mr. Backus was

a distinguished American collector. He passed away in June 1948 and the Schaeffer Galleries brought on to New York, for a special showing, his collection of German and Flemish drawings.

Joseph Fuchs Plays Lopatnikoff Sonata

At his annual recital in Carnegie Hall, Nov. 3, the American violinist, Joseph Fuchs, disclosed the technical polish and finished playing we have come to expect from him. His performance with Artur Balsam, his collaborator at the piano, of Beethoven's Kreutzer Sonata reached a high degree of perfection, in which both artists gave an artistic reading of the much loved masterpiece. They also presented the first performance of Nikolai Lopatnikoff's Second Sonata, Op. 32, which shows skilled workmanship, a definite message in modern language, with a deeply felt slow movement, and brilliantly conceived fast movements. Mr. Fuchs' playing of the Paganini Caprices with his gifted sister, Lillian's piano accompaniments was most effective.

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Cir. (D 166,696) (S 173,806)

This Clipping From
WASHINGTON, D. C.
POST

DEC 11 1948

Postlude

Juilliard 4 Makes Bow In Library

By Paul Hume

The Juilliard Quartet made its Washington bow last night in the Library of Congress.

Playing Mozart, Bartok, and Beethoven, it brought to mind the feat accomplished this summer at the Tanglewood Festival, where it played the entire cycle of Bartok quartets.

Last night it played his fifth quartet, dating from 1934. It separated Mozart's D Major quartet of the Haydn series from the third of the set by Beethoven dedicated to Count Rasoumowsky.

The quartet plays with fine balance, beautiful tone, and excellent intonation. If its members are fortunate to remain together after finishing their work in New York City (which is not likely) they could become one of our outstanding ensembles. Maturity is the only power by which they can acquire a polish that occasionally deserts them in climactic moments.

The vitality of their playing gives such familiar scores as the C Major quartet of Beethoven a fresh sound. When this vitality is turned on music of their own time, as in the case of Bela Bartok's music, they display an enviable insight into the structure and message of contemporary writing.

We hope that they may be persuaded to return to the Library soon with the entire set of Bartok quartets to which they are eminently suited.

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This Clipping From
BROADCASTING
WASHINGTON, D. C.

DEC 13 1948

Music from Library of Congress ON Friday, Dec. 10, WQQW-FM Washington began series of chamber music programs from Coolidge Auditorium of Library of Congress. Initial program was by Juilliard String Quartet, quartet-in-residence at Juilliard School of Music. Prominent artists will be featured on each program, including a spring series by the Budapest String Quartet, starting in March. Programs will be broadcast live.

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Cir. (D 210,256) (S 224,889)

This Clipping From
WASHINGTON, D. C.
STAR

DEC 11 1948

Juilliard Quartet's Youthful Players Make Lively Debut

By Elena de Sayn

To the eyes accustomed to placid exponents of chamber music, outwardly unruffled and inwardly unmoved by the emotions expressed in the music they play, the sight of four youths consumed by the fire within was something to see as well as to hear. The debut of the Juilliard String Quartet in the Library of Congress last night brought the audience face to face with four young musicians. Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, were so alive and so intent that violent hair tossing, facial and bodily contortions seemed almost excusable. Not that they are to be recommended.

In fact, when listening to the group with eyes shut, the ensemble gave maximum pleasure. The firmness and roundness of tone in Mozart's "Quartet in D Major, K. V. 499," and in Beethoven's "Quartet in C Major, op. 59, No. 3," the uniformity of dynamics and the oneness of purpose in the manner of execution has not been surpassed. Especially notable was the rich

fullness of the two violins jointly with the viola in the "Adagio" of Mozart's quartet, each equaling and complementing each other. It is not uncommon that either the second violin or the viola, or both, are the weaker links tonally in a quartet, no matter how excellent the musicianship of the players.

The second departure from habitual tendencies displayed by other organizations, which do not differentiate between classics and modernists, was the treatment accorded by the Juilliard group to Bela Bartok, whose "Quartet No. 5" was on the program. This work, commissioned by the Elizabeth Sprague Coolidge Foundation and premiered in 1935, reflects the composer's intensely

emotional nature to which he gives here free rein. The artists did not spare themselves in presenting him undiluted by a conventional approach, strikingly individual, savage and romantic in turn. Yet, as the saying goes, there is only a step from the sublime to the ridiculous. In justice to the composer, it should be pointed out that the antics of the players worked against the quiet absorption of his music. It worked also against them and the excellency of their performance because of too great a distraction to the eye.

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

DEC 15 1948

Mozart and Schoenberg at New Friends

A delightful performance of Mozart's Serenade for eight wind instruments in C minor (K. 388) opened the concert of the New Friends of Music on Nov. 28. Ignace Strassegger conducted a group of instrumentalists (Robert Bloom, William Kriss, oboes, Clark Brody, Jr., David Weber, clarinets, Fred E. Klein, Daniel Cowan, French horns, Leonard Sharrow, Bernard H. Garfield, bassoons). It was a most happy realization of a happy work, stylistically and in the excellent balance of the ensemble.

The Juilliard String Quartet (Robert Mann, Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello) played Mozart's String Quartet in D major (K. 499) with delicate understanding and fine musicianship. But, the apex of their performances was reached with the delineation of Schoenberg's String quartet in D minor, op. 7. Here one had the feeling of the most complete accord between performers and work. The audience applauded vociferously. H. W. L.



Eileen Darby

The Juilliard String Quartet, which played for the New Friends of Music. From the left, Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff

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This Clipping From
VARIETY
NEW YORK, N. Y.

DEC 15 1948

LIBRARY OF CONGRESS CHAMBER MUSIC CONCERT
With Juilliard String Quartet; Dr. Harold Spivacke, Vernon W. Clapp

Announcer: Richard Norman
Sustaining
WQQW, Washington, D. C.

This one, which marks another "first" for town's Blue-Book approved station, will have music lovers making a beeline for nearest radio store to purchase FM receivers, if response to last Friday night's (10) broadcast, first of a series, is any indication.

The Library of Congress Chamber Music series, a music attraction of top national prestige, had previously been limited to the 500 capacity of the Library's Coolidge Auditorium, where they are held. Since the concerts are heavily endowed, outfit has been able to command top drawer long hair groups. WQQW's manager, M. Robert Rogers, has undoubtedly snared a prestige plug, limited as the audience is for this type music, in arranging to broadcast the series. Both the station and the Library herald the broadcasts as an opportunity of making the concerts "available to 3,000,000 Americans instead of 500."

If the initial broadcast is any indication of the calibre of musical groups and type of classical "greats" to be heard on future concerts, there is little doubt that the series will do much to popularize a form of music most layman know little about.

The numbers played by the Juilliard String Quartet, a group in residence at famed Juilliard School of Music, represented great variety and range and gave the troupe every opportunity to display its brilliance and musical skill.

Intermission interview, conducted by station's program director, Pierson Underwood, gave Library's acting chief, Vernon Clapp, and Dr. Harold Spivacke, chief of the Library's Music Division, an opportunity to brief radio listeners on the background of the concert series and of the Library itself. It was well handled and kept tightly in hand as to time and subject matter.

Broadcasts undoubtedly mark an extension of public relations possibilities for the Government Library. For the station, it is a public service opportunity which should bear fruit in this longhair conscious town. Lowe.

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Cir. [D 142,457] (S 237,719)

This Clipping From
BOSTON, MASS.
HERALD

DEC 12 1948

Musical Events

TODAY—At Jordan Hall, this afternoon, Aaron Richmond presents the Trapp Family singers in their second performance of folk songs, instrumental music and Christmas carols; 3:30 P. M.

At the First Church in Boston this afternoon, William Zeuch, organist, will present a program of Christmas music by Karg-Elert, Bach, Vierne, Schubert, Mauro-Cotone, Yon, Boex, Massenet and Edmondson; 4:30 P. M. (free).

At Symphony Hall, this evening, the Handel and Haydn Society presents its annual performance of Handel's "Messiah," conducted by Dr. Thompson Stone, with Alice Farnsworth, soprano; Eunice Albert, contralto; Donald Reed, tenor, and John Festyn, bass; 8:30 P. M.

At Sanders Theater, Cambridge, this evening, the Juilliard String Quartet of New York will give a concert sponsored by the Radcliffe College Alumnae of Cambridge and consisting of Mozart's Quartet in D, K-499; Gartner's Fifth String Quartet; and Beethoven's Quartet, Op. 59, No. 3; 8:30 P. M.

At the Gardner Museum, this afternoon, the Harvard Glee Club

and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, will give a program of Christmas music by Brahms, Praetorius, Kodaly, Berlioz and traditional Welsh, English, Polish and German carols; 2 P. M. (free).

At the Women's City Club, this afternoon, the Musical Guild of Boston presents a concert of piano, violin and vocal music, featuring Elsie Sears, pianist; Virginia Marie Tobin, soprano, and Mildred Taylor Shaw, violinist; presenting works by Mozart, Respighi, Niemann, Rachmaninoff, Chopin, Legrenzi, Brahms, Schubert, Beach, Powell Weaver, Mascagni, Kreisler, Debussy-Heifetz, Plocci and Chausson; 5:30 P. M.

At the Boston Art Museum, this afternoon, a special Christmas concert and lecture program will feature a concert of Christmas music by Bach, Britten, Holst, Vaughan-Williams and traditional carols; 4 P. M. (free).

At Emmanuel Church, 15 Newbury street, Marguerite Willauer, soprano; and Paul Tibbetts, baritone, will assist Grover J. Oberle, organist, in a program of works by Bach, Handel, James, Reger, Simon and Widor; 8:30 P. M. (free).

MONDAY—The Handel and Haydn Society will repeat its performance of Handel's "Messiah" at Symphony Hall; 8:30 P. M.

TUESDAY—At Sanders Theater, Cambridge, the Boston Symphony Orchestra, under C. P. E. Bach's conducting, will present a program of Christmas music consisting of works by Kodaly, Berlioz, Brahms, Praetorius, Handel, and traditional carols; 8:15 P. M.

WEDNESDAY—At Jordan Hall, Lukas Foss will conduct the first Boston performance of his "The Prairie" for orchestra, soloists and chorus, with Phyllis Curtin, soprano; Eunice Albert, contralto; Donald Sullivan, tenor; Matthew Lockhart, bass; 30 members of the Boston Symphony Orchestra and the Boston University Choral Society. H. Augustine Smith, director; the program also includes Bach's D minor concerto with Mr. Foss as soloist; 8:30 P. M.

At the Harvard Memorial Church in Cambridge the program listed under Tuesday's concert will be repeated at 4:30 and 8:15 P. M.

THURSDAY—At Jordan Hall the chorus of the New England Conservatory of Music, conducted by Lorna Cooke de Varon and assisted by piano, flute, organ and oboe, will present Bach's Cantata 142, selections from Benjamin Britten's Cantata "A Boy Was Born," and traditional carols; 12 noon (free).

At the Harvard Memorial Church in Cambridge the program listed under Tuesday's concert will be repeated at 4:30 and 8:15 P. M.

FRIDAY—The Boston Symphony Orchestra, under C. P. E. Bach's conducting, will present at the ninth in the regular series of Friday afternoon concerts C. P. E. Bach's Orchestral Concerto as arranged by Maximilian Steinberg; the Seventh Symphony of Beethoven; and Wagner's Prelude and Love Death from "Tristan and Isolde"; 2:30 P. M.

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THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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

Cir. [D 128,393] (S 400,432)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 12 1948

Juilliard Quartet to Benefit Radcliffe Fund

The Juilliard String Quartet of New York will play the final concert of three to benefit the Radcliffe College 70th Anniversary Fund, tonight at 8:30 in Sanders Theater, Cambridge. The players are Robert Mann and Robert Korff, violins; Raphael Hillier, viola, and Arthur Winograd, cello. The program:

Mozart: Quartet in D major (K. 499); Beethoven: "Rasoumovsky" Quartet No. 3; Bartok: Fifth String Quartet.

Old South Church

There will be a Christmas concert at the Old South Church, under the direction of Carl McKinley, this afternoon at 4:30. The Old South Choir: Barbara Jo Curry, soprano; Elaine Elkerton Daniels, alto; Robert J. Gibb, tenor; Sandy Anselmo, bass, and Ariel Hall, harp, will participate. The program:

Bach: Cantata No. 85, "All They from Saba Shall Come"; Britten: Ceremony of Carols; Vaughan-Williams: Fantasia on Christmas Carols.

Boston String Quartet

The Boston String Quartet will give its first concert of the season at Recital Hall, Monday, Dec. 20, at 8:15. There will be three other programs on the Thursday evenings of Jan. 20, Feb. 24 and March 31. The players are Alfred Krups and Sheldon Rotenberg, violins; Joseph De Pasquale, viola, and Alfred Zighera, cello. The opening program: Beethoven: Quartet in G major, Op. 18, No. 2; Paganini: Quartet No. 3; Brahms: Quartet in G minor.

Longy Christmas Music

The annual Christmas concert of the Longy School of Music will be given on Monday at 8:30 in St. John's Chapel of the Episcopal Theological School, corner of Mason and Brattle sts., Cambridge. The Longy School chorus will present two cantatas of Bach, Nos. 133 and 38, and will be assisted by an orchestra of strings, oboes and harpsichord. A cappella compositions of Byrd, Vittoria and Sweelinck will complete the program.

Original Don Cossacks

The mail order sale has already opened for the only Boston appearance by the Original Don Cossacks chorus under the direction of Serge Jaroff. This popular group will appear in Symphony Hall Sunday afternoon, Jan. 9, at 3 o'clock, as the opening event of the 1949 season.

BOSTON NEWS CLIP

120 Tremont Street
Boston 8, Mass.

Christian Science Monitor
Boston, Mass.

DEC 13 1948

Juilliard Quartet In Cambridge

Quartets by Mozart in D major (K-499), Bartok (No. 5) and Beethoven (Opus 59, No. 3) were performed last evening in Sanders Theater, Cambridge, by the Juilliard String Quartet in the final of a series for the benefit of the Radcliffe College Seventieth Anniversary Fund. The players are Robert Mann, Robert Koff, Raphael Hillier, and Arthur Winograd, all members now on the faculty of the Juilliard School of Music in New York City.

The Mozart was a marvel of technical precision; balanced sonority and gracefully charming interpretations. Character, humor and individuality marked the interpretation of the Beethoven quartet.

The main work on the program was Bartok's original and exciting masterpiece of writing for the quartet medium. In five movements, it culminates in the middle movement, a most unusual emphasis in itself. The composition held the interest and captivated the imagination with new effects, new techniques, and even new sounds. Unusual pizzicato passages, breath-taking glides by one or all the instruments, and many other novel inventions brought out the humor, fancy and flavor of the music. The rhythmic pulse was characterized by unusual cross accents which often created a wild whirling motion slightly off balance. The texture of the music was now thick, now thinning, then suddenly reduced to one string on a tremolo after a subtle slide of the finger up or down the individual string.

The experience was most unusual. But there could be no doubt that here was music of a new order which commanded respect for all its unaccustomed harmonies, sonorities and technical devices. The members of the Quartet played as though possessed by this new and strange demon of musical art. The intensity of interpretation caused individual members to play with excessive physical movement usually unassociated with performers of chamber music. But the important result was that Bartok's music emerged with startling effect and the musicians were greeted with wild clapping, stamping and shouting by an aroused audience.

P. G.

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220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
MUSICAL AMERICA
NEW YORK, N. Y.

DEC 15 1948

New Friends of Music Town Hall, Nov. 28, 5:30

By contrasting the superb String Quartet in D major, K. 499, with the less frequently performed Serenade in C minor, K. 388, for eight wind instruments, the New Friends of Music effectively reminded us that even so supreme a genius as Mozart was not infallibly able to produce a masterpiece by merely putting his pen to a sheet of music paper. The Serenade begins vigorously enough, with an initial movement that is well laid out and amply provided with refreshing thematic materials. But the three remaining movements are bottom-drawer Mozart, conventional in utterance and episodic in organization. The writing for the woodwinds is idiomatic, to be sure, but even in this regard Mozart did not approach the level of creative scoring of the great Quintet for Piano and Wind Instruments, K. 452. Under the direction of Ignace Strassegger, the wind ensemble played cleanly, but with a tendency to sacrifice vital rhythmic pulse to sentimentalities of phrasing.

The Juilliard String Quartet skittered through the D major Quartet with a quality of tone that was rather too lush, even though it was small;

the principal values the players found were the ones which lay on the surface. It was not until they turned to Arnold Schönberg's First Quartet, in D minor, Op. 7, that their manner of playing seemed appropriate to the music in hand. Of this early and somewhat equivocal work they gave a notable recreation, which bespoke ardent application to both its technical and its interpretative problems.

The Quartet is a somewhat more complex variant upon the compositional procedures and the expressive vein of Verklärte Nacht. Part of the time it rises to a comparable height of acutely subjective emotion; and some of the coloristic experiments in instrumentation—especially those exploiting the upper extremes of range in the four instruments—are even more novel and daring than those in the earlier sextet. There is, however, a good deal of somewhat dry, even academic, polyphonic writing that has decidedly lost its interest in 1948; and since the work requires over forty minutes for performance, its rewards are less than they might be if the ideas were more economically elaborated.

C. S.

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

DEC 15 1948

MTNA Will Hold Meeting in Chicago

Music Teachers' Association
Annual Gathering to Begin
On December 29

The Music Teachers' National Association, now in its 73rd year, will hold its annual meeting from Dec. 29 to Jan. 1 in Chicago, with its headquarters at the Stevens Hotel. The programs will take place in conjunction with the annual meetings of a number of other professional groups—the National Association of Schools of Music (Dec. 28 to 30); the American Musicological Society (Dec. 27 to 30); the Music Library Association (Dec. 29 and 30); the National Association of Teachers of Singing (Dec. 28 to 30); the American String Teachers Association (Dec. 30 to Jan. 1); and Phi Mu Alpha Sinfonia (Dec. 28 to 30). Informal meetings will also be held by members of the following groups: National Federation of Music Clubs; American Matthey Association; National Music Council; Sigma Alpha Iota; Mu Phi Epsilon; and Delta Omicron.

In addition to general sessions, members of the MTNA will divide into smaller interest groups for section meetings in such fields as piano, voice, violin, theory, organ and choral music, psychology, audio-visual aids, college music, and state and local associations. A long list of speakers includes William Barnes, Henry Cowell, Paul Creston, Domingo Santa Cruz, Oliver Daniel, Rudolph Ganz, Boris Goldovsky, Scott Goldthwaite, Glen Hayden, Frederick Sternfeld, Halsey Stevens, Virgil Thomson, Richard De Young, Roy Welch, and many others. The annual banquet will take place on Dec. 30. Concerts will be presented by the Chicago Symphony Orchestra, the Juilliard String Quartet, the Northwestern University Quartet, and Seymour Lipkin, pianist. The Chicago meetings will not be the only ones held by the MTNA this season. A supplementary west coast meeting will take place in San Francisco from Aug. 17 to 20.

Local Festival Will Benefit

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This Clipping From
BILLBOARD
CINCINNATI, OHIO

DEC 25 1948

Library of Congress Concerts

Reviewed December 10

Sustaining via WQQW-FM

Friday, 8:30 p.m. to 10:15 p.m.

Producers, Pierson Underwood and M. Robert Rogers; announcer, Richard Norman; talent, Juilliard Quartet (Robert Mann, Robert Keiff, Raphael Hillier and Arthur Winograd).

One of the most unique and praiseworthy radio projects of its kind ever undertaken in the nation's capital is the broadcasting of the world-famous chamber music concerts in their entirety at the Coolidge Auditorium of the Library of Congress. On the basis of the inaugural broadcast of this remarkable series, WQQW-FM deserves the gratitude not only of music-lovers but also the entire FM industry. For this broadcast, which ran an hour and 45 minutes, gave convincing proof of FM's fidelity in bringing to human ears the full tonal range of stringed instruments exquisitely played by one of the world's leading ensembles, the Juilliard Quartet. Anyone listening to this broadcast could hardly escape the impact of FM's ability to accommodate the most subtle quality and treble heights of violin strains which so

often are lost in wide-wave home reception.

Brief Interruptions

Uninterrupted by descriptive announcements except for the concert intermission as well as delightfully brief spells between each opus, the inaugural broadcast of this series ran smoothly and in admirably good taste. Announcer Richard Norman avoided the pitfalls of many of his occupational associates in handling names of compositions and composers, and he set a noteworthy example in shunning to offer interpretative remarks. Station manager Robert Rogers in some introductory remarks set the pace for the subdued announcing. Most important of all was the vitality of the playing by the Juilliard Quartet which performed Bela Bartok's Quartet No. 5, Mozart's Quartet in D Major, Mozart's K No. 499 and Beethoven's Quartet, Opus 59, No. 3.

The popularity of this series is bound to spread, particularly since the nominally priced tickets (25 cents) at the small and acoustically perfect Coolidge Auditorium are always at a premium. The broadcasts may assume even more imposing stature later in the season in the performances of the Budapest String Quartet, one of the few musical ensembles permitted to use the Library of Congress's highly prized Stradivari instruments. The latter instruments are museum pieces which are kept in carefully guarded and specially constructed vaults at the Library.

Ben Atlas.

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Tel. CHelsea 3-8860

Cir. (D 2,354,444) (\$ 4,599,524)

This Clipping From
NEW YORK, N. Y.
NEWS

JAN 21 1949

Bartok Quartets

The Juilliard String Quartet will play all six of the late Bela Bartok's string quartets in two special concerts at Times Hall, Feb. 28 and March 28.

Bartok's Modern Music Soothes Shostakovich

After the hurly-burly of the last few days, Dmitri Shostakovich took refuge at a concert in Times Hall last night. The music consisted of the three string quartets by the late Bela Bartok, and the modern music apparently took precedence over all other engagements and invitations for the Russian composer.

He and a friend sat unobtrusively in the balcony throughout the performance, listening intently. When the music was over, they went backstage to congratulate the performers, members of the Juilliard String Quartet, and then slipped quietly out into the night.

String Quartet At Times Hall

Not often is the stage of Times Hall packed with stage sitters. Some exciting playing by the Juilliard String Quartet of the three Bartok quartets lured them there.

The intensity of the playing, the complete absorption of the young performers in the music of

New York Journal-American
★ Tues., March 29, 1949—11

the Fourth, First, and Sixth quartets held them engrossed.

In the part of the First quartet that it was possible to hear, I, too, was engrossed. There was fire and conviction in the playing and substance in the music, early work that it was.

—M. K.

This clipping from
NEW YORK POST Dec. 24, 1948

Music

Juilliard Quartet In Town Hall Debut

By HARRIETT JOHNSON

While an ensemble of solo instruments will never attain the popularity of a virtuoso soloist where "personality" draws the crowd along with the music, the art of chamber music is making more and more imprint on the musical consciousness of present-day concert audiences. Chamber music "series" frequently draw sold-out houses and the "quartet in residence" is proof that music schools are waking up to the significance of a category for which some of the greatest literature has been written.

The Juilliard String Quartet, making its Town Hall debut last night, is one of these ensembles "in residence." Its members, Robert Mann and Robert Koff, violinists, Raphael Hillyer, violist,

and Arthur Winograd, cellist.

The quartet is an excellently disciplined group, performing with a blended tone combination, that is as compatible as the most sympathetic of families. Berg's "Suite" required pungency of imagination and striking color differentiation which the ensemble amply provided. This piece, composed over 20 years ago, still sounds amazingly fresh and original.

Beethoven's final Quartet, Opus 130, was earnestly performed but the ensemble did not entirely project its remote and monumental beauty. The "Alla Danza Tedesca" was weighty and lacked rhythmic grace.

Generally, however, the quartet performed with admirable rhythmic precision and sensibility to musical values. Its members are highly skilled performers who obviously have the necessary selflessness to be good chamber music players. The group is an important addition to the already existing list of solo-string ensembles.

Juilliard String Quartet Completes Bartok Cycle

Last night in Times Hall, the indefatigable young Juilliard String Quartet brought to a close the second of two concerts devoted to the six quartets of Bela Bartok. Nos. 4, 1 and 6 were played; the creative span extending from 1907 to 1939. Each has its particular physiognomy, and each is marked by a species of intellectualism and emotionalism that is unique. One movement of the fourth quartet, indeed, is startling; the prestissimo, which is played with mutes and features magical glissando effects unlike anything in the literature. The sixth quartet has some experimentation with quarter tones in the Burlesca section of the third movement; that, too, is something which the orthodox

literature generally avoids.

The Juilliard Quartet played this difficult music in a manner that would be hard to overpraise. It was more than a studied and accurate account of the notes; in many respects it was identification with the composer's message. Other organizations have played these works with smoother sound texture, but none this listener has encountered showed such a mastery of rhythmic elements. The enthusiastic audience occupied every seat in the house and overflowed onto the stage.

H. C. S.

JUILLIARD QUARTET IN MUSIC OF BARTOK

Program of String Pieces by
Hungarian Master Offered
at Times Hall

By OLIN DOWNES

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

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

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

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

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

Juilliard String Quartet

By Jerome D. Bohm

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

The quintessence of the Hungarian master's creative art is to

be found in these quartets, of which the Second, penned in 1917, and the Fifth, written seventeen years later, are the most telling, the highest in expressive content. The Third Quartet, produced in 1927, for all its individuality, is inherently less valuable. But the preceding quartet is a thoroughly absorbing work, with its deeply felt opening movement, the characteristic rhythmic impact and humor of its central movement and concluding slow movement, in which the mood of irreparable desolation is conveyed with amazing economy of means.

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

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

JUILLIARD QUARTET IN 3 BARTOK WORKS

Second Program at Times Hall
Includes First, Fourth, Sixth
Pieces by the Composer

By OLIN DOWNES

The Juilliard String Quartet gave the second of its concerts at which it has presented all six of Bela Bartok's quartets last night in Times Hall. The fame of the first concert when this remarkable organization gave three of the Hungarian master's works in the chamber music form a month ago had spread, to judge from last night's audience. For the auditorium had grown too small for the number of those who wished to attend, so that the stage was crowded to the last seat and the listeners eddied about the quartet which had just enough elbow room, and no more, for its performance.

The program was suggestively arranged, since the First Quartet was placed between the Fourth and the Sixth. The comparison was very interesting, because of the growth in clarity and concentration shown by the later scores. The Fourth and Sixth Quartets date, respectively, from 1928 and 1939; the First Quartet from 1907. The First Quartet is astonishingly new for its time and must have frightened the conservatives no end when first it was heard. But it is diffuse and tortuous, compared to the later works. The composer has so much to say that he crowds his style. It is like a writer of endless sentences who has to learn to state things compactly before he can express himself with clarity. In the later quartets the sentences, as it were, are cleared up and devoted each to an idea.

These later works are, of course, more advanced in style than the earlier one, if no richer in thought. But with Bartok of the quartets there is never a shortage of ideas. It is a question of the manner of their statement and the various conceptions of form which each quartet embodies. It is also a question, or rather an astonishingly original method, of making the music sound.

And here it seems to me that Bartok is without a rival in point of bold, brilliant and idiomatic scoring. Regardless of the beauty or the harmonic bite of a given passage, everything sounds as vividly as if the man had been born a gypsy, with a fiddle in his hand and in his ears from birth. He hesitates at no device of which a stringed instrument is capable, whether the effect comes in the classic category or not. There is every variety of spacing and other instrumental effects, of pizzicato, of the slide through quarter-tones—whole melodies played in this fashion—or the thud of a drum or thrumming of guitar. Yet it is all germane to the thought, and never out of kilter with the context, the architecture and the intellectuality of the concept.

Let these passing observations suffice for comment at this time upon these highly individual scores. They are still too unfamiliar in a majority, and too fascinating in variety of color, rhythm, and treatment of the themes for the writer to have much perspective or even any very settled ideas about any of them. The thing is that they "sound" marvelously, and show incorrigibly original and racial approaches to quartet problems, at the same time that each one of them proposes a different architectural idea.

THE Juilliard String Quartet gave the second concert of its Bartok-quartet cycle a week ago Monday, at Times Hall, and provided one of the more memorable evenings of the season. It played the First, Fourth, and Sixth Quartets, with impressive understanding and intensity.

—PHILIP HAMBURGER

The musical public is greatly indebted to the Juilliard String Quartet, Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist; Arthur Winograd, cellist, for their superb presentations of this very difficult and unfamiliar music. It is not easy to think of any quartet which could surpass them in their understanding of each work, their variety and subtlety of shadow, and elan and sensitivity. This has been a most significant contribution to the music of the season in New York.

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Tel. CHelsea 3-8860

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

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

JAN 16 1949

Bela Bartok's six quartets will be performed for the first time here in cycle form by the Juilliard String Quartet in Times Hall on Monday evenings, Feb. 28 and March 28. The second, third and fifth quartets will be performed at the first concert and the remaining three at the second concert.

Shostakovich Hears Bartok

Russian Composer Attends Quartet Program, and Confirms West Coast Visit.

By HAROLD SCHONBERG.

Relieved of official cares, Dmitri Shostakovich took a spokesman's holiday last night at the concert of Bartok music by the Juilliard Quartet in Times Hall. Dogmatism to the contrary, the Russian composer, who had denounced Stravinsky the day before, approved the works of the even more advanced Bartok with the words: "I like them very much."

Accompanied by his interpreter, Shostakovich heard the program from a seat in the balcony of the tiny theater. He managed to evade questions during the intermission, which he spent in a stroll along 42d street for a smoke, but

that he expected to visit the West Coast shortly, though no public appearances as performer or conductor are now scheduled. This raised the possibility that the Mohammed and the mountain of contemporary music might come into discussion range, since Igor Stravinsky, whom he denounced as a "betrayer" of his native land, is now a resident of the Los Angeles area. No word on this was available.

Shostakovich appeared to be entranced by the pictures of Ray Bolger and the "Where's Charley?" company. Asked whether he thought he would have time to see a few musicals while he was here, he replied: "I doubt it." On the whole, with the rigors of political appearances momentarily behind him, the composer appeared much more relaxed, less tense than during the days preceding.

One member of the group announced that he purchased a recording in the day of

Shostakovich's "Leningrad" symphony (No. 7) and played it through twice immediately. Since it takes an hour (plus) to play, two hearings would represent a labor of considerable love. Responding to the tribute with a smile, the composer shook hands with the enthusiast, who was told, through the interpreter: "Mr. Shostakovich says thank you very much."

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Cir. (D 69,569) (S 68,186)

This Clipping From

FLINT, MICH.
JOURNAL

JAN 23 1949

All Six in Concert

The Juilliard String Quartet will perform all six quartets of Bela Bartok in two special concerts at Times Hall, New York, on Feb. 28 and March 28. It will be the first time that all six of the quartets will have been presented in cycle form in New York.

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Cir. (D 6,556) (S 6,456)

This Clipping From
RIVERSIDE, CALIF.
ENTERPRISE

JAN 24 1949

In the World of Music

Sadler's Wells Ballet to Visit U.S.

The famed Sadler's Wells Ballet of Covent Garden, London, will make its first appearance in America next fall.

The company will do a three-week season at the Metropolitan Opera House, after which it will make a brief tour of the eastern United States and Canada.

From its large repertoire, the company will present ballets new to this country and will innovate in the United States the performance of evening-length single ballets.

Among the latter will be Tchaikovsky's "The Sleeping Beauty," of which only one act has been seen heretofore. Another three-act production will be the company's latest London success, "Cinderella," by Serge Prokofiev, which had never been seen outside Russia.

Other premieres will include "Hamlet," with music by Tchaikovsky; three works by Frederick Ashton, the company's choreographer; "Don Juan," with music by Strauss; "Scenes de Ballet," by Stravinsky and "Symphonic Variations," by Cesar Franck.

Among the cities to be visited by the company are Chicago, Detroit, Philadelphia, Washington, Baltimore, Boston, Montreal, Toronto, Ottawa and London, Ont.

It will be preceded at the Metropolitan by the Ballet Russe de Monte Carlo, which also will give a three-week season, beginning Sept. 10.

During his current six weeks as conductor of the New York Philharmonic-Symphony, Leopold Stokowski will introduce 11 works not before played by the

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This Clipping From

TROY, N. Y.
OBSERVER & BUDGET

JAN 23 1949

The Juilliard String Quartet will perform all six quartets of Bela Bartok in two special concerts at Times Hall, New York, on Feb. 28 and March 28. It will be the first time that all six of the quartets will have been presented in cycle form in New York.

Ellabelle Davis, Negro soprano, has sailed for a four-month tour of Europe and the Scandinavian countries. More than 40 recital appearances are on her schedule so far. The tour will begin in Oslo, Norway, and will extend through Norway, Sweden, Austria, Hungary, Italy, Holland, France, Czechoslovakia and Belgium.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU
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WHITE PLAINS, N. Y.
HERALD
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Cir. (D 22,220) (S 69,720)

This Clipping From
NEW YORK, N. Y.
DAILY WORKER
JAN 27 1949

2 Juilliard Concerts

The Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, will perform all six quartets of Bela Bartok in two concerts at Times Hall Monday evenings, Feb. 28 and March 28.



Sharps & Flats

By Longhaired Lassie

The famed Sadler's Wells Ballet of Covent Garden, London, will make its first appearance in America next fall.

The company will do a three-week season at the Metropolitan Opera House, after which it will make a brief tour of the eastern United States and Canada.

From its large repertoire, the company will present ballets new to this country and will innovate in the United States the performance of evening-length single ballets.

Among the latter will be Tchaikovsky's "The Sleeping Beauty," of which only one act has been seen heretofore. Another three-act production will be the company's latest London success, "Cinderella," by Serge Prokofiev, which had never been seen outside Russia.

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It will be preceded at the Metropolitan by the Ballet Russe de Monte

Bartok in two special concerts at Times Hall, New York, on Feb. 28 and March 28. It will be the first time that all six of the quartets will have been presented in cycle form in New York.

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During his current six weeks as conductor of the New York Philharmonic-Symphony, Leopold Stokowski will introduce 11 works not before played by the orchestra. Two will be premieres, "Ode to Democracy," a musical setting of the Gettysburg Address by Maurice Baron, which will be done with the assistance of a chorus of speakers from the Schola Cantorum, and "Pilgrim's Hymn," by Otto Luenig.

There also will be a first American performance of a sketch, "In the Mountain Country," by Ernest John Moeran, an English composer of Irish background; first New York performances of the Philharmonic Concerto of Hindemith; Georgian Symphonic Dance, by the Soviet composer Vano Muradelli; Piano Concerto of Menotti; "American Piper" of Henry Cowell; Symphony No. 6 of Vaughn Williams, and the Prelude and Fugue from "Spitfire" of William Walton.

The Juilliard String Quartet will perform all six quartets of Bela

Carlo, which also will give a three-week season, beginning Sept. 10.

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This Clipping From
CHICAGO, ILL.
TRIBUNE

JAN 21 1949

ON THE AISLE

Fine Arts Quartet Makes Bartok Focal Point of
Concert in Fullerton Hall

By Claudia Cassidy

BECAUSE MUSIC MAKES YOU THINK of other things does not necessarily mean you are not listening to the music. Quite the contrary sometimes. It was the very urgency with which Bela Bartok's first quartet spoke to Wednesday night's Fullerton hall audience that brought the concert poignantly to life. The Fine Arts quartet did not so much play it as permit it to speak. There could have been no finer tribute, for it is the composer's wry triumph over adversity that he is sometimes permitted speech after death.

Many a sardonic brow is cocked at the recent flood of Bartok music, including the cycle of six quartets announced by the Juilliard String quartet for New York performance in February and March. This greatly gifted man had so much to say to his contemporaries, but most of it was denied them until by a twist of phrasing they turned into posterity. It was typical of Frederick Stock that Bartok came to Chicago in 1941 to play his Second Piano Concerto. But Stock died and Bartok did not return. In his tragic last years illness wasted him pitifully, yet he did not even have the money to get a prescription filled. It was then that ASCAP quietly stepped in and did all that could be done, even to buying the plot where he now lies buried.

Death in poverty is not unusual in music, nor is the fact that a voice long denied utterance can sound so familiar. Bartok's quartet might have been speaking in the vernacular. It is an early work, of course, without what some have called his "bitter" tone. In the long run it may be no more than a milestone of the period that marked a turning point in his career. But to a contemporary audience it is an absorbing work, dark in color, dynamic in mood, beautiful in design and instrumentation. It needs no interpreter. Give it voice and it speaks for itself.

Wednesday night it lay between Schubert's lyrical Quartet in E-flat, the first of Opus 125, with the irresistible finale, and Beethoven's "Harp" Quartet, a wonderful work of mountains and valleys, or challenges and dreams, if you like it better that way. This is such a lovely thing and some of it was so beautifully played I hope the Fine Arts quartet will do it again when it has ripened in the repertory. For these are players of such quality, such integrity, and such virtuosity that only the best bears their authentic signature.

Notes

The Philadelphia orchestra is going to make that British tour, after all. Money differences have been settled, and the present plan is for the orchestra to sail May 13 on the Parthia, with the first concert listed for Liverpool May 22. The itinerary will include concerts in England and Scotland, with London getting the lion's share.... With the New York City Opera due at the Civic Opera house for four weeks starting Nov. 23, the Sadler's Wells Ballet, which wanted to come Nov. 27, will have to find other dates or another theater.... Walter Hendl, assistant conductor of the New York Philharmonic, is now the dark horse in Dallas.

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This Clipping From
ROANOKE, VA.
TIMES
JAN 23 1949

THE JULLIARD STRING QUARTET will perform all six quartets of Bela Bartok in two special concerts at Times Hall, New York, on Feb. 28 and March 28. It will be the first time that all six of the quartets will have been presented in cycle form in New York.

ELLABELLE DAVIS, Negro soprano, has sailed for a four-month tour of Europe and the Scandinavian countries. More than 40 recital appearances are on her schedule so far. The tour will begin in Oslo, Norway, and will extend through Norway, Sweden, Austria, Hungary, Italy, Holland, France, Czechoslovakia and Belgium.

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This Clipping From
HENDERSON, TEXAS
TEXAS NEWS

JAN 23 1949

ham Walton.

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Cir. (S 50,431)

This Clipping From
SCRANTON, PA.
SCRANTONIAN

JAN 23 1949

The World of Music

The famed Sadler's Well Ballet of Covent Garden, London, will make its first appearance in America next Fall.

The company will do a three-week season at the Metropolitan Opera House, after which it will make a brief tour of the eastern United States and Canada.

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Cir. (D 3,725)

This Clipping From
ANNAPOLIS, MD.
CAPITAL

JAN 20 1949

Juilliard Group To Play Famed Compositions

Chamber music compositions of Mozart and Beethoven, and one of the most important modern compositions for string ensembles, the Sixth String Quartet by Bela Bartok, will be featured in the third concert of the 1948-1949 series at St. John's college tomorrow night.

The program will be executed by the Juilliard String Quartet, one of the leading new American chamber music groups, at 8 P.M. in Igiehart Hall. Members of the quartet are faculty members of the music school. They are Robert Mann and Richard Koff, first and second violins, Raphael Hillyer, viola, and Arthur Winogred, cello.

Preceding the Bartok composition, they will play Mozart's so-called "Hunt Quartet," and their last program piece will be the "Great Quartet in A Minor, Opus 132," by Beethoven.

Tickets are available at the business office of the college or at Igiehart Hall on the night of the concert.

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This Clipping From
RALEIGH, N. C.
TIMES

JAN 21 1949

Juilliard Quartet Plays Here Saturday

The classic and the modern in chamber music will be represented Saturday night in the 8:30 Little Theater appearance of the Juilliard String Quartet under the sponsorship of the Raleigh Chamber Music Guild. The three quartets which the musicians will present are taken from the works of Joseph Haydn, Maurice Ravel and Ludwig Beethoven, according to program notes released by Dr. Sanford Winston, president of the Guild.

The opening selection, Haydn's Quartet in B-flat Major, is one of the 83 quartets by that composer. Maurice Ravel's only string quartet, the Quartet in F Major, will be presented as the second selection of the evening.

The final selection by the Juilliard Quartet is to be the Quartet Opus 59, No. 3, by Beethoven, some times called the "Eroica" quartet, and referred to by Joseph de Marliave, Beethoven critic, as a "quartet-symphony."

The Juilliard String Quartet is composed of four young artists, all of whom have distinguished themselves as solo performers, and who serve as quartet-in-residence at the Juilliard School of Music in New York. They are Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winogred, cello.

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BLACKWELL, OKLA.
JOURNAL-TRIBUNE

JAN 23 1949

During his current six weeks as conductor of the New York Philharmonic-Symphony, Leopold Stokowski will introduce 11 works not before played by the orchestra. Two will be premieres, "Ode to Democracy," a musical setting of the Gettysburg Address by Maurice Baron, which will be done with the assistance of a chorus of speakers from the Schola Cantorum, and "Pilgrim's Hymn," by Otto Leuninger.

There also will be a first American performance of a sketch, "In the Mountain Country," by Ernest John Moeran, an English composer of Irish background; first New York performances of the Philharmonic Concerto of Hindemith; Georgian Symphonic Dance, by the Soviet composer Vano Muradelli; "Piano Concerto of Mendelssohn," "American Piper" of Henry Cowell; Symphony No. 6 of Vaughn Williams, and the Prelude and Fugue from "Spitfire" of William Walton.

The Juilliard String Quartette will perform all six quartets of Bela Bartok in two special concerts at Times Hall, New York, on Feb. 28 and March 28.

It will be the first time that all six of the quartettes will have been presented in cycle form in New York.

Elisabelle Davis, negro soprano, has sailed for a four-month tour of Europe and the Scandinavian countries. More than 40 recital appearances are on her schedule so far. The tour will begin in Oslo, Norway, and will extend through Norway, Sweden, Austria, Hungary, Italy, Holland, France, Czechoslovakia and Belgium.

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Cir. (D 84,653) (S 85,587)

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

JAN 22 1949

At the Raleigh Little Theater tonight at 8:30 o'clock: The Juilliard String Quartet, presented by the Raleigh Chamber Music Guild.

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Cir. (D 94,886)

This Clipping From
INDIANAPOLIS, IND.
TIMES

JAN 30 1949

Quartet to Play

NEW YORK, Jan. 29 (UP)—The Juilliard String Quartet will perform all six quartets of Bela Bartok in two special concerts at Times Hall, New York, on Feb. 28 and Mar. 28.

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Montclair, N.J.

Times
1/27/49

Juilliard String Quartet Here Feb. 6

The Juilliard String Quartet will give a program of chamber music at the Women's Club of Upper Montclair on Sunday evening, Feb. 6, at 8 o'clock. This free concert is being sponsored by the State Teachers College at Montclair.

The organization is composed of four musicians from the ensemble faculty of the Juilliard School. Mozart's Quartet in B Flat Major, Bartok's Second Quartet and Beethoven's Quartet, Opus 59, Number 1, comprise the program to be presented.

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

This Clipping From
EL PASO, TEXAS
TIMES

JAN 30 1949

QUARTET TO PLAY.

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Cir. (D 3,725)

This Clipping From
ANNAPOLIS, MD.
CAPITAL

JAN 18 1949

Juilliard String Quartet At St. John's Friday

The Juilliard String Quartet, ranked among the most successful of the younger chamber music groups of the country, will be heard in the third of the St. John's College concert series Friday evening.

The quartet was organized by the Juilliard School of Music and is composed of faculty members of that school. Their program will include compositions by Mozart, Beethoven and the Hungarian composer Bela Bartok.

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

FEB 26 1949

Play Bartok Cycle

The Juilliard String Quartet will perform all six quartets of Bela Bartok in two special concerts at Times Hall, on Monday night and March 28.

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This Clipping From
MILTON, PA.
EVENING STANDARD

FEB 3 - 1949

Juilliard Quartet To Appear At Bucknell

The renowned Juilliard String Quartet will come to Bucknell University Feb. 14 to present the second in a series of University Artists Course programs.

This talented group is composed of four young artists, all of whom are distinguished solo performers. In their short career as a quartet they have aroused the enthusiasm not only of critics, but of the nation's leading composers.

Founded under the sponsorship of the Juilliard Musical Foundation as a quartet-in-residence, they made their debut in Town Hall during the 1947-48 season. Shortly after they appeared under the auspices of the New Friends of Music, the League of Composers and the International Society of Contemporary Music.

In addition to appearances in New York City, the quartet undertakes extensive tours of the nation each year. During their 1949 tour they will give concerts at leading educational and musical organizations throughout the country.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.
FEB 1949

Juilliard Quartet Honors Founding of Institute

It would be difficult to have honored the founding of the Institute of Musical Art in 1905 more appropriately than by the concert of chamber music by the Juilliard String Quartet on Jan. 14. Messrs. Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd demonstrated ably why they have won the reputation of being one of the most gifted and promising of the younger organizations. Haydn's B flat Quartet and Beethoven's A minor, Op. 132, which was played with great virtuosity and musicianship, flanked a charming set of Two Pieces by Aaron Copland and an astoundingly beautiful Five Pieces by Anton Webern in real atonal style. The maturity of style and extraordinary technical finish of these young artists make their work outstanding.

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

FEB - 1949

Foss Cantata Heard in Boston

Setting of Sandberg's Poem,
The Prairie, Performed at
Jordan Hall Concert

BOSTON—Musically this city was busy right up to the week before Christmas. The most interesting manifestation during this period was the first local performance of Lukas Foss' cantata, *The Prairie*, which he conducted at Jordan Hall on Dec. 15. His forces were a small orchestra of Boston Symphony men; the Boston University Choral Art Society, H. Augustine Smith, director; and four soloists—Phyllis Curtin, soprano; Eunice Alberts, contralto; Donald Sullivan, tenor; and Matthew Lockhart, bass. Mr. Foss prefaced his own score with Bach's D minor Piano Concerto, in which he was the keyboard soloist.

All went well, and both performances were impressive, even if the Bach concerto seemed to go along with almost mechanical accuracy. The cantata, which is a setting of Carl Sandberg's effusive and none too sensible poem, is curious because its fundamental style and motion seem to come out of the orchestra, leaving the voices as a superstructural decoration. The texture is complex, and the treatment throughout is clever, if not very expressive poetically. Mr. Foss was well received by an audience that virtually filled the hall. The size of the audience, obviously, was a high tribute to him. For the sake of the record, let it be added that while this was the local premiere of the cantata in its complete form, a purely instrumental composition, drawn from materials in the cantata and given the same title, was presented here by Serge Koussevitzky and the Boston Symphony in October, 1943.

This year's two Christmas performances of *Messiah* by the Handel and Haydn Society were the best I have ever heard from that venerable singing organization. Most important,

Thompson Stone, the conductor, has managed to reduce the chorus from its former gargantuan size to about 170 voices. This means that the choral lines are clearer and more flexible, and sound better tonally. Furthermore the Symphony Hall stage, where these performances were given on Dec. 12 and 13, did not have to be built out to hold everyone. The soloists were all better than those generally heard in oratorio today. They were Alice Farnsworth, soprano; Eunice Alberts, contralto; Donald Read, tenor; and John Festyn Jenkins, bass. The performances were given under the auspices of the Massachusetts committee of the National Cathedral Association.

Two of the finest string quartets extant have given us pleasure recently. The Juilliard String Quartet gave a concert in Sanders Theater, Cambridge, Dec. 12, for the benefit of the Radcliffe College Seventieth Anniversary Fund. The program brought three quartets: Mozart, D major (K. 499); Bartók, No. 5; and Beethoven, Op. 59, No. 3. All were superlatively read.

On Dec. 20 at Jordan Hall, the Boston String Quartet of the New England Conservatory began a winter series of four concerts. Their first program, played with the taste, distinction and technical skill characteristic of this ensemble, consisted of Beethoven's G major Quartet, Op. 18, No. 2; the Third Quartet by Walter Piston; and Brahms' C minor Quartet. The present members are Alfred Krips, first violin; Sheldon Rotenberg, second violin; Joseph De Pasquale, viola; and Alfred Zighera, cello.

CYRUS DURGIN

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Cir. (D 538,914) (S 1,002,765)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 20 1949

MESSIAEN WILL TEACH AT BERKSHIRE CENTER

Olivier Messiaen, noted French composer, will make his first visit to this country to teach at the 1949 session of the Berkshire Music Center, it was announced yesterday. He will teach with Aaron Copland, the school's assistant director. The term runs from July 4 to Aug. 14.

Other additions to the faculty include members of the Juilliard String Quartet, who will assist Gregor Piatigorsky in the chamber music department, and Christopher Honaas, head of the music department of Rollins College, who will assist Hugh Ross in the choral department while Robert Shaw is on leave of absence.

Leonard Bernstein, Richard Burgin and Eleazar de Carvalho will assist Serge Koussevitzky in the conducting classes. There will be five departments: orchestral and choral conducting, orchestra and chamber music, composition, opera and chorus. About forty concerts are planned by students, faculty and visiting performers, as well as an opera production.

REMINDER FOR CLERKS

● Mark the 12 of February on your calendar—the date of the gala reception and tea of the Clerks Interest Committee at 206 West 15 Street. Our guest speaker will be Mrs. Anne Morgenstern, Assistant Principal. All clerks are invited.

● Substitute clerk's pay was raised to \$9 per diem—still inadequate. We urge that the formula for teachers be applied to the clerks' category: 1/200 of the annual first year salary, to take effect immediately.

Write to Dr. Jansen and Mr. Clauson in support of this amount.

Events Around Town

Child Study Association annual conference at the Hotel Roosevelt, March 7 . . . Pauline Pierce, mezzo-soprano, Charlotte Smale, pianist, in faculty recital of the Music School of Henry Street Settlement, at the Playhouse, 466 Grand St., February 6 at 3:30 . . . Lena Gurr, exhibition of serigraphs at 38 W. 57 Street through February 26 . . . Opera class with Sam Morgenstern begins at the Metropolitan Music School, 18 W. 74 Street, TR 3-2761 . . . Experimental Playwrights Week at the Dramatic Workshop, 247 W. 48 Street and the Rooftop, 111 East Houston Street . . . *Cycle of the Six Quartets* of Bela Bartok by Juilliard String Quartet, Feb. 28 and March 28 at Times Hall.

2/5/49

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 46,266)

This Clipping From
MONTREAL, CANADA
GAZETTE

FEB 19 1949

Paganini Quartet Is to Offer Beethoven, Haydn, Franck Works

What is described as one of the most impressive chamber music programs presented in Montreal within recent seasons will be offered by the Paganini String Quartet in the fourth of the concerts of the Pro Musica Society which is to take place at the Ritz-Carlton Hotel tomorrow afternoon at 5:00 p.m. This will be the second appearance of the successors of the Pro Art Quartet in this city.

Three of the greatest quartets in the repertory are to make up the program. They comprise Haydn's Lark Quartet, Beethoven Quartet in F major, Opus 135, and the Cesar Franck Quartet in D major.

Cobbett's monumental Cyclopedic Survey of Chamber Music, the most authoritative dictionary of the subject in the world today, lists Haydn's Lark Quartet as "one of the greatest of the 83 the composer wrote." The Lark Quartet is in the key of D major and is the fifth of the set of six numbered Opus 64 which were composed in 1790, the year Haydn retired from the service of Prince Esterhazy and just before he paid his first visit to London. The name "Lark" refers to the "warbling in the heights" of the initial theme of the first movement.

Beethoven's Quartet in F major is of historical as well as musical interest since it is the last complete work the composer wrote. He finished it five months before his death. It is also the last of the five strings quartets composed after the Ninth Symphony and the Missa

Solemnis. The F major and its companions have been characterized as Beethoven's last musical testament.

The Cesar Franck Quartet was composed in 1889, the year after the master's celebrated Symphony in D minor. Like the symphony it is a particular medium. It is also the final work he composed with the exception of the Three Chorals for Organ.

The Paganini Quartet will be the second of four of distinguished string quartets operating on this continent which Pro Musica is presenting this season. The Stuyvesant Quartet opened the season of the new society last October and the Guilet and Juilliard String Quartets are still to be heard.

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This Clipping From
RICHMOND, IND.
PALLADIUM ITEM

Juilliard String Quartet To Play At Earlham Mar. 9

The Juilliard String quartet will make a return engagement to Richmond when it appears in concert at Goddard auditorium, Mar. 9. The Earlham College Music department is again sponsoring the appearance of the noted chamber music group which played at the college last year.

Established by the Juilliard Musical Foundation of New York, the quartet serves as a teaching ensemble at the Juilliard School of Music and also tours the country presenting lecture-concerts. Other Indiana colleges at which the Juilliard group has played include Indiana and Notre Dame universities. Appearance of the string quartet at Earlham has been arranged by the college Music department.

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This Clipping From
INDIANAPOLIS, IND.
TIMES

FEB 27 1949

Juilliard Quartet To Play at Earlham

Times State Service
RICHMOND, Feb. 26 — Earlham College Department of Music will sponsor a concert by the Juilliard String Quartet in Goddard Auditorium on the campus Wednesday, Mar. 9.

Members of the quartet are Robert Mann, Portland, Ore.; Robert Koff, Los Angeles, Cal.; Raphael Hillyer, Ithaca, N. Y., and Arthur Winograd, New York City.

In addition to their public performances, the musicians serve as members of the ensemble faculty of the Juilliard School of Music and have presented lecture-concerts for the benefit of laymen.

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NEW YORK, N. Y.
NEWS

FEB 27 1949

Bartok Cycle

The first of two concerts devoted to performances of all of the late Bela Bartok's six string quartets will be presented tomorrow night at Times Hall by the Juilliard String Quartet.

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This Clipping From
GRAND RAPIDS, MICH.
PRESS

FEB 26 1949

St. Cecilia Society to Hear Juilliard String Quartet

A program of chamber music will be given for the Afternoon Artists program of the St. Cecilia society Friday by the Juilliard String quartet.

The quartet is in residence at the Juilliard School of Music in New York and its four musicians, Robert Mann and Robert Koff, violinists, Raphael Hillyer, violist, and Arthur Winograd, cellist, are members of the ensemble faculty

of the school. It is organized on a non-commercial basis, and appears only under the sponsorship of the school.

Their program follows:

Quartet in B Flat Major, Op. 50, No. 1. Haydn

Allegro
Adagio non Lento
Menuetto-Poco Allegretto
Final-Vivace
Fourth Quartet (1928)Bartok
Allegro
Prestissimo, con Sordino
Non Troppo Lento
Allegretto Pizzicato
Allegro Molto

Quartet, Op. 58, No. 3Beethoven
Andante con Moto-Allegro Vivace
Andante con Moto Quasi Allegretto
Menuetto Grazioso
Allegro Molto

Mrs. Donald D. Armstrong and Mrs. James B. Burr are co-chairmen.

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This Clipping From
BATTLE CREEK, MICH.
ENQUIRER NEWS

FEB 27 1949

Quartet to Appear In Olivet Concert

OLIVET — The Juilliard string quartet will present a concert in the church Thursday at 8:15 p. m.

The quartet is composed of four young artists, all of whom have distinguished themselves as solo performers. Their organization was founded under the sponsorship of the Juilliard School of Music in New York City. Their appearance here is being sponsored by the Olivet college conservatory and there will be no admission charge.

The program will include the Quartet in B flat Major, Op. 50, No. 1, by Haydn; the Fourth Quartet (1928) by Bartok and the Quartet, Op. 58, No. 1, by Beethoven.

Members of the group are Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

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NEW YORK, N. Y.
HERALD TRIBUNE

FEB 28 1949

Music Notes

The Juilliard String Quartet will give the first of two concerts devoted to Bela Bartok's quartets tonight at 8:30 in the Times Hall. The place of the concert was incorrectly mentioned as Town Hall in the caption of a photograph of the Juilliard Quartet published in Section V of yesterday's Herald Tribune. Tonight's event at Town Hall is a recital by Irene Rosenberg, pianist.

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This Clipping From
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HERALD TRIBUNE

FEB 20 1949

Messiaen Will Be on Faculty At Tanglewood

French Composer to Make
His First American Visit
This July and August

Olivier Messiaen, the French composer, has accepted the invitation of the Berkshire Music Center to share composition instruction with Aaron Copland during the forthcoming six-week session extending from July 4 to Aug. 14. Mr. Copland, assistant to Serge Koussevitzky in the direction of the school, is regularly on the composition staff of the school at Tanglewood, in Lenox, Mass., and each year he is joined by another composer chosen from foreign musicians or musicians of foreign origin of international reputation, the last of whom was Darius Milhaud. This will be Mr. Messiaen's first visit to this country.

Twenty-five members of the Boston Symphony Orchestra and the members of the Juilliard Quartet will assist in the department of chamber music, which will again be directed by Gregor Platigorsky. Hugh Ross will head the choral department. Since Robert Shaw, who will take a leave of absence next summer, will not be there to share with him, as in the past, the choral duties, Mr. Ross will be assisted by Christopher Honaas, head of the music department of Rollins College. Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho will again be on the faculty to assist Dr. Koussevitzky in the con-

ducting classes and with the student orchestra. The opera department this year will have a chamber orchestra, allowing it to expand its activities. In addition to some forty concerts to be sponsored specifically by the school as distinct from the Berkshire Festival, there will be the annual major opera performance under the direction of Boris Goldovsky. These concerts are open to students and the Friends of the Berkshire Music Center.

This will be the seventh season of the school, which was established by Dr. Koussevitzky and the Boston Symphony in 1940 and was suspended during the war. As before, the Berkshire Festival concerts will be held during the school session, namely, from July 16 to Aug. 14, and will climax Dr. Koussevitzky's twenty-fifth anniversary season.

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HERALD TRIBUNE

FEB 27 1949



The Juilliard String Quartet (Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff) will play three of Bela Bartok's quartets tomorrow night in Town Hall

Ellen Darty

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

FEB - 1949

Memphis



Burnet Tuthill, director, Memphis College of Music

I. L. Meyers, manager, Arts Appreciation

By BURNET TUTHILL

ALTHOUGH the usual number of visiting artists and organizations are coming to Memphis this season, there is a real lack in local music. This is due largely to the fact that no possible activity on the part of the Memphis Symphony has been announced.

Beethoven Club Civic Concert Series. President, Mrs. Roscoe Clark. Ellis Auditorium, capacity 2,500. Four events: Florence Quartet, Oct. 26; Indianapolis Symphony, conducted by Fabien Sevitzky, Jan. 15; Benno Moiseiwitsch, Feb. 20; Robert Merrill, March 29.

Angier Concerts. Sponsorship, Martha Angier, Inc. Ellis Auditorium, capacity 2,500. Four events: Charles L. Wagner production of Romeo and Juliet, Oct. 23; Ballet Russe de Monte Carlo, Jan. 4; Aksel Schiotz, Feb. 8; The Barber of Seville, March 31.

Arts Appreciation. Management, I. L. Myers. Ellis Auditorium, capacity 2,500. Seven events: Gershwin concert, conducted by Paul Whiteman, Nov. 5; Alice in Wonderland, Dec. 11; Artur Rubinstein, Jan. 16; Jean Casadesu, March 12; Vronsky and Babin, March 15; Metropolitan Opera Company, date to be announced; Juilliard String Quartet, date to be announced. Series of free Children's Concerts, dates to be announced.

Memphis and Mid-South Piano Scholarship Association. President, Louise Mercer. Ellis Auditorium, capacity 2,500; Goodwyn Institute, capacity 1,000. Five events for the benefit of annual scholarships: Helen Traubel, Oct. 17; Clifford Curzon, Dec. 4; Claudette Sorel, Jan. 22; Sascha Gorodnitzky, Feb. 12; First Piano Quartet, Feb. 27. Scholarships in two age groups: 17-22, first prize of \$1,000 and second prize of \$500; 14-17, first prize of \$250 and second prize of \$100.

Memphis College of Music. Director, Burnet Tuthill. Bohlmann Hall, capacity 250. Series of recitals by faculty members; Bach Festival; three concerts; two cantatas by the St. John's Episcopal Church Choir, conducted by Fergus O'Connor; Musical Offering, by members of the Southwestern Chamber Music



Louise Mercer, president, Memphis and Mid-South Piano Scholarship Association

Mrs. Roscoe Clark, president, Beethoven Club Civic Concert Series

Society; B minor Mass, Southwestern Singers and orchestra conducted by Burnet Tuthill, dates in May to be announced.

Southwestern Chamber Music Society. Sponsorship, Memphis College of Music. Director, Burnet Tuthill. Bohlmann Hall, capacity 250. Three concerts by the Southwestern String Quartet, assisted by: Ruth Moore Cobb, Anne Reynolds, Burnet Tuthill, Nov. 9; Lois Maier, Dec. 14; Myron Myers, Feb. 15. Concert by a visiting quartet, organization and date to be announced.

Memphis Open Air Theater, 1400 Madison Ave. Manager, Joseph Cortese; conductor, Albert Cherrington Evans. Overton Park Shell, capacity 4,000. Eight weeks of light opera, July and August.

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HERALD

FEB 2-7 1949



Juilliard String Quartet to Play Here

Juilliard String Quartet (above) founded by the Juilliard Music Foundation as quartet-in-residence at the Juilliard School of Music in New York, will be heard for the first time in Grand Rapids Friday afternoon before the St. Cecilia Society.

The quartet, made up of Robert

Mann and Robert Jeff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello, has played under auspices of the New Friends of Music, International Society for Contemporary Music and at the Berkshire Music Festival as well as for Juilliard School. The quartet's program Friday will be as follows:

Quartet in E Flat Major, Op. 50, No. 1 Haydn
Allegro. Adagio non lento. Menuetto. Poco Allegretto. Finals-Vivace
Fourth Quartet (1928) Bartok
Allegro: Prestissimo, con sordino; Non Troppo Lento; Allegretto Final-cato, Allegro Molto
INTERMISSION
Quartet, Op. 59, No. 3 Beethoven
Andante con moto-Allegro vivace; Andante, con moto quasi Allegretto; Menuetto grazioso; Allegro molto

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TIMES

FEB 27 1949

AMONG ARTISTS APPEARING IN CONCERT HALLS THIS WEEK

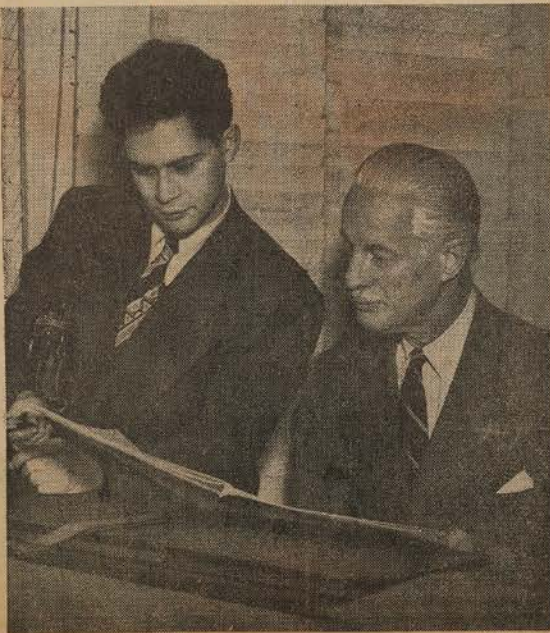


Eileen Darby-Graphic House

Juilliard String Quartet will play the first of two programs devoted to all of Bartok's string quartets tomorrow night at Times Hall.



Marietta Bitter and William Harms appear with other artists in a concert of chamber music at Times Hall Wednesday.



Ben Greenhaus

Marc Brown, who will give a violin recital today, and Robert Russell Bennett, whose new work he will play.

BARTOK'S QUARTETS

An Evaluation of Their Significance In the Composer's Total Output

By BERNARD WAGENAAR

Well-Known American Composer and Teacher

THE forthcoming performances of the six quartets of Béla Bartók, to be given by the Juilliard String Quartet on the Monday evenings of Feb. 28 and March 28, bring to the fore our gratitude for that great legacy and prompt me to attempt to evaluate partially—in a short space, alas—this particular category among the late Hungarian composer's collective works.

Viewed as a group, these compositions stand out as an astounding achievement, spanning a period of approximately forty years in the career of an artist, as well as an impressive example of the deeply moving creative expression of a man. It is at once evident, upon considering each one of the quartets by itself, that Bartók had a most sensitive perception of the expressive possibilities of this particular, and always fascinating, combination of instruments as the ideal means to an often elusive end.

Bartók was partial to stringed instruments—because of both their sustaining and expressive quality—and especially to the string quartet, evidently considering the latter, for himself at least, as one of the keys to the truth he so passionately sought. As he grew older, he became more and more preoccupied with his beloved subject. Though he could not play the instrument, he would frequently investigate and try out on a violin, with his left hand, various possibilities of passage work, double-stops, chords, *glissandi*, etc., while plucking the strings with his right, laboriously but absorbedly.

construction is great, but that steel hand in formal direction is modified by real inspiration. In that sense he is a true "classic." I am even tempted to say that some of the textures in these quartets are closely akin to a piece of fifteenth-century tapestry in purpose, color and design.

But his personal idiom is certainly of our day and, in addition, fanciful. Compared to the music of many recent important men, Bartók's is never consciously "modern," nor ever uncontrolledly romantic in speech. The climaxes in his music, for instance, build up quite naturally—always a sign of a real composer.

Studied Beethoven

During the last three or four years of his life he always carried upon his person scores of the later Beethoven quartets, and often pointed out to colleagues and associates great things to be found and enjoyed therein while strongly urging them to study those marvelous works again and again and again. Such an esthetic on the part of a musical thinker surely is a valid reason, over and beyond the music per se, for the student and music lover to cast the spotlight of minute study and reflection upon this detail of the composer's works.

I urge those interested to consider each work by itself, and to make comparisons between any two of them or even between movements of similar mood chosen from different quartets—an extremely stimulating and revealing procedure, in Bartók's case especially. It is not possible within the scope of this article to make those comparisons; hence I must necessarily confine myself to a few of the properties and outstanding features of this wonderful collection of chamber music.

Bartók's is easily the most eminent quartet-writing in many years. The emotional, national and other clearly recognizable qualities in his music are there for anyone who has ears to hear. But to gain complete insight one must gradually grow familiar with certain features peculiar to the composer. It is my hope that I may point the way by calling attention to some.

The poetry in his music, for instance, is strongly individual, but unmistakable when once discovered by the hearer. One can clearly hear and see an absorbing preoccupation with many kinds of devices, all in search of an ultimate expression of truth, yet ever subordinated to purely musical utterance, which emerges unhampered.

The strength of his architectural

Adventurous Style

If we compare his relatively conservative and classical orchestral instrumentation with his quite adventuresome quartet style, we must conclude that in the latter instance there is greater evidence of strongly concentrated thought more nearly realized. His open and searching mind, his intellectual honesty, and the integrity of his sentiment saved him from producing the obvious. His music nevertheless remains approachable to anyone who candidly wishes to learn to know him.

By the same token, some recurring devices and patterns in his



Bela Bartok.

works which could so easily be accused of being mannerisms—so readily defined by the ignorant and malicious as "tricks"—never turn out, after all, to be quite the same, but rather prove to be, upon closer acquaintance, cherished bits of the intimately personal expression of the strong creative mind of a near-genius. Those "Lentos" or "Mestos," for example, beginning with the first movement of the first quartet and ending with the last part of the sixth; those less rhythmic but more melodic structures that count on the sustained and singing sonorities of string instruments held so dear by Bartók! I like to think that they are more autobiographical than others.

Although he sought, he did not grope; nor did he experiment for the sake of experimenting. There is always directness in his attack on the problems. There never is to be found, in the sequence of these quartets, your experimenter's mere hope of improvement. Instead, there are to be met the plastic sounds and shapes invented and realized by a disarmingly simple artist who succeeded more and more in clarifying what he felt. I think that in his last quartet he came very near his ideal.

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This Clipping From
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SUN

MAR 1-1949

The Music Makers

By IRVING KOLODIN

Juilliard Quartet Begins a Cycle of Bartok.

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



IRVING KOLODIN

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

Some progression in lucidity might be noted from the second quartet (1917) to the fifth of 1934, when a formidable digression in the third (1927). There is extraordinary clarity of texture, sureness of balance, neatness of form in this fifth quartet; even a veiled kind of expressiveness. But I find it dry, tenuous, unsustained for my taste; a vast intellectual framework without the binding elements of thematic lines, harmonic contours. Perhaps I was looking for another Notre Dame where Bartok was building merely an Eiffel Tower; the image, at any rate, suggests the extent to which I think this work can be likened to Beethoven's.

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

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

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

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NEW YORK, N. Y.
HERALD TRIBUNE

MAR 1-1949

Juilliard String Quartet.

By Jerome D. Bohm

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

The quintessence of the Hungarian master's creative art is to

be found in these quartets, of which the Second, penned in 1917, and the Fifth, written seventeen years later, are the most telling, the highest in expressive content. The Third Quartet, produced in 1927, for all its individuality, is inherently less valuable. But the preceding quartet is a thoroughly absorbing work, with its deeply felt opening movement, the characteristic rhythmic impact and humor of its central movement and concluding slow movement, in which the mood of irreparable desolation is conveyed with amazing economy of means.

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

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

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NEW YORK, N. Y.
TIMES

MAR 1-1949

JUILLIARD QUARTET IN MUSIC OF BARTOK

Program of String Pieces by
Hungarian Master Offered
at Times Hall

By OLIN DOWNES

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

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

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

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

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

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DETROIT, MICH.
FREE PRESS

MAR 3 - 1949

MUSIC

Jouillard String Quartet Exhibits High Degree of Proficiency

BY J. DORSEY CALLAGHAN

Free Press Music Critic

Pro Musica, in the second of its three concerts of this season, brought the Jouillard String Quartet to the Institute of Arts.

Three composers were represented on the program. They were Beethoven, with the Quartet No. 1 of Opus 59; Five Movements for Quartet by Anton von Webern, and the Fourth Quartet of Bela Bartok.

The Jouillard players have a notable command of the modern manner in musical expression. It is an expression that communicates itself even to the performance of Beethoven, somewhat to its detriment.

THE BEETHOVEN quartet presented by them is a composition of varied moods as set forth in the four movements. Each of these moods is an artistic triumph in its own right, melodically and structurally beautiful. Technically, the performance was superb. As a poetic expression, however, it was arid.

This aridity, on the other hand, was just the thing when it came to the performance of Webern's work.

One must exercise considerable restraint in discussing as unusual a composition as this.

THE TEMPTATION is to become facetious, and after all, the work would make excellent mood

music for a Donald Duck film. There are moments of typically Duckian yuk-yuk, as well as outbursts of back-fence caterwauling.

The composition, though, may not be dismissed so easily. It has the great virtue of brevity,

without which a composition based on the 12-tone scale would become deadly indeed.

This brevity makes for supreme entertainment for the listener. At the same time, it demands extraordinary technical proficiency.

This proficiency is an outstanding quality of the Jouillard Quartet.

It is obvious that the players are devoted to the presentation of modern music. As a result, even the most conservative of listeners may be convinced of its sincerity, if not of its value.

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HERALD

MAR 5 - 1949
CITY'S 11 ARE STAGIONS.

FORMAL ELECTION MARCH 18

St. Cecilia Nominates Officers, Hears Quartet

Mrs. Dorothy Pelck McGraw, second violin, Raphael Hillyer, viola, and Arthur Winograd 'cello.

The program offered a striking contrast between twentieth century and classical music. The novelty of the program was Bela Bartok's Fourth Quartet, written in 1928 but dissonant enough to sound modern as the 1940's. It was performed with great skill by the quartet and won cordial applause at its close.

HAYDN AND BEETHOVEN

Other compositions on the program were a charming Haydn quartet, Op. 50, No. 1 and Beethoven's Opus 59, No. 3, which was played brilliantly but without much exploration of the subjective content of the music.

The quartet is expert in all technical matters, though the first violin does more "bringing in" of his collaborators than is usual. If the organization has a weakness it lies in the tone of the four players, which tends to be of light, brittle quality.

Mrs. Merton Stiles, President, and Mrs. George E. Decker, Treasurer, remain in office, their terms having another year to run.

The formal election will be held March 18. One of the largest audiences to hear a St. Cecilia program this season gave an enthusiastic welcome to the Jouillard quartet, members of which are Robert Mann, first violin, Robert Koff,

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Cir. (D 29,429) (\$ 47,920)

This Clipping From
ASHEVILLE, N. C.
CITIZEN

MAR 6 - 1949

conductor of the Houston Symphony, has joined Montoux, Szell and Munch on the music panel of the National Art Foundation. Kathleen Ferrier, newly arrived from England, began her second American tour auspiciously as Orfeo in the Little Orchestra Society's concert performance of Gluck's "Orfeo et Eurydice." The Jouillard string quartet, in two Times Hall performances, is playing Bela Bartok's six quartet; pocket scores, and parts, for all six have been published, or will be soon, by Boosey & Hawkes.

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This Clipping From
BILLBOARD
CINCINNATI, OHIO

MAR 5 - 1949

Columbia Signs Long-Hair Stars

NEW YORK, Feb. 26.—Columbia masterworks this week bolstered its roster of vocalists by signing soprano Eleanor Steber and baritone Frank Guarrera, both members of the Metropolitan Opera Company. The Jouillard String Quartet was also pacted by the diskery.

Miss Steber, winner of the Met's Auditions of the Air in 1940, has been one of the opera company's top attractions since that year. She previously recorded for RCA-Victor. Guarrera, the 1943 Auditions winner, made his Met debut this season.

Columbia already has a contract with the Met for the recording of complete operas, but many top names previously have been unavailable for such waxings due to individual contracts with other diskeries.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 85,978) (\$ 88,086)

This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT

MAR 6 - 1949

adg Opera has the American rights to Poulenc's "Les Mamelles de Tiresias".... Efreim Kurtz, conductor of the Houston Symphony, has joined Montoux, Szell and Munch on the music panel of the National Art Foundation.... The Jouillard String Quartet, in two Times Hall performances, is playing Bela Bartok's six quartet; pocket scores and parts for all six have been published, or will be soon, by Boosey & Hawkes.... The National Institute of Arts and Letters, Douglas Moore, president, has elected five foreigners as honorary associate members: Edith Sitwell, Ralph Vaughn Williams, Gian Francisco Malipiero, Pablo Picasso and Yasuo Kunniyoshi.... Leonard Warren celebrated his 10th year at the Metropolitan Opera in a 10th-year revival of Verdi's "Falstaff."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 264,569)

This Clipping From
CLEVELAND, OHIO
PRESS

MAR 5 - 1949

Jouillard Quartet at Museum

The Jouillard String Quartet of the Juilliard School of Music will give a chamber music concert Friday at 8:15 p. m. at the Museum of Art. Their program will consist of the Quartet in B Flat Major of Mozart; the Fourth Quartet of Bela Bartok and Quartet, Op. 59, No. 1 of Beethoven.

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Cir. (D 174,789)

This Clipping From
TOLEDO, OHIO
BLADE

MAR 4 - 1949

Jouillard String Quartet Will Be Heard March 13

The Jouillard String Quartet next chamber music group on Museum of Art Series, will be heard March 13 at 3 p.m.

This is a quartet formed and subsidized by the Juilliard Music Foundation to further the cause of chamber music in America, and has its residence in the Juilliard School.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 9,391)

This Clipping From
NEW CASTLE, IND.
COURIER-TIMES

FEB 28 1949

Julliard Quartet To Play Concert At Richmond

The Earlham college music department will sponsor a concert to be given by the Julliard String quartet in Goddard auditorium on the college campus, March, college officials have announced. This is the second time the ensemble, founded by the Julliard Musical foundation of New York, has appeared at the Quaker college.

Besides their public performances, the musicians serve as members of the ensemble faculty of the Julliard school of music and have presented lecture-concerts for the benefit of laymen.

The young musicians composing the group all have distinguished themselves as solo performers. They are Robert Mann, Portland, Oregon, graduate of the Julliard school in 1943 and winner of the Naumburg award for 1941; Robert Koff, Los Angeles, California, graduate of Oberlin college; Raphael Hillyer, Ithaca New York, graduate of Dartmouth college, the Curtis institute and Harvard university, and a former member of the Boston Symphony orchestra; Arthur Winograd, New York City graduate of the New England conservatory of music in Boston, the Curtis institute in Philadelphia and a former member of the N. B. C. Symphony orchestra.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 33,796) (\$ 98,940)

This Clipping From
TOLEDO, OHIO
TIMES

MAR 3 - 1949

String Quartet To Play Here

THE Julliard String Quartet will appear in the Toledo Museum of Art auditorium Sunday, March 13 at 3 p.m. Admission will be free and no tickets are required.

This is a quartet-in-residence at the Julliard School of Music in New York. It was formed three years ago to promote the cause of chamber music, and has toured extensively with great success.

The quartet is composed of Robert Mann, violinist; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

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Cir. (D 174,789)

This Clipping From
TOLEDO, OHIO
BLADE

MAR 6 - 1949

Quartet Praised

The Julliard String Quartet, which will play next Sunday at 3 p.m. on the Museum of Art chamber music series, played a concert Monday night in New York that was reviewed with enthusiasm and at length by the New York papers. The conclusion, stated in the words of the Herald-Tribune critic, was "no finer performance could be imagined or desired." It was the first of two concerts on which the Quartet will play all six of Bela Bartok's quartets for strings.

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Cir. (D 84,771) (\$ 123,947)

This Clipping From
DAYTON, O.
NEWS

MAR 6 - 1949

Julliard string quartet, in two times hall performances, is playing Bela Bartok's six quartet; pocket scores, and parts, for all six have been published, or will be soon, by Boosey & Hawkes. . . . The National Institute of Arts and Letters (Douglas Moore is president) has elected five foreigners as honorary associate members: Edith Sitwell, Ralph Vaughn Williams, Gian Francesco Malipiero, Pablo Picasso and Yasuo Kuniyoshi. . . . Leonard Warren celebrated his 10th year at the Metropolitan Opera in a 10th-year revival of Verdi's "Falstaff."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 22,220) (\$ 69,720)

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

MAR 4 - 1949

Music:

Chamber Works of Bartok, Stravinsky

By Edward Buss

DURING the past week Stravinsky and Bartok were each represented in programs of their own music. Bartok by the first of two concerts devoted to his Six String Quartets and Stravinsky by the Chamber Art Society. The featured work on the Stravinsky program, last Saturday, was a new Mass written in 1948. For a Mass it is very concise, only 25 minutes. If Stravinsky has any idea that his Mass will become part of the regular church service, I think he is in for a surprise. With the exception of the "Amen" consisting of four bars at the end of the Credo, none of the vocal parts can be sung by untrained voices. This was proven by using a church choir at the performance where boys voices replaced the sopranos and altos. At no time were they able to sing the difficult intervals and rhythmic time changes.

Under other circumstances where a professional chorus will be used this work might prove to be technically interesting. Its content is another matter. Stravinsky used a very clever instrumentation (as he always does) for the orchestra: two oboes, English horn, two bassoons, two trumpets and three trombones. The Mass was repeated in the second half of the program.

THE MOST GRATIFYING composition on the program was the familiar Octet for Wind Instruments, 1923, played in a very clean manner. At this time the composer was discovering 17th and 18th century Italian music. Since 1920 he has been trying to cover it with a modern dress.

Other compositions were his trite Piano Sonata (1922) with over-embellished ornamentation in the style of Scarlatti and the Concerto for Two Pianos. W. H. Auden read some of his poetry to make the whole affair an "arty" event.

The Bartok concert of Monday night proved to be much more interesting. Bartok was a man of



IGOR STRAVINSKY

great talent who developed into a real mature composer, contrary to Stravinsky. He was represented by his Second, Third, and Fifth String Quartets performed by the Julliard String Quartet.

It is difficult to write about any one of the String Quartets, in a short space, without bringing into discussion the other Five. The medium of the String Quartet as used by Bartok represented the culmination of each period. Thus his music of impressionism is found in the Second Quartet, 1917; of atonality in the Third, 1927; and finally the concentrated writing of the last period as heard in the Fifth, 1934.

The performance by the Julliard String Quartet was the finest one could ask. It is a pleasure to hear a group playing with such excellent ensemble, technically and musically. The Quartets of Bartok make great demands on the performers and they met these with great ease. Their performance of new music has always been on the highest level. We look forward to the final concert of this series and hope that they can be heard more often publicly.

The personnel of the Julliard String Quartet is Robert Mann and Robert Koff violins, Raphael Hillyer, viola, and Arthur Winograd cello.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 13,370) (\$ 16,863)

This Clipping From
DANVILLE, VA.
REGISTER

MAR 5 - 1949

The Julliard String Quartet, in two Times Hall performances, is playing Bela Bartok's Six Quartet; pocket scores, and parts, for all six have been published, or will be soon, by Boosey & Hawkes. . . . The National Institute of Arts and Letters, Douglas Moore president, has elected five foreigners as honorary associate members: Edith Sitwell, Ralph Vaughn Williams, Gian Francesco Malipiero, Pablo Picasso and Yasuo Kuniyoshi. . . . Leonard Warren celebrated his 10th year at the Metropolitan Opera in a 10th-year revival of Verdi's "Falstaff."

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Cir. (D 19,211) (\$ 35,096)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

MAR 6 - 1949

Kathleen Ferrier, newly arrived from England, began her second American tour auspiciously as Orfeo in the Little Orchestra Society's concert performance of Gluck's "Orfeo et Eurycle." . . . The Julliard String Quartet, in two Times Hall performances, is playing Bela Bartok's six quartet; pocket scores, and parts, for all six have been published, or will be soon, by Boosey & Hawkes. . . . The National Institute of Arts and Letters, Douglas Moore president, has elected five foreigners as honorary associate members: Edith Sitwell, Ralph Vaughn Williams, Gian Francesco Malipiero, Pablo Picasso and Yasuo Kuniyoshi. . . . Leonard Warren celebrated his 10th year at the Metropolitan Opera in a 10th-year revival of Verdi's "Falstaff."

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Cir. (D 264,569)

This Clipping From
CLEVELAND, OHIO
PRESS

MAR 5 - 1949

Horowitz Recital

BY ELMORE BACON

It's a busy music week ahead of us, with a number of important features listed, and with a recital by Vladimir Horowitz just around the corner a week from tonight.

Besides Eleazar de Carvalho, youthful Brazilian directing the Cleveland Orchestra in a brilliant program, and Concert master Josef Gingold and Pianist Leonard Shure playing a sonata recital, the noted Juilliard String Quartet comes to town.

There's quite a rush of organists to the consoles, too, with Alexander Schreiner coming here from the Mormon Temple, Salt Lake City, for a recital at First Methodist Church. Another Tchaikowsky Twilight Concert program directed by Dr. Rudolph Ringwall, a spot of opera out at Baldwin-Wallace and Shaker Heights and some assorted recitals completes the week.

Carvalho Directs

For the second week the brilliant Brazilian conductor, Eleazar de Carvalho, directs the Cleveland Orchestra.

The Thursday and Saturday concerts open with a revival of the Glazounoff Fourth Symphony in E Flat Major, not heard in these concerts since 1934. The "Russian Easter" Overture by Rimsky-Korsakoff and the four brilliant and beautiful sketches in the Albeniz "Iberia" Suite are included. De Carvalho adds a Brazilian touch with the Prelude-Intermezzo known as "Alvorada" or "Dawn" from the opera, "The Slave," by his countryman, Carols Gomes.

Twilight Program

There's an all-Tchaikowsky program awaiting the Twilight Concert fans tomorrow. Dr. Ringwall has chosen two numbers heard rather infrequently, but unusually intriguing. They are the two middle movements, "The Scherzo—The Witch of the Alps," and the "Pastoral," from the Cosiack Dance from the opera

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This Clipping From
SPRINGFIELD, OHIO
NEWS

MAR 6 - 1949

Antioch College News

Juilliard String Quartet To Play Return Engagement Monday Night In Kelly Hall

YELLOW SPRINGS—The Juilliard String Quartet will play a return engagement at Antioch College here Monday evening.

The quartet, hailed by The New York Times as "one of America's greatest contributions to quartet history" at their Town Hall debut, gave a concert at Antioch just a year ago. The quartet was organized two years ago by the Juilliard Musical Foundation in New York "to further the cause of chamber music in America."

The quartet's program Monday will feature the modern and difficult Bartok String Quartet as well as a Ravel and a Mozart quartet.

The Antioch College music workshop will present the concert at 8:30 p. m. in Antioch's Kelly Hall. It is open to the public without charge.

The members of the String Quartet are in residence at the Juilliard School of Music and are members of the ensemble faculty there. They include Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello.

The foursome gave an all-Bartok concert in New York's Times Hall last week and received an enthusiastic response from the critics in that city. It was the first concert of all Bela Bartok string quartets. They will repeat one of the quartets on their program at Antioch.

The Juilliard School of Music is underwriting the Quartet's appearance in Yellow Springs because of Juilliard's interest in

Antioch's music program. The Antioch music department aims at training persons for music leadership in community groups rather than solo musical performances.

The four members of the quartet have appeared in concerts throughout the country. Raphael Hillyer, viola, graduate of Dartmouth and Harvard, was a member of the Boston Symphony Orchestra before joining the Juilliard group. Cellist Arthur Winograd joined the NBC Symphony after graduating from the New England Conservatory of Music and Curtis Institute. Robert Mann, violin, and Robert Koff, violin, have studied at the Juilliard School of Music.

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TOLEDO, OHIO
TIMES

MAR 10 1949

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Cir. (D 10,744)

This Clipping From
ITHACA, N. Y.
JOURNAL

MAR 10 1949

Juilliard Quartet To Play Here

The Juilliard String Quartet will conclude Series A of the Cornell chamber music program with a performance in the Willard Straight Theater at 8:15 p. m. Tuesday.

The group includes a native Ithacan, Raphael Hillyer, viola, who is a graduate of Dartmouth College, the Curtis Institute and Harvard University, and a former member of the Boston Symphony Orchestra. The other performers are Robert Mann and Robert Koff, violins, and Arthur Winograd, cello.

The quartet was founded under the sponsorship of the Juilliard Musical Foundation to serve as quartet-in-residence at the Juilliard School of Music in New York.

The quartet made its debut in New York's Town Hall in December, 1947.



SHOWN ABOVE ARE MEMBERS OF THE Juilliard String Quartet, which will appear in the Toledo Museum of Art Auditorium Sunday at 3 p. m. Left to right are Robert Mann, violin; Raphael Hillyer, viola; Arthur Winograd, cello, and Robert Koff, violin. Admission to this concert will be free and no tickets required.

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Cir. (D 264,569)

This Clipping From
CLEVELAND, OHIO
PRESS

Juilliard Quartet Thrills Big Audience at Museum

By ARTHUR LOESSER
Music Critic

Last night the Juilliard String Quartet gave a program of chamber music before an audience that filled the hall of the Museum of Art. As the name indicates, all members of the group are on the faculty of the Juilliard School of Music in New York. They are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola; and Arthur Winograd, cello.

It was clear soon after they started playing that they form a quartet whose work can only be judged from the highest standards. In their precision, ensemble discipline, balance and matching of tone qualities, the Juilliard four rank with the best of their kind, we would say.

Most remarkable work was the Fourth Quartet by the late Bela Bartok. In it the composer indulges in his characteristic self-conscious ferocity of rhythm and harmony. However, he piles on the dissonances so thick and often so close together that the combinations mostly lose all harmonic meaning and become mere sound effects.

This impression is heightened by the copious use of fiddle spices: Plucking the strings so they slap back on the fingerboard, enormous feline sounding slides, playing with the wood on the bow, whining with the bow near the bridge, and so on.

The work had a kind of fascination, if an irritating one. Probably it was intended to express a demonic intensity, but many listeners quite audibly considered it humorous. As one might expect, the fast movements were the most acceptable.

The other compositions performed were Mozart's "Hunting" quartette in B flat, and Beethoven's opus 59, No. 1 in F. In these, the Juilliard players achieved many moments of distinguished beauty, culminating in the melancholy ecstasy of the Beethoven Adagio.

On the negative side we must report that the first and last movements of the Mozart, and the first movement of the Beethoven work were done with an unhappy excess of speed. Youngsters of today had better get themselves convinced that streamlining is highly unbecoming to 18th Century products.

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Cir. (S 224,080)

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

MAR 13 1949

COLUMBIA RECORDS has signed the Juilliard String Quartet, quartet-in-residence, in Juilliard School of Music, for exclusive recordings. Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello, comprise the quartet, which has played numerous concerts in New York and on tour.

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Cir. (D 53,319) (S 102,162)

This Clipping From
SAN DIEGO, CAL.
UNION

MAR 12 1949

FACULTY MEMBERS

The faculty includes Copland and Olivier Messiaen, composition; Gregor Piatigorsky and members of the Juilliard Quartet, chamber music; Hugh Ross and Christopher Honnaas, choral department, and 25 members of the Boston Symphony. Robert Shaw, regularly a member of the choral faculty, is on leave of absence.

A major opera production, in the tradition of Britten's "Peter Grimes," will be prepared and presented during the summer session of the Music Center under the direction of Boris Godovsky. "Grimes" was given its American premiere at the Berkshire Music Center in 1946. The American premiere of Mozart's "Idomeneo" was given there in 1947 and Rossini's "The Turk in Italy" was presented there last summer.

The Berkshire Music Center, founded in 1947 by Koussevitzky, is sponsored by the Boston Symphony Orchestra.

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Cir. (D 5,425) (S 5,426)

This Clipping From
BLACKWELL, OKLA.
JOURNAL-TRIBUNE

MAR 13 1949

Music World

NEW YORK, March 12 — (U.P.) — The Little Orchestra Society of New York, whose mission is to present seldom-heard musical treasures of the past along with the most modern, concluded its 1948-49 season with one of its finest efforts.

The society offered a performance in concert form of Gluck's "Orpheus and Eurydice," the oldest of the operas which still is heard on occasion, after having entranced music lovers for nearly 200 years.

"Orpheus" was last heard on the stage in New York in 1941, after which it was dropped—presumably temporarily—from the Metropolitan Opera repertoire. It was last heard in concert form in 1934, when the New York Philharmonic-Symphony gave it under Bruno Walter's direction.

The Little Orchestra presentation utilized the Westminster Choir and, as soloists, Kathleen Ferrier, Ann Ayars and Louisa Kinlock. Miss Ferrier and Miss Ayars achieved international recognition by singing in the Glyndebourne production of the opera last summer.

Miss Ferrier does a dramatic and emotional job in the lush part of Orpheus. She makes her rich voice serve the histrionic requirements of the role. Miss Ayars, as Eurydice, is sweetly ethereal and precisely accurate.

The inspired conducting of Thomas Scherman brought the performance close to perfection.

All of Bela Bartok's six string quartets are being presented currently in New York for the first time in a cycle of two concerts. The Juilliard String Quartet gave the third, second and fifth quartets at Town Hall on March 1 and will present the fourth, first and sixth on March 18. The Juilliard Quartet is repeating its much-admired feat of last summer when the six works were played the Berkshire Music Center.

Choral groups from 16 states will be represented at the 25th biennial convention of the National Federation of Music Clubs in Dallas, Tex., March 27 to April 3. Noted solo singers and instrumentalists also will be heard during the convention.

Brooklyn's own symphony orchestra will make its bow at the borough's Academy of Music on March 16. An ensemble of 85 musicians will be directed by Dr. Herbert Zipper, Viennese conductor. The idea of the orchestra stems from the belief of a group which decided that Brooklyn, besides being the home of the Dodgers, "is too big not to have its own symphony." After all, they pointed out, Brooklyn is the nation's third largest community.

Lemonade Opera of New York, which has been operating in the tiny Greenwich Mews Playhouse in the Village, has decided to have a theater of its own. The company is making a public appeal for funds to build a permanent, moderate-sized opera house to be dedicated to opera in English and to the development of young talent. The company will make its first venture outside Greenwich Village when it give a projected presentation of Francis Poulenc's "Les Mamelles de Tiresias" in an uptown theater.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 69,569) (S 68,186)

This Clipping From
FLINT, MICH.
JOURNAL

MAR 13 1949

All Six Offered

All of Bela Bartok's six string quartets are being presented currently in New York for the first time in a cycle of two concerts. The Juilliard String Quartet gave the third, second and fifth quartets at Town Hall on March 1 and will present the fourth, first and sixth on March 18. The Juilliard Quartet is repeating its much-admired feat of last Summer when the six works were played at the Berkshire Music Center.

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Cir. (D 303,776) (Sat. 169,196)

This Clipping From
NEW YORK, N. Y.
SUN

MAR 29 1949

Juilliard String Quartet Completes Bartok Cycle

Last night in Times Hall, the indefatigable young Juilliard String Quartet brought to a close the second of two concerts devoted to the six quartets of Bela Bartok. Nos. 4, 1 and 6 were played, the creative span extending from 1907 to 1939. Each has its particular physiognomy, and each is marked by a species of intellectualism and emotionalism that is unique. One movement of the fourth quartet, indeed, is startling: the prestissimo, which is played with mutes and features magical glissando effects unlike anything in the literature. The sixth quartet has some experimentation with quarter tones in the Burletta section of the third movement; that, too, is something which the orthodox literature generally avoids.

The Juilliard Quartet played this difficult music in a manner that would be hard to overpraise. It was more than a studied and accurate account of the notes; in many respects it was identification with the composer's message. Other organizations have played these works with smoother sound texture, but none this listener has encountered showed such a mastery of rhythmic elements. The enthusiastic audience occupied every seat in the house and overflowed onto the stage.

H. C. S.

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Cir. (D 4,997) (S 4,997)

This Clipping From
BIG SPRING, TEXAS
HERALD

MAR 13 1949

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Cir. (D 17,962)

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

MAR 13 1949

WORLD OF MUSIC

Little Orchestra Society Closes Season With Concert Version of "Orpheus"—Six Bartok Quartets Heard

NEW YORK, March 12 (UP).—The Little Orchestra Society of New York, whose mission is to present seldom-heard musical treasures of the past along with the most modern, concluded its 1948-49 season with one of its finest efforts.

The society offered a performance in concert form of Gluck's "Orpheus and Eurydice," the oldest of the operas which still is heard on occasion, after having entranced music lovers for nearly 200 years.

"Orpheus" was last heard on the stage in New York in 1941, after which it was dropped—presumably temporarily—from the Metropolitan Opera repertoire. It was last heard in concert form in 1934, when the New York Philharmonic-Symphony gave it under Bruno Walter's direction.

The Little Orchestra presentation utilized the Westminster Choir and, as soloists, Kathleen Ferrier, Ann Ayars and Louisa Kinlock. Miss Ferrier and Miss Ayars achieved international recognition by singing in the Glyndebourne production of the opera last summer.

Miss Ferrier does a dramatic and emotional job in the lush part of Orpheus. She makes her rich voice serve the histrionic requirements of the role. Miss Ayars, as Eurydice, is sweetly ethereal and precisely accurate.

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Cir. (D 155,523) (S 197,017)

This Clipping From
INDIANAPOLIS, IND.
STAR

MAR 13 1949

Gluck Opera Performed At Concert

New York, March 12 (UP)
THE LITTLE Orchestra Society of New York, whose mission is to present seldom-heard musical treasures of the past along with the most modern, concluded its 1948-49 season with one of its finest efforts.

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The inspired conducting of Thomas Scherman brought the performance close to perfection.

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BROOKLYN'S OWN symphony orchestra will make its bow at the borough's Academy of Music March 16. An ensemble of 85 musicians will be directed by Dr. Herbert Zipper, Viennese conductor. The idea of the orchestra stems from the belief of a group which decided that Brooklyn, besides being the home of the Dodgers, "is too big not to have its own symphony." After all, they pointed out, Brooklyn is the nation's third largest community.

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This Clipping From
ELMIRA, N. Y.
TELEGRAM

MAR 13 1949

World of Music— Seldom-Heard Works Given By Orchestra

By United Press

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Lemonade Opera of New York, which has been operating in the tiny Greenwich Mews Playhouse in the Village, has decided to have a theater of its own. The company

is making a public appeal for funds to build a permanent, moderate-sized opera house to be dedicated to opera in English and to the development of young talent. The company will make its first venture outside Greenwich Village when it gives a projected presentation of Francis Poulenc's "Les Mamelles de Tiresias" in an uptown theater.

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This Clipping From
TOLEDO, OHIO
TIMES

MAR 14 1949

Intensity Of Juilliard Quartet's Playing Noted

THE JUILLIARD STRING QUARTET yesterday afternoon in the Museum of Art.

Robert Mann, Violin
Robert Koff, Violin
Raphael Hillier, Viola
Arthur Winograd, Cello

Quartet in B flat major, K. 458 Mozart
Quartet No. 4 Beethoven
Quartet in C major, Op. 59, No. 2 Beethoven

By FREDERICK J. KOUNTZ

Some four years ago in one of the pleasant suburbs of New York City your reporter was an inactive participant in an evening of quartet playing. It was a little more than a few hours of playing. It was in fact one of the several evenings out of which evolved the group which is now the Quartet in Residence at the Juilliard School of Music.

Of the present personnel of the quartet, only Mr. Mann and Mr. Winograd were with us that night. And on meeting them, and hearing them play for the first time, I was impressed most strongly with the intense seriousness of their approach to their music.

The same intensity was instantly apparent in the quartet's playing yesterday. No less apparent were an extraordinary sense of ensemble and a technical finish that was well nigh impeccable. This is a young quartet. But obviously it is one that subscribes thoroughly to the thesis that the development of a unified quartet is a project that requires endless drill. They have drilled indeed so that they are now a compact, precise, excellently schooled unit.

The high point of yesterday's per-

formance was, I believe, the playing of the Bartok Quartet. Bela Bartok was of our time. And he was one of the composers of our day of whose greatness there is no doubt. His output of music in the quartet form is poetic in a strongly individual sense; its architecture is explicitly defined; and his poetry and sensitivity are qualities which we can contemplate with some degree of understanding because we have lived within the age in which they had their roots.

The Juilliard players were at home with this music. Their conception was beyond mere understanding; it was an actual feel of the core and fibers and the tactical qualities that are in the work. For example, the savage relentlessness of the first movement, the starkness of the third, the tremendous vitality of the fourth—these were all matters which the players encompassed not certainly from continued reading of the score alone but essentially through their thorough and intimate knowledge of the nature of the composer.

This was music which would bear hearing again and again. And it would be a privilege to hear again this quartet in the playing.

Mozart and Beethoven fared less well. But that, I think, is understandable. The musical intensity which apparently is innate in these young men was the very quality which denied to a degree the basic serenity of Mozart's Quartet; which in the last movement sent the players off in a needlessly fast tempo.

As for Beethoven, he came into the program at an unfortunate time. There was an understandable—even necessary—letdown after Bartok which continued through the first three movements. And the revivification which set in about the fourth movement produced a tempo that was so fast that some of the enormous driving energy and vitality of the movement was lost.

But what a playing of the Bartok Quartet. That was something we rarely hear.

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This Clipping From
RIVERSIDE, CALIF.
ENTERPRISE

MAR 14 1949

In the World of Music

Concert Version of 'Orpheus'

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This Clipping From
RIVERSIDE, CALIF.
PRESS

MAR



220 West 19th St., New York 11, N.Y.
Tel. CHelsea 3-8860

TACOMA, WASH
NEWS-TRIBUNE
3/6/49

Kathleen Ferrier, newly arrived from England, began her second American tour auspiciously as Orfeo in the Little Orchestra Society's concert performance of Gluck's "Orfeo et Eurydice" . . . The Juilliard string quartet, in two . . . hall performances, is playing Bela Bartok's parts, for all six have been published, or will be soon, by Boosey & Hawkes . . .

The World Of Music

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Cir. (D 174,789)

This Clipping From
TOLEDO, OHIO
BLADE

Juilliard String Quartet's Program Called Exciting

Colorful Chamber Music In Museum Of Art
Auditorium Has Capacity Audience Gasping

By ALINE JEAN TREANOR
Blade Staff Writer

Players of the Pittsburgh Symphony, in Toledo between concerts, helped fill the Museum of Art auditorium almost to capacity yesterday to applaud the most colorful and exciting chamber music that has come this season.

The Juilliard string quartet-in-residence, subsidized to be an example for Juilliard students and to carry the school's good name across country, gave living proof that an example need not be grey-haired or baldhead. Not one looked over 30; their average age was probably less. Moreover, they are American by birth and education. Earlier great quartets have been of European origin—and the audience felt in the presence of a great quartet yesterday.

Together 3 Years
Robert Mann, of Oregon, plays first violin; Robert Koff, of California, educated at Oberlin, second violin; Raphael Hillyer, of New Hampshire, viola; Arthur Winograd, of New York, cello. They have been playing together three years.

The highest excitement was generated by the Bela Bartok Quartet No. 4, a work bristling and flashing with modernities of composition. It is not often we hear harmony with parts advancing both in different keys and in different rhythms. Still more seldom do we hear the strangeness of polytonality and polyrhythm expressed with the technical brilliance and

grad, of New York, 'cello. They were struck with the whine. They were bowed at the bridge and made to whistle. They were plucked singly with thumb and various fingers, whanged back and forth in broken chords, snapped against the fingerboard. This is Hungarian music in the 20th Century manner. Bartok has been writing it for 25 years—or had been until his death a year or so ago. It may take another 25 years before we can listen

without gasping, as yesterday's audience did audibly. But there was nobility and sincerity about it that suggests we will listen to it, eventually, with greater joy and less shock.

The Mozart K 458 and Beethoven Razoumofsky No. 3 bracketed the Bartok. Of the Mozart, this reviewer begs to crib a line from Earl Hess, first violist of the Friends of Music Orchestra. "It just went to prove there's a speed faster than that of light." He might have added "and a clarity clearer." Beethoven's, fast tempos were speeded also, giving this ingratiating composition special graces and lightness.

Made Audience Gasp

Sticks were struck with the whine. They were bowed at the bridge and made to whistle. They were plucked singly with thumb and various fingers, whanged back and forth in broken chords, snapped against the fingerboard. This is Hungarian music in the 20th Century manner. Bartok has been writing it for 25 years—or had been until his death a year or so ago. It may take another 25 years before we can listen

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Cir. (D 60,590)

This Clipping From
DAYTON, OHIO
HERALD

MAR 12 1949

Quartet Is Signed

The Juilliard string quartet appeared here this winter for members of the Dayton Music club. It was a recital of such moment that it is regrettable that not more heard it. However, all lovers of string quartets will have the opportunity of hearing the Juilliard quartet play, for it has been signed by Columbia Records, Inc.

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Cir. (D 6,316)

This Clipping From
GREENSBURG, PA.
TRIBUNE

MAR 11 1949

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

MAR 15 1949

JUILLIARD QUARTET IN BARTOK SERIES

The Juilliard String Quartet on Feb. 28 opened its series featuring the String Quartets of Bela Bartok. On this occasion, the Third, Second and Fifth were heard. They are designed on a plane of intellectual integrity, with a mastery of racial idiom and ingenuity in the em-



BELA BARTOK, late Hungarian composer, whose String Quartets are being played in their entirety by the Juilliard String Quartet.

ployment of effective and strangely alluring rhythmic contrasts. Beauty of color and stylistic originality distinguish the slow movements, or interludes between the more dynamic sections. A terrific primal energy motivates the whole.

The members of the instrumental group, Robert Mann, Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, showed that they possess superior technical skill, sensitivity and artistry of no small order. To have presented works of major difficulty and unusual tonality with such clarity and superb delivery was an achievement meriting high praise.

M. C.

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Cir. (D 412,605) (S 517,022)

This Clipping From
DETROIT, MICH.
NEWS

MAR 12 1949

AN EXCLUSIVE contract for recordings by the Juilliard String Quartet has been signed by Columbia and the school. Members are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello. Founded in 1946, the quartet made its debut in New York's Town Hall and has played numerous concerts on tour.

First American-pressed recording by Luba Welitsch, Bulgarian soprano who was a hit in "Salome" at the Metropolitan, is Agathe's aria from "Der Freischutz," recorded for Columbia in Europe. It will be followed by Tatiana's Letter Scene from Tchaikovsky's "Eugene Onegin."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. [D 174,789]

This Clipping From
TOLEDO, OHIO
BLADE

MAR 20 1949

MUSIC on RECORDS JOHN M. HARRISON

WHETHER the lavish attention paid within the last year or so to the compositions of Bela Bartok is expiation of a guilty conscience that he was permitted to die of malnutrition in New York in 1945 or simply an expression of the sudden discovery that his music is great doesn't matter much. What is important is that the works of Bartok are getting the hearing they deserve—nowhere more generously than on records.

Now RCA-Victor has issued a splendid recording of his Sonata for Violin and Piano, No. 1—a first recording. Superbly played by Yehudi Menuhin and Adolph Baller, it has been given wide-range recording, smooth surfaces and all the other advantages of present-day recording techniques.

But it is the music itself which is of principal note. Written in 1921, it represents this Hungarian master at his most vital and intense. The three movements of the sonata combine the ascetic beauty and the driving energy which are put to such effective use in almost everything he wrote.

Bartok's music is not easy listening. It demands an attentive listener, one who is willing to meet the composer at least half way, to seek in his music something besides beautiful melody and infectious rhythms. But it provides ample rewards for those who are willing to make this effort.

The Sonata No. 1 is neither so tuneful as some of Bartok's other recorded music—the piano and violin concertos of recent issue, for example—nor so starkly atonal as the Contrasts for Violin, Clarinet and Piano, which the composer, Joseph Szigeti and Benny Goodman recorded some years ago. It is similar in many ways to the quartet played in Toledo recently by the Juilliard String Quartet.

This is music to be heard again and again, with each hearing offering something new and rewarding. Mr. Menuhin, who has also recorded the Concerto for Violin and Orchestra (1941) for Victor, has a sympathetic understanding of the music of Bartok, which is perhaps even better demonstrated here. Mr. Baller shares his deep insight of the music.

This recording is something of a musical event. Victor DM-1286.

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Cir. [D 174,789]

This Clipping From
TOLEDO, OHIO
BLADE

MAR 20 1949

Arts And Artists

ALINE JEAN TREANOR

ORCHESTRA TALK could be heard all through this neck of the Ohio and Michigan woods last weekend. Not the kind officially issued for publication—"Mr. Whosit, manager of Whatsit Symphony, announces that Dr. Wowait, eminent internationally known conductor, has been engaged—"

RATHER, IT was shop talk, spoken by players and conductors backstage and over snacks. Pittsburgh players were here all weekend following the Symphony's Peristyle concert Friday night. Members of the Juilliard Quartet that played on the Museum chamber music series Sunday afternoon stayed over for the Pittsburgh's Bowling Green concert Sunday night. Toledo players who had played with members of the Indianapolis Symphony attended its Ann Arbor concert under Fabien Sevitzky Sunday night, and one Indianapolis player came on here for 12 hours' visit before joining the tour next day. With this convergence there was a wonderful swapping of late news, apocryphal stories and traditional lore of orchestra performance.

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

MAR 20 1949

MUSIC IN REVIEW

Bela Bartok's Music Beginning To Draw the Layman's Affection

By VIRGIL THOMSON

BELA BARTOK'S music, long respected by musicians, seems now, some three years after his death, to be coming into its reward of love. Not only is the number of musicians who are attached to it increasing; laymen are beginning to bear it affection. Every orchestra plays a Bartok piece now once a year, and his string quartets appear regularly on the chamber music programs. The Juilliard String Quartet played three of these last month, will complete the cycle of six at Times Hall on Monday evening, the 28th of this month.

From Impressionism to Expressionism

THIS examiner has never been deeply impressed with the technical originality of Bartok. His major virtues, in my view, lie in the expressive domain. He was a master, of course. He had a good ear and an abundant fancy. He knew the technical innovations of our century, used most of them, invented innumerable small adaptations or variants of them. But there is very little of textural ingenuity in his music that could not have been derived by any active musical mind from the works of Debussy and Stravinsky. Exactly such a mind, that of Manuel de Falla, did derive a comparable rhetoric from those sources, employing Spanish local color as Bartok did Hungarian and achieving a musical result not essentially different, a nationalistically oriented Impressionism admirably suited to evoking the dance.

Bartok, however, though he began as a picturesque composer, had another string to his harp. He wrote chamber music of a reflective character. Impressionism was paralleled in his practice not by neoclassic constructions, as was the practice of Western composers (even de Falla, in his harpichord concerto, essayed the formal), but by Expressionism, by outpourings of private feeling that are related as an esthetic method both to the loose formal observances of nineteenth-century Central European chamber music and to that extreme subjectivity of expression that is characteristic of Arnold Schoenberg's early works.

The formal preoccupations of Western neoclassicism do not lend themselves easily to emotional effusion, and neither do the techniques of picturesque sound. Emotional outpourings work best with loose structures and a gray palette. So Bartok kept his loose continuity, abbreviating it more and more into a semblance of tight form, and neutralized his color. At heart, however, he loved bright colors; and in his concertos he continued to employ them. In his later quartets he replaced surface color with emotional vividness. And if this last is less lurid and private than it is in Schoenberg's chamber works, it is no less sensational in its realism.

From Expressionism to Humane Realism

VISITORS several years back to a Boston performance of "The work of Bartok have recounted how at the end of the piece a neighbor turned to her husband and said: "Conditions must be terrible in Europe." She was right, of course. They were, especially in Central Europe, where Bartok lived. And she was right in sensing their relation to the expressive content of Bartok's music. It is here, I think, that his great nobility of soul is most impressive. The despair in his quartets is no mere personal maladjustment. It is a realistic facing, through the medium of pure feeling, of the human condition, the state of man as a moral animal, as this was perceptible to a musician of high moral sensibilities living in Hungary.

No other musician of our century has faced its horrors quite so frankly, so unassumingly, so squarely. The quartets of Bartok have a sincerity, indeed, and a natural elevation that are well-nigh unique in the history of music. I think it is this lofty quality, their intense purity of feeling that gives them warmth and that makes their often rude and certainly deliberate discordance of sound acceptable to so many ever minds expressive tastes. Nobody, as we know, over the right to enjoy discord for its own sake, for its spicy tang and for the joy it used to give by upsetting apperceptions. Bartok himself, as a young man and a Hungarian, was a spice lover but not at all an upsetter. He was a consolidator of advance rather than a pioneer. As a mature composer he came to lose his taste for paprika but not for humanity. His music approached more and more a state of systematic discord, rendered more and more truly and convincingly the state of European man in his time. His six string quartets are the cream of Bartok's repertory, the essence of his deepest thought and feeling, his most powerful and humane communication. They are also, in a century that has produced richly in that medium, a handful of chamber music nuggets that are pure gold by any standards.

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This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 20 1949

Harvard Concerts

The music department at Harvard University is sponsoring three free concerts at Sanders Theatre. This afternoon at 3:30, Antonio Brosa and Kathleen Long will offer, for violin and piano, Beethoven's "Kreutzer" Sonata; Loeffler's Partita, and the Second Sonata by Prokofiev. The Juilliard String Quartet will play all six quartets by Bela Bartok, Nos. 3, 2 and 5 on Tuesday at 8:30, and Nos. 4, 1 and 6 on Wednesday at 8:30.

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

MAR - 1949

Juilliard Quartet Begins Bartók Series

THE first of two recitals devoted to the quartets of Béla Bartók was given on Feb. 28 in Times Hall by the Juilliard Quartet. Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello, have lived with Bartók's music so long and worked at it so intensely that they



Eileen Darby

The Juilliard String Quartet, which played the first of two Bartók concerts. From the left, Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff.

play it as spontaneously as their grandfathers might have played Brahms and Beethoven. So vivid were their interpretations that one was never conscious of the immense technical difficulties of the quartets.

The opening program of the cycle consisted of Bartók's Third Quartet (1927); Second Quartet (1917); and Fifth Quartet (1934). Bartók's Quartets do not offer as clear a graph of the composer's creative development as Beethoven's but they do afford a certain parallel. Beethoven, when he wrote the six quartets of Op. 18, at the age of thirty, was still feeling his way, as he himself afterwards remarked. Only seven years later, in the Rasonovsky quartets of 1807, he was a complete master of the form.

Bartók's First Quartet, composed in 1907 when he was twenty-six, also betrays signs of experimentation and a tentative approach. But with the Second Quartet, of 1917, he too had mastered the medium. By the time he wrote his Third Quartet, in 1927, Bartók had reached the point where he was able to concentrate upon ideal problems. There were no technical challenges left for him to conquer.

The Third Quartet is as fascinating in structure as it is in scoring. It is especially notable for its independence of part writing. Bartók emphasized the unity of its design by having it played without pause and designating the second part as *Ricapitolazione della prima parte*. Every listener is gripped by such inspirations as the fifths in the cello and viola against the trill in the second violin at the beginning of the second part, the exciting trill, *molto vibrato*, in all four instruments, and the coda, played *sul ponticello*. But the important fact is that these touches of color are an integral element in the architecture and emotional character of the quartet.

seemed to achieve the utmost com-
form, Mme. Lehmann again and again
effortless than this one. In supreme
concerts in the series of the previous
safe to say that none of the previous
Lotte Lehmann, soprano, with Paul
cital of Mozart and Brahms songs by
Friends of Music closed with a re-
The thirteenth season of the New

two, and three beats to a measure. One could only marvel at the exuberance and freedom of the Juilliard players in this movement. The pizzicatos, the glissandos, harmonics and other coloristic devices were all executed in masterly fashion. This entire evening was a memorable musical experience. The Juilliard group should record all six of the quartets, for their interpretations have a glow and intuitive rightness which are not likely to be surpassed.

R. S.

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Tel. CHelsea 3-8860

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

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

MAR 2 - 1949

Juilliard String Quartet

By Jerome D. Bohm

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

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

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

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

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

Cir. (D 412,605) (S 517,022)

This Clipping From
DETROIT, MICH.
NEWS

MAR 3 1949

New Quartet Makes Debut at Institute

By RUSSELL McLAUCHLIN
FOUR YOUNG Americans, com- posing the faculty quartet of the Juilliard Music School in New York, were presented in their Detroit debut, Wednesday evening at the Institute of Arts, by the society called Pro Musica which, for a score of years, has been bringing to town choice morsels of unusual music.

These young men, none of whom looks more than 30 years old, played the Beethoven Quartet, Op. 59, No. 1; Five Movements for String Quartet, Op. 5, by the lately-dead Austrian composer, Anton von Webern; and the Fourth Quartet by Bela Bartok.

Their names and styles are: Robert Mann, first violin; Robert Koff, second violin; Raphael Hill- yer, viola; and Arthur Winograd, cello. All are American-born; two in the West and two in the East.

PRO MUSICA traditionally favors the heterodox in music, over such classic formalism as this Beethoven work. And, if that's what they're after, they received it abundantly in Webern's curious contribution to last night's program.

Call it, at the most, some clever experimenting with four instrumental lines. Certainly, it contains not one measure of au- thentic music, modern or any- thing else. It seemed, sometimes, that the composer was deliber- ately trying to reproduce the sounds of a cat-fight—and mak- ing quite a success. There was some slight sense in the fourth movement, marked "Sehr Bewegt," which had a faint, shadowy outline to it.

But, for the rest, one couldn't escape the idea that the original owners of the strings were im- pectral presence, bewailing their fate in tones of wrath and lamentation.

THE BEETHOVEN QUARTET is a master-work by an incom- arable hand and, being so rich and eloquent, it searches the

capacity of the most gifted en- semble and sounds not too bad when played by a jolly group of neighborhood fiddlers.

These young men could hardly

be said to have plumbed its depths. But they gave it an excel- lent, workmanlike delivery and exhibited, in every movement, individual capacities of real quality.

Since they had contrived, in the performance of the Webern work, to strike several chords of music like the sound of a great Meow, this reporter felt that he couldn't take any more modern- ism and fled, just before the Bartok number.

night at 8:15. The members are Robert Mann, first violin, graduate of Juilliard and winner of the Naumberg Award in 1941; Robert Koff, second violin, graduate of Oberlin; Raphael Hillyer, viola, graduate of Dartmouth, Curtis In- stitute and Harvard and former member of the Boston Orchestra; Arthur Winograd, cello, graduate of the New England Conservatory and former member of the N. E. C. Symphony.

The program consists of the Moz- art Quartet in B flat major, the Fourth Quartet of Bela Bartok, and the Quartet, Op. 59, No. 1 of Beethoven.

Gingold-Shure Recital

The Cleveland Music School Set- tlement announces a sonata recital to be given in Severance Chamber Music Hall Wednesday evening by Josef Gingold, concertmaster of the Cleveland Orchestra and head of the violin department, and Leonard Shure, distinguished concert pi- anist and head of the piano de- partment. They will play the three Brahms sonatas for violin and piano.

Alexander Schreiner, well-known American organist of the Mormon Tabernacle, Salt Lake City, will be presented in recital at the First Methodist Church this evening at 8:15. A major item on his pro- gram is Symphony in A, Op. 53 by Camil Van Hulse, composed in Tucson, Ariz., in 1948. Other works are by Bach, Franck, Mulet, Barie and Vienne.

Two senior recitals will be given this week at the Cleveland Institute of Music. Faith Moes, contralto, pupil of William Wheeler, will be heard Tuesday evening, with Charles Mallet at the piano. Char- lotte Pivonka, soprano, pupil of Ma- rie Simmelink Kraft, will be ac- companied by Harriet Alger in her recital Friday night.

Opera at Berea

The Baldwin-Wallace Opera Workshop, under Norman Green, in conjunction with the Baldwin-Wal- lace Symphony Orchestra, conduct- ed by George Poinar, will presen- Gian-Carlo Menotti's one-act oper-

buffa, "The Telephone," and two- act tragedy, "The Medium," on Fri- day night at 8 in the Berea High School auditorium, Berea, O.

On Friday evening at the Temple on the Heights Cantor Saul Meisels and the choir, under Harold Fink, will present their annual music Sabbath in observance of Jewish Music Month. Frederick Jacobi will speak on "The Music of Israel." Harry Fuchs, cellist, and Irene Ja- cobi, pianist, will present Jacobi's Concerto for Cello.

Music Notes

The Music Teachers National As- sociation and the National Associa- tion of Schools of Music will have their annual convention in Clevel- land, with headquarters at Hotel Statler, Feb. 22-26, 1950 . . . Edwin Arthur Kraft will give his monthly organ recital at Trinity Cathedral this afternoon at 4, playing com- positions by Bach, Weitz, Dandrieu, Stoughton and Matthews . . . At the Cleveland Museum of Art Wednesday night at 8:15, Walter Blodgett will play works by Bach, Jongsen, Mozart, Hindemith, Arne and Sowerby for his curator's organ recital . . . Dr. Russell V. Morgan conducts the Old Stone Octet in Franck's A Minor Mass at Old Stone Church this evening at 7:30 . . . Dorothy Humel, Cleveland pian- ist, will give a recital in Erie, Pa., on Tuesday . . . Sowerby's "For- saken of Man" will have its first Cleveland performance by the Church of the Covenant choir, un- der Robert M. Stofer, on Good Fri- day.

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Tel. CHelsea 3-8860

Cir. (D 248,169) (S 427,077)

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER

MAR 6 - 1949

Juilliard Quartet

Reputed to be one of the best of the younger string quartets in the country, the Juilliard String Quar- tet of the Juilliard School of Music, New York, will appear at the Cleveland Museum of Art Friday

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

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 6 - 1949

THE WORLD OF MUSIC: THREE 'PARSIFALS' PLANNED

By ROSS PARMENTER

Metropolitan Will Present Two in Extra Holy Week Performances

FRITZ REINER'S successes with "Salome" and "Falstaff" have created unusual interest in his forthcoming "Parsifal" and the Metropolitan Opera box office has been flooded with requests for tickets. The music-drama will be presented three times. It will be done March 18, during the last week of the regular season, and twice again during Holy Week on Wednesday, April 13 and on Good Friday afternoon, April 15.

cordingly. I am sorry to be so difficult and so unwilling to commit myself but the work is one of the biggest and most serious that I have ever undertaken and I do not want it to come out to you unless I am entirely satisfied with every semiquaver."

NEW WORKS: "David" by Robert Pruitt of Philadelphia will be performed for the first time on Thursday at the concert of the Town of Babylon Symphony to be conducted by Christos Vrlonides. . . . The Musical Arts Society of La Jolla, California, has commissioned Norman Dello Joio to write a work for chamber orchestra for its festival in August.

DOUBT: The Bach Choir of Bethlehem is in a quandary. The advance demand for tickets for its annual Bach festival has been so heavy that there will not be room to accommodate all comers. The question is: Will the demand be large enough to warrant repeating the festival the following week-end?

Sponsors have lit on a way of finding out. They've announced a second festival anyway, with the proviso that if the response has not proved large enough by April 1 the second will not be given. The week-end that is certain will be on May 20 and 21 with the St. Matthew Passion and the B minor Mass the featured works. Ifor Jones will conduct. The dates set for the second festival are May 27 and 28.

BRITAIN: Opera is to figure in the 1951 Festival of Britain. The Arts Council has announced it is offering a limited number of \$1,200 commissions for grand and light operas. The commissions will be determined on a competitive basis. Outlines must be sent in first. Then those entrants whose outlines are approved must submit by the end of this year either the piano score of an act or a completed quarter of the opera. The judges will be Sir Steuart Wilson, Frederick Austin, Lawrence Collingwood, Edward J. Dent and Constant Lambert. The librettos must be in English and there is no guarantee that the commissioned works will be performed, though the council will make "every effort" to get them produced.

"Hansel and Gretel" during Easter Week.

RESUME: Verdi's "Falstaff" under Fritz Reiner at the Metropolitan was "a virtuoso performance," with special praise going to Leonard Warren in the name part, Cloe Elmo as Dame Quickly and "the brilliant ensemble". . . . Bruno Walter was received warmly upon opening his Beethoven cycle with the New York Philharmonic-Symphony. . . . Igor Stravinsky's Mass was found "bereft of spirituality". . . . Richard Franko Goldman's Duo for Tubas and Ingolf Dahl's Music for Five Brass Instruments were the hits of the program of the National Association for American Composers and Conductors. . . . The Juilliard String Quartet did "fitting homage to a composer of genius" by playing Bartok's Quartets "superbly". . . . Keyboard artists were to the fore

in the recital field. Wanda Landowska gave "a noble program of music of the eighteenth century." Robert Casadesu gave "a magnificently played all-Chopin recital." Abbey Simon showed new "mastery" in his seventh local program. Irene Rosenberg, a former prodigy, held an audience by the "thoughtful beauty" of her playing. E. Robert Schmitz gave a program devoted to modern French music.

Mrs. Grace Dunathan, who sorted out afghans at the Toledo Artists show, will be visited next week by her daughter, Mrs. Fred Howes of Louisville, who became a weaver before her mother did. They will put up warp for 10 more afghans. Both have studied at Berea College.

Busy With Small Linens

Marie Lerche is another who is busy with small linens, after having sold out at the Toledo Artists Show.

Bell Schuh has almost deserted weaving for carding, spinning and dyeing wool from a flock of sheep owned by her brother. She uses a genuine antique spinning wheel "Methuselah."

Mrs. Myrtle Barnsley, a past president of the club, is now in charge of the weaving shop at Lamson Brothers store, where she has sold two dozen large looms and more than 100 small ones.

30 Members In Group

Mrs. Frank Crabbs recalls that when she called the weavers together to form the Guild three years ago, there were 11. Now there are 30 members.

Weaving was popular in Maumee and Perrysburg before the war and is now being revived there, too. Mrs. Don Sharp, Mrs. Malcolm Ward and Mrs. Carl Tiepel, Jr., are among those working upriver.

Juilliard Quartet

At Museum Sunday

Music dates to be circled include today—the Pittsburgh Symphony tonight at the Peristyle on the "7" series and the St. Louis Sinfonietta at Perrysburg on the Community Concert series. But don't bother if you don't have tickets. None is available for either.

However, two can be circled for free concerts coming up. Sunday at 3 the Juilliard Quartet will be playing the Mozart B flat major, K 458; the Bartok No. 4 (1928) and the Beethoven C, Op. 59, No. 3, in the Museum auditorium.

March 20 at 3 in the Peristyle the city's talent will be marshaled for the city recreation department's

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Cir. (D 174,789)

This Clipping From
TOLEDO, OHIO
BLADE

Activities Of Guild Members Indicate Extent Of Practice

By ALINE JEAN TREANOR
Blade Staff Writer

The Weavers Guild held an election this week, and activities of the new officers and members indicate to what extent the practice of this ancient craft has taken hold in Toledo.

Mrs. Robert Bronson Taylor, who was named president, will go to Sweden in June to study Swedish weaving. She will visit there with Grace Rhodes Dean, Toledo painter who has been there since last year, and they will come home together in September.

Wilford Robison, elected vice president, is head of a family of weavers. Both he and Mrs. Robison and their son were exhibitors in the recent Toledo Artists Show.

Coverlet Specialist

Mrs. J. C. Winslow, treasurer, is a specialist in coverlets, which she displayed in the Artists show. She also makes yard goods, suiting and upholstery.

Mrs. H. Clay Haver, secretary, does small linens on a table loom.

Mrs. Samuel Rudolph will leave this month for a weaving pilgrimage through Switzerland, France and Italy.

first annual instrumental parade, when the Friends of Music Orchestra will be heard under Guest Conductor Ernest Hoffman, and the younger ensembles of the city under their regular conductors.

Margery Parkes To Give Senior Recital Program

Margery Parkes, piano major at Oberlin Conservatory of Music, will present the program of her Oberlin College senior recital at the Bach Conservatory next Friday evening at 8.

She will play the Beethoven 32 Variations in C minor; Preludes Op. 28, No. 21 and No. 13, and Ballade, Op. 23 by Chopin; Capriccio, Op. 76, No. 2, and Intermezzi, Op. 117, No. 2, and Op. 119, No. 3, by Brahms; the White Peacock and The Fountain of Acqua Paola by Griffes, and Capriccio, Op. 28, Dohnanyi. She will present this program at Oberlin April 1.

Miss Parkes is a daughter of Mr. and Mrs. Alfred G. Parkes, 1805 Pilgrim Rd., a former pupil of Elizabeth Gould and a graduate of Maumee Valley Country Day School.



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This Clipping From
Cleveland, Ohio

NEWS
MAR 12 1949

Fine Program Is Offered By Juilliard Four

The Juilliard String Quartet revealed all of its fine artistry in a recital at the Museum of Art last evening. The event was a feature of the series there directed by Walter Blodgett, curator of music. This group has been heard frequently in the East and on tour in various parts of the country. In works by Mozart, Bartok and Beethoven the quartet displayed technical and interpretive ability of a high order.

The B Flat Major Quartet of Mozart opened the program, giving way to the rugged Bartok expressiveness in his Fourth Quartet. The program closed with the F Major Quartet, op. 59, No. 1, of Beethoven, one of the three Rasoumowsky quartets and perhaps the broadest in conception of the trio.

The Juilliard group includes Robert Mann of Portland, Ore., and Robert Koff, Oberlin grad and native of Los Angeles, violins, Raphael Hillyer, viola, of Ithaca, N. Y., and Arthur Winograd, cellist, of New York.

Give Operas

George Poinar directed orchestra, chorus and cast in two operas at Berea High School, last night, given by the students of Baldwin Wallace Conservatory. The two-act tragedy, the Medium, starred Dorothy Stanones in the title role. This performance was the first offered by an amateur group with a full orchestral background.

The operas were given by the Baldwin Wallace Opera Workshop of which Norman Green is head. —Elmore Bacon.

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This Clipping From
*SCRANTON, PA.
SCRANTONIAN*

The World Of Music

The Little Orchestra Society of New York, whose mission is to present seldom-heard musical treasures of the past along with the most modern, concluded its 1948-49 season with one of its finest efforts.

The society offered a performance in concert form of Gluck's "Orpheus and Eurydice," the oldest of the operas which still is heard on occasion, after having entranced music lovers for nearly 200 years.

"Orpheus" was last heard on the stage in New York in 1941, after which it was dropped—presumably temporarily—from the Metropolitan Opera repertoire. It was last heard in concert form in 1934, when the New York Philharmonic-Symphony gave it under Bruno Walter's direction.

The Little Orchestra presentation utilized the Westminster Choir and, as soloists, Kathleen Ferrier, Ann Ayars and Louisa Kinlock. Miss Ferrier and Miss Ayars achieved international recognition by singing in the Glyndebourne production of the opera last Summer.

Miss Ferrier does a dramatic and emotional job in the lush part of Orpheus. She makes her rich voice serve the role. Miss Ayars, as Eurydice, is sweetly ethereal and precisely accurate.

The inspired conducting of Thomas Scherman brought the performance close to perfection.

All of Bela Bartok's six string quartets are being presented currently in New York for the first time in a cycle of two concerts. The Juilliard String Quartet gave the third, second and fifth quartets at Town Hall on March 1 and will present the fourth, first and sixth on March 18. The Juilliard Quartet is repeating its much-admired feat of last Summer, when the six works were played at the Berkshire Music Center.

Choral groups from 16 states will be represented at the 56th biennial convention of the National Federation of Music Clubs in Dallas, Texas, March 27 to April 3. Noted solo singers and instrumentalists also will be heard during the convention.

Brooklyn's own symphony orchestra will make its bow at the borough's Academy of Music on March 18. An ensemble of 85 musicians will be directed by Dr. Herbert Zipper, Viennese conductor. The idea of the orchestra stems from the belief of a group which decided that Brooklyn, besides being the home of the Dodgers, "is too big not to have its own symphony." After all, they pointed out, Brooklyn is the nation's third largest community.

Lemonade Opera of New York, which has been operating in the tiny Greenwich Mews Playhouse in the Village, has decided to have a theater of its own. The company is making a public appeal for funds to build a permanent, moderate-sized opera house to be dedicated to opera in English and to the development of young talent. The company will make its first venture outside Greenwich Village when it gives a projected presentation of Francis Poulenc's "Les Mamelles de Tiresias" in an uptown theater.

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Cir. (D 10,744)

This Clipping From
*ITHACA, N. Y.
JOURNAL*

Music

Juilliard String Quartet

The Juilliard String Quartet played in the Willard Straight Theater Tuesday evening.

In the two classical works which they played, their technique was almost too smooth, not at all unsuggestive of the type of music heard from behind the potted palms at luncheon in certain elegant restaurants, refined but hardly uplifting. It could not have been what they played—Mozart and Beethoven—yet this vague impression persisted throughout. It might be simply a lack of vitality in the Quartet's playing, or a tendency to overemotionalize music which was not meant to be particularly emotional. It is a young group, which might well account for this trend.

Bela Bartok's Fourth Quartet could scarcely be considered in the potted palms category. It was, in fact, an unfortunate choice for an otherwise not brilliant group. It is full of weird whinings and nerve-racking pizzicatos, and, save for a somewhat haunting slow third movement, it is really quite ugly music. One felt that the musicians were fighting with it, and that the lengthy applause came not so much for an enjoyable performance as for victory in a test of endurance.

Had the four young men put as much energy and enthusiasm into their Mozart and Beethoven, they would have produced a pleasurable as well as a novel evening. The four are Robert Mann, violinist; Robert Koff, violinist; Raphael Hillyer, violist; and Arthur Winograd, cellist.

The group of earnest young men who sat next to me came to the conclusion, after long discussion, that the Quartet lacked "sparkle." They may have hit the nail on the head.

ANITA MONSEES

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This Clipping From
*LANSING, MICH.
STATE JOURNAL*

MAR 3 0 1949

For the first time Bela Bartok's six string quartets are being presented currently in New York. They are in a cycle of two concerts. The Juilliard String Quartet played them at the Berkshire Music center last summer and repeats them in Town Hall.

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This Clipping From
CLEVELAND, TENN.
BANNER

MAR 20 1949

The World of Music

All of Bela Bartok's six string quartets are being presented currently in New York for the first time in a cycle of two concerts. The Juillard String Quartet gave the third, second and fifth quartet at Town Hall on March 1 and will present the fourth, first and sixth on March 18. The Juillard Quartet is repeating its much-admired feat of last summer, when the six works were played at the Berkshire Music Center.

Choral groups from 16 states will be represented at the 25th biennial convention of the National Federation of Music Clubs in Dallas, Tex., March 27 to April 3. Noted solo singers and instrumentalists also will be heard during the convention.

Brooklyn's own symphony orchestra will make its bow at the borough's Academy of Music on March 16. An ensemble of 85 musicians will be directed by Dr. Herbert Zipper, Viennese conductor. The idea of the orchestra stems from the belief of a group which decided that Brooklyn, besides being the home of the Dodgers, "is too big not to have its own symphony." After all, they pointed out, Brooklyn is the nation's third largest community.

Lemonade Opera of New York

which has been operating in the tiny Greenwich Mews Playhouse in the Village, has decided to have a theater of its own. The company is making a public appeal for funds to build a permanent, moderate-sized opera house to be dedicated to opera in English and to the development of young talent. The company will make its first venture outside Greenwich Village when it give a projected presentation of Francis Poulenc's "Les Mamelles de Tiresias" in an uptown theater.

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Cir. (D 15,949) (\$ 16,525)

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS

Ojai Festival Highlights For 1949 Are Announced

OJAI, March 26—Plans for the 1949 season have just been released by Ojai Festivals Ltd., which is making steady progress toward its goal—the first international Festival of Music, Theater and Dance in the United States. For the third consecutive year, two series of preliminary performances will be presented in Nordhoff Auditorium. Two weekends of four programs each have been scheduled for May 27 through May 29 and June 3 through June 5.

Thor Johnson, young American conductor of the Cincinnati Symphony and permanent musical director of Ojai Festivals, will again wield the baton over the Ojai Festival Chamber Orchestra. Program highlights will be the Bach Triple Concerto in A Minor for piano, flute and violin, and the majestic Mass in C Minor by Mozart, which features the Ojai Festival Chorus, Allen Lannon, director.

The incomplete list of artists who will participate in the Festivals includes the Juillard String Quartet, which created

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This Clipping From
LOS ANGELES, CAL.
EXAMINER

Ojai Festival Plans Ready

OJAI FESTIVALS LTD. announces plans for the spring of 1949. For this, its third consecutive year, there will be two sets of performances in Nordhoff Auditorium, Ojai Valley, Ventura County. Thor Johnson, permanent musical director of Ojai Festivals, will conduct the Ojai

Festival Chamber Orchestra. Artists engaged to date to appear as festival soloists are the Juillard String Quartet; cellist, Joseph Schuster; pianist, Shura Cherkassky; Murray Graitzer, first flutist of the San Francisco Symphony Orchestra; violinist, Frances Magnes, and pianist, Corinne Lacomble.

such a sensation at the Berkshire Festival last Summer and which makes its West Coast bow in the Ojai; the celebrated cellist Joseph Schuster, who will be heard in a Beethoven cycle; Shura Cherkassky, brilliant young pianist; Murray Graitzer, first flutist of the San Francisco Symphony Orchestra; violinist Frances Magnes; and pianist Corinne Lacomble. Announcement of additional soloists will be made at a later date.

During each Festival weekend, concerts will take place on Friday evening, Saturday morning, Saturday evening and Sunday afternoon.

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

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 29 1949

JUILLIARD QUARTET IN 3 BARTOK WORKS

Second Program at Times Hall
Includes First, Fourth, Sixth
Pieces by the Composer

By OLIN DOWNES

The Juilliard String Quartet gave the second of its concerts at which it has presented all six of Bela Bartok's quartets last night in Times Hall. The fame of the first concert when this remarkable organization gave three of the Hungarian master's works in the chamber music form a month ago had spread, to judge from last night's audience. For the auditorium had grown too small for the number of those who wished to attend, so that the stage was crowded to the last seat and the listeners eddied about the quartet which had just enough elbow room, and no more, for its performance.

The program was suggestively arranged, since the First Quartet was placed between the Fourth and the Sixth. The comparison was very interesting, because of the growth in clarity and concentration shown by the later scores. The Fourth and Sixth quartets date, respectively, from 1928 and 1938; the First Quartet from 1907. The First Quartet is astonishingly new for its time and must have frightened the conservatives no end when first it was heard. But it is diffuse and tortuous, compared to the later works. The composer has so much to say that he crowds his style. It is like a writer of endless sentences who has to learn to state things compactly before he can express himself with clarity. In the late quartets the sentences, as it were, are cleared up and devoted each to an idea.

These later works are, of course, more advanced in style than the earlier one, if no richer in thought. But with Bartok of the quartets there is never a shortage of ideas. It is a question of the manner of their statement and the various conceptions of form which each quartet embodies. It is also a question, or rather an astonishingly original method, of making the music sound.

And here it seems to us that Bartok is without a rival in point of bold, brilliant and idiomatic scoring. Regardless of the beauty or the harmonic bite of a given passage, everything sounds as vividly as if the man had been born a gypsy, with a fiddle in his hand and in his ears from birth. He hesitates at no device of which a stringed instrument is capable, whether the effect comes in the classic category or not. There is every variety of spacing and other instrumental effects, of pizzicato, of the slide through quarter-tones—whole melodies played in this fashion—or the thud of a drum or thrumming of guitar. Yet it is all germane to the thought, and never out of kilter with the context, the architecture and the intellectuality of the concept.

Let these passing observations suffice for comment at this time upon these highly individual scores. They are still too unfamiliar in a majority, and too fascinating in variety of color, rhythm, and treatment of the themes for the writer to have much perspective or even any very settled ideas about any of them. The thing is that they "sound" marvelously, and show incorrigibly original and racial approaches to quartet problems, at the same time that each one of them proposes a different architectural idea.

The musical public is greatly indebted to the Juilliard String Quartet, Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cellist, for their superb presentations of this very difficult and unfamiliar music. It is not easy to think of any quartet which could surpass them in their understanding of each work, their variety and subtlety of shadow, and elan and sensitivity. This has been a most significant contribution to the music of the season in New York.

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Cir. (D 303,776) (\$at. 169,196)

This Clipping From
NEW YORK, N. Y.
SUN

MAR 29 1949

Shostakovich Hears Bartok

Russian Composer Attends Quartet Program,
and Confirms West Coast Visit.

By HAROLD SCHONBERG.

Relieved of official cares, Dmitri Shostakovich took a spokesman's holiday last night at the concert of Bartok music by the Juilliard Quartet in Times Hall. Dogmatism to the contrary, the Russian composer, who had denounced Stravinsky the day before, approved the works of the even more advanced Bartok with the words: "I like them very much."

Accompanied by his interpreter, Shostakovich heard the program from a seat in the balcony of the tiny theater. He managed to evade questions during the intermission, which he spent in a stroll along 42d street for a smoke, but

that he expected to visit the West Coast shortly, though no public appearances as performer or conductor are now scheduled. This raised the possibility that the Mo-hammed and the mountain of contemporary music might come into discussion range, since Igor Stravinsky, whom he denounced as a "betrayal" of his native land, is now a resident of the Los Angeles area. No word on this was available.

Shostakovich appeared to be entranced by the pictures of Ray Bolger and the "Where's Charley?" company. Asked whether he thought he would have time to see a few musicals while he was here, he replied: "I doubt it."

On the whole, with the rigors of political appearances momentarily behind him, the composer appeared much more relaxed, less tense than during the days preceding.

One member of the group announced that he purchased a recording earlier in the day of

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NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 29 1949

String Quartet At Times Hall

Not often is the stage of Times Hall packed with stage sitters. Some exciting playing by the Juilliard String Quartet of the three Bartok quartets lured them there.

The intensity of the playing, the complete absorption of the young performers in the music of

the Fourth, First, and Sixth quartets held them engrossed.

In the part of the First quartet that it was possible to hear, I, too, was engrossed. There was fire and conviction in the playing and substance in the music, early work that it was. —M. K.

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NEW YORK, N. Y.
TIMES

MAR 29 1949

Bartok's Modern Music Soothes Shostakovich

After the hurly-burly of the last few days, Dmitri Shostakovich took refuge at a concert in Times Hall last night. The music consisted of the three string quartets by the late Bela Bartok, and the modern music apparently took precedence over all other engagements and invitations for the Russian composer.

He and a friend sat unobtrusively in the balcony throughout the performance, listening intently. When the music was over, they went backstage to congratulate the performers, members of the Juilliard String Quartet, and then slipped quietly out into the night.

Shostakovich's "Leningrad" symphony (No. 7) and played it through twice immediately. Since it takes an hour (plus) to play, two hearings would represent a labor of considerable love. Re-

sponding to the tribute with a smile, the composer shook hands with the enthusiast, who was told, through the interpreter: "Mr. Shostakovich says thank you very much."

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LOS ANGELES, CAL.
HERALD-EXPRESS

MAR 31 1949

JUILLIARD STRING QUARTET

Quartet-in-residence at the Juilliard School of Music

TOWN HALL

Tuesday, December 23 at 8:30

PROGRAM:

HAYDN: Quartet, Op. 77, No. 1 in G Major

ALBAN BERG: "Lyric Suite" (1926)

BEETHOVEN: Quartet, Op. 130 with the Great Fugue

Price scale (tax included): \$2.40; \$1.80; \$1.20

Mail orders accepted at Town Hall Box Office, 113 W. 43rd St., N. Y. C.

Plan Ojai Festival

Two Series to
Feature Program

By OWEN CALLIN

The sponsors of the Ojai Festivals today released their plans for the 1949 season which, for the third consecutive year, consists of two series of preliminary performances in Nordhoff Auditorium in the beautiful little village of Ojai.

Two weekends of four programs each have been scheduled for May 27-29 and June 3-5.

Thor Johnson, young American conductor of the Cincinnati Symphony and permanent musical director of the Ojai Festivals, will again wield the baton over the Ojai Festival Chamber Orchestra. Program highlights will include Bach's Triple Concerto in A Minor for piano, flute and violin, and the majestic Mass in C Minor by Mozart.

The list of artists is as yet incomplete but those who have signed to participate include the Juilliard String Quartet, which will make its West Coast debut, cellist Joseph Schuster, pianist Shura Cherkassky, flutist Murray Graitzer, violinist Frances Magnes and pianist Corinne Lacombe.

At first glance, "Rigoletto," which opens the coming visit of the Metropolitan Opera Company, appears to be comprised of nothing more than a series of favorite tunes, such as "La Donna e Mobile," "Caro Nome," etc., but listen to what the late Metropolitan conductor, Cesare Sodero, had to say about the opera:

"It is more than a collection of song hits. It is a masterly expression of character, perhaps the first of Verdi's early operas to express the personality of every single individual on the stage in terms of music. In the quartet, for example, we hear two people who laugh and two people who weep fusing their four voices in beautiful melody. The effect must have struck the audience of the '50s as magical and proved so fine that Puccini, 40 years later, played the same trick in 'La Bohème'."

This group is America's one great contribution to quartet history. Every note they play tells of devotion, taste, maturity, durability and joy in music; Leonard Bernstein

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We believe you will be interested in the following item which appeared in the **APR 1949** issue of MUSIC NEWS.

News

FROM PILLAR TO POST

As of last month the Music Press, Inc., catalog is being distributed in North America by Carl Fischer, Inc., now the exclusive selling agent for Richard H. Dana's concern, established in 1940. . . . Andor Foldes, noted pianist who has also contributed to the columns of this magazine, is on a two months concert tour abroad and, in addition to solo appearances, will play with the London Symphony and the Danish and Swedish radio orchestras. . . . "Apparitions," a ballet by Frederick Ashton, with music by Liszt orchestrated by Constant Lambert, was revived by the Sadler's Wells Ballet March 24. . . . Karel B. Jirak, former conductor of the Czech Philharmonic and professor of composition at the Prague State Conservatory, was appointed chairman of the department of theory of Roosevelt College of Music, Chicago. . . . Rubinstein, Heifetz and Piatigorsky will appear in ensemble in four concerts at Ravinia Park this summer. Dates are August 9, 11, 13 and 14. . . . Speaking of the fourteenth Ravinia season it will be opened June 28 with Fritz Busch conducting the Chicago Symphony; other signed are William Steinberg, Fritz Reiner, Dimitri Mitropoulos, Sir Adrian Boult and Pierre Monteux. . . . The American Federation of Musicians appropriated \$1,400,212.42 for free public music programs in 1949 throughout the United States and Canada, the third and final annual allocation from the Federation's recording fund created by royalties paid on recordings and transcriptions under arrangement with the recording industry. . . . A May Music Festival sponsored by Jordan Conservatory of Music in Indianapolis May 16, 17 and 18, will include a production of "Martha" staged by Leola Turner, the Jordan Chorale directed by Lloyd Sunderman, the Jordan Concert Band and the Jordan Symphony. Soloists will include Julius Huehn, baritone; Dorothy Munger, pianist; and Eugene Kilinski, violinist. . . . The Juilliard String Quartet has been signed by Columbia Records. It is in residence at the Juilliard School where it was founded in 1946, and has just appeared in New York in performances of the six quartets of Bela Bartok. . . . Robert Shaw is taking a year's leave of absence

from Juilliard to spend the summer studying in Europe and to take the Robert Shaw Chorale, his professional chorus, on an extensive 1949-50 tour. . . . Richard Tucker was selected by Arturo Toscanini to sing the role of Rhadames in "Aida" in the NBC Symphony broadcast of the opera March 26 and April 2. Aida will be Herva Nelli. . . . September first is the closing date for a competition for a chamber music work by composers not over 35 years of age sponsored by Helen L. Weiss Foundation of Philadelphia. Details may be had at 2459 76th Avenue, Philadelphia. . . . With its April issue the RCA Victor Record Review appears as a revamped publication, a 32 page magazine in color. . . . The First Symphony of H. A. Schimmling, published by Associated Music Publishers, Inc., was recently given by the National Orchestral Association, Leon Barzin conductor. . . . Olivier Messiaen, the Parisian composer, will join Aaron Copland as a teacher of composition at the Berkshire Music Center this summer. . . . Bruce Publishing Company of Milwaukee has just released "Twenty Centuries of Catholic Church Music." It is written by Erwin Esser Nemmers, a lecturer on the staff of the University of Wisconsin and Marquette University and a practicing attorney. . . . Concert Hall Society has launched long-playing records and will release more. Thus far Vivaldi's "The Four Seasons" and Khachaturian's Violin Concerto are available. . . . Albert Schweitzer, philosopher, physician, author and musician, will visit the United States for the first time under the sponsorship of the Goethe Bicentennial Foundation. . . . The University of Wichita's Music Department has been transformed into a School of Music. The School is headed by Walter Duerksen temporarily, the new directing head of the school to be announced shortly. . . . "The Band Master," an operetta composed by Richard Shores, was given its world premiere at Indiana University under Ernst Hoffman. . . . The trustee of the Frank Huntington Beebe Fund for Musicians at 290 Huntington Avenue, Boston, Massachusetts until April 11 will receive applications for two scholarships for foreign study.

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Cir. [D 22,220] (\$ 69,720)

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

APR 1-1949

Music:

An Evening of String Quartets by Bartok

By Edward Buss

THE JULLIARD String Quartet played the second of two concerts devoted to the complete String Quartets of Bela Bartok at the Julliard School on March 28. This concluding program consisted of the First, Fourth, and Sixth Quartets.

The highlight of the evening was the playing of the Fourth Quartet. This opus makes every demand on the instrumentalists. Aside from the musical content, which is very complex and concise, Bartok has certainly exploited every effect possible with a String Quartet, even those listeners who do not like modern music, and there are quite a few, would sit with their mouths open through this performance. Of the five movements comprising this Quartet, two of them are perpetual motions that are breath-taking; one a very fast Scherzo with mutes, and the other for all the instruments playing pizzicato. The slow movement is in a typical Hungarian style with a melancholy song-like tune weaving its way about the different instruments. But through all five movements Bartok has a unification of motives that appears in the first movement that finally build a climax with the last movement. The performance of this Quartet brought cheers from the audience after the individual movements.

THE FIRST QUARTET, written in 1907, did not fare as well as the other Quartets. This, in my opinion, was due to the rendition given by the Julliard Quartet. They approached it with the same style

as that of the later Quartets. The writing of this Quartet is very academic. It is too bad that the Julliard group had to doctor up this work with some of the idioms, that are so common in the last Quartets of Bartok, such as glissandi. The performance was not a bad one, but only suffered in comparison with the others.

The program concluded with the Sixth Quartet, a very ingenious work of the Hungarian master. In this Quartet Bartok uses a short motive as an introduction to the first movement in a one voice setting. He uses the same motive as introductions to the second and third movements but elaborates on it with a two voice and three voice setting respectively. Finally this introductory passage becomes the complete fourth movement with a full development of the theme and against it he uses fragments of the other movements as counterpoint. This is one String Quartet that truly emulates the late quartets of Beethoven. The Julliard Quartet gave this work a first class performance, observing all the minute details.

I MUST MENTION one interesting event at this concert. This is probably the first time that a program of chamber music not only sold out, but the overflow audience had to be seated on the stage, besides the many that were turned away. The people are eager for new and seldom heard music. More programs of this nature would certainly give a lift to the musical scene in New York. This subject, alone, is enough for a full length article.

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MUSICAL AMERICA
NEW YORK, N. Y.

APR 1-1949

De Carvalho Leads Cleveland Orchestra

Guest Conductor Replaces
Munch for Two Weeks—Horo-
witz and Tangeman in Recitals

CLEVELAND.—Because of the illness of Charles Munch, scheduled to guest conduct two weeks of Cleveland Orchestra concerts, Eleazar de Carvalho, Brazilian conductor, was chosen as a replacement. Mr. de Carvalho

effectively demonstrated his brilliant technique in four appearances—March 3, 5, 10, and 12—in works by William Schuman, Berlioz, Glazounoff, Rimsky-Korsakoff, Albeniz, and Gomez. Several members of the Cleveland Orchestra were presented as soloists at the Twilight Concert on March 13.

On March 22, the Western Reserve University Choir, conducted by Russell Gee, gave a program which included works by American composers. The Children's Concerts held the previous week brought 20,000 enthusiastic listeners to Severance Hall.

Vladimir Horowitz gave a recital on March 12 for his usual capacity audience. On March 11, the Julliard String Quartet gave a program of music by Mozart, Beethoven, and Bartok.

A Brahms recital was given on March 9 by Josef Gingold, concertmaster of the Cleveland Orchestra and head of the violin department at the Cleveland Music School, and Leonard Shure, head of the piano department.

Two student opera groups from Hiram College presented Puccini's Gianni Schicchi and Kurt Weill's Down in the Valley. An organ recital by Alexander Schreiner of the Salt Lake City Tabernacle was presented at the First Methodist Church on March 6, and included works by Baker, Fox, and Dupré.

During the month of February, the Cleveland Orchestra played an extra concert, with Salvatore Baccaloni, bass, as soloist. Nell Tangeman, with Robert Cornman at the piano, gave a song recital that included works by Berlioz, Mahler, Stravinsky, and Milhaud.

ELEANOR WINGATE TODD

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MUSICAL AMERICA
NEW YORK, N. Y.

APR 1-1949

Julliard Quartet
Times Hall, March 28

Nothing would have made the late Béla Bartók happier than the spectacle of this second and final recital, in which the Julliard Quartet com-

pleted its performances of his quartets with the Fourth (1928), the First (1907) and the Sixth (1939). The four young musicians of the quartet, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, played his music with passion, conviction, and the technical power that is born of those feelings. And the audience filled the auditorium and every available inch of the stage. The evening (without being in the slightest degree precious) had many of the aspects of a ritual. For Bartók's quartets, like Beethoven's, represent so concentrated a distillation of human thought and emotion that it is impossible to listen to them without being carried away. Time does "have a stop" when one is immersed in this music.

Especially interesting from the historical point of view is the First Quartet, in which the influence of both Debussy and Schönberg is very clear. The work is by no means naively imitative, for Bartók transmuted both Debussy's harmonic devices and Schönberg's structural patterns into his own idiom. What is peculiarly the composer's own is the combination of extreme independence of part-writing with a closely knit development. The first movement evolves in spiral form, in a continuous thread of imitative contrapuntal elaboration. With the second and third sections, the line is interrupted, but is taken up again, as if the linear elements had been hidden underneath the harmonic texture of the later episodes.

The marvelous lightness and accuracy of the Julliard players' performance of the Prestissimo con sordino and of the Allegretto pizzicato of the Fourth Quartet, and the intensity and rhythmic precision of their playing of the Marcia and Burlesca on the Sixth were as exciting as music-making can be. After the tragic peroration of the Sixth Quartet there was silence in the hall for several moments, and it is only to be regretted that the entire audience did not pay the supreme tribute of leaving without the futile gesture of applause.

R. S.

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MUSICAL AMERICA
NEW YORK, N. Y.

APR 1-1949

Tanglewood Plans Set by Koussevitzky

Boston.—Plans for the 1949 session of the Berkshire Music Center, summer school for the Boston Symphony at Tanglewood, Mass., were announced here recently by Serge Koussevitzky, conductor of the symphony. The center will have a six-week session beginning July 4 and continuing through the Berkshire Festival until August 14. The festival will celebrate Mr. Koussevitzky's 25th anniversary with the Boston Symphony.

Mr. Koussevitzky will direct the school, and will be aided by Aaron Copland, who will teach composition classes. Olivier Messiaen, French composer, will also teach composition. The member of the Juilliard String Quartet will assist Gregor Piatigorsky in instructing chamber music classes. Other members of the faculty are Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Hugh Ross, and Christopher Honaas.

Forty concerts by the school's students and instructors, and an opera production, under the direction of Boris Goldovsky, will be given during the summer.

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MONTREAL, CANADA
STAR

APR 2-1949

Pro Musica's Concert Of Songs With Quartet

The Pro Musica Society has a program of special interest for its last concert of the season, to be given at the Ritz-Carlton Hotel on Sunday afternoon, April 10th. Marcel Singher, an outstanding interpreter of French songs, will appear with Paul Ulanowsky as his pianist, and the Juilliard String Quartet.

Mr. Singher will sing Faure's song cycle "La Bonne Chanson," fine poems of Verlaine, with quartet accompaniment. This cycle has been sung here only with piano accompaniment. He will also sing the seldom heard "Chansons Madecasses" of Ravel, with accompaniment of flute and violoncello.

The Juilliard quartet will play Mozart's quartet in E flat major (K. 428).

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This Clipping From
NEW YORK, N. Y.
TIMES

APR 3-1949

RESUME: The New York City Opera Company's "Aida" needed "a weightier kind of singing" and its "Traviata" more rehearsals, but its "Madama Butterfly," "Tosca" and "The Marriage of Figaro" were in fine shape. . . . Substituting on short notice for Eugene Ormandy, Alexander Hilsberg led the Philadelphia Orchestra in an all-Wagner program of "dramatic power and incandescent fervor." . . . The Juilliard String Quartet's second all-Bartok program drew an overflow audience to Times Hall that included Dmitri Shostakovich. . . .

HEMIDI MISEMIQUAVERS:

Rose Bampton and Set Svanholm will sing the final scene from the first act of "Die Walkure" with Arturo Toscanini at his Carnegie Hall concert on April 20 with the NBC Symphony. . . . The American Opera Society of Chicago has awarded its David Bishpam medal to Kurt Weill for "Down in the Valley." . . . Walter Hendl will conduct the Juilliard Summer Symphony for a second year and Roger Sessions will be on the faculty of the Juilliard Summer School. . . . Eva Wolas, who adapted Sartre's "The Respectful Prostitute," has been engaged by the Lemonade Opera to do the English version of Poulenc's "Les Mamelles de Tirésias."

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This Clipping From
PITTSBURGH, PA.
SUN TELEGRAPH

Chamber Music New String Quartet Acclaimed

By J. FRED LISSFELT

The International Society for Contemporary Music, Pittsburgh Chapter, presented a new chamber music group, the Juilliard String Quartet, last night in Carnegie Tech Theater. The personnel of the quartet includes Robert Mann, violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

These players have youthful exuberance and a vigorous tone, tremendous enthusiasm for contemporary music, and give a superb performance.

Whatever finer qualities they possess we should have to learn from their playing of other scores, for all the music presented last night was out of modern scores which they approached for all the world like four busy ants tugging at a morsel of food.

PROGRAM

The program included William Schuman's Third Quartet, dated 1939, Alban Berg's "Lyric Suite," 1925, and Bela Bartok's Fourth Quartet, 1928, and it is this modern music which really intrigues one. These composers seem set to violate all beauty of sound in their writings.

On the scores one can see, and listening intently and objectively one can hear fascinating patterns and their treatment through all devices known to musical composition, but the essential and fundamental quality of music is lacking in most instances.

It is sometimes like bottles of good liquors, excellent fruit, ripe and juicy, the most refined sugar, and water from the clearest spring—all the ingredients and no good cook to make the real mixture for tasty punch.

EXPERIMENT

Schuman is cold mathematics. Berg experimented in new acoustics and was often successful in producing original effects which might serve well if fully exploited, as in his allegro misterioso and largo desolato.

Bela Bartok, the real genius of our day, used all the devices known to contemporary musical thinking, but he made certain of one solid ingredient, folk motif, around which he weaves enchanting sounds, and out of which we may imagine the kermess, the wandering minstrel, the village conclave of music makers, and the lonely improvisatore.

It is such as Bartok's music which is the hope of our day, science in the notebook, and music in the score.

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PRESS

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TOLEDO, OHIO
TIMES

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This Clipping From
NEW YORKER
NEW YORK CITY

Juilliard String Quartet Thrills With Modern Music

By RALPH LEWANDO, Press Music Critic

The Juilliard String Quartet revealed astounding interpretative and ensemble powers in its first appearance here last night in Carnegie Tech Theater. The young but experienced foursome comprises Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

The event, sponsored by the International Society for Contemporary Music, was the eighth of series devoted to music of our time.



Mr. Lewando, Music; the Lyric Suite of Alban Berg (1885-1935) and the Fourth Quartet of Bela Bartok who died in New York in 1945.

What's It All About?

Most of music in the contemporary idiom is as comprehensible as the Einstein theory is to the average person or the Propositions of Euclid are to a child of the second grade.

Time and again we listen to this sort of music trying to understand what it is all about. But taken by and large the vast amount of these modern pieces remain unconvincing.

Most of it at least indicates that the composer has tried to present his ideas sincerely, but as for any message that music is intended to convey, it is as scrambled as jammed radio beams. The one thing evident is that musical form is a controlling factor. Also, this music seems to come more from the

head than from the heart and it reaches neither.

Piece Follows Idiom

The three-movement Schuman piece, written 10 years ago, follows the idiom that at that time seemed more important to composers than what they had to say. We have the highest admiration for Mr. Schuman's ability as a composer, especially what he has added to choral repertory. But this quartet is bewildering in the display of so-called 'modernism.'

At least the Juilliard Quartet players gave the work a rousing performance and did their musical darndest to put the piece across. And there were many in the audience who showed enthusiasm—but was it for the players' brilliant playing, or, the piece?

The six-movement Berg "Lyric Suite" is an even more advanced work. But it is coherent and the instruments are written for with the command of an imaginative composer. Each section bristles with almost impossible demands, but the players' skill accounted for a performance of near-perfection. Especially effective and ingratiating was the third movement—Allegro Misterioso. Here the herculean difficulties, surmounted in masterly fashion, showed off the quartet's virtuosic attainments.

The players were recalled to acknowledge the applause their fine efforts evoked.

YOU understand, of course, that five weeks of most intensive study will not make you the finished music practitioner. But, if you are genuine musical material and if you are a person not averse to the salutary practice of self-criticism, this will be a wonderful opportunity to consider yourself in relation to your musical future, if any. For you will not only study music; you will actually live in it. Your instructors, whether the ones I have named or others, will be generally first rate; you will hear in recital Carl Friedberg, Joseph Fuchs, Mark Harrell, Martial Singher, Felix Salmond, the Juilliard String Quartet, and others of equal artistic stature. And above all you will benefit from the competition with your fellow students, a good many of whom will be better prepared and more proficient than you.

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Cir. (D 384,119) (S 751,290)

This Clipping From
LOS ANGELES, CAL.
TIMES

Ojai Festivals Programs Ready

Ojai Festivals, Ltd., announces two series of four programs each for the week ends of May 27 through May 29 and June 3 through June 5 in Nordhoff Auditorium, Ojai.

Thor Johnson, conductor of the Cincinnati Symphony Orchestra, permanent musical director of the Ojai Festivals, again will conduct the Ojai Festival Chamber Orchestra. Other events will be given by the Juilliard String Quartet; Joseph Schuster, cellist, in a Beethoven cycle; Shura Cherkassky, and Corinne Lacombe, pianists; Frances Magnes, violinist, and Murray Graitzer, flutist.

MUSICAL EVENTS

Nobody Knows the Trouble
I've Heard



WILLIAM GRANT STILL's opera "Troubled Island" was given its world premiere at the City Center last

Thursday night, and I, for one, found it pretty disappointing. Throughout the evening, I had difficulty making out exactly what Mr. Still had in mind. There were moments when his music sounded operatic, all right, but for the most part it seemed to have been designed for a romantic operetta. Some of the score was unadulterated musical comedy, with snatches that were fetching but bore little or no relation to the whole. I had the unhappy feeling that Mr. Still had never reached any decision about where he was headed in "Troubled Island," and that the result was a musical patchwork of no special distinction. I would make much the same criticism of Langston Hughes' libretto. Briefly, Mr. Hughes' story is concerned with the history of Jean Jacques Dessalines, the Haitian slave who overthrew the French back in Napoleon's time, set his people free, and established himself as Emperor of Haiti. Jean Jacques is doomed, of course. (In opera, the hero should be doomed; otherwise, maybe no opera.) He discards his loving wife, the faithful Azelia, and takes up with a mulatto chick named Claire. Claire is poison. She two-times Jean Jacques and takes up with the traitor Vuval, who brings the agitated plot to a sudden end by shooting Jean Jacques in the back. Well, there you have it, but the question is: What have you got? Like Mr. Still, Mr. Hughes was working simultaneously on several planes. He had a great many fine and pressing things to say about freedom for the colored peoples of the earth, symbolized by Jean Jacques' revolt, but I could not escape the conclusion that what should have been ringing truths became prosaic and perfunctory statements in the welter of plot and counterplot. The character of Dessalines never really had an opportunity to develop heroic stature; there was too much else going on. In addition to the Vuvals, the Claires, and the Azelias, the stage of the City Center was crowded with a hodgepodge of quaint Haitian types. Dancing demons leaped from the

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

This Clipping From
NEW YORK, N. Y.
POST

HOME NEWS
APR 14 1949

Music...

Koussevitzky Leads Final Concerts

By HARRIETT JOHNSON

Last night's concert of the Boston Symphony Orchestra in Carnegie Hall was an historic occasion in the annals of its New York series. Dr. Serge Koussevitzky, musical director of the organization for the past 25 years, having resigned his position, conducted his final concert in the Wednesday night series. With the Friday night concert at the Brooklyn Academy of Music and the Saturday afternoon concert in Carnegie Hall, the distinguished maestro will conclude his New York appearances as head of the Bostonians.

The program was dramatic in its appeal and suitable to the occasion, consisting, as it did, of the First and Ninth Symphonies of Beethoven. Although the exact date of composition of the first is unknown, the work was completed shortly before 1800, as the first performance was in April of that year. The Ninth was finished in 1824, only three years before Beethoven's death, therefore, the creative span between the two works is approximately 25 years.

Dr. Koussevitzky and the ensemble were assisted by a joint choir of the Juilliard Chorus and the Collegiate Chorale together with four soloists: Frances Yeend, soprano; Eunice Alberts, con-

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Cir. (D 25,462)

This Clipping From
BAKERSFIELD, CAL.
CALIFORNIAN

APR 16 1949

Jan Garber—"I Don't See Me In Your Eyes Any More" and "Love Me! Love Me! Love Me!" (Capitol). Two pleasant top tunes in typical pleasant Garber motif.

Columbia has signed the famous Juilliard string quart, which is composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

New Columbia LP's played in the Rendezvous include the Ballet Suites No. 1 and No. 2 by Khachaturian (ML4030) by Efreim Kurtz and the Philharmonic-Symphony Orchestra of New York; Repeat performance (ML4087) by Lily Pons singing with Andre Kostelanetz; Organ Music of Bach by E. Power Biggs (ML4097) and Celebrated Operatic Arias by Bidu Sayon (ML4056).

tralto; David Lloyd, tenor, and James Pease, bass.

When the beloved maestro walked out to begin the concert, the entire audience and orchestra arose to acclaim him. At the conclusion of the evening he received a prolonged ovation and he was visibly moved. Dr. Koussevitzky has not only contributed immeasurably to the building of a great orchestra but he has endeared himself to people everywhere through his magnanimous unselfish spirit.

He has championed unceasingly the contemporary composer; he has been a friend to many a young musician; he has founded

a school for gifted musicians in the Berkshires besides developing a unique music festival in the same community. In short, he has dedicated himself to the broadest possible development of music in our country. We feel that in the future (whatever the affiliations he chooses to make), he will continue along the same road supplying the same inspiration to whom-ever he comes in contact.

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

APR 15 1949

JUILLIARD QUARTET CLOSES ITS BARTOK SERIES

The Bartok Cycle recently inaugurated by the Juilliard String Quartet was completed before an overflow audience on March 28 with the playing of the Fourth, First and Sixth Quartets. Each had its distinguished presentation by the adept instrumentalists, Robert Mann and Robert Koff, violinists; Raphael Hillyer, viola, and Arthur Winograd, cello. And each offered an individualistic, highly original approach to composition. The structural designs are notable, a high degree of emotional expressiveness is present. The use of muted prestos and quarter tone experimental progressions sets this music apart from any other recently heard for strings. The talent of the group merited the ovations received.

M. C.

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

APR 15 1949

Aldeburgh Festival Scheduled For June

Three Britten Operas, Other Works Set for Presentation in Suffolk Town

ALDEBURGH, ENGLAND.—The Aldeburgh Festival of Music and the Arts will be held from June 10 to 19, and will include concerts, lectures, and art exhibitions. The English Opera Group will produce three operas by Benjamin Britten—the Rape of Lucretia, Albert Herring, and the premiere of Let's Make an Opera!, an entertainment for children, with a libretto by Eric Crozier.

Mr. Britten will conduct a performance of his cantata, St. Nicholas, by the Jacques Orchestra and the Aldeburgh Festival Choir, with Peter Pears, tenor, as soloist, and Ralph Downes, organist. The same two groups, conducted by Leslie Woodgate, will present Handel's Ode on St. Cecilia's Day, with Ena Mitchell, soprano, Mr. Pears and Mr. Downes. Mr. Britten and Mr. Pears will also present a program of English songs.

A choral concert will be presented by the Cambridge University Madrigal Society, conducted by Boris Ord; music for wind instruments will be played by a wind sextet, with Mr. Britten at the piano; and music for strings will be played by the Zorian Quartet and four assisting artists. The English Opera Group will present two concerts, and, with Mr. Britten conducting, will participate in a lecture by Robert Speaight.

Dream of Gerontius Revived in Boston

Boston.—At Symphony Hall, on April 3, the Handel and Haydn Society revived Elgar's oratorio, The Dream of Gerontius, after a lapse of sixteen years. Thompson Stone conducted. The soloists were Mary Hopple, soprano; Paul Knowles, tenor; and Douglass Biddison, bass.

At their last program of the season in Recital Hall of the New England Conservatory, on March 31, the Boston Quartet gave the first Boston performance of the Paul Creston's Quartet. This proved to be neatly contrived, sweet and bright in character, altogether likeable. The opening and closing pieces were the Mozart C major Quartet, K. 465, and Brahms' Quartet in A minor.

The Juilliard Quartet has reached Boston in its missionary tour on behalf of the late Béla Bartók. At Sanders Theater, Cambridge, on March 22 and 23, they gave all six of his string quartets. The concerts were under auspices of the Harvard University music department.

Cludio Arrau gave a memorable recital at Symphony Hall on April 3. His program, in the Richmond Celebrity Series, consisted of an allegretto by Schubert, the Beethoven Waldstein Sonata, Schumann's Carnival, and shorter pieces by Debussy, Fauré, Ravel, and Bartók.

CYRUS DURGIN

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Cir. (D 31,193) [S 30,658]

This Clipping From
PASADENA, CAL.
STAR-NEWS

APR 17 1949

Disc World

Record Rendezvous

By OWEN CALLIN
I.N.S. Record Critic

Columbia has signed the famous Juilliard String Quartet, which is composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

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Cir. (D 266,701)

This Clipping From
BUFFALO, N. Y.
NEWS

APR 23 1949

Juilliard Quartet to End Chamber Music Series Monday

MOZART'S D Major Quartet (K. 499), an early Schubert quartet, Op. 29 in A minor, and the Third Rasoumofsky Quartet of Beethoven, Op. 59, No. 3—the one with the celebrated little fugue as final movement—comprise the program to be given Monday evening by the Juilliard Quartet. The concert, the final program in the Buffalo Chamber Music Society series, takes place in the Mary Seaton Room of Kleinhans Music Hall. Members of the Juilliard ensemble are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

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Cir. (D 266,701)

This Clipping From
BUFFALO, N. Y.
NEWS

Juilliard Quartet Last In Chamber Society Series

THE Juilliard Quartet made a striking success of its Buffalo concert last year. The reappearance of the ensemble in the Buffalo Chamber Music Society series this year—for the final concert on Monday, April 25—is, therefore, particularly welcome. The program will include works by Mozart, Schubert and Beethoven.

The organization—quartet-in-residence at Juilliard School of Music—is made up of young men, and experts in chamber music are prophesying that they will soon take their place among the top quartets.

Plewacki Post Band To Give Concert May 1

THE band of Adam Plewacki Post, 799 Inc., Lester Remsen director, will give a symphonic band concert in St. John Kanty Lyceum on Sunday, May 1, at 8:30 P. M. Featured soloists will be Mr. Remsen, trumpet soloist; Dorothy Remsen, harpist, and Raymond Flutak, clarinetist.

At the moment Mr. Remsen is in Columbia, S. C., where he is a soloist in a music festival sponsored by the Columbia Symphony Orchestra.

Lockport Symphony To Give Concert Tuesday

THE Lockport Symphony Orchestra, Cornelius D. Gall, conductor, will present a concert in the Lockport Senior High School Auditorium Tuesday evening.

Guest soloist is Dorothy Remsen, harpist, in numbers by Galeotti, Debussy, Salzedo and Grandjany. The orchestra will play Gluck's Overture to "Iphigenia in Aulis," Schubert's "Unfinished" Symphony, and a variety of selections by Cailliet, Gliere, Lecuona-Gould, Moussorgsky and Rodgers.

The final concert in the Lockport Community Concert Association series will be presented by the duo-pianists, Whittemore and Lowe on April 27 in the Palace Theater. Other concerts in this series were given by Nan Merriam, Carroll Glenn, and the Revelers Quartet. The membership drive for the 1949-50 series will be held the first week in May.

Music Notes

Six words, including two short operas, will receive first performances at the 19th Festival of American Music of the Eastman School of Music, Rochester, May 3-12 inclusive, under the direction of Dr. Howard Hanson, founder of the

festivals and director of the Eastman School.

The Philharmonic Orchestra of Niagara Falls, N. Y., which concluded its 1948-49 season April 5, collected at that concert 50% more pledges of support for next season than were collected at the same time last year, according to word received from Mrs. Eric J. Midas, business manager. Rudolf Doblin, first cellist and assistant conductor of the Buffalo Philharmonic Orchestra, conducts the Falls symphony. The four programs for the 1949-50 season include the Chopin F Minor Concerto, Mozart's Concerto for Flute and Harp, and symphonic music by Hayden, Mozart, Beethoven, Schubert and Dvorak, and a famous singer, not yet definitely chosen.

Buffalo concert-goers will hear two pianists before the month is out—Vladimir Horowitz on April 26, under Zorah B. Berry auspices, and Alec Templeton, blind pianist, April 30, in Newman Club (University of Buffalo) benefit. Both concerts will be in Kleinhans Music Hall.

Hans Hagen will direct the spring concert of the Maennerchor Bavaria (Male Choir Bavaria) April 24 at 4 P. M. in the Mary Seaton Room of Kleinhans Music Hall. Marie Werzinger, soprano, is to be soloist. The choral selections will include both German and English songs. Mr. Hagen will serve as Miss Werzinger's accompanist.

At Rochester Sunday evening, the Auditorium Theater will open for a performance of Bizet's Carmen by the Rochester Grand Opera Company, with Giuseppe Bambosheck conducting orchestra, chorus, ballet and a quartet of principals from the Metropolitan Opera Company. Winifred Heidt portrays Carmen, Claudia Pinza is Micaela, Brian Sullivan is Don Jose and Lubomir Vischegonow the toreador, Escamillo.

On Monday, April 25th, the Buffalo Chamber Music Society will present the last in its current series of recitals, with a return of the Juilliard String Quartet.

This group, the quartet-in-residence at the Juilliard School, substituted last season at the last minute and experienced a striking success at that time. Their progress in the last year has been watched with much interest and great success is prophesied for this young quartet. In their Buffalo appearance, they will play Mozart, Schubert and Beethoven.

At the same time the annual Spring concert of the Rubinstein Chorus will take place at the Twentieth Century Club. Directed by Reed Jerome, with Frances Gerard Brady as accompanist, this group of women's voices will be assisted by Soloist Norbert Winkler.

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Cir. (D 146,135) (S 258,957)

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

Last In Weed Series

The Grosvenor Auditorium opens tomorrow evening for the last of the season's Chamber recitals, sponsored by the Weed Foundation, with Andries Roodenburg playing works of Bach, Beethoven and Schubert. Squire Haskin will join Dr. Roodenburg for Beethoven's Sonata in G Major and Schubert's Rondeau. Brilliant, while the well-known violinist will play the unaccompanied Bach C Major Sonata.

A College Glee Club Contest will be part of the Annual Spring Festival of the Students' Association of the Western New York District. On Saturday, April 30th, at 2 p. m., in the auditorium of State Teachers College, the representative choruses of the University of Buffalo, D'Youville College, Rosary Hill College, Niagara University and State Teachers College will compete, with the Rev. Paul Valente of the Little Seminary faculty and Gertrude Goll, music teacher in the Buffalo public schools, as judge.

Male Chorus Program

The Polish Singing Circle will appear tomorrow evening at the St. John Kanty Lyceum, under the direction of Matthew Zydowicz, with Thad Polowy as accompanist. The 52d annual concert will star the Chicago soprano, Harriet Furmaniak, prominent in radio and concert work in that area.

The program, which starts at 8.30 o'clock will find the chorus including Romberg's Deep in My Heart, Protheroe's Shadow March, a group of Chopin numbers and Polish songs of Dworzaczek and Storch.

Miss Furmaniak will sing airs of Mozart and Gounod as well as a complete group of Chopin songs, in honor of the Polish composer's centennial anniversary.

Taylor University Choir

Tuesday evening at the Bethel Baptist Church, the Taylor University cappella choir will make a Buffalo appearance in its 2,500-mile tour of the East. This group, conducted by Dr. Frew D. Mohr, is noted for its varied repertoire, which offers instrumental as well as vocal soloists, and small ensembles to add to listening pleasure.

Coming Events

The final week in April offers no let-down in the concert season. Next Sunday, at 4 p. m., in Kleinhans Music Hall, the Male Choir Bavaria performs under the direction of Hans Hagen, with Joseph Kuertzdorf as accompanist. The male ensemble has announced as its guest soloist, Marie Werzinger, leading soprano with the Angelus Singers, the Kenmore Choral Club and Pilgrim Congregational Church.



M. Werzinger

On the same evening, the Lutheran Motet Singers will present a sacred concert in Emmaus Lutheran Church, marking the 25th anniversary of their director, Clara Mueller Pankow. The Singers perform in 16th and 17th century works, while Mrs. Pankow plays organ compositions of Johann Krebs.

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This Clipping From
ATHENS, GA.
BANNER HERALD

APR 19 1949

String Quartet Featured In Music Festival Here

The Juilliard String Quartet will be presented to the musicians of the state of Georgia this year on the program of the twelfth annual chamber music festival, given under the direction of the University of Georgia department of music.

In their first performance on Friday afternoon at 4:30 in the music wing of Fine Arts Building, modern music will be played by this quartet-in-residence at the Juilliard School of Music, Webern, a pupil of Arnold Schonberg, and the Sixth Quartet of Bela Bartok described as "possibly Bartok's

finest," are the listed works.

Again Friday evening the Juilliard Quartet will appear, this time at the Chapel at 8:30. Music that is popular in appeal with lovers of chamber music will be given then, including Haydn, Beethoven, and Ravel Quartets.

The quartet is composed of four young artists, all of whom have distinguished themselves as solo performers. They are Robert Mann and Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

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Cir. (D 146,135) (S 256,957)

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

APR 24 1949

Juilliard Quartet

Monday evening in Kleinhans Music Hall, the Juilliard String Quartet will give the final concert in the Buffalo Chamber Music Society series. The Quartet, which includes Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello, will be making a second appearance in Buffalo at that time. The program consists of the Mozart D Major Quartet, Koechel, No. 499, an early Schubert, Opus 29 in A Minor, and the Third Rasoumofsky Quartet of Beethoven, Opus 59 in C Major, with the celebrated little fugue as a final movement. The Juilliard Quartet has already been re-engaged by the Chamber Music Society for next season's series.

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Cir. (D 266,701)

This Clipping From
BUFFALO, N. Y.
NEWS

APR 26 1949

Juilliard Quartet Brilliantly Plays Schubert Number

By THEODOLINDA C. BORIS

Peak of the program by the Juilliard Quartet Monday evening was a beautiful reading of Schubert's A Minor Quartet, Op. 29. A mood of persistent and inescapable melancholy pervades this entire work.

The Andante smiles a little at first—this movement contains the Schubert theme on repeated notes familiar as part of the entr'acte music for "Rosamunde"—but the tears come through. Yearning and foreboding intermingle in the Menuetto, and the Finale, despite hints of a brighter mood, yields itself to sadness.

The fine proportions and sensitive sympathy which, combined with a certain youthful freshness of approach, gave authority to the reading, also explained why the reputation the Juilliard Quartet, within the brief period of its existence, has won so high a reputation among lovers of chamber music.

A notable esprit and delicacy marked the opening work, Mozart's D Major Quartet, K. 499. There were some rough spots in the Beethoven Quartet in C, Op. 59, No. 3, but the prodigious flight of the concluding fugue was handled in virtuoso fashion.

The tonal blend was affected by the somewhat hollow and dry tone of the cello and some intonation inexactitude due to the damp weather.

Members of the ensemble, which is the quartet-in-residence at the Juilliard School, are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. The quartet will return to play in next season's series of the Buffalo Chamber Music Society, sponsor of these concerts.

The audience in the Mary Seaton Room in Kleinhans Music Hall was highly enthusiastic.

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Cir. (D 303,776) (Sat. 169,196)

This Clipping From
NEW YORK, N. Y.
SUN

APR 30 1949

End of a Season

Some Retrospective Notes Concerning Seven Months of Music-making.

By IRVING KOLODIN.

It was Maxwell Anderson, in "Knickerbocker Holiday," who observed it was "a long long time from May to September," thus putting a phrase in the language. I would



IRVING KOLODIN

like to make mention, however, that it is an even longer while from September to May, especially for music critics in this year when music came early and stayed late.

It was a year to remember both by the names of those who came and those who didn't: Gieseking and Shostakovich in the first instance, Furtwaengler in the second. Or, for Gieseking and Shostakovich, read Aksel Schlotz and Lorri Lail, Ebi Stignani and Pierre Fournier. By some, it will be remembered for the first appearance of the Hungarian String Quartet, by others for the playing of a Beethoven cycle by the Loewenguth Quartet, or for the Bartok six by the Juilliard four. Certainly,

no one who was present at a session of the New Friends of Music in early January is likely to forget the conjunction of two fine artists in their first local appearance—the clarinetist Reginald Keil and the basso Italo Tajo.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

MAY - 1949

Juilliard Quartet Plays Bartok

One of the outstanding events of the season has been the performance of the six Bela Bartok String Quartets by the Juilliard String Quartet in two sessions on Feb. 28 and March 28, in Times Hall. This young organization has rapidly forged ahead to the front row of cham-

MUSICAL LEADER

ber music groups and these two concerts mark an apex in their career. Without complete musical understanding and a technical equipment equal to the most difficult task, it would have been foolhardy for the young men to have attempted such a feat. Their success, however, with both press and audiences, was sensational.

At the first concert Messrs. Robert Mann, Robert Koff, Raphael Hillier, and Arthur Winograd presented the Third, Second and Fifth Quartets. The second concert included the Fourth, First and Sixth. This covered a span from 1907 to 1939. The contrast in style and development of Bartok's individuality were particularly evident in the second program. The success of the first concert led to an overflow audience on the stage for the second, which gave the players fairly elbow room to perform. Their maturity, richness of conception, clarity, and emotional warmth resulted in exciting interpretations.

WABF

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PROGRAM MAGAZINE



DR. SERGE KOUSSEVITZKY
(see page 6)

MAY 1949

The Finest Music deserves FM

• WABF subscribers frequently write, asking for more broadcasts of music by Mahler, Bruckner and composers of the present day. Many works that are requested are not recorded, or, if once recorded, may have been deleted from the catalogs. A hopeful sign in the direction of recorded contemporary music is Columbia's signing of the Juilliard Quartet to record all six of the string quartets by Bela Bartok, works in which these young performers had a most unusual success at Tanglewood last summer and at Times Hall a few weeks ago. The Juilliard ensemble already has recorded three of the six quartets, and will finish the cycle next month. The release date has not been scheduled; without doubt, these will be the most important contemporary chamber works available on the new LP Microgroove records. Alban Berg's "Lyric Suite" also may be recorded by the Juilliard Quartet, which WABF listeners heard last fall in a New Friends of Music broadcast from Town Hall.

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This Clipping From

MAY 1 - 1940

TODAY.

NEW YORK PHILHARMONIC OR-
CHESTRA. Bruno Walter conductor:
Constitution Hall, 2:45 p.m. Bee-
thoven's "Overture" to "Egmont."
"Symphony No. 6"; Dvorak's "Sym-
phony No. 4."

JUANITA BURRINGTON. Organ recital, Faith Lutheran Church, Arlington, Va., 4 p.m. Bach's "Prelude, E Minor"; Siciliano; Purcell's "Trumpet Tune"; Debussy's "The Little Shepherer"; Franck's "Cantabile"; Edmundson's "Pastorale on Fairest Lord Jesus"; Sturges' "Meditation"; Binham's "Florentine Chimes"; Dickinson's "Reverie"; Fletcher's "Festival Toccata."

BETTY SCHEIN, ELMA BERGMAN,
violinists; LOUISE RIPPLE, violist;
PRISCILLA PARSONS, cello; IRAN-
CES VILLARET, pianist; opera
group. Florence Howard, director;
Dolores Hillman, narrator; Barker
Hall, YWCA, 4:30 p.m. Dohnany's
"Quintet," Mozart's "Le Nozze di
Figaro."

YOUTH CHOR FESTIVAL. Harwood Hall, director. First, Baptists Church, 4:30 p.m. Songs: "O Saviour Sweet," Tschaikowsky's "A Legend," Purvis' "Jubilate Deo," Smart's "The Lord Is My Shepherd," Thimann's "The Peace-Practicing," "We Will Be Merry," Rawls' "Eternally Rejoice," Roberts' "All in an April Evening," "I Want to Be a Christian," Blankenship's "Deo," "Cherubim Song No. 7," Shure's "The Cloister Rings With Praise," Sullivan's "The Lost Chord," Jacobs' "Brother James," Thompson's "What of the Night?"

OWEN W. BRADY, organ recital
Washington Cathedral, 8 p.m.
Bach's "Fugue in G," "Prel-
ude, Fugue in A"; Handel's "Con-
certo for Organ, No. 6"; first move-
ment, Sowerby's "Symphony in G";
Sessions' "Chorale," "Tournemire
Toccata on a Chorale," Latta
"Prelude on Canticum Refec-
tionis."

THE JUHILARD STRING QUARTET
National College of Art, 8 p.m.
Schumann's "Quartet, No. 3"; Shapero's "Quartet, No. 1"; Piston's "Quartet, No. 1."

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Cir. (D 262,216) (S 298,588)

This Clipping From

WASHINGTON, D. C.
TIMES HERALD

MAY 1 - 1949

Meanwhile the National Gallery of Art begins its ninth Festival of American Music to-night at 8 o'clock with a program by the Julliard String Quartet. They will play Quartet, No. 3 by William Schuman, Quartet No. 1, by Harold Shapero (new); Quartet No. 1, Walter Piston.

The Budapest String Quartet might examine these works. They rarely play American music.

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This Clipping From

WASHINGTON, D. C.
POST

At National Gallery

By Paul Hume

RICHARD BALES, director of music at the National Gallery of Art, presents the sixth annual festival of American music. Tonight's concert is the first of five to be heard in May.

As is now customary, there will be a string quartet evening, a song recital, a piano program, and two orchestral evenings. The Juilliard String Quartet, with deserved fame for their interpretation of contemporary music, plays to-night. They list quartets of William Schuman, Harold Shapero and Walter Piston. The Shapero work, a fine score, will have its Washington premiere.

Frances Lehnerts, mezzo-soprano, will give the song recital. Her concert will be distinguished by a group of seven American folk songs of varying origin. She has also chosen well from our modern song writers.

Margaret Tolson, resident pianist, has the honor of bringing forward American piano music. Miss Tolson deserves this spot in the light of her increasingly fine work in past years and her constant service to the native composer. She will play the Griffes sonata, as well as sonatas by Virgil Thomson and Ross Lee Finney. Carl Ruggles, Anthony Donata and Louise Talma will also be on her program. She will close the evening with Ray Green's Festival Fugues, of which she has given both Washington and New York premieres.

Important to Washington

OF TWO orchestral programs designed for the festival, one is of especial importance to Washington. Its contents have been written for this program by the Wash-



BALES

ington Composers Club and will be heard for the first time on the evening of May 8. The members of the club include Mary Howe, Eric Bovet, R. Deane Shure, Emerson Meyers, Alba Rosa Victor, Dorothy Radde Emery and La Salle Spier.

Each member of the club has contributed one work to the evening, which will be under the direction of Bales. Emerson Meyers will be soloist in his piano concertino, and Rex Hinshaw, clarinetist, will take the solo role in Spier's Journey With a Clarinet.

The final evening in the series will again be orchestral, with local premieres for a partita by Gardner Read, a Divertimento for strings by Jack Kilpatrick, a Brazilian suite by Radames Gnattali, Robert Ward's Night Music, Ray Green's Three Pieces for a Concert, and Frederick Woltmann's Songs From a Chinese Lute.

Henriette Bagger Plum, mezzo-soprano, will sing the Woltmann songs. Bales will conclude the series with his own orchestral version of a ballet suite he wrote two years ago, based on episodes in the life of Lincoln. Noel Smith will serve as narrator in the

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Cir. (D 166.696) (S 173.806)

This Clipping From

WASHINGTON, D. C.
POST

The sixth American Music Festival, which began last night at the National Gallery, was stopped almost before it had started by a broken viola string. After repairs

Both the Schuman and the Piston works are the products of mature, consistent minds. Each has a unity of style and form that is individual.

The program consisted of William Schuman's Third Quartet, Harold Shapero's First Quartet, and Walter Piston's First Quartet. Shapero's work, while perhaps not the best constructed one, was the most interesting. His ideas are clear and effective. By using contrasting patterns simultaneously,

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WASHINGTON D.C.
TIMES-HERALD

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 Cir. (D 370,972) (S 829,323)

THIS CLIPPING FROM
WASHINGTON STAR
 MAY 27 1949

Two Important Music Affairs Make May Day Notable Here
 By Alice Eversman

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THIS CLIPPING FROM
CHICAGO ILL. NEWS
 MAY 27 1949

Set Auditions For Juilliard Orchestra
 Auditions for the Juilliard School of Music Summer Symphony will be held in Chicago May 4 and 5, under the direction of the orchestra's conductor, Walter Hendl.

Entrance in the orchestra is solely on the basis of scholarships granted through auditions. The Summer Symphony will play four concerts on the regular series of the Juilliard Summer School, running this year from July 5 to Aug. 12.

Appointments for auditions can be made through Juilliard's representative in Chicago, Meta Rosenthal, 5540 Hyde Park blvd.

By GLENN DILLARD GUNN

The Juilliard string quartet was honored last night by an invitation to open the ninth annual American Music Festival sponsored by the National Gallery of Art.

Members of this interesting group are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Wingrad. They are remarkable virtuosos, disciplined to all the refinements of their difficult art, gifted with keen musical insight and skilled in all aspects of the musical address.

They have, however, two grave faults. They have cultivated a distracting assortment of mannerisms that range from wiggling to stamping, and they are tactless program-makers. It must be assumed that the purpose of this American Music Festival is twofold—to exhibit the progress of native art and to make friends for it.

Audience Thins Out

Last night's program failed of the latter objective. After the first two string quartets had been played the performers had lost two-thirds of their audience. Those who remained were hardly modernists who applauded like a *claque*; but noise by no means compensated for numbers, nor for the resentment aroused by the compositions of William Schuman and Harold Shapero.

Schuman's Quartet No. 3, composed in 1939, makes somber but beautiful if unusual sound. It passes quickly into a series of rhythmic, acoustic, and formal adventures that tax the attention far beyond the capacity of the average listener.

The Shapero Quartet No. 1 (1940) seems to be a series of effects solely for the sake of effect. They are bizarre but unalluring. It is a work without message.

Continues Next Sunday

Walter Piston's Quartet No. 1 (1933) is nearer to popular comprehension. Its originality has expressive purpose that, at times, rises to lofty levels, as in the slow movement in which the cello intones a deeply felt melody against diaphanous harmonies in the upper strings. This achieves both eloquence and originality.

As these young artists doubtless know, there are great American string quartets by Quincy Porter, David Van Vactor, Leo Sowerby and David Stanley Smith that are well worth rehearsing. They would make friends for American music.

The festival continues next Sunday with an orchestral concert under Richard Bales featuring compositions of Washington composers.

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THIS CLIPPING FROM
WASHINGTON STAR
 MAY 27 1949

Two Important Music Affairs Make May Day Notable Here
 By Alice Eversman

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THIS CLIPPING FROM
CHICAGO ILL. NEWS
 MAY 27 1949

Set Auditions For Juilliard Orchestra
 Auditions for the Juilliard School of Music Summer Symphony will be held in Chicago May 4 and 5, under the direction of the orchestra's conductor, Walter Hendl.

Entrance in the orchestra is solely on the basis of scholarships granted through auditions. The Summer Symphony will play four concerts on the regular series of the Juilliard Summer School, running this year from July 5 to Aug. 12.

Appointments for auditions can be made through Juilliard's representative in Chicago, Meta Rosenthal, 5540 Hyde Park blvd.

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LOS ANGELES, CAL. EXAMINER
 MAY 5 1949

Ojai Soloists Announced

THE LIST of soloists who will participate in the 1949 Ojai Festival performances the week end of May 27-29 in Nordhoff Auditorium, Ojai Valley, has been completed, according to an announcement made by Ojai Festivals Ltd.

Participating in the opening night all-Bach program on Friday evening, May 27, will be the Ojai Festival Bach Chorus, with Arthur William Wolf as director; Brunetta Mazzolini, soprano; Virginia Samuelson, contralto; James Schwabacher, tenor; Theodor Uppman, baritone; and Putnam Aldrich, harpsichordist.

An extra performance has been scheduled for Monday afternoon, May 30. The Juilliard String Quartet will play an all-Bartok concert, giving the Southland premiere performances of Quartet No. 3 and Quartet No. 4.

Preceding this concert, Composer Halsey Stevens, program annotator for the Los Angeles Philharmonic Orchestra, will discuss Bartok and the works to be played.

The ensemble, which is the quartet-in-residence at the Juilliard School of Music, recently performed all six Bartok string quartets in New York's Town Hall.

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Cir. (D 122,373) (S 123,464)

This Clipping From
DALLAS, TEXAS
TIMES HERALD

Masha Rudnitzky, music secretary at the Civic Federation, announces that the Juilliard String Quartet will lead off the 1949-50 Chamber Music Series. Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, are members of the group. All teach at Juilliard.

Other ensembles under consideration for the series include the New Friends of Music Quartet (piano and strings), the Griller String Quartet, the Roth Quartet, the Hungarian Quartet. Almost a certainty for a return engagement is the ever-popular Paganini Quartet.

Reservations are now being accepted by the Civic Federation for season tickets to the 1949-50 concerts. Five monthly concerts, November to March, comprise the series, for which tickets are priced at \$8 including tax. Applications for tickets may be addressed to the Civic Federation, 2419 Maple Ave., or may be made by telephoning R-4535.

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Cir. (D 142,968) (S 150,656)

This Clipping From
DALLAS, TEXAS
NEWS

by the way

London Gets in the Act

By CLAY BAILEY and VIRGIL MIERS

If Variety International keeps growing, Dallas' R. J. (Bob) O'Donnell will have to travel by jet plane to keep abreast of his duties as International Chief Barker.

When Variety had its 13th annual convention in San Francisco last week it was voted to establish a tent, or branch in London, England this summer. Re-elected on acclamation for his seventh term as Chief Barker, our Bob will devote the duty of getting the English club started.



O'Donnell

The British tent will be the 36th club of Variety and the other 35 are located in this country, Canada and Mexico. Variety came into being Thanksgiving Day, 1928, in Pittsburgh, Pa., because a group of Pennsylvania showmen wanted to help a founding. The good work was expanded in multiple directions. For its new program of benevolences, Variety has set a figure of \$2,800,000, with the Dallas tent pledging \$350,000.

Engagement of the Juilliard Quartet, which opens the Federation's Chamber Music Series Dec. 8, was hastened by the praise of Antal Dorati, who heard the ensemble play at the Berkshire Festival last summer.

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This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.

MAY 10 1949

ARTISTS AT OJAI FESTIVAL.

Ojai Festivals, Ltd., which has already released plans for the 1949 season of preliminary performances, scheduled for the weekend of May 27-29, has just announced that the roster of solo artists has been completed.

The Festival weekend of music, during which four performances will be presented in Nordhoff Auditorium, Ojai Valley, will open on Friday evening, May 27, with an all-Bach program. Participating artists will be Putnam Aldrich, harpsichordist, Brunetta Mazzolini, soprano, Virginia Samuelson, contralto, James Schwabacher, tenor, Theodore Uppman, baritone, and the Ojai Festival Bach Chorus, Arthur William Wolf, director.

An extra performance has been scheduled for Monday afternoon, May 30, when the Juilliard String Quartet (which makes its West Coast bow on Saturday evening, May 28) will play an all-Bartok program.

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This Clipping From

CINCINNATI O.

POST

MAY 11 1949

What Is Happening Along the Music Front

Musical news of local interest this week included a band concert by the Naval Reserve Band here, the Ojai Festival in which several Cincinnatians have a stake, and an assortment of recitals and concerts. To wit:

The third annual music festival at Ojai, Cal., will open with four preliminary performances in Ojai Valley May 27 through May 29. Thor Johnson, musical director of the festivals, will conduct the Festival Chamber Orchestra in the world premiere of Homer Keller's Concerto for Piano and Chamber Orchestra. Other program highlights include the Mozart Mass in C minor and programs of works by Bach, Beethoven and Bartok. The Juilliard Quartet will play. Others who will take part include Joseph Schuster, cellist; Edward Mattos, pianist; Shura Cherkassky, pianist; Putnam Aldrich, harpsichordist, and vocalists Brunetta Mazzolini, Virginia Samuelson, James Schwabacher and Theodore Uppman. The Juilliard Quartet will play an all-Bartok concert May 30.

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This Clipping From
VENTURA, CALIF.
STAR-FREE PRESS

MAY 12 1949

By BETTY WENTWORTH

Brahms will be deposed as the third member of the triumvirate of musical greats, Bach, Beethoven and Brahms, at least for the duration of the Ojai Festivals May 27-30.

Featured among the composers whose work will be played on the series programs are Bach and Beethoven, to be sure, but the third "B" composer is Bartok. The Juilliard string quartet will present a special all-Bartok recital as an extra performance in the festivals on Monday afternoon, May 30. The recital will be preceded by a talk on the work of the composer, whose work is gradually becoming more familiar to the general listener, to be given

by Halsey Stevens.

Bach will be represented in a choral program to open the series May 27, with Arthur William Wolf, who directed the recent concert of pre-Bach sacred music for the Ojai festival patrons, again as choral director. Saturday morning brings an all-Beethoven recital featuring the cellist, Joseph Schuster. Haydn, Schoenberg and Beethoven are to be represented in the Juilliard quartet's Saturday night program. Sunday afternoon's program will include, in addition to the world premiere of Homer Keller's Concerto for Piano and Orchestra, a Haydn cello concerto and the Mozart Mass in C Minor.

Joan Crawford returns to the rags-to-riches chronicles which have been her forte in "Flamingo Road," current at the Mayfair theater.

The combination responsible for "Mildred Pierce," Producer Jerry Wald, Director Michael Curtiz and Co-Star Zachary Scott, are also involved in proceedings. The plot deals with a carnival girl and a crooked politician. Sydney Greenstreet plays the role of the politician, while Scott is cast as a deputy sheriff. The film also introduces David Brian, a Crawford discovery, and features Gladys George and former screen players, Gertrude Michael and Alice White. Max Steiner wrote the musical score.

"Flamingo Road" is scheduled to run through Tuesday, screening nightly at 7:28 and 9:33.

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CHRONICLE

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This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER

MAY 15 1949

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Cir. (D 50,496) (\$ 59,901)

This Clipping From
LANSING, MICH.
STATE JOURNAL

MAY 15 1949

Ojai Music Festival Events Listed

Three Bay Area musicians will take part in the 1949 Ojai Music Festival, to be held in that city on the last week end of this month. Putnam Aldrich, harpsichordist, Murray Graitzer, flutist, and James Schwabacher, tenor, will be among the artists to be heard on the first program of the festival, an all-Bach concert, on Friday evening, May 27.

This year's festival will be limited to one week end only, instead of the usual two, according to an announcement by Ojai Festivals, Ltd.

Among the events scheduled are an all-Beethoven recital by Joseph Schuster, cellist, and Edward Mattos, pianist, on the morning of May 28. It will be followed in the evening by the West Coast debut of the Juilliard String Quartet in a concert featuring works by Haydn, Beethoven and Schoenberg.

Schuster will be soloist in Haydn's Cello Concerto in D major; Shura Cherkassy will give the first performance of Homer Keller's Piano Concerto; and the Masterworks Chorale will sing the Mozart Mass in C minor, at a concert by the Ojai Festival Chamber Orchestra, Sunday afternoon, May 29.

The festival will close Monday afternoon, May 30, with an all-Bartok concert by the Juilliard String Quartet. It will be preceded by a short discussion of the composer by Halsey Stevens.

Tickets for the festival can be obtained by writing Ojai Festivals, Ltd., Ojai, Calif., or at 1101 de Young building, San Francisco.

Hotel reservations can be arranged by writing C. H. Andrews, Ojai Valley Chamber of Commerce, P. O. Box 1157, Ojai.

PLANS FOR THE
... 1949 season of the Ojai California festival have been announced. There will be only one week of concerts, in this the third consecutive year of the festival. Thor Johnson of the Cincinnati symphony is permanent conductor of the festival. He will conduct the Festival Chamber orchestra in the world premiere of Homer Keller's concerto for piano and chamber orchestra. Other program highlights are a performance of the Mozart Mass in C Minor, and all-Bach, All Beethoven and All Bartok programs. Participating artists include the Juilliard String Quartet, cellist Joseph Schuster, pianist Shura Cherkassky and others. There will be four preliminary performances.

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Cir. (D 142,968) (\$ 150,656)

This Clipping From
DALLAS, TEXAS
NEWS

MAY 15 1949

Thor Johnson to Direct Third Ojai Festival

For the third consecutive year a series of four preliminary performances will be held May 27-29 in



THOR JOHNSON in the United States.

Thor Johnson, conductor of the Cincinnati Symphony, continues as permanent musical director of Ojai Festivals. He will conduct the Ojai Festival Chamber Orchestra in the world premiere of Homer Keller's Concerto for Piano and Chamber Orchestra, a festival commission. Other highlights will bring a performance of Mozart's Mass in C Minor, and all-Bach, all-Beethoven, all-Bartok programs.

Participating artists will include the Juilliard String Quartet in its West Coast debut; Joseph Schuster, cellist; Shura Cherkassky, pianist; Edward Mattos, pianist; the Ojai Festival Bach Chorus; the Masterworks Chorale, and others. As a special event, the Juilliard String Quartet will be heard in an all-Bartok program May 30 featuring the Third and Fourth Quartets.

Our Musical World

By ETHELYN SEXTON
State Journal Music Editor

Young musicians coming to the fore, given a chance to cultivate their talents, increase in numbers each year. Music Reporter in its recent release of vital statistics of New York city offers pertinent news about young artists.

Of special interest is the unusually high number of debuts. They total 162. A total of 660 concerts were reviewed.

The Reporter, which reprints all the music reviews from New York's five leading newspapers, shows that pianists are still ahead with a total number of 290 solo appearances. Soprano soloists numbered 198.

Diversified musical taste is shown by some of the unusual recitals and concerts which included the virginal, lute, viol da gamba, and even one complete Town Hall recital on the bass viol!

The summer music festival in combination with its sister arts like dance and theater is increasing yearly throughout the nation.

Ojai Festivals Ltd., based at Los Angeles, announces plans for the 1949 season and boasts "steady progress toward its goal—the first international festival of music, theater and dance in the United States." For this, its third consecutive year, a series of four preliminary performances has been scheduled for the week-end of May 27-29 in Nordhoff auditorium, Ojai valley.

Thor Johnson, conductor of the Cincinnati symphony, is permanent musical director of Ojai festivals. He will conduct the Ojai Festival chamber orchestra in the world premiere performance of Concerto for Piano and Chamber Orchestra by Homer Keller, a work commissioned by Ojai. Other program highlights include a performance of the Mozart Mass in C Minor, and all-Bach, all-Beethoven, all Bartok programs.

Participating artists include the Juilliard String quartet, which will make its west coast debut, cellist Joseph Schuster, who will join forces with Edward Mattos, pianist, in an all-Beethoven concert, pianist Shura Cherkassky, who will be soloist in the Homer Keller premiere, the Ojai festival Bach chorus, Arthur William Wolf, director, the Masterworks Chorale, Putnam Aldrich, harpsichord, and Brunetta Mazolini, soprano.

Development of music as an industry in Israel, is a policy of his government, according to Eliahu Elath, Israeli ambassador to the United States, Ambassador Elath

made this comment in a conference in Washington, D. C., with Oscar Regen, president of the Israel Music foundation.

"Because Israel is a small country and has limited natural resources," Mr. Elath pointed out, "we must seek every possible opportunity for export. Israel has many talented musicians, and the new nation is gradually creating a distinctive Israeli music. It is our hope that Americans and the people of other countries will be interested in recordings of this music and in the concert tours of Israeli artists."

Mr. Elath received from Mr. Regen the first album of the first recordings issued by the Israel Music foundation, to be forwarded to the president of Israel.

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Cir. (D 383,454) (Sat. 251,970)

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

MAY 18 1949

Music

Juilliard Quartet Gives Webern Work

By LOUIS BIANCOLLI

By a strange twist of irony, the oldest number on last night's program, of the Society for Contemporary Music in the Modern Art Museum was the most advanced in style.

This was the late Anton Webern's "Five Movements for String Quartet," composed in 1909 and run off, like the other numbers listed, in brilliant fashion by the Juilliard Quartet.

The remaining items—Claus Adam's String Quartet and Arnold Schoenberg's Fourth String Quartet—dated respectively from 1947 and 1936. Yet, Webern was as far ahead of both last night, as Schoenberg himself was, say, of Tchaikovsky.

The Webern Quartet was an afterthought on the part of the Society's program-makers. Previously planned was a reading of

Schoenberg's "Ode to Napoleon," in the local premiere of the original version.

New World of Sound.

But Mack Harrell, the scheduled "speaker" for the reading of Lord Byron's verses, fell sick at the last moment and a quick replacement proved risky.

The Webern string quartet is like a whole new world of sound. One senses a classical grasp behind it all, of course, for Webern was well-groomed in the past.

The movements are short and at times even seem to stand still—like frozen music. Yet they say something, in a weird, knotty sort of way. The strange shimmers and sudden rasps have a haunting logic of their own.

Webern said what he had to say in terse epigrams, and while you're left puzzled by much of this music, you wind up being drawn by its eerie mystery.

Webern seemed to be looking for the key to a new music when he died.

Plenty of Daring.

The Claus Adam quartet showed sound workmanship and plenty of daring in the use of high-register harmonics. The Andante was clever stuff, even if it sounded at times like midnight serenading on a backyard fence.

The composer, who took a bow from his seat in the orchestra, is an American citizen of Dutch-East-Indian birth and plays cello in the New Music String Quartet.

As the teacher and guide of Webern, Arnold Schoenberg sounded more like a classicist in last night's quartet. The strongly scored music hurtled ahead with fresh rhythms and themes, and again the Juilliard unit turned in a brisk reading.

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Cir. (D 538,914) (S 1,002,765)

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 18 1949

SOCIETY FOR MUSIC IN THIRD CONCERT

Contemporary Group Features
Juilliard String Quartet in
Webern, Adam Works

The International Society for Contemporary Music gave its third concert of the season last night at the Museum of Modern Art. It had the homogeneity of style and idiom which usually marks these performances, as well as an unusual number of score-followers who rustled their pages in unison.

As a matter of fact, the program was more homogeneous than expected, since the illness of Mack Harrell forced the cancellation of Schoenberg's "Ode to Napoleon." The Juilliard String Quartet added a third number, Webern's Five Pieces for String Quartet, Op. 5, and it was the nugget of the evening. It must be admitted, however, that an evening of atonal music for four strings is not easy to absorb.

The program opened with the first performance of Claus Adam's String Quartet (1947). It was energetic-sounding music, with whole sections of inspiration and credible continuity in the jagged rhythms which mark the style. The otherworldly flutings and whisperings of the slow movement were particularly attractive.

But the work as a whole was less than a success, for there was an unsettling suddenness to the transitions, and the proportions, particularly in the first movement, did not match the dimensions of the material.

Webern's gemlike miniatures

followed. Ranging from sudden violence, to quitted luxuriance of sound, seeming to expand the distance between loud and soft, each movement held the audience in its intense, unique mood. The quartet gave an electric performance.

It was an unfortunate circumstance that placed Schoenberg's Fourth Quartet next (although there was no other place for it), for the lengthy work was earth-bound by comparison. It seemed to be more complex despite the occasional appearance of everyday rhythms and almost-singable melodies, and, coming when it did, was all but unattainable.—C. H.

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

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

MAY 18 1949

CONCERT AND RECITAL

Contemporary Music Concert

The International Society for Contemporary Music gave its third concert of the season in the Museum of Modern Art last night. The program, performed by the Juilliard String Quartet, held Claus Adam's String Quartet, which received its first performance. Webern's Five Movements for String Quartet, Op. 5, which replaced Schoenberg's "Ode to Napoleon" which could not be given because of the illness of Mack Harrell, who was to have been the speaker required in this work, and Schoenberg's Fourth String Quartet, Op. 37.

Both the fascination and the expressive limitations of the twelve-tone system of composition were apparent in this program; for while Webern's hauntingly evanescent Five Movements for String Quartet are not twelve-tone music, they are atonal and

among the most important products of pre-dodecaphonic music, not a little of their effectiveness being due to their aphoristic quality. Brevity is, however, not one of the attributes of Schoenberg's Fourth Quartet, penned twenty-seven years later than Webern's pieces, which were written, amazingly enough, in 1909, and this reviewer after having listened first to Mr. Adam's quartet, composed in 1947, and the Webern work, left the auditorium with the impression that he had been hearing the same product over and over again despite the fact that Mr. Adam handles the twelve-tone system expertly and with more vitality than a good many of its other younger exponents. The Juilliard quartet played all of these compositions admirably and were particularly successful in conveying the disembodied sounds of Webern's Five Movements.

J. D. B.

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Cir. (D 142,968) (S 150,656)

This Clipping From
DALLAS, TEXAS
NEWS

MAY 18 1949

Two More Quartets For Scott Hall Series

The Paganini and Griller string quartets will appear respectively Nov. 8 and Feb. 16 on Civic Federation's 1949-50 Chamber Music Series in Scott Hall.

The Griller quartet, which will be making its third American tour since the war, was organized as a quartet in 1929 in London. Its members are Sidney Griller and Jack O'Brien, violinists; Phillip Burton, violinist; Collin Hampton, cellist.

The Paganini group will be making its fourth appearance on the Federation series. Already engaged also for the 1949-50 series is the Juilliard String Quartet for Dec. 8.

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NEW YORK, N. Y.
HERALD TRIBUNE

MAY 19 1949

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CITIZEN NEWS

Feet Robt. ... MONDAY ...
Contemporary music ...
Ojai ...
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Auditorium ...
at 3:30 ...

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NEWS

MAY 22 1949

CONCERT AND RECITAL

Contemporary Music Concert
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Music gave its third

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This Clipping From
TOLEDO, OHIO
BLADE

Art And Artists

ALINE JEAN TREANOR

LIKE TRUE LOVE'S, the course
of music criticism in Toledo
never did run smooth. And like
true love's, most of the incidents
between critic and counter-critic
are soon buried and forgotten.
One is resurrected today for the
sole purpose of righting an in-
justice to third parties, namely
the late Bela Bartok, and the
Juilliard String Quartet which
played his Fourth Quartet on its
March 13 program in the Mu-
seum of Art auditorium.

The Blade reviewer now feels
guilty of underestimating and
understanding the claims of that
performance to superlative de-
scription. The counter-critic
charged overstatement, and in-
sincere overstatement, at that.

Since then, New York has
heard the same performance in
a series of two concerts in which
the Juilliard foursome played all
six of the Bartok quartets, and
New York reviewers have had
their say.

To those of us in musically
provincial cities like Toledo,
their voices have the ring of
authority. We may exercise
our right to disagree with them
on occasion, but we have to
recognize that they live in a
super-charged atmosphere of
music. They hear 20 times as
much as we, probably 50 times
as much new and unfamiliar
music. It gives them the
judicial advantage of hearing
all the evidence, not just scraps
of it, as witness the Bartok
quartet instance. We heard
one, they heard six.

The Blade reviewer called the
music "exciting . . . 20th Cen-
tury Hungarian . . . bristling
and flashing with modernities . . .
polytonal and polyrhythmic at
once . . . notable for exploitation
of instruments, for technical
brilliance and tonal variety in per-
formance . . . there was nobility
and sincerity about the music
that suggests we will listen to it
eventually with greater joy and
less shock."

The Blade counter-critic:
"Drive . . . the most trashy of

twelve-tone system of composition
were apparent in this program;
for while Webern's hauntingly
present Five Movements for
Quartet are not twelve-
music, they are atonal and
g the most important prod-
of pre-dodecaphonic music,
a little of their effectiveness
due to their aphoristic
ity. Brevity is, however, not
of the attributes of Schoen-
er's Fourth Quartet, penned
twenty-seven years later than We-
bern's pieces, which were written,
singly enough, in 1909, and
reviewer after having listened
to Mr. Adam's quartet, com-
ed in 1947, and the Webern

the impression that he had been
hearing the same product over and
over again despite the fact that
Mr. Adam handles the twelve-tone
system expertly and with more
vitality than a good many of its
other younger exponents. The
Juilliard Quartet played all of these
compositions admirably and were
particularly successful in convey-
ing the disembodied sounds of
Webern's Five Movements.

J. D. B.

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This Clipping From
HARTFORD, CONN.
TIMES

MAY 21 1949

Music Festivals Set for Season

The list of summer music festi-
vals is long and widespread.

Previously announced festivals
include the nearby Tanglewood,
Lenox, Mass., Berkshire Music
Festival, the Goethe Bicentennial
Convocation in Aspen, Colo., in
July, the July and August Edin-
burgh, Scotland, festival.

NOW HOLLAND announces a
"Holland Festival of the Arts" on
June 15-July 15, in Amsterdam
and Scheveningen. Pierre Mon-
teux will direct Massenet's "Man-
on" and Gluck's "Orfeo" in new
productions with Kathleen Fer-
rier. The Vienna State Opera will
stage three Mozart operas, and
Strauss' "Der Rosenkavalier,"
Benjamin Britten will present the
world premiere of his "Spring
Symphony." The Monte Carlo
Ballet and conductors Ernest
Ansermet, Carl Schuricht and
Frits Schuurman will also be pres-
ent.

IN OJAI, CALIF., the third an-
nual Ojai International Festival
will be held May 27-29. Thor
Johnson will conduct the festival
orchestra in the premiere of a
work by Homer Keller commis-
sioned for the festival. Soloists
will be the Juilliard String Quar-
tet, cellist Joseph Schuster, pian-
ist Shura Cherkassky, Putnam
Aldrich, harpsichord. An all-Bar-
tok program will be presented
May 30 by the quartet.

The Trapp Family will sponsor
the sixth annual series of "Sing
Weeks" July 4-Aug. 25 at Stowe,
Vt. The four 10-day sessions will
play host to 150 participants in
active choral singing, with the
emphasis on family music-mak-
ing.

Civic Federation Program Covers Wide, Varied Field

Concerts, lectures, motion picture
showings and art exhibits are
among the activities of the 32-year-
old adult education institution
known as the Civic Federation of
Dallas. They are held in 430-seat
Scott Hall, named for the founder
and executive secretary, Elmer
Scott, in the Barn, and in the
house, at 2419 Maple Avenue.

Although musical activities are
among the newer ones at the Fed-
eration, they are among the best
known. Chief of them is the annual
state-wide young artist competition,
dating from 1945.

The purpose was to establish an
exact standard of performance
and repertoire among the young
musicians of Texas, and to discover
and encourage exceptional talent
among them through presentation
in solo recitals under professional
auspices. Open to all serious stu-
dents of piano, voice, and strings,
between the ages of sixteen and
twenty-six, who fulfill the reper-
toire and Texas residence require-
ments, the competition awards \$50
each to a maximum of six winners
and a solo young artist series re-
cital. Each also then competes for
the G. B. Dealey Memorial Award,
of \$250 and solo appearance with
the Dallas Symphony Orchestra.

TWO TOP WINNERS

The quality of musicianship may
be surmised from the fact that two
winners received this year's Dealey
award and will perform a duo-piano
concerto with the Dallas Symphony
Nov. 14. They are Mary Nan Hud-
gins and Monte Hill Davis.

The Young Artist Series for 1949-
50 will present in Scott Hall the fol-
lowing events: Miss Hudgins, Oct.
16; Mary Lou Dollinger, soprano,
Nov. 13; Wayne Conner, tenor;
Dec. 11; Louann Hardy, violinist,
Jan. 15; Miss Davis, Feb. 12; Rob-
ert Massingham, pianist, March 12.

The second major musical activi-
ty of Civic Federation is the cham-
ber music series of five concerts
annually, begun in 1945. Already
engaged for next season is the Juil-
liard String Quartet for Dec. 8. The
Pagani and Hungarian quartets
probably will make return appear-
ances, and the Roth and Griller
string quartets and the New
Friends of Music Quartet of piano
and strings are under negotiation.

INSTITUTES

The oldest phase of Civic Federa-
tion activity is the lecture-discus-
sion. In the early days, the form
was weekly open forums. After long
experimentation, recent efforts have
been directed toward the 2-week
adult institute of six sessions, each
devoted to a subtopic of a single
major subject. They are led by au-
thorities drawn from over the na-
tion.

A series of twenty-five public
forums on great issues, domestic
and international, now is being or-
ganized on the model of one at
Dartmouth College. Pertinent mo-
tion pictures may be used in this
connection.

The long-established monthly
youth forums, open to advanced
high school students, have been sup-
plemented for the past six years,
with annual youth institutes for
high school seniors. Next year there
are to be two of six sessions each.
Leaders of one will be Dr. Harry
E. Moore of the University of Texas
and Dr. Bernice Milburn Moore of
the Hogg Foundation and the State
Board for Vocational Education. A
possibility to lead the other is Dr.
Lloyd Allen Cook of Wayne Uni-
versity, Detroit.

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Cir. (D 391,088)

This Clipping From
LOS ANGELES, CALIF.
HERALD AND EXPRESS

MAY 21 1949

Ojai Musical Festivals Set for Next Weekend

By Owen Callin

Once again the time is approaching when music lovers prepare for the trek to the beautiful Ojai Valley for the annual Ojai Music Festivals, which this year will be held over the Memorial Day week end.

A host of excellent musicians, as usual, is being assembled for the four-day survey of old and new musical trends. New music, as is the annual custom, will be introduced and new groups will make their Pacific Coast debut.

The third annual festival, instead of being held over two consecutive week ends, will be staged only on the single week end to cut down the costs. The events will get under way at 9 p. m. Friday with an all-Bach concert by the Ojai Festival Bach Chorus under the direction of Arthur William Wolf. Putnam Aldrich, harpsichordist, and singers Brunetta Mazzollini, Virginia Samuelson, James Schwabacher and Theodor Uppman will be featured.

An all-Beethoven recital featuring Joseph Schuster, cello, and Edward Mattos, piano, is scheduled for 11 a. m., Saturday, to be followed at 9 p. m. by the initial appearance on the coast of the noted Juilliard String Quartet.

Thor Johnson will conduct the Ojai Festival Chamber Orchestra in a concert at 4:30 p. m., Sunday, and the festival will conclude at 4:30 p. m. the next afternoon with the Juilliard String Quartet in an all-Bartok recital.

The music department of the Los Angeles City College will present a chorus of 150 voices in a spring choral concert at 4 p. m. tomorrow in the college auditorium. Ralph J. Peterson will conduct.

Adult choirs from 41 Los Angeles churches and surrounding communities will be included on the program of the fifth annual Adult Choir Festival to be held at 4 p. m. tomorrow at the First Methodist Church. A total of 1000 singers will participate.

The Burbank Symphony Orchestra, under the direction of Leo Damiani, will present its final indoor concert of the season tomorrow night at the Olive Ave-

nue Auditorium. Featured soloist will be Harry Fields, pianist, who will play the Saint-Saens Concerto No. 2 in G Minor.

Also scheduled for tomorrow afternoon, at 3 p. m., is the first annual spring concert by the East Los Angeles Junior College, with the school's concert choir, band and symphony orchestra to be heard.

At 2:30 p. m. in U. S. C.'s Browne Hall the Los Angeles County branch of the Music Teachers' Association of California will present its fifth annual Young Artists Contest Recital.

Earl Hammonds received the Schubert Club's first prize for his song, "I Kissed You Again in My Dreams Last Night," at the club's Creative Arts Day the past week. Jane Ware won second place with "The Prayer of An Aching Heart"...the past week also saw the 11-year-old pianist, Doris Pridinoff, in a recital at the Assistance League Playhouse which was greeted with pleasure by a capacity audience. Her dexterity and good tone belied the artist's age.

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Cir. (D 122,373) (S 123,464)

This Clipping From
DALLAS, TEXAS
TIMES HERALD

MAY 22 1949

Federation Confirms Booking Quartets

Masha Rudnitsky, secretary of music at the Civic Federation, has confirmed bookings of four quartets on next season's Chamber Music Series.

To appear here will be the Paganini Quartet, the Griller String Quartet, the Juilliard String Quartet and the New Friends of Music Group.

Opening the season will be the Paganini Ensemble, which is dated for a Nov. 8 performance at Scott Hall.

Engagement of one more chamber music group will complete the series for 1949-50.

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Cir. (D 370,972) (S 829,323)

This Clipping From
LOS ANGELES, CALIF.
EXAMINER

MAY 22 1949

All-Bach Concert to Feature Opening of Ojai Festival Season

THE THIRD consecutive season of Ojai Festivals gets under way Friday evening in Nordhoff Auditorium, Ojai Valley.

Program for the opening night all-Bach concert, to be interpreted by the Ojai Festival Bach Chorus and soloists, includes the Suite No. 2 in B Minor, the "Coffee" Cantata, three Preludes and Fugues from Book I, "Well Tempered Clavier," French Suite in E Major, and Sacred Cantata No. 161.

Two concerts are scheduled for Saturday, May 28, at 11:00 a. m. cellist Joseph Schuster and Edward Mattos, pianist, will play an all-Beethoven program. At 9:00 p. m. the Juilliard String Quartet—Robert

Mann, violin, Robert Koff, violin, Raphael Hillyer, viola, and Arthur Winograd, cello—makes its West Coast debut.

Next Sunday afternoon, Thor Johnson will conduct the Ojai Festival Chamber Orchestra in a cello Concerto in D Major by Haydn, with Joseph Schuster as soloist; the world premiere of Homer Keller's Concerto for Piano and Orchestra, with Shura Cherkassky as soloist, and the Mozart Mass in C Minor, featuring the Masterworks Choral, Allen Lannom director.

The 1949 Ojai Festivals comes to a close Monday afternoon, May 30, with a special all-Bartok concert by the Juilliard String Quartet.

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Cir. (D 233,623) (S 585,467)

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SAN FRANCISCO, CALIF.
EXAMINER

MAY 22 1949

Ojai Festival Date Near

San Francisco's James Schwabacher and Theodor Uppman will be among vocal soloists in a Bach choral and instrumental concert that will open the Ojai Valley music festival Friday evening.

Saturday morning, the festival will offer a Beethoven recital by Celist Joseph Schuster and Pianist Edward Mattos. The Juilliard String Quartet on Saturday evening will play Haydn, Schoenberg and Beethoven quartets. Thor Johnson will conduct a final chamber orchestra and chorus concert next Sunday afternoon.

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Cir. (D 384,119) (S 751,290)

This Clipping From
LOS ANGELES, CALIF.
TIMES

MAY 22 1949

Ojai Festival Events Listed

OJAI, May 23—Five musical events will be presented as a feature of the 1949 Ojai Festival Saturday through Memorial Day at Nordhoff Auditorium, Ojai Valley.

Folk dancing and an outdoor buffet will be events of the opening day. Homes of artists here will be opened to festival visitors.

Musicians participating will include Thor Johnson, conductor; Joseph Schuster, cellist; Putnam Aldrich, harpsichordist; Shura Cherkassky, pianist; the Juilliard String Quartet and Arthur William Wolf, director of the Ojai Festivals Bach Chorus.

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Tel. CHelsea 3-8860

Cir. (D 141,524)

This Clipping From
SAN FRANCISCO, CALIF.
NEWS

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 11,409)

This Clipping From
VENTURA, CALIF.
STAR-FREE PRESS

This Clipping From
LOS ANGELES, CAL.
NEWS

Music

Ojai Festival concludes with the Juilliard String Quartet in performing Bartok's Third and Fourth Quartets. This afternoon, 4:30, in Nordhoff Auditorium, Ojai.
LOS ANGELES CITY SCHOOLS present annual Music Festival, Friday night, Shrine Auditorium.
'I PAGLIACCI,' by Verdi Opera Company, Friday night, Wilshire Ebell.

State Vacation Season Opens Over Weekend

Highways Will Be Jammed With Cars

California's summer vacation season will begin officially over the long Memorial Day weekend when many resorts open their doors and families pile into the family car for their first summer jaunt into the country.

As usual over the holiday weekend, highways will be jammed with cars. Safety officials are urging motorists to drive with care "so this Memorial Day won't be your Memorial Day."

More than a dozen events have been scheduled by Northern California communities to attract visitors on their outings.

Heading the list is one of the biggest Centennial celebrations of the year. Tuolumne County's Mother Lode Fair, Rodeo and Horse Show at Sonora. Two outstanding attractions of the four-day celebration, beginning tomorrow, will be the Mark Twain Gold Country Burro Handicap, with payoffs in gold nuggets, and a \$10,000 rodeo featuring some of the country's best riders, ropers and bull-doggers.

Other Northern California events will lay emphasis on horse shows.

The leading event in Southern California will be the famous Ojai Festival, Friday through Monday. Included on the program will be the Juilliard String Quartet, the Ojai Festival Chamber Orchestra, a Mozart program and dramatic readings by Charles Laughton.

The complete list of weekend events, announced by the State Chamber of Commerce, includes:

Fishing Derby, Trinidad Bay, beginning June 1.
Valley of the Moon Folk Dance Frollic, Boyes Springs, Sunday.
Lytton Horse Show, Lytton, Monday.
Marine Fosse Horse Show, Fairfax, Sunday.
Colusa Horse Show and Gymkhana, Colusa, Sunday.
Stockton Regatta, Stockton, Saturday through Monday.
Doris Stockton Day, Stockton, Saturday.
Spring Ski Meet, Sonoma Pass, Saturday and Sunday.
Farewell Excursion for Virginia & Truckee Railway, leaving Bay Area Saturday.
Palo Alto Vaqueros Horse Show, Palo Alto, Sunday.
Portuguese "Holy Ghost" Festival, Mountain View, Saturday and Sunday.
San Lorenzo Horse Show, Boulder Creek, Sunday.
Spring Horse Show, Pebble Beach, Sat-

Juilliard Quartet Makes Coast Debut

Tonight at 9 o'clock in Nordhoff auditorium, the Juilliard string quartet will make its west coast debut in the third of four 1949 Ojai Festivals performances.

In addition to playing the Haydn Quartet in G Major, Opus 77, and the ninth quartet of Beethoven, Opus 59, No. 3, they will perform Arnold Schoenberg's String Quartet No. 3 in honor of that composer's 75th birthday year.

Last summer the Juilliard string quartet made musical history at the Berkshire music festival by playing the six Bartok quartets; they played them again in New York this spring. Just before leaving New York for the Ojai Festivals they recorded four of these Bartok quartets and will record the other two later this spring.

SPECIAL PERFORMANCE

In a special extra performance next Monday afternoon, the Juilliard quartet will play two of Bartok's quartets, the Third and the Fourth, which have never before been performed in southern California. Halsey Stevens, program annotator of the Los Angeles Philharmonic orchestra, will give a short talk on the composer before the quartet presents two of the 20th century composer's masterpieces.

The Juilliard String Quartet was founded under the sponsorship of the Juilliard Musical foundation to serve as quartet-in-residence at the Juilliard school of music in New York. It was hoped that the Quartet would fulfill two functions: first to transmit the art of chamber music playing to members of future quartets through teaching; and second to foster the performance of fine music—both old and new—through public performances.

The quartet is composed of four young artists, all of whom have distinguished themselves as solo performers: Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd. The young musicians, in their relatively short career as a quartet, have distinguished themselves in the field of chamber music, arousing the enthusiasm not only of critics, but of the nation's leading composers and concertgoers. They have given concerts regularly in the Juilliard concert hall; they made their debut in New York's Town Hall during the season of 1947-48, and shortly thereafter appeared under the auspices of the New Friends of Music.

The success of both these concerts led to other New York appearances under the auspices of the League of Composers, the International Society for Contemporary Music and return engagements for the New Friends of Music. In addition, the quartet now firmly established in the field appeared twice at the Berkshire music festival at the invitation of Dr. Serge Koussevitzky, and took part in a series of chamber music concerts presented by the Juilliard school in collaboration with the

Columbia Broadcasting system.

In addition to appearances in New York City, the Juilliard string quartet each year undertakes extensive tours of the nation under the auspices of leading educational and musical organizations.

In the field of teaching, the members of the quartet serve as members of the ensemble faculty of the Juilliard school of music. They also present, from time to time, lecture-concerts for the benefit of laymen as well as students of the school.

Tickets for the Juilliard string quartet concerts may be reserved by telephoning the Ojai Festivals office at Ojai 2170.

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Cir. (D 370,972) (S 829,323)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

Ojai Festivals Closing Events

CLOSING events of the 1949 Ojai Festivals are scheduled for this afternoon and tomorrow afternoon, in Nordhoff Auditorium, Ojai Valley.

Thor Johnson, permanent musical director of Ojai Festivals and winner of the 1949 Alice Ditson Award, will be on the podium for this afternoon's concert by the Ojai Festival Chamber Orchestra.

Three major works will be presented: Haydn's Concerto in D Major, with cellist Joseph Schuster as soloist; the world premiere of Homer Keller's Concerto for piano and orchestra, with Shura Cherkassky as soloist, and the infrequently performed Mozart Mass in C Minor.

An all-Bartok concert by the

Juilliard String Quartet tomorrow afternoon brings the third annual series of Ojai Festivals to a close. Southland music-lovers will have their first opportunity to hear Quartet No. 3 and Quartet No. 4 by the late Hungarian composer.

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

This Clipping From
TOLEDO, OHIO
BLADE
MAY 29 1949

Thor Johnson Leading Ojai

OJAI, Calif., May 28.—All-Bach, all-Beethoven and all-Bartok programs are featured in the Ojai Music Festival being held here this weekend under Thor Johnson. Also a premiere performance will be given of Homer Keller's Concerto for Piano and Chamber Orchestra, a work commissioned by the Ojai Festival. Artists here for the event include cellist Joseph Schuster; pianists Edward Mattes and Shura Cherkassky; harpsichordist Putnam Aldrich; soprano Brunetta Mazzolini; contralto Virginia Samuelson; tenor James Schwabacher; baritone Theodor Uppman. As a special feature the Juilliard Quartet will make its West Coast debut Monday playing for the first time in California the Bartok Quartets No. 3 and No. 4.

ORIGINAL FORM—

The concluding work of the Sunday program was the first West Coast performance of Mozart's great Mass in C Minor in its original form as restored by Thor Johnson.

Soloists who shared the honors with the conductor, orchestra and Allen Lannom's Masterworks Choral were Sopranos Virginia Claypool and Brunetta Mazzolini, Tenor Lloyd Stone and Bass Ralph Isbell.

ACHIEVED PEAK

The Third quartet, composed in 1927, was an interesting introduction to Bartok's style but it was the Fourth quartet, dated 1928, described by Stevens as the summit of Bartok's constructive genius, which achieved the peak in yesterday's performance. Constructed on an arch principle, the quartet has five movements with the central movement, marked Non troppo lento, dealing with a Hungarian melody most prominently handled in the cello, as its keystone. For the fourth movement, which must be tremendously trying to perform, the players abandon their bows altogether in a witty Allegretto pizzicato, followed by a final movement echoing the first.

Stevens ended his comment with a plea to his listeners for objectivity in listening to contemporary music. "Anyone who has the ability to enjoy and understand 18th and 19th century music can bring himself to the point where the music of Schoenberg and Bartok becomes a meaningful experience, and every meaningful experience adds to the enjoyment of life," he said.

The Juilliard quartet's performance of the Bartok music yesterday was a powerful argument for Stevens' case and the cause of all modern music.

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Tel. CHelsea 3-8860

Cir. [D 11,409]

This Clipping From
VENTURA, CALIF.
STAR-FREE PRESS

Juilliard Group Scores With Bartok

By BETTY WENTWORTH

Joining in the current trend toward recognition for Bela Bartok, which as Halsey Stevens said in his prefacing remarks, comes a little late to benefit the composer in his lifetime, Ojai Festivals presented a Bartok program yesterday as an added performance in the 1949 series.

"Stevens, whose lucid though lengthy discussion of the composer's work and musical importance preceded the musical performance, commented that the time lag between 'the composer and consumer has narrowed in this century,' citing the example of the acceptance of Stravinsky and Schoenberg in their lifetime. But Bartok, he said, 'one of the very few significant composers of the century, died on the threshold of great acclaim.'"

BRILLIANT PERFORMANCE

If Bartok's work is accorded many performances of the quality given his Third and Fourth Quartets yesterday by the Juilliard string quartet, the time lag should be considerably shortened in his case. The performance was a display of expert showmanship as well as of fine musicianship, such as might have been expected from the group's even showier brilliance in the demanding Bartok music. The mechanics by which the composer achieved his unusual effects became almost as fascinating to watch as his music was to hear.

Though equally foreign-sounding to ears attuned to 19th century ensemble music, the Bartok quartet proved more ingratiating on a first hearing than the Schoenberg work performed Saturday night by the Juilliard group. Their tremendous drive, their rhythms, frequent use of gliding and percussive effects gave them a humanity not shared by the more purely intellectual music of Schoenberg.

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

JUN - 1949

DeFauw Ends Montreal Season

Strauss and Martinu Works
Given First Canadian Readings
In Final Programs

MONTREAL.—The last three pairs of concerts of the current season of Les Concerts Symphoniques were conducted by Desiré Defauw, permanent conductor of the orchestra. On March 29 and 30, an all-orchestral program was offered. After the Third Leonore Overture by Beethoven, Mr. Defauw conducted Ibert's Les Escapes, Franck's Le Chasseur Maudit, and Brahms' First Symphony.

Martinu's Memorial to Lidice was given its Canadian Premiere on April 12 and 13. Byron Janis was soloist in Beethoven's Third Piano Concerto. The Prelude and Good Friday Spell from Parsifal and the Easter Overture by Rimsky-Korsakoff completed the program.

On April 26 and 27, Benno Moiseiwitsch was soloist in Rachmaninoff's Second Piano Concerto, which was given a very personal interpretation. The program began with Prokofiev's Classical Symphony and was followed by the first Canadian performance of Richard Strauss' Metamorphoses for 23 solo strings. After a superb reading of this beautiful work, Mr. Defauw conducted the Brahms Variations on a Theme by Haydn.

On April 10th, the Société Pro Musica's guests were Martial Singher, baritone, and his accompanist, Paul Ulanowsky; the Juilliard Quartet; and Hervé Baillargeon, flutist. Fauré's

song cycle, La Bonne Chanson, was sung with piano and string quartet accompaniment, the composer's own version. After a performance of Mozart's Quartet, K. 428, the concert ended with the seldom-heard Trois Chansons Madécasses by Ravel, for voice with flute, cello, and piano.

Verdi's Otello was presented by the Opera Guild on May 11 and 13, under the direction of Emil Cooper. The title-role was sung by Frederick Jagel; Hugh Thompson was the Iago; Asrid Varnay was the Desdemona; and Herta Glaz was the Emilia. The cast also included Glenn Burris, Leon Ishner, David Rochette, Jules Jacon and Robert Savoi.

GILLES POTVIN

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Tel. CHelsea 3-8860

Cir. [D 168,002] [S 264,994]

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

Juilliard Quartet Pleases in Its Debut Here

By ALFRED FRANKENSTEIN

The Juilliard String Quartet, a group of young men sponsored by the Juilliard School of Music in New York, came to California to play at the Ojai festival last week and, since they were in the neighborhood, they were introduced to San Francisco audiences in an invitational concert Wednesday night at the Fairmont Hotel.

This concert was an excellent idea for the Juilliard players are a highly distinguished group. They are especially interested in modern music, and they gave a fabulous performance of the sixth quartet by Bela Bartok, a work of astounding inventiveness, grand dramatic outlines and rich tonal adventure. Their performance of Beethoven's Opus 59, No. 2, was remarkable for its large, urgent, dynamic conception. The Juilliard Quartet clearly does not belong to the nice-Nelly school, and that is the most refreshing fact about it.

The four gentlemen from the Juilliard opened their program with Mozart's "Hunt" quartet, and ran their quarry to ground in record time.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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

Cir. (D 233,623) (S 585,467)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

JUN 9 1949

Closes at Ojai

Quartet by Bartok Climaxes Juilliard Group's Debut Here

By ALEXANDER FRIED

ALTHOUGH it was a private concert that introduced the Juilliard String Quartet to San Francisco, Wednesday evening at the Fairmont Hotel, the event was artistically so impressive that it attained public interest.

Alumni of the Juilliard School of Music form the noted New York group. Their alma mater spreads a protective wing over them.

But protection is hardly a thing they need, to judge by the vital expertness, finesse and temperament with which they played Mozart's B flat Quartet, Bartok's Sixth Quartet and Beethoven's Opus 59 No. 2.

Youth and aggressiveness were immediately apparent in their driving approach to the Mozart. In fact, their sharp force of temperament suited best of all the modern Bartok spirit.

Bartok wrote his Sixth Quartet in 1939, before he finally began mellowing in the neo-romantic directions. The work is enormously big, concentrated and powerful.

Each of its movements bears the direction "mesto," so that the music repeatedly and in different ways stresses its prevalent melancholy. Yet the third movement "burletta" is humorously sardonic and capricious.

At times, the quartet makes you think Bartok must have written it with a particular thought or philosophy in mind. Surely there is some specific meaning in the outburst of eerie fury in his "marcia" movement.

In any case, the music is grimly fascinating, full of new concept and new sound. Some of it remains obscure, for the present. It makes its most immediately captivating effect in the noble wonderment and mourning of the Finale.

The Juilliard group, first-rate though they are, overdid their hurry and intensity in parts of the Mozart (which thus lost court-

ly grace and loveliness) and even in the Beethoven (which thus occasionally became drawn or hectic). Nevertheless some of the evening's most beautiful playing was that of Mozart's thoughtful "Adagio."

Recently the quartet performed at the Ojai Festival. Now it is going to Los Angeles to play all of Arnold Schoenberg's quartets for him personally. Wednesday's concert was sponsored by Mr. and Mrs. Benjamin Swig, who often have shown interest in local fine music. The Juilliard violist, Raphael Hillyer, is Swig's young cousin.

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This Clipping From

Dallas Times Herald

JUN 19 1949

By the Way

High Button Shoes

By CLAY BAILEY and VIRGIL MIERS

Do you have nostalgic memories of high-button shoes? Then you should get a kick out of the show which opens Thursday night at Albany, Texas. For the Seventh Annual Pandangle, the town's growing historical celebration, 50 pairs of high-top yellow button shoes were found in a North Texas store. They'll be worn by a half hundred of the 250 youngsters participating in the event, which extends through Saturday.

Another West Texas locality, Fort Worth, is also history-minded and will celebrate its 100th anniversary July 15-23 with a Fiesta-cade in Harrington Field. A Century Ball at Lake Worth Casino opens the show.

FOUR OF THE FIVE quartets playing on the Civic Federation's Chamber Music Series this season are new to Dallas. They are the Juilliard, New Friends of Music, Griller and London string quartets. With the Paganini Quartet, an established favorite at Scott Hall, they comprise an offering well worth the \$6 asked.

The opera department, under Boris Goldovsky, will also present Gluck's long neglected opera, "Iphigenia in Tauris," at Tanglewood on Monday and Tuesday, July 26 and 27.

Three chamber music concerts will be given there under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress on Wednesday evenings: by the Troll Quartet on July 6; Sylvia Marlowe, harpsichord and Alfred Zighera, viola da gamba, July 13, and the Berkshire Wind Ensemble, July 20. Music by Arnold Schoenberg and his disciples will be played by the Juilliard Quartet on Wednesdays, Aug. 3 and 10.

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

Cir. (D 538,914) (S 1,002,765)

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 12 1949

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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

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

JUN - 1949

THE WORLD OF MUSIC: CIRCLE AWARD

Dello Joio Gets Critics' Orchestral Citation—Seven Chamber Music Works Recommended—Baritone to the Rescue

By CARTER HARMAN

THE eighth annual award of the Music Critics' Circle of New York was made only in the field of orchestral music, the prize work being Norman Dello Joio's "Variations, Chaconne and Finale." No award was made in the category of dramatic music as none heard during the year was considered worthy.

Seven chamber music compositions were nominated by various members as meriting consideration, but only one or two critics had heard each piece, so no vote could be taken. The works mentioned were: Milton Fabbitt's Composition for Four Instruments; Paul Bowles' Concerto for Two Pianos, Winds and Percussion; Irving Fine's Partita for Woodwind Quintet; Paul Hindemith's 'Cello Sonata; Leon Kirchner's Duo for Violin and Piano; Karol Rathaus' Fourth Quartet and Wallingford Riegger's Second Quartet.

TOURIST: Kenneth Schon, one of the Metropolitan Opera's younger baritones, made a one-week concert tour recently and traveled so fast that his reviews had not yet caught up to him when we heard about it. Seems the Covent Garden Opera suddenly ran short of baritones for its current Wagner cycle and sent him a wire in New Rochelle to hurry on over. Sunday he took off from La Guardia Field. Monday he had piano rehearsals for the role of Wotan in "Die Walkure" and Tuesday he sang the part. Wednesday he rehearsed for the Wanderer in "Siegfried" and Thursday sang that

part. He got home Saturday. In the casts were Kirsten Flagstad and Set Svanholm.

REMEMBERED: You don't have to feed audiences a steady diet of familiar music after all, if the record of the first year of the Society for Forgotten Music is any indication. You don't have to limit yourself to strictly modern music either, for the society plays no music less than a quarter-century old. The year saw four regular concerts in the Forty-second Street Library, five private concerts and a radio series on WQXR.

Next season's plans call for a September drive to increase the present membership of 220, four formal concerts at Carl Fischer Hall and continuation of the weekly workshop tryouts. Mrs. George Ross, 100 Riverside Drive, will answer inquiries.

PROJECT: Sol Hurok took off for Europe last week, and word from Vienna has it that Dr. Egon Hilbert, the Vienna State Opera managing director, hopes to meet him to discuss plans for an operatic visit by his company here. Mr. Hurok indicated that he thinks the Viennese, recently reported opposed to any further touring of their nationally subsidized institution, will swallow their objections.

INTIME: Chamber music in the Berkshires will get a double boost from the Elizabeth Sprague Coolidge Foundation this summer. The Berkshire Music Center at Tanglewood will present three concerts under the foundation's auspices: the Kroil Quartet (July 6); Sylvia Marlowe, harpsichord, and Alfred

Zighera, viola da gamba (July 13), and the Berkshire Wind Ensemble (July 20). In addition the Juilliard Quartet will give two concerts devoted to the music of Schoenberg and his disciples on Aug. 2 and 10.

The day after the final Tanglewood concert a chamber music festival will begin up the road a piece at South Mountain, Pittsfield. On the afternoons of Aug. 15, 16 and 17 concerts by members of the Boston Symphony, the Berkshire String Quartet and Marcel Grandjany, harpist, will be presented without charge through funds of the foundation. Other recitals at South Mountain begin on June 19 and will present Anahid and Maro Ajemian, William Masseles and Ruth Geiger.

statement; but no lesser analogy does justice to its qualities of the mind and the spirit. The first and last movements convey to the listener the sense that new and searching forms, of the utmost daring yet the utmost inevitability, are coming into living existence in the very moment of performance. The two middle movements (one of which, amazingly enough for a twelve-tone piece, includes two long, purely melodic, unharmonized passages played by the four instruments in unison) are exceptionally approachable for the layman, without sacrificing intellectual force or firmness of organization. The Scherzo is essentially a Viennese Ländler, with an air of rhythmic insouciance that is unusual in its composer. The slow movement is suffused with an almost philosophic beauty of a sort that only the rarest musical speculation can evoke.

Though Webern's Five Movements last only ten minutes, they too are masterpieces, and ought to be played again and again until the entire chamber-music public comes to know, understand, and love them. Whereas Schönberg has usually concerned himself with musical thoughts of long span and large scale, Webern (who was, along with Alban Berg, the most gifted of Schönberg's pupils) sought in these brief pieces to boil his music down to the utmost concentration and intensity. They cover as wide an emotional range, and convey their feelings with as much power, as many bigger works. Never was so much said in so small a musical space.

The Juilliard Quartet played supremely well in all three works, hurdling the immense difficulties with ease, and making both the meaning and the structure of the music persuasive and inviting.

Final ISCM Concert

Museum of Modern Art, May 17

In the season's final concert of the United States Chapter of the International Society for Contemporary Music, Arnold Schönberg's Fourth String Quartet and Claus Adam's String Quartet (receiving its first performance) were presented by the Juilliard Quartet, as originally scheduled. The sudden illness of Mack Harrell, baritone, made impossible the planned New York premiere of the original version of Schönberg's Ode

to Napoleon, however, for it was not feasible to ask another baritone to prepare the speaker's part on such short notice. Instead of the Ode, which until now has been heard here only in an enlarged version for orchestra, the program contained Anton von Webern's Five Movements for String Quartet, Op. 5, also played by the Juilliard Quartet. The society promises to offer the Schönberg work at its first concert in the fall.

Since the whole evening was devoted to music by atonal composers—this phase of modern music being the chief preoccupation of the ISCM nowadays—some sameness of style and expression might have been anticipated. But all three of these pieces possess genuine individuality and vigor, so that the evening was one of the richest and most rewarding the ISCM has vouchsafed in some time. Mr. Adam's quartet, the only entirely unknown factor, proved to be a work of eminent competence in every technical aspect—a trifle dependent, perhaps, on specific usages that may be found in Schönberg's later quartets, but none the less the product of an incisive, sensitive, and attractive musical mind and personality.

That Schönberg's Fourth Quartet towered above Mr. Adam's music was scarcely a surprise, since it is one of the great and wonderful achievements of our time. To compare it with the late quartets of Beethoven may sound dangerously like either cliché or over-

C. S.

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

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 12 1949

FESTIVAL

The Julliard String Quartet recently made its first appearance at Ojai, California, in the annual festival conducted by Thor Johnson. The ensemble played Haydn, Beethoven and Schoenberg. Other performers in the three-day event were Joseph Schuster, cellist, and Edward Matton, pianist, in an all-Beethoven program; the Ojai Festival Bach Chorus, and the chamber orchestra which supported Shura Cherkassky in the premiere of Keller's Piano Concerto.

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Cir. (D 49,181) (\$ 41,945)

This Clipping From
ERIE, PA.
DISPATCH HERALD

AN IMPRESSION OF SOME OF THE DOINGS AT THE OJAI MUSIC FESTIVAL IN CALIFORNIA



Moments sketched during the annual event. Among those caught in action are a few of the sponsors as well as those in the relaxed audience. Ojai is a town set snugly in a quiet valley.

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ON THE RADIO THIS WEEK

TODAY, SUNDAY, JUNE 12

LEADING EVENTS TODAY

(Musical Highlights Will Be Found on Page 10)

- 12-12:30 - Invitation to Learning: "Thomas Mann's Doctor Faustus," Mark Van Doren, Willis Wager, Lyman Bryson-WCBS
12-15:15-30 - Louis St. Laurent, Prime Minister of Canada, at St. Lawrence University Commencement Exercises-WJZ
12-30-1 - The Eternal Light: "A Dreamer's Journey"-WNBC
1-25-6 - Baseball: Yankees vs. Cleveland-WINS;
2-4-30 - Dodgers vs. Cincinnati - WJMG;
2-25-6 - Giants vs. Pittsburgh-WMCA
2-30-3-30 - University Theatre: "A Passage to India"-WNBC
- 2:30-3 - You Are There: "Caesar Crosses the Rubicon"-WCBS
6-6:30 - Hour of Stars: "Exit Linda Davis," with Ava Gardner-WCBS
6:30-7 - The Greatest Story Ever Told: "Do Ye Unto Others"-WJZ
6:30-7 - Comedy: "Adventures of Ozzie and Harriet"-WCBS
7:30-8 - Comedy: Phil Harris-Alice Faye-WNBC
8-8:30 - Fred Allen Show: Doc Rockwell, Guest: Others-WNBC

MORNING

- 8:00-WNBC-News; Dick Dudley
WOR-Bing Crosby Records
WJZ-News Reports
WCBS-News Reports
WMCA-News: Music
WNYC-Gundrop Playhouse
WJMG-Recorded Music
WNBC-The Living Bible
WQXR-The New York Times News
8:05-WQXR-Breakfast Symphony
8:15-WNBC-Your Radio Reporter
WJZ-Folk Songs
WINS-Chariot
WINS-Bethesda Church Services
8:30-WNBC-Christian Science Program
WOR-Her's Field
WJZ-Coffee Concert
WCBS-Carolina Calling
WMCA-Music Land
WINS-News: Front Page Drama
WJMG-Bible Hour
WNBC-News, Children's Playhouse
8:45-WOR-Talk-Lorraine Sherwood

MORNING

- 9:00-WNBC-World News
WOR-News Reports
WJZ-Bert Rechard
WCBS-News Reports
WMCA-News: Music
WNYC-Masterwork Hour
WINS-The Chosen People
WJMG-Young People's Church
WQXR-The New York Times News
9:05-WQXR-Breakfast Symphony
9:15-WNBC-The Comic Weekly Man
WOR-Live a New Life
WCBS-H. R. Power, Plans, Organ
WINS-Her's to Veterans
9:30-WOR-Radio Chapel
WJZ-Music Time
WMCA-Over My Shoulder-Larry Curtis
WINS-Guest Star
WJMG-Ruby Auditorium
WNBC-News
9:45-WQXR-Male Quartet
WCBS-Trinity Choir
WINS-Children's Science Church
9:55-WNYC-News Reports

MORNING

- 10:00-WNBC-Highlights of the Bible-Dr. Frederick K. Stamm
WOR-News: Henry Gladstone
WJZ-Message of Israel: Rabbi Bernard J. Rambert
WCBS-Church of the Air: Rev. George L. Hunt
WMCA-News: Music
WNYC-Opera Excerpts
WINS-News: Recorded Music
WJMG-Radio Bible Class
WQXR-The New York Times News
10:05-WQXR-Book Concert
10:15-WOR-Talk-June Jordan
10:30-WNBC-Children's Program
WJZ-The Southern Quartet
WQXR-Church of the Air: Rev. John J. Dougherty
WNYC-News: Music
10:45-WOR-Your Hymnal
11:00-WOR-News-Henry Gladstone
WJZ-The Fitzgeralds
WCBS-Allan Jackson, News
WMCA-News: Music

MONDAY, JUNE 13

MORNING

- 8:00-WNBC-News; Bob Smith Show
WOR-News; Prescott Robinson
WJZ-News; Martin Armstrong
WCBS-News; Phil Cook Program
WNYC-Around New York
WQXR-News; Breakfast
8:15-WOR-Breakfast-Dorothy and Dick
WJZ-The Fitzgeralds
8:30-WNBC-Hi Jinx, Interviews: News
WCBS-Margaret Arlen Program
WNYC-Folk Talks
9:00-WNBC-News; Peter Roberts
WOR-News; Harry Hennessy
WJZ-Breakfast Club-Variety
WCBS-This is New York
WNYC-Masterwork Hour
WQXR-News; Just Music
9:15-WNBC-Talk-Ivan Sanderson
WOR-Music Quiz
9:30-WNBC-Norman Brokenshire
WOR-Food-Alfred W. McCann
WQXR-Plano Personalities
9:45-WCBS-Missus Goes A-Shopping
WQXR-Composers Variety
10:00-WNBC-Fred Waring Show
WOR-News; Henry Gladstone

MORNING

- WJZ-My True Story-Sketch
WNYC-Music From London
WQXR-News; Morning Melodies
10:15-WOR-Martin Armstrong Program
WCBS-Bing Crosby Show
10:30-WNBC-Road of Life-Sketch
WJZ-Welcome Travelers
WQXR-Arthur Godfrey Show
WNYC-Alexander's Restaurant
WJZ-Earl Wright Show
10:45-WNBC-The Brighter Day-Sketch
11:00-WNBC-Dr. Paul-Sketch
WOR-News; Prescott Robinson
WJZ-Modern Romances
WNYC-Music America Loves
WQXR-News; Other People's
Business-Alma Dettinger
11:15-WNBC-We Love and Learn-Sketch
WOR-Victor H. Lindahl-Talk
11:30-WNBC-Jack Berch Show
WOR-Against the Storm-Sketch
WJZ-Ted Malone
WCBS-Grand Slam-Musical Quiz
11:45-WNBC-Lara Lawton-Sketch
WJZ-Galen Drake
WQXR-Rosemary-Sketch
WQXR-Along the Danube

AFTERNOON

- 12:00-WNBC-Charles F. McCarthy, News
WOR-Kate Smith Speaks
WJZ-Welcome Travelers
WCBS-Wendy Warren-Sketch
NYC-Midday Symphony
12:15-WNBC-Metropolitan News Roundup
WOR-Kate Smith Speaks
WCBS-Aunt Jenny's Stories
12:30-WNBC-Norman Brokenshire
WOR-News; Herb Sheldon Show
WCBS-Helen Trent-Sketch
12:45-WCBS-Our Gal Sunday-Sketch
1:00-WNBC-Mary Margaret McBride
WJZ-Luncheon at Sardi's
WJZ-Party Time-Bert Parks
WCBS-Big Sister-Sketch
WNYC-Chamber Music
WQXR-News; Midday Symphony
1:15-WJZ-Nancy Craig Program
WCBS-Ma Perkins-Sketch
1:30-WNBC-Young Dr. Malone-Sketch
WMCA-Chamber Music
1:45-WOR-Larry Ross Show
WJZ-Dorothy Dix

TUESDAY, JUNE 14

MORNING

- 8:00-WNBC-News; Bob Smith Show
WOR-News; Prescott Robinson
WJZ-News; Martin Armstrong
WCBS-News; Phil Cook
WNYC-Around New York
WQXR-News; Breakfast Symphony
8:15-WOR-Breakfast-Dorothy and Dick
WJZ-The Fitzgeralds
8:30-WNBC-Hi Jinx, Interviews: News
WCBS-Margaret Arlen Program
WNYC-City Food Guide
8:55-WJZ-Grand for Thought
9:00-WNBC-Peter Roberts-News
WOR-News; Harry Hennessy
WJZ-Breakfast Club-Variety
WCBS-News: This is New York
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WQXR-News: Just Music
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WOR-Music
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WQXR-Plano Personalities
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WQXR-Composers Variety

MORNING

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WNYC-Chemistry Talk
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WCBS-Grand Slam-Musical Quiz

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1:00-WNBC-Mary Margaret McBride
WJZ-Luncheon at Sardi's
WJZ-Party Time-Bert Parks
WCBS-Big Sister-Sketch
WNYC-Chamber Music
WQXR-News; Midday Symphony
1:15-WJZ-Nancy Craig Program

WEDNESDAY, JUNE 15

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Cir. (D 49,181) (\$ 41,945)

This Clipping From
ERIE, PA.
DISPATCH-HERALD

JUN 23 1949

NOTES ON RECORDS: Speaking of quartets, Columbia Records will be releasing recordings by the Juillard Sing Quartet, ensemble in residence at Juillard School of Music. The group, formed in 1946, includes Robert Mann and Robert Koif, violins, Raphael Hillyer, viola and Arthur Winograd, cello.

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Tel. Chelsea 3-8860

Cir. (D 142,968) (\$ 150,656)

This Clipping From
DALLAS, TEXAS
NEWS

JUL 10 1949

★

DECEMBER

LOUIS KAUFMAN: Violinist, McFarlin Auditorium, Dec. 1. (Civic Music Association.)
JULLIARD STRING QUARTET: Scott Hall, Dec. 5. (Civic Federation Chamber Music Series.)
DALLAS FIRST BRONZE PIANO QUARTET: Recital State Fair Auditorium, Dec. 9. (Dallas-Fort Worth Concert Bureau.)
WAYNE CONNER: Teno, Scott Hall, Dec. 11. (Civic Federation Young Artists Series.)

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Cir. (D 159,807)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

New Hebrew Ritual Chorus Is Heard in San Francisco

Special to The Christian Science Monitor
San Francisco

Chamber Music

Much first-rate chamber music was prominent on the spring concert schedule. Events of this type were as remarkable for their variety as for their musical effectiveness.

Alice Morini, pianist, was the brilliant central figure in a beautiful, fresh performance of Schubert's "Trout" Quintet, which helped climax the winter season of the San Francisco String Quartet. The quartet itself gave fine, warm renditions of a relatively light program, including Glazounov's Fifth Quartet; Jongen's muted, quick "Serenade Tendre"; Ernest Bloch's fascinating "Night," and Casella's amusing "Valse Ridicule."

In addition to a campus series

of concerts at the University of California, the Griller String Quartet came to San Francisco for a program that presented Egon Petri as pianist in Mendelssohn's C minor Quartet, Op. 1, and Brahms' great A major Quartet. And Anne Everingham, harpist, and Merrill Jordan, flute, assisted Griller strings in a Malpiero Quintet Sonata (1934). The Malpiero work, using folk motifs from time to time, was unpretentious music, but bright and warm. A thoughtful, tender nostalgia was its best mood. Speaking of the Griller Quartet, the most successful of its campus events was a concert in which Myra Hess was guest pianist. The audience was of symphonic, rather than chamber music proportions.

The Juilliard String Quartet, of New York, visited San Francisco for the first time in a private concert. It is an excellent young group, thoroughly talented and thoroughly trained. Its vigorous style suited best the powerful Sixth Quartet (written in 1939) by Béla Bartók. Its aggressiveness was out of proportion, however, in much of Mozart's C major Quartet and even in Beethoven's Second "Rasoumovsky" Quartet.

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Cir. (D 29,451)

This Clipping From
WATERBURY, CONN.
AMERICAN

'49 Season Opens Sunday At Tanglewood

(Special to The American)

Lenox, Mass., June 27—Tanglewood, scene of the world-famed Berkshire Music Center and Berkshire Music Festival, will be officially opened for the 1949 season with special ceremonies here next Sunday.

Sixty-three events, including 13 festival concerts, a gala benefit, three public rehearsals and 46 performances by the Berkshire Music Center will be held within the 43 days of Serge Koussevitsky's school in the Berkshires this summer.

The Center will close Aug. 14, when Dr. Koussevitsky will take his final bow as conductor of the Boston Symphony Orchestra, and when he will close the Festival, thus completing 25 years as one of the most esteemed conductors in the history of Boston's orchestra.

Festival Concerts Announced

Special programs and soloists are announced for the Berkshire Festival concerts. New works will be: Benjamin Britten's "Spring" Symphony with chorus and three soloists, with texts drawn from English poets, old and new, which will have its first American performances on Aug. 13 under Dr. Koussevitsky's direction. Richard Strauss' new "Horn Concerto" will be performed Aug. 7 with James Stagliano as soloist.

Eleazar de Carvalho will conduct this concert, likewise presenting for its first full performance in the United States "Mandacarara" by his countryman, Villa-Lobos. Dr. Koussevitsky will present Mahler's "Song of the Earth" Aug. 6 with Janice Moudry, contralto, and David Lloyd, tenor. On the same program will be "The Ascension" by Olivier Messiaen who is about to arrive from France as composer on the faculty of the Tanglewood school.

Leonard Bernstein, as the other guest conductor, will present Stravinsky's "Scenes de Ballet" as well as "The Rite of Spring" July 31. Jascha Heifetz will be the soloist in an all-Tchaikovsky program Aug. 4. The four Bach and Mozart programs in the Theater-Concert

Hall have been changed to include the first four Brandenburg concertos of Bach, as well as the works already announced.

Bach-Mozart Series Popular

Although the demand for seats for the Bach and Mozart concerts (July 16, 17, 23 and 24) will far more than exhaust the available tickets in the theater, many more will be able to hear these concerts on account of a new reconstruction of the hall whereby the back will be entirely open like the Shed and make the music clearly audible on the lawn.

School events will include: The revival of Gluck's "Iphigenia in Tauris" by the Opera Department July 26 and 27, the first American performance of Britten's "Albert Herring" Aug. 8 and 9, Friday evening orchestra concerts in the Shed, three organ recitals by E. Power Biggs on Sunday mornings, and numerous choral, orchestral, chamber and other operatic performances.

There will be a notable series of five chamber concerts on successive Wednesday evenings, beginning July 13, three under the auspices of the Elizabeth Sprague Coolidge Foundation and two by the Juilliard String Quartet who are on the faculty and will present music of Schoenberg, Berg, Webern and Beethoven.

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NEWS

DECEMBER

LOUIS KAUFMAN: Violinist, McFarlin Auditorium, Dec. 1. (Civic Music Association.)
MARY GARDEN: Lecturer, McFarlin Auditorium, Dec. 3. (Community Course.)
JUILLIARD STRING QUARTET: Scott Hall, Dec. 8. (Civic Federation Chamber Music Series.)
WAYNE CONNER: Tenor, Scott Hall, Dec. 11. (Civic Federation Young Artists Series.)

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This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER

DR. KOUSSEVITSKY

... will direct the school with Aaron Copland as assistant. Olivier Messiaen, Parisian composer, who will make his first visit to this country will join Mr. Copland as teacher of composition. Members of the Juilliard String Quartet will be in charge of the Chamber Music assisting Gregor Platigorsky who is head of that department. Twenty-five members of the Boston symphony orchestra will also take part in this department. Among the faculty together with the principals of the Boston orchestra will be Leonard Bernstein, Richard Burgin and Eleazar de Carvalho.

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This Clipping From
MIAMI, FLA.
HERALD

JUL 10 1949

Berkshire Draws Ten Miamians

WITH A RECORD enrollment of 465 students from 36 states and 19 foreign countries, the Berkshire Music Center held opening exercises last week for the seventh summer session at Tanglewood, Lenox, Mass.

The students were welcomed by Dr. Serge Koussevitzky, founder and director of the school; Aaron Copland, assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center.

New instructors introduced included the members of the Juilliard String Quartet, Christopher Hannon and William Kroll.

Olivier Messiaen is slated to arrive soon from France to teach composition with Mr. Copland.

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This Clipping From
BRIDGEPORT, CONN.
TELEGRAM

JUL 11 1949

Daytime Features

- 7:30 A.M.—'Polka Time' at new hour—WNAB
- 8:15 A.M.—Post-Telegram Local News—WNAB
- 8:30 A.M.—Tex and Tinx, with Herbert Lehman, back from Palestine—WNEC
- 9:00 A.M.—Masterworks: Gershwin's Rhapsody in Blue—WNYC
- 9:00 A.M.—'Breakfast Club' with Nancy Donovan substituting for Patsy Lee—WNAB
- 10:00 A.M.—'Welcome Travelers' with Tommy Bartlett, at new time—WNEC
- 10:15 A.M.—Martha Deane with Dr. Theodore C. Schrieber, curator of Dept. of Animal Behavior, Museum of Natural History—WOR
- 10:30 A.M.—Betty Crocker, with Freddie Bartholomew—WNAB
- 10:30 A.M.—PREMIERE: 'Marriage for Two' serial, with Staats Cotsworth—WNAB
- 10:45 A.M.—PREMIERE: 'Thanks for Tomorrow' serial, with Mary Jane Highy and Peter Capell—WNEC
- 12 Noon—PREMIERE: 'Listen to This' with Don Dewd, Honeydewers and Rex Maypin orchestra—WNAB
- 12:40—Post-Telegram Local News—WNAB
- 1:05—Midday Symphony: Tchaikowsky Violin Concerto in D—WQXR
- 1:15—Nancy Craig with Sou Chan, Chinese Restaurant—WJZ
- 2:30—Symphonic Matinee: Wagner's 'Meistersinger' excerpts—WNYC
- 2:45—'The Brighter Day' Serial, at new time—WQXR
- 3:00—The Tremaynes, with Mary and Lincoln Berghum, sculptors—WOR
- 3:15—'Road of Life' serial, at new time—WNEC
- 3:30—Scenes from Gounod's 'Faust'—WQXR
- 4:00—Kay Kyser Kollege, with Mary Jane Saunders, 'Little Miss Marker of 1949'—WNAB
- 4:00—Juilliard String Quartet—WNYC
- 4:15—The Bandstand: Ray Robbins orchestra—WCBS

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

JUL 12 1949

Juilliard Quartet

Shapero Work for Strings Given in Summer Series

Harold Shapero's First String Quartet was performed by the Juilliard Quartet yesterday afternoon in the Summer Series at the Juilliard Concert Hall. This work, an early one composed in 1941, has been played by the same musicians twice before, in 1948. The writing is tuneful and each instrument is exploited with imagination, especially in the first movement where chords in harmonics are smoothly interspersed among ordinary chords.

The second movement, "Moderately fast," has a strong climax in the middle where the high registers of violins and viola clash against each other in overlapping chromatic passages, at close intervals.

The third movement, "Very Slow," is not as well organized as the others and seems to have several ideas which are both extraneous and long. The fourth move-

ment, marked "Very Fast," is dancelike, but lacks continuity.

As a whole, the work was too even in emotional content, so that listening to it, while pleasant, was not exciting. The Juilliard Quartet gave a fluent and sensitive performance.

Also on the program were Mozart's Quartet in G, K. 387, and Beethoven's Quartet in F Major, Opus 135.

T. M. S.

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DALLAS, TEXAS
NEWS

JUL 17 1949

DECEMBER

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This Clipping From
NEW YORK, N. Y.
TIMES

JUL 11 1949

MONDAY, JULY 11, 1949

RADIO

- 4-5:15—Juilliard String Quartet—WNYC.
- 5-5:30—Railroad Hour: Lucille Norman, Gordon MacRae, Others—WJZ.
- 5-5:30—Inner Sanctum: "Death Song"—WCBS.
- 8:05-9—Symphony Hall: Moussorgsky's Pictures at an Exhibition—WQXR.
- 8:30-9—Eleanor Steber, Soprano; Howard Barlow Orchestra—WNEC.
- 8:30-9—Young Love, With Janet Waldo and Jimmy Lydon—WCBS.
- 9-9:30—Claudio Arrau, Pianist; Donald Voorhees Orchestra—WNEC.
- 9-9:30—Comedy: "Leave It to Joan," With Joan Davis—WCBS.
- 9:30-10—Jane Pickens Show—WNEC.
- 9:30-10—Breakfast With Abe Burrows: Guest, Clifton Fadiman—WCBS.
- 10-10:30—Ted Dale Orchestra, Buddy Clark, Walter Gross—WNEC.
- 10-10:30—American Forum: "Does the Marshall Plan Promote Socialism in Europe?" Senators John Sparkman, James P. Kem—WOR.
- 10-10:30—Strawhat Concert, Alfredo Antonini, Conductor—WCBS.
- 10:30-11—Drama: "Disintegration," With Luis Van Rooten—WNEC.
- 10:30-11—The Symphonette, Michel Piastro, Conductor—WOR.
- 10:30-11—On Trial: "Is a Planned Government Economy a Threat to Individual Freedom?" Affirmative: Henry V. Poor, Ralph R. Robey; Negative: Aaron Levenstein, Norman Thomas—WJZ.

TELEVISION

- 7:30-8—On Trial: "Is a Planned Government Economy a Threat to Individual Freedom?" Judge Saul S. Street Presiding—WJZ-TV.
- 8:05-9—Comedy: "It Pays to Be Ignorant"—WCBS-TV.
- 8:30-9—The Clock: "A Man Named Fletcher"—WNBT.
- 8:30—Baseball: Syracuse at Newark—WATV.
- 8:45-10:45—Boxing at Coney Island Velodrome—WPIX.
- 9-9:30—Preview: Tex McCrary, Jinx Falkenburg, Jim Moran, Fran Warren and Others—WCBS-TV.
- 9-9:30—Vic and Sade, With Bernadine Flynn and Frank Dane—WNBT.
- 10-10:30—Meet the Press: Secretary of Commerce Charles Sawyer—

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Cir. (D 358,013) (S 708,754)

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

JUL 31 1949

MUSIC IN REVIEW

Berkshire Music Center Viewed as Model for Professional Music Schools

By VIRGIL THOMSON

The Festival Concerts of the Berkshire Music Center at Tanglewood, near Lenox, Massachusetts, long nationally famous, are attended by a large and demonstrative audience. The scholastic activities of the center, though they serve a much smaller number of persons, are internationally held in high repute; and entry either to the faculty or to the student body of these is, considered an honor aim of the musicians of Europe and South America, as well as among those of this continent. Indeed, the school shows its director, Serge Koussevitzky, in a most becoming new role, that of pedagogue. As interpreter, publisher and patron of living composers, he has a half-century of loyal service behind him. Last Tuesday his seventy-fifth birthday, found him in a fourth position, that of educator, and with nearly a decade of the highest achievement to his credit in that capacity.

The Berkshire Music Center is not, as many of its good neighbors imagine, mainly a concert-giving organization. As such it would be of only local interest. Its international prestige, however, comes from the fact that it is a top-standard professional music school. The Festival concerts, in this conception of Tanglewood, are a peripheral activity, the icing on the cake. Artistically, of course, they need no apology. But economically also they are of value, since their profits (and they do make profits) go toward the upkeep of the school. Also, the personnel of the orchestra provides a faculty for professional instruction that it would be hard to match anywhere in the world. The school is built about the orchestra and depends on the orchestra. It offers to the orchestra, in return, an outlet for the orchestra's individual and collective abilities that tends in this particular time to outrank as a cultural influence even the orchestra's known value as a concert instrument.

The Five Interlocking Departments

THE school has five departments conducting, orchestral playing, musical composition, operatic performance and choral singing. All lie under the general director of Dr. Koussevitzky and of his assistant Aaron Copland, both of whom direct departments and teach classes as well, the former assuming responsibility for the students of conducting and the latter for those of composition. In the conducting department, Dr. Koussevitzky is assisted orchestrally by Richard Burgin, Leonard Bernstein and Eleazar de Carvalho, chorally by Hugh Ross and Christopher Honass. Every Friday there is an orchestral concert of which the conducting is shared by one of these professionals with one of the more advanced conducting students.

The orchestra at these concerts is a group of 110 players, all students in the department of orchestral performance. The faculty of the latter is made up of first-desk players from the Boston Symphony Orchestra and known chamber music specialists. These last, this year, are Gregor Piatigorsky, William Kroll and the members of the Juilliard Quartet. Students in this department play both in orchestral and in chamber-music groups.

The composition students are shared between Aaron Copland and a distinguished foreign composer. This year Olivier Messiaen is the guest, succeeding Darius Milhaud, Arthur Honegger, and comparable masters. There is both class and private instruction. Every Sunday night there is a concert at which works by the young composers are performed by singers and instrumentalists from the other departments.

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

JUL - 1949

SAN FRANCISCO

Premiere of Milhaud's Sacred Service Among Bay Area Events

By MRS. FRANCIS H. REDEWILL

San Francisco

LOCAL operatic enterprise was again demonstrated in Stanford University's production of Weinberger's *Schwanda*, given four performances at Stanford's Memorial Hall, then a San Francisco premiere at the Opera House. Herbert Jan Popper, conductor, a native of Czechoslovakia, chose the Czech folk piece as this year's offering of the music and drama departments. The venture again proved the excellence of much operatic talent in the Bay Area. While not as pretentious a production as last year's Peter Grimes, *Schwanda* had a fine cast, good stage direction by F. Cowles Strickland, equally meritorious dance direction by Miriam Lidster, settings and costumes by Wendell Cole and Virginia Opsvig. Joel Carter sang *Schwanda* effectively. Beta Popper the Queen, and Kalem Kermoyal the Devil. Martina Zubira as Dorotka, wife of *Schwanda*, proved a "find" because of her acting ability and warm colorful voice.

13th Bach Festival Held

The 13th Annual Bach Festival had a new setting this year, the opening concert taking place at the Museum of Art on June 7, with a program of cantatas, chorales and choruses by the Bach Cantata Singers and the Bach Choir. Waldemar Jacobsen was conductor of the latter; Frank Pursell, bass, Emily Bates and Frederic Errett, accompanists, assisted. The closing concert, June 11 in the Veterans' Auditorium, presented the great B Minor Mass with the added assistance of the Sacramento Bach Choir and soloists Virginia Blair, Margaret Burns and Leonard Martin. On this occasion a Festival Orchestra, recruited from the ranks of the San Francisco Symphony, accompanied the singers. Especially good trumpet playing was that of Charles Bubb, Jr.

While the Festival as a whole left much to be desired in musical perfection, Conductor Jacobsen performs his task with great zest and sincerity. The organ recital of June 9 was held at Calvary Church, Harold Mueller, F.A.G.O., being at the console.

Milhaud Sacred Service Premiered

The world premiere of a Sacred Service by Darius Milhaud took place at Temple Emanu-El, the composer conducting the orchestra of San Francisco Symphony members, assisted by Cantor Reuben R. Rinder, recitant; Edgar Jones, baritone; and the University of California Chorus (Edward Lawton, director). This work, while not as varied in inspiration as the Te Deum of the Milhaud Third Symphony, has profound dignity, simplicity and fluent melody, with occasional Orientalisms that add color to the whole. The composition was commissioned by a prominent San Franciscan and will undoubtedly find its way into the choral repertoire, although the complexity of the score may retard its use in many sacred Hebrew services.

The San Francisco Chamber Music Society gave four Chopin Memorial Concerts at the California Club. Some unusual and rare literature was unearthed for these occasions; the series included the Duo Concertante for cello and piano; Introduction and Polonaise Brillante for cello and piano; Songs from

op. 74; and a Trio for violin, cello and piano. Artists performing were Margaret Burns, Stephanie Shehatovich, Max Hughes, George Rogovoy, Raul Paniagua and Wendell Otey.

The Juilliard String Quartet proved a highly distinguished group of young players at an invitational concert in the Red Room of the Fairmont Hotel. Opening and closing numbers were Mozart's "Hunt" Quartet and Beethoven's op. 59, No. 2. In the Sixth Quartet of Bela Bartok the ensemble proved thrilling in an intensely dramatic and original interpretation.

Bartok was again heard the following night at the Museum of Art by way of a rarely-played Sonata for Two Pianos and Percussion, given an effective reading by Bernhard Abramowitsch and Leonard Rosenman, pianists; and percussionists Peggy Cunningham, David Cooper and Charles Harlan. The Composers' Forum closed the evening with works by members: Edward Cone's Sonata No. 2, for violin and piano; Leonard Rosenman's Piano Sonata; and Two Dances by George Barati.

Randolph Hokanson, pianist, completed a series of lecture-recitals at the Music and Arts Institute with a Debussy-Ravel-Griffes list and a Szymanowski-Prokofiev-Paul Bowles program. Verna Osborne, soprano, assisted by Merrill Jordan, flutist, and Lev Shorr, pianist, gave an evening recital at the Academy of Music. City College pleased large audiences on four nights with Flossie Badger's presentation of Herbert's Naughty Marietta, another demonstration of the Opera Workshop program.

At the Oakland Auditorium, the Young People's Symphony, led by Jessica Marcelli, played Beethoven's Fifth Symphony, and presented Bonnie Bell, 13-year-old cellist from the Margaret Rowell studios, as soloist.

The University of California Symphony Orchestra, Joaquin Nin-Culmell, guest conductor, gave an excellent concert in Wheeler Hall, featuring a Quintet for Woodwinds (first performance) by Jerome Rosen; Falla's El Amor Brujo complete, with Elsa Antonio as contralto soloist; and a Symphony in C Major of Haydn.

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

AUG - 1949

BOSTON

Tanglewood Series Launched; Boston Events at Esplanade

By JULES WOLFFERS

Boston

BIG news in New England these days is of course Tanglewood, where the Berkshire Festival is in full swing and where the varied activities of the Berkshire Music Center present a feast of some 60 events replete with fancy and charm. Pity the poor reviewer who can only taste here and nibble there!

Additional interest is attached to the Festival this summer since this is the last opportunity to hear the orchestra under Serge Koussevitzky as regular conductor. No doubt he will be back as frequent and welcome guest both in Boston and in Stockbridge, but there is the feeling that this close of a 25-year-tenure marks the end of an era in the history of the Boston Symphony Orchestra.

As dear to Koussevitzky's heart as the orchestra is the Center which he has made the vital force it is today. As has become customary, Dr. Koussevitzky welcomed students and faculty with an opening address on July 3. He deplored the waning interest in the study of string instruments and called for a return to rigid artistic principles instead of short cuts and the speed-up which sacrifices quality for quantity and which places security before high musical standards.

Federal Support of Arts Asked

Making a plea for federal support of the fine arts, Dr. Koussevitzky pointed out that the idea is gaining support since he first advocated it four years ago.

For the 1949 season, he announced the innovation of including playwrights in the work of the Opera Department with the hope that this move would prove of mutual benefit to composer and librettist. A broadening and expansion of the basic repertoire at the Center was also announced. In closing, Dr. Koussevitzky called upon the students to pass their music on to others—in the community, in the school and in the home.

Other speakers were Dr. Lewis Perry, chairman of the Berkshire Center Friends, Henry B. Cabot, president of the orchestra trustees, and Aaron Copland, assistant director of the school.

New faculty appointments include the members of the Juilliard String Quartet—Messrs. Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd—Christopher Honass, who will assist Hugh Ross in the Choral Department, William Kroll in chamber music, and Olivier Messiaen, who has come from

France especially to teach composition at Tanglewood for six weeks.

Bach-Mozart Series Opens

Among the most pleasant of Dr. Koussevitzky's Tanglewood practices has been his custom of presenting a two week schedule of music by Bach and Mozart at the Theatre-Concert hall prior to the big show in the Shed. For the opening, on July 16, all 1,200 seats were taken well in advance but at least as many more were able to hear the music from the lawns as the entire rear of the hall can now be opened or closed at will. When Koussevitzky stepped on the stage, players and audience rose to give him a welcome that left no doubt of the feelings towards the septuagenarian leader. But this load of years was worn lightly indeed as the business of the evening soon showed. Bach was the fare and the list was conducted with all the enthusiasm, vigor and spirit that we have always associated with Koussevitzky. Starting with two excellent expositions of the Brandenburg Concertos No. 1 and No. 2, the strings afforded fine support for the polished performance of Richard Burgin and Ruth Posans in the Concerto for Two Violins. After intermission came the Suite No. 1 in C major, again a striking interpretation, followed by the Chorus from the Cantata No. 12—"Weinen, Klagen, Sorgen, Zagen"—and the Cantata No. 50 for Double Chorus and Festival Chorus. So well received was the Festival Chorus that the last item was repeated. Koussevitzky insisted that Hugh Ross come front and center to make his bow also. There was applause enough for all parties and then some to spare.

The following afternoon was devoted to Mozart with a sparkling Elne Kleine Nachtmusik to head the list. If the finale's allegro was changed by conductor to prestissimo it gave at least the solace of breath-taking string virtuosity to replace loss of detail. After all one doesn't expect to see too much scenery in a 500 mile an hour jet plane.

Unfortunately, the next item proved pedestrian enough. About the only explanation for a startlingly inept performance by Dorothea Powers in the A Major Violin Concerto No. 5 must be that the soloist was unwell or a victim of acute stage-fever, or a combination of the two. One refuses to believe that this is the standard that obtained for Miss Power a solo assignment with the Boston Symphony and final judgment on her abilities must be reserved for future hearing.

The two contrasting symphonies, No. 36 ("Linz") and the ineffably marvelous No. 40, sent the listeners away content to struggle, single lane, on a road built, very evidently, long before the Berkshire Festival was even an idea in anyone's mind.

Fiedler Conducts at Esplanade

All this is not the sum total of Boston Symphony activity, for back in the Hub, Arthur Fiedler opened his 21st season as conductor of the Esplanade Concerts before a July 4 crowd of 20,000 persons. It is probable that New England farmers groaned at the prospect of three more weeks of "Fiedler weather" to add to the long and disastrous drought, and as usual the weather has behaved splendidly for Mr. Fiedler if not for the crops.

If one wonders how the Boston Symphony players can be in two places at

once, it must be explained that the faculty at the Berkshire end are drawn from orchestra principals and that Koussevitzky uses an orchestra of chamber size leaving the rest here for the nightly proceedings in the Hatch Shell. Audiences of from 15,000 to 30,000 have attended the free, open-air concerts which are presented six nights a week with special Wednesday morning programs for children thrown in for good measure. The music has been typical Pops fare and the public has eaten it up and asked for more. Unlike Oliver Twist, they get more in the shape of those delicious and inimitable Pops and Esplanade encores.

Yes, there's plenty of music around here these days, summer or no.

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

AUG - 1949

LOS ANGELES

Bowl Presents Honegger's Joan; Ojai Fete Includes Novelties

By C. SHARPLESS HICKMAN

Los Angeles
ARTUR RODZINSKI, who from 1929 to 1933 led the Los Angeles Philharmonic Orchestra, returned to Southern California as conductor for the first time in almost a decade last month when he opened the 28th annual season of Hollywood Bowl's famed summer "Symphonies Under the Stars."

The two programs he presented were traditional in their nature. The opening concert, attended by some 8,000, featured Yehudi Menuhin in the Brahms Violin Concerto. The second had soprano Marina Koshetz, daughter of the singer Nina Koshetz, as soloist in a group of songs on an all-Russian program which also featured Rodzinski's conducting of Tchaikovsky's Fifth Symphony and Stravinsky's Firebird Suite. Some 5,000 attended.

Orchestra in Good Estate

The choice of Rodzinski as the opening conductor was an astute one, not only by virtue of the great emotional hold he has upon the many music-lovers of Southern California who remember his Philharmonic tenure with affection, but also because he is one of the country's finest orchestra-builders. He most effectively prepared the ensemble for its taxing 24-concert, eight-week stand.

Menuhin's playing, though marked by more sensitivity and less fibrous bowing than on his recent appearances here, was hampered by the dampness of the air and the distorting effect of the amplification system. In the second movement there was more character to the interpretation.

The conductor was at his finest in a buoyantly ecstatic and lyric reading of the Prelude and Love Death from Tristan and Isolde (which he took with a tempo that refrained from long, deadly pauses for "dramatic" effect), and in a sparkling, lilting performance of the Rosenkavalier Suite by Richard Strauss.

Miss Koshetz' singing on the second evening also suffered from the tendency of the amplification system to lend a metallic quality to the voice. Her offering of a Siberian folk song and of Moussorgsky's Reverie and Dance was excellent. As an interpreter she has feeling, dramatic verve, personality and stylistic intuition.

Rodzinski's interpretation of the Tchaikovsky Fifth is so widely known that one can only say his performance was up to his usual standards. His command of the orchestra and appeal to the audience made the symphony's end the occasion for a considerable demonstration. The Bowl announces he will be asked to return next season, for a longer stay, which is good news indeed.

Modern Scores Heard

The Bowl repertoire this season is conservative predominantly, in keeping with the management's belief that summer music must, for financial reasons, rest upon the public's liking for the familiar. In the two symphony nights of the season's second week, Werner Janssen, conducting a program featuring excerpts from Alban Berg's opera Wozzeck, drew only 1,750. Two nights later, when Franz Waxman presented Honegger's dramatic oratorio, Joan of Arc at the Stake, only about 3,500 persons appeared. These programs also in-

cluded familiar works. Janssen conducted the Brahms Fourth Symphony while Waxman's concert also included a superb performance of Ravel's second Daphnis and Chloe Suite (with its choral passages) and Berlioz' Le Corsair overture.

Reasons advanced for small audiences include the parking problem, the distortion of the amplification system (which is a sore point with those who like their music "straight"), the large number of seats priced above the 90c minimum (50c on a season-book basis), and the standards of the programs during the past few years. Should the Bowl concerts continue for a summer or two to maintain the fine quality of the opening two weeks, however, it is probable that a resurgence of support by the serious music-lover will take place.

Janssen's program was not overly distinguished, apart from the Wozzeck excerpts. In these Charlotte Boerner sang Marie's Cradle Song and Prayer with warm voice and an exceptional understanding of the part, and the conductor's and the orchestra's finesse in their statement of such relatively conservative portions of the work as the Act I interlude, and Wozzeck's death, interlude and final scene from Act III was outstanding.

Honegger's Joan Sung

The Honegger oratorio, which had been given last year at U.C.L.A. by Franz Waxman with the same choir (the Roger Wagner Chorale and virtually the same soloists—Vera Zorina being featured as Joan) was not aided in its impact by open-air performance at the Bowl, although the actual musical quality was of comparable standards. The vast spaces, the placement of three important singing characters—The Virgin and Saints Marguerite and Catherine—outside of the shell, and the amplification of their voices over a poor auxiliary system, as well as the relatively great distances between conductor, choir, and soloists made for a distracting lack of concentration and integration which had not only a musical but a psychological effect upon the spectator.

The diction of the Roger Wagner Chorale, usually so clear, was not heard to best effect, though the tone-quality of the group and its exceptional training and responsiveness to the conductor was evident. Chris L. Ortiz, tenor, distinguished himself in several parts by his diction and his clear voice. It is surprising he has not been snapped up for second-tenor roles by the Metropolitan or San Francisco companies. John Arnold Ford, bass; Patricia Beems and Charlotte Boerner, sopranos, and Katherine Hilgenberg, together with Marni Nixon and Lloyd Stone of the Chorale, were excellent within the restrictions of their varied parts, while Henry Reese's superbly clear speaking voice added far more in effectiveness to the evening than did that of John Lund as Frere Dominique, or Peter Scott as the First Speaker.

The evening's triumph, however, was that of Zorina, Mr. Waxman and the Choir. The inherent musical quality in the dancer-actress' voice adds greatly to the work, and Waxman's conducting was a labor of not only love, but great knowledge of the score itself. In its complementation of text with musical imagery and psychology, Honegger's work is a contemporary triumph in program music which rises above the customary banal understanding of that term. Dramatically vivid, in its contrasts of com-

plexity and simplicity, uncanny in the effectiveness of its orchestration and with a hard core of faith underneath its sometimes tonally distorted depiction of hypocrisy, venality and political expediency, the score assumes greater musicodramatic importance on rehearing, even under conditions not ideal.

Ojai Festival Held

Last issue's column unfortunately failed to include a report on the second annual Ojai (California) Music Festival, given under the encouraging management of John Bauer, in collaboration with the musical direction of conductor Thor Johnson. Again the Memorial Day Week-End sojourn at this lovely village, which nestles among orange groves at the foot of encircling hills inland from the coast between Santa Barbara and Los Angeles, proved a relaxing, pleasant experience. The hospitable informality of the people of Ojai, the small, 400-seat high school auditorium and the general musical excellence and high standards of the programs themselves made one feel that the Ojai Festival was being promoted with an eye to the future rather than to the immediate box-office "take."

The opening concert was chiefly distinguished by the harpsichord playing of Putnam Aldrich of San Francisco, and by a performance of Bach's Coffee Cantata in which Brunetta Mazzolini, Theodor Uppman and James Schwabacher were the soloists.

An all-Beethoven recital the following morning by Joseph Schuster, cellist, and Edward Mattos, pianist, was marked by virtually unrivalled unity in spirit, musicianship and virtuosity by the two artists—in which the Magic Flute Variations and the Opus 69 A-major Sonata stood forth particularly. The Festival's overflow attendance was reserved for Thor Johnson's direction of the Ojai Festival Chamber Orchestra in an unusual program comprising the Haydn D Major Cello Concerto (played masterfully by Schuster), the world-premiere of a Piano Concerto by the University of Michigan's Homer Keller, which gave little opportunity for its soloist, Shura Cherkassky, to demonstrate his virtuosity, and the Mozart C Minor Mass. The latter was sung ably by Allen Lannom's Masterworks Chorale, with Brunetta Mazzolini, Virginia Claypool, Lloyd Stone and Ralph Isbell as soloists. Miss Mazzolini, in particular, was excellent.

The new Keller Concerto was a fresh and engaging work, markedly lyric and bright in character, in which dissonances were used as spice. It is certain to be palatable to all but the arch-conservatives or arch-atonalists in any audience.

By far the most thrilling experience of the Ojai Festival, however, was the western bow of the Juilliard String Quartet, which scored a smashing success with an all-Bartok program and one which featured Schoenberg's Third Quartet and works by Haydn and Beethoven.

Juilliard Quartet Scores

Despite a few roughnesses in attack which resulted from still-youthful impetuosity, the Juilliard Quartet has an electrifying virtuosity. This is combined with a sheer delight in playing, together with verve, sensitivity and tonal warmth, and—above all—a faculty for communicativeness which reaches out and grips the audience whether or not they may like or understand the music being interpreted.

The Bartok program, opened with an inexcusably long and boring explanatory lecture by U.S.C.'s Halsey Stevens, was a *tour de force* of such magnitude that the Juilliard group was immediately asked back to play a complete cycle of the Bartok Quartets at next year's Ojai Festival. It was obvious that this modern idiom was that of the players, in the Schoenberg work. This impression, made so notably on the audience at Ojai, was reaffirmed by Schoenberg's own reaction to the Quartet's performance of his work in his West Los Angeles home a few days later.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1949

Juilliard String Quartet in Summer Series

The Juilliard String Quartet which has rapidly climbed to fame is announced for several concerts at Tanglewood. On July 11, however, the four young men appeared in the Juilliard Summer Concert series in a program of strong contrasts. They were equally at home in Mo-

zart's Quartet K. 387, Harold Shapero's First Quartet and Beethoven's Opus 135 in F Major. The Shapero work which belongs to an earlier period than his recent piano sonatas shows unusual talent and a fresher style than do the later works. The Juilliard Quartet played the last Beethoven opus with skill, authority, and maturity.

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HAVERTOWN, PA
TOWNSHIP NEWS
5/22/49

Juilliard String Quartet Opens Concert Season

The Juilliard String Quartet will open the Tri-County Concerts Association's ninth season of free concerts at the Radnor High School auditorium, Wayne, on Sunday evening, October 9.

Also listed for the Fall series are a joint recital by William Kincaid, flute, and Edna Phillips, harp, on Sunday, October 30, and a Sonata Recital by Artur Balsam, pianist, on Sunday, November 20.

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NARBERTH, PA
OUR TOWN
5/22/49

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The Juilliard String Quartet will open the Tri-County Concerts Association's ninth season of free concerts at the Radnor High School auditorium, Wayne, on Sunday evening, October 9.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 10 1949

Tanglewood

Unless otherwise specified, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood or submitted at least two hours before concert time.

Juilliard String Quartet In Final Concert Tonight

The Juilliard String Quartet will conclude the series of Wednesday evening chamber music concerts with a performance of quartets by Beethoven, Schoenberg and Webern tonight at 8:15 in the theatre-concert hall.

Schoenberg's fourth string quartet, composed in 1939, will open the program, followed by five movements for string quartet composed by one of his friends and collaborators, Anton von Webern. The Webern piece was written in 1909.

It will be the second concert by the Juilliard String Quartet during the summer. Last Wednesday the ensemble presented a program devoted to Beethoven, Schoenberg and Alban Berg.

Tonight's programs

Fourth String Quartet, Op. 21 (1899),
Schoenberg
Five Movements for String Quartet, Op. 7 (1909) Webern
Intermission
String Quartet, Op. 130, with Grosse
Fuga Beethoven

Small Choir To Give Third Concert Today

The third concert by the small choir of Department 5 and the opera department's orchestra will be given this afternoon at 4:30 in the theatre-concert hall.

The program:

Descendit Petrotin
Hush Ross, conductor.
Mass Stravinsky
Jane Beard, soprano.
Jean May, contralto.
Russell Heger, tenor.
Henry Trimble, tenor.
Julian Patrick, bass.
Wolfgang Schanzner, conductor.
The Seasons Haydn
Matthews Dobbs, soprano.
Howard Fried, tenor.
James Minner, bass.
Alfred Patterson, conductor.
Elegischer Gesang Beethoven
Christopher Homaa, conductor.
Four Methodist Hymn Paraphrases Thomson
Jay Allen and Walter Swaresen, conductors.
Lord Star Bacor
Henry Faust, bass.
Hush Ross, conductor.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 11 1949

Quartet Gets A-1 for Effort With Von Webern's Music

By JAY C. ROSENFELD

The Juilliard String Quartet gave the second of two Wednesday evening concerts last night in the theatre-concert hall at Tanglewood. Their program, as last week, was of the greatest interest, including another quartet of Arnold Schoenberg, his fourth, Opus 37, dated 1939, Von Webern's five movements for string quartet, Opus 5, and Beethoven's Opus 130 to which was added the Great Fugue which the publisher had dropped for a less ponderous closing movement at the time of publication.

Von Webern's music, we must assume, is serious. But it is not identifiable by any generally recognized means of analysis. The whole thing takes but nine minutes and one of the movements, in nine bars, takes less than 30 seconds. Webern, in the wake of his master, Schoenberg, abandoned all the guideposts of harmonic orientation, and set off on paths on which they have not been followed directly but which have had very definite tangential effects on musical development.

It has not become popular for several reasons: it is unintelligible to many people, including this reviewer; it can only be played after assiduous application; amateurs just cannot make any inroads towards its comprehension. It is played, therefore, only at occasions such as last night or at festivals

such as are organized by supporters of advanced musical thinking as, for example, Mrs. Elizabeth Sprague Coolidge, to whom the Schoenberg is dedicated as his third quartet last week also had been. They thus gain no adherents familiar with their work, and it remains in the esoteric category with scarcely any additional initiates since its debut, the Schoenberg a decade ago, and the Webern, of two score years existence.

The Juilliards as usual put their whole soul and body in the playing. The works remain museum pieces, however; objects of curiosity and the enthusiasm which ensued was an endorsement of the artists who deservedly were awarded A-1 for effort. An interesting significant fact concerning the Webern is that the middle three movements are, respectively, of 1, 24 and 14 bars duration. An auditorium only filled in the center portion attest to the unpopularity of the music itself.

The Beethoven was immature. The wonderfully animated and gypsy spirit they put into the invertebrate Schoenberg and Webern was carried over inappropriately, and made a *cavatina* of the deeply conceived first movement. The following presto was played faster than they could articulate; the accompanying figure of the andante was distorted; the marvellous charm of the German slow waltz was completely muffed; the *cavatina* was exasperatingly wrong in its perspective of time values and we never saw so much muscle and power produce so little tone as was expended in the Grosse Fugue.

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This Clipping From
NEW ORLEANS, LA.
STATES

SEP 22 1949

ALABAMA U. SETS 6 CONCERT DATES

(International News Service)
UNIVERSITY, Ala., Sept. 22—
Six attractions for the 1949-50
concert series at the University
of Alabama were announced to-
day.

The series opens Nov. 3 with
the Charles Wagner company pro-
duction of "I Pagliacci" and "Ca-
valleria Rusticana." The other
1949 concert will be presented by
the Juilliard string quartet Nov.
28.

Iva Mitchell, dance satirist, will
be presented Jan. 9 and the Cin-
cinnati Symphony Orchestra will
be heard March 9.

Gladys Swarthout, Metropolitan
soprano, will give a concert April
11 and the concluding event will
be the fifth Spring Music Festi-
val May 5-6.

The festival program this year
will include a concert by the uni-
versity symphony orchestra and
soloists with Ottakar Cadek con-
ducting; a program by pianist
Roselyn Tureck, and the presen-
tation of the Bach B Minor mass
with orchestra and soloists.

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WAYNE, PA
TIMES
9/27/49

Juilliard Quartet Opens Concert Season In Radnor High School

The Juilliard String Quartet will
open the Tri-County Concerts As-
sociation's ninth season of concerts
at the Radnor High School audi-
torium, on Sunday evening, Oc-
tober 9.

Also listed for the fall series are
a joint recital by William Kincaid,
flute, and Edna Phillips, harp, on
Sunday, October 30, and a sonata
recital by Artur Balsam, pianist,
on Sunday, November 20.

The opening on October 9th will
mark the 47th concert presented by
the Association, a non-profit, volun-
teer organization, which runs en-
tirely on contributions from the
public. There is no admission
charge to the concerts. Contribu-
tions toward the continued support
of the Association may be made at
the concerts or at any time through
the mail.

The group is headed by Mrs. E.
Bisbee Warner, Conestoga road,
Wayne. Other officers are Melvin
W. Hendren, Dean of the Middle
School and teacher of History at
Radnor High School, vice-presi-
dent; Miss Mazie B. Hall, Wayne,
recording secretary; Mrs. Craig At-
more, Wayne, corresponding secre-
tary; and treasurer, Mrs. Clarence
Tolan, Jr., Ithan.

Head of the Music Committee is
Miss Ellen Winsor, of Malvern, co-
founder with her sister, Mrs. Ed-
mund C. Evans, of the Association.

Among well-known artists who
have appeared under Tri-County
sponsorship are the Budapest
String Quartet, the Curtis Quartet,
Marian Anderson, Roland Hayes,
William Kapell, Eugene Istomin,
Dorothy Maynor, the Albeneri Trio,
the Guilet Quartet, Carroll Glenn,
Jacob Lateiner, David Lloyd, and
Samuel Mayes.

Through the courtesy of the
Radnor High School, all Tri-County
concerts are held in the School au-
ditorium, Audubon avenue, a short
walking distance from the Wayne
station of the Pennsylvania Rail-
road, the Philadelphia and Western
Railroad, and buses on the Lincoln
Highway. All concerts are open to
the public.

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This Clipping From
SAN FRANCISCO, CALIF.
NEWS

SEP 24 1949

Milhaud to Visit Paris

Noted Composer Takes Sabbatical

Darius Milhaud and his wife,
Mme. Madeleine Milhaud, left their
faculty posts at Mills College this
week for a year's sabbatical leave
in Europe. The French composer-
conductor and his wife are now en
route to New York where they will
embark on the S. S. Mauretania
Sept. 26, for France.

While in New York, Milhaud will
conduct the Juilliard String Quartet
for a Columbia recording of his
new cantata "The Child and the
Mother."

During his stay in France, Mil-
haud will direct classes at the Paris
Conservatoire. A number of his
Mills College pupils have gone
abroad to continue their studies
with him.

One of his early operas, "Scala's
Eumenides," written over 25 years
ago, will have its premier perfor-
mance this November in Belgium. On
Oct. 17, the French composer will
conduct a concert in Paris, and
next January his most recent opera,
"Bolivar," will be performed in the
French capital city.

While in Paris, Mme. Madeleine
Milhaud plans to devote her time
to radio and dramatic work.

The Milhauds will spend nine
months in France, returning to the
Mills campus early next July for
the college's 1950 summer session.

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This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

SEP 30 1949

Darius Milhaud and his wife, Mme.
Madeleine Milhaud, left their faculty posts
at Mills College last week for a year's
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This Clipping From
BERKELEY, CALIF.
GAZETTE

SEP 28 1949

'Twilight Concert' Series Scheduled in San Francisco

A series of five Twilight Concerts of vocal and chamber music will be presented during the 1949-50 concert season by the Spencer Barefoot Concert Management, it was announced today.

Scheduled for Sunday afternoons at 4 o'clock, four of the five concerts will take place in the Colonial Ballroom of the St. Francis Hotel in San Francisco. The recital of Lotte Lehmann, soprano, will be at the Curran Theater on Dec. 4 at the same hour.

Other attractions on the new San Francisco series will be Joseph Schuster, virtuoso cellist and former solo cellist of the New York Philharmonic Symphony, who will appear on Nov. 13.

Francis Poulenc, French composer and pianist, and Pierre Bernac, French baritone, whose joint recitals were a high point of New York City's recent musician season, will be heard on Feb. 26.

Randolph Hokanson, brilliant young American pianist, will appear on March 19, and the Juilliard String Quartet on May 14.

Francis Poulenc, Pierre Bernac, and Joseph Schuster will be appearing publicly in the Bay area for the first time. Lotte Lehmann has not been heard in recital in San Francisco for a number of years.

Randolph Hokanson's one local recital was an outstanding event of the 1948-49 season.

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This Clipping From
OAKLAND, CAL.
TRIBUNE

OCT 2 1949

'TWILIGHT' CONCERTS SET

A series of twilight concerts is announced by the Spencer Barefoot management for Sunday afternoons at 4 o'clock in San Francisco. Four concerts will be given in the Colonial Ball Room of the St. Francis Hotel; one, that of Lotte Lehmann, soprano, in the Curran Theater.

Joseph Schuster, cellist, opens the series at the hotel November 13. Lotte Lehmann comes to the Curran December 4. Francis Poulenc, French composer and pianist, and Pierre Bernac, French baritone, are scheduled at the ballroom on February 26; Randolph Hokanson, pianist, March 19; the Juilliard String Quartet, May 14.

Mrs. Lehmann has not been heard in recital in San Francisco for several years. Poulenc, Bernac and Schuster will be appearing there for the first time, although the cellist has been heard in recital at Mills College in Oakland, and Poulenc made a private visit there last year.

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CRANBURY, N. J.
PRESS
10/14/49

Two Concerts Slated At Princeton College

Two concerts of unusual interest will open the Sunday afternoon series sponsored by the Friends of Music at Princeton. On Sunday, October 16, and Sunday, November 13, at 3:30 p. m. in Procter Hall of the Graduate college, the Juilliard String Quartet will play the six quartets of Bela Bartok: numbers 2, 3 and 5 on the first date and numbers 1, 4 and 6 on the second.

These recitals will mark the first appearance in Princeton of the Juilliard group, which has been receiving critical acclaim for its performances of classical and contemporary chamber music. Founded under the sponsorship of the Juilliard Musical Foundation as quartet-in-residence at the Juilliard School of Music in New York, it has appeared in concerts elsewhere in New York, at the Berkshire Festival, and in cities throughout the country. During the few years of its existence, it has played under the auspices of such organizations as the League of Composers, the International Society for Contemporary Music, and the New Friends of Music.

The members of the quartet are young men who have distinguished themselves as solo performers as well. Robert Mann, the first violinist, won a Naumburg Award in 1941. Robert Koff, the second violinist, has participated in many chamber music and concert tours, and Raphael Hillyer, violist, and Arthur Winograd, cellist, were both formerly members of prominent symphony orchestras.

The two Procter Hall recitals will be anticipated eagerly by Princeton audiences, as this will be the first time that the six quartets of Bartok—comprising the modern Hungarian master's complete output in this medium—will have been performed here in their entirety. Many critics consider these works as occupying a position in contemporary music similar to that held by the quartets of Beethoven in relation to the music of a century ago: a summing up of the style of the age and a prophecy of the music to come. Whether or not they merit such an exalted comparison, the quartets sum up the life work of a composer generally recognized as one of the great masters of the twentieth century.

Although these concerts, like others of the series, are open to the public free of charge, the hall will be open for general admission only at 3:30. Members of the Friends of Music at Princeton will receive special cards which will admit them and their guests to seats at any time before 3:20 o'clock.

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WAYNE, PA.
TIMES
10/14/49

Juilliard Quartet Scores Triumph in Tri-County Concert

A bit of humor crept into the Tri-County Concerts Association's opening concert at Radnor High School last Sunday night when it was discovered, at certain time, that golden-mopped Arthur Winograd, the Juilliard Quartet's all-important cellist, was not present, and not only that he was not there, but had with him, wherever he was, the dress pants of the second violinist.

This news, when it was announced from the stage, put the audience in such a gay frame of mind, fortunately, that no one minded the 25-minute wait, and when the concert finally got going at five minutes of 9, the audience got its reward. The four young artists proceeded to give them one of the most thrilling concerts, in performance and programming, that Tri-County has ever had.

The program included one of Haydn's late, and lovely quartets—a strange but fascinating modern work, "Five Movements for String Quartet", Op. 5, by Anton von Webern, and Beethoven's B flat major quartet, Op. 130, with its climactic, fugal finale.

Webern's composition is extremely intense and concentrated, and written in Schoenberg's atonal style. The ordinary listener, accustomed to having a few tonic and dominant chords to fall back on, is apt to get lost in this type of music, but speaking of it after the concert, Robert Mann, the Juilliard's first violinist, felt that the audience had been unusually receptive to the Webern.

"In some halls, where there isn't any resonance," he said, "this composition doesn't come up at all. I didn't feel that here. The acoustics here are excellent, there is a lot of resonance, and I felt that the people were very intent, very sensitive to the quietness of the piece."

Introductory speaker for the occasion was Curtin Winsor, Philadelphia attorney and member of the Tri-County Music Committee who gave some interesting financial facts about Tri-County. He said the organization's average budget per concert is over \$600, and that this money comes only from what each person contributes, either at the concerts or by mail, to the Association. Tri-County, he said, has no "angels." It has enough money now to pay for the first two fall concerts, but not for the third, and if there is to be a spring series at all, something must be done about it. He appealed to those members of the audience who had the means, to contribute what they would have to pay to hear a concert by the Juilliard Quartet given under ordinary professional circumstances.

Meanwhile, looking forward to its second concert on October 30, the Association will hold its second box-supper business meeting Sunday night, at the home of the secretary, Mrs. Craig Atmore, 314 Louella avenue, Wayne. Anyone interested in becoming active in the organization is invited to attend these meetings and may do so by notifying Mrs. Atmore, Wayne 1633-J, before the day of the meeting.



220 West 19th St., New York 11, N. Y.
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WAYNE, PA
TIMES
10/7/49

Artists Opening Tri-County Season



The Juilliard String Quartet, which will open the Tri County Concerts Association's fall series this Sunday night, at 8.30, in the Radnor High School Auditorium. The program will feature a Haydn quartet, a modern work, vintage 1909, by Anton von Webern, and one of Beethoven's last compositions, the Quartet in B flat, Opus 130. Admission to the concerts is free.

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This Clipping From
DALLAS, TEXAS
NEWS

OCT 2 1949

DECEMBER

DAVE RUBINOFF: Violinist. State Fair Auditorium, Dec. 2. (Lions Club.)
DALLAS SYMPHONY ORCHESTRA: Third Sunday Afternoon Subscription Concert. Walter Hendl, conductor; Ruth Posselt, violinist, soloist. State Fair Auditorium, Dec. 4.
LOUIS KAUFMAN: Violinist. McFarlin Auditorium, Dec. 6. (Civic Music Association.)
JUILLIARD STRING QUARTET: Scott Hall, Dec. 8. (Civic Federation Chamber Music Series.)
DALLAS NEGRO PIANO QUARTET: Concert. State Fair Auditorium, Dec. 9. (Dallas-Fort Worth Concert Bureau.)
WAYNE CONNER: Tenor. Scott Hall, Dec. 11. (Civic Federation Young Artists Series.)
DALLAS SYMPHONY ORCHESTRA: Fourth Monday Evening Subscription Concert. Walter Hendl, conductor; Jorge Bolet, pianist, soloist. State Fair Auditorium, Dec. 12.
I REMEMBER MAMA: Play by John Van Druten. Arden Playhouse, Dec. 13-17. (Arden Club.)
DALLAS SYMPHONY ORCHESTRA: Fourth Sunday Afternoon Subscription Concert. Walter Hendl, conductor; Brenda Lewis, soprano, soloist. State Fair Auditorium, Dec. 18.
ROMEO AND JULIET: Play by William Shakespeare. Gulf Oil Playhouse, Dec. 19-Jan. 7. (Theater '49.)

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Cir. (D 241,154) (\$ 626,161)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

OCT 2 1949

Twilight Concerts in New Series

FIVE "Twilight" Concerts on Sundays at 4 o'clock will be something new on this winter's schedule, it is announced by the Spencer Barefoot management. Famous artists will take part.

Four events in the St. Francis Hotel Colonial Room, starting November 13, will present Joseph Schuster, New York cellist; Francois Poulenc, famous French composer-pianist, with Baritone Pierre Bernac; Randolph Hokanson, pianist, and the Juilliard String Quartet.

Soprano Lotte Lehmann's December 4 recital is billed for the Curran.

Composer Darius Milhaud and his wife have sailed for Europe on a nine months' sabbatical leave from the Mills College faculty. They will return for the 1950 summer session. Milhaud will teach at the Paris Conservatoire; will conduct a Paris concert, and will witness productions of his early opera, "Scala's Eumenides," in Belgium, and his recent opera, "Bolivar," in Paris.

Three weekly morning concerts for young people will form the annual nonprofit "Saturday Music" series, originated by Katherine Tyler Wessels. The hour is 10:30 a. m.; the place is the San Francisco Museum of Art.

Artists will be Soprano Florence Quartararo and Pianist Ruth Slenczynski (October 22); Eileen McCall Washington's Madrigal Singers, and the Berkeley Young People's Symphony, conducted by Jessica Marcelli. In the first and third events, Marcus Gordon will be commentator.

Marcus Gordon, pianist, is home in Berkeley after a three months European trip during which he played in Paris, Geneva, Lausanne, Milan, Florence, Genoa and London. In the Normandy town of Pont Audemar, he performed to help raise funds to rebuild the bombed-out city library. His winter schedule calls for a Marines' Memorial Theater recital, November 16.

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Cir. (D 13,848)

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

OCT 6 - 1949

Arts Festival Presenting Pianist, Juilliard Quartet

Beveridge Webster of Bronxville, pianist, and the Juilliard String Quartet, will be the guest artists at the Arts Festival to be held at 8:30 P. M. Oct. 17 in the Woman's Club of New Rochelle sponsored by the Music Teachers Council and the New Rochelle Art Association. Artists will exhibit their work.

Mr. Webster, a native of Pittsburgh, Pa., was named after his father who was director of the Pittsburgh Conservatory of Music and his first teacher. He went to Paris when he was 13 years old and continued his musical education under Isidor Philipp, in whose class at the Paris Conservatoire he was awarded the first prize in piano-playing. He is reported to be the first and thus far the only American to have received this honor.

His first appearance with an important orchestra was at the Concerts Colonne in Paris in 1926. Since then he has played a total of over 30 outstanding works for piano and orchestra with orchestras all over the world. The pianist has played on most of the great concert courses throughout this country, in many of the leading colleges and universities, and as guest artist with the Kolsch, Gordon, Musical Art, Curtis and Boston String Quartets. He also played a concert at the White House in the presence of President and Mrs. Franklin D. Roosevelt.

The Juilliard String Quartet was founded under the sponsorship of the Juilliard Musical Foundation to serve as quartet-in-residence at the Juilliard School of Music in New York. It was envisaged that the Quartet would fulfill two functions: first, to transmit the art of chamber music playing to members of future quartets through teaching; and second, to foster the performance of fine music, both old and new, through public performances.

The quartet is composed of young artists, all of whom have distinguished themselves as solo performers. They are: Robert Mann of Portland, Ore., a graduate of the Juilliard School in 1943 and winner of the Naumburg Award for 1941; Robert Koff of Los Angeles, Calif., an alumnus of Oberlin College and participant in many chamber music and con-

cert tours; Raphael Hillyer of Ithaca, N. Y., graduate of Dartmouth College, the Curtis Institute and Harvard University and former member of the Boston Symphony Orchestra who joined the Juilliard Quartet with the assent of Dr. Serge Koussevitzky; and Arthur Winograd of New York City, graduate of the New England Conservatory of Music in Boston, the Curtis Institute in Philadelphia, and a former member of the NBC symphony orchestra.

The group made its debut in New York's Town Hall during the 1947-1948 season and then appeared under the auspices of the New Friends of Music, the League of Composers, the International Society for Contemporary Music and return engagements for the New Friends of Music. The quartet also appeared twice at the Berkshire Music Festival.



—Abresch
BEVERIDGE WEBSTER



—Eileen Darby

THE JUILLIARD STRING QUARTET is featured on the program of the Arts Festival to be sponsored Oct. 17 by the Music Teachers' Council and the New Rochelle Art Association in the Woman's Club of New Rochelle, Lockwood Avenue. Members of the group are left to right, Robert Mann, violinist; Robert Koff, violinist; Arthur Winograd, cello; and Raphael Hillyer, viola.

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Cir. (D 674,529) (S 1,114,870)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

OCT 9 1949

Music Events About Town

The Franklin Institute will give a lecture-recital in the Lecture Hall this afternoon at 4 o'clock on "Chopin's Influences on 19th Century Music."

Joining in the current international celebration of the bicentennial of Goethe's birth, the United Singers of Philadelphia will honor the poet this afternoon at 3 o'clock with a musical program at the Goethe monument in West Fairmount Park near Horticultural Hall. Walter Boehm will preside over a chorus of 300 voices under the leadership of Leopold Syre. The public is invited.

The Juilliard String Quartet will open the Tri-County Concerts association fall series tonight at 8:30 in the Radnor High School auditorium, Wayne, Pa. Public is invited.

On Friday evening at 8 o'clock the next lecture-recital in Mme. Agl Jambor's series of Beethoven's 32 piano sonatas will be given in the concert hall of the Philadelphia Musical Academy, 1617 Spruce st. In the same auditorium this afternoon at 3 o'clock a program of chamber music, vocal numbers and keyboard pieces by Bach and Handel is scheduled. The public is invited.

Part II of Mendelssohn's oratorio "Elijah" will be given this afternoon at 4:30 in the First Presbyterian Church, Locust street west of 15th. James Vall will be at the organ.

The Philadelphia Conservatory of Music announces a course of lectures, "Music of the United States," by Jeanne Behrend. This will be illustrated by Miss Behrend at the piano and recordings. Lectures are being held from 11 to 12 A. M. on Fridays at the Conservatory, 216 South 20th street.

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Cir. (D 180,019) (S 278,899)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

OCT 12 1949

Busy Season Of Concerts Is Indicated

With the opera season barely half over, advance announcements indicate that San Francisco will soon be having one of the busiest concert seasons in years.

In addition to the San Francisco Symphony Orchestra series which opens under Pierre Monteux on November 10, the Opera Association concert series which opens with a special performance of "La Boheme" a week from Wednesday, and the Larry Allen group which begins with a recital by Jan Peerce on November 5, the 1949-50 season will include a host of other important musical events.

Among them are a set of "Twilight Concerts" of vocal and chamber music to be presented by the Spencer Barefoot Concert Management, the third annual Saturday Music series to be held in the San Francisco Museum of Art, and an extensive group of recitals and concerts to be given under the management of Muriel J. Macgurn.

JOINT RECITAL

The first of three morning programs to be given at the museum by Saturday Music, Inc., is a joint recital by Florence Quarataro, soprano, and Ruth Slenczynski, pianist, on October 22. A program of Elizabethan music directed by Ellen McCall Washington on October 5, and a concert by the Berkeley Young People's Symphony on November 5, complete the set. Muriel Macgurn's first presentation of the season will be a recital by the Norwegian violinist, Gunnar nussen, on October 28 at the Marines' Memorial Theater. Later events on the Macgurn schedule include five dance concerts jointly sponsored by the San Francisco Dance League, a recital by the violinist, Mischa Elman, and a group of chamber music concerts by the Music Lovers' Society.

The "Twilight Concert" group includes five programs to be held on Monday afternoons at 4 o'clock. The series opens on November 13, with a recital by Cellist Joseph Schuster at the Colonial Ballroom of the Francis Hotel. Other artists who will appear in the series include the Lehmann, Francis Poulenc and Pierre Bernac, Randolph Hokson, and the Juilliard String quartet.

Another Barefoot presentation will be the annual set of concerts by the San Francisco String Quartet, opening with a program at the Marines' Memorial Theater on November 29.

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Cir. (D 13,848)

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

OCT 15 1949

Arts Festival Music Program Is Announced

The program for the concert featuring Beveridge Webster, pianist, and the Juilliard String Quartet Monday night at the Arts Festival being sponsored by the Music Teachers' Council and the New Rochelle Art Association in the Woman's Club, is announced today.

The Quartet, composed of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello, will open the program with the Quartet in F Major, Opus 77, No. 2 (Haydn), including Allegro Moderato, Menuetto Presto, Ma Non Troppo, Andante, and Vivace Assai.

Mr. Webster will follow with Ballade No. 4 in F Minor (Chopin), "Barcarolle" (Chopin), "On-dine" (Ravel), "Reflets dans L'eau" (Debussy), and "Isle Joyeuse" (Debussy).

The Quartet will conclude with the Piano Quintet (1939) (Roy Harris). It includes Passacaglia Cadenza, and Fugue, Mr. Harris is a contemporary American composer.

The funds realized from the Festival "will be used to further the aims of establishing a long desired community art center in New Rochelle, which will eventually include not only music and painting, but also drama, the dance, sculpture, belles lettres and the showing of films of high aesthetic value."

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This Clipping From
TRENTON, N. J.
TIMES

OCT 17 1949

Juilliard String Quartet Opens Concert Series On Sunday

PRINCETON — The Sunday afternoon series of concerts sponsored by the Friends of Music here will open this Sunday at 3:30 p. m. in Procter Hall of the Graduate College with the Juilliard String Quartet playing the three quartets of Bela Bartok, numbers 2, 3, and 5. The Quartet will play numbers 1, 4, and 6 on November 13.

These recitals will mark the first appearance here of the Juilliard group, which has been receiving critical acclaim for its performances of classical and contemporary chamber music.

Founded under the sponsorship of the Juilliard Musical Foundation as quartet-in-residence at the Juilliard School of Music in New York, it has appeared in concerts

elsewhere in New York, at the Berkshire Festival, and in cities throughout the country. During the few years of its existence, it has played under the auspices of such organizations as the League of Composers, the International Society for Contemporary Music and the New Friends of Music.

The members of the Quartet are young men who have distinguished themselves as solo performers as well. Robert Mann, the first violinist, won a Naumburg Award in 1941. Robert Koff, the second violinist, has participated in many chamber music and concert tours; and Raphael Hillyer, violist, and Arthur Winograd, cellist, were both formerly members of prominent symphony orchestras.

This will be the first time the six quartets of Bartok—comprising the modern Hungarian master's complete output in this medium—will have been performed here in their entirety. Many critics consider these works as occupying a position in contemporary music similar to that held by the quartets of Beethoven in relation to the music of a century ago—"a summing up of the style of the age and a prophecy of the music to come."

Although these concerts, like others of the series, are open to the public free of charge, the hall will be open for general admission only at 3:20. Members of the Friends of Music at Princeton will receive special cards which will admit them and their guests to seats at any time before 3:20.

Stravinsky and Bartok

"I WANTED to buy a few records of Stravinsky's music. In not a single gramophone store on Broadway did the salesmen know the name of this composer, asking me to find it in the catalogue. But ask them about jazz and they will show the most thorough knowledge of the subject, in all its minute details, including information on the most intimate facts of the personal lives of jazz composers and performers."

"On March 28 we attended a very good concert of the Juilliard String Quartet in the Times Hall. This quartet, made up of young musicians, has been in existence only three years. They devoted two concerts to quartets of Bela Bartok, who died in New York in 1945, as I was told, literally of malnutrition and in terrible straits. Performed that evening were Bela Bartok's First (1907), Fourth (1928) and Sixth (1939) Quartets. I did not like the Fourth Quartet, but liked the Sixth Quartet very much, indeed. This is a good work by a first-class master. The young members of the ensemble played excellently, and I was very pleased with this evening."

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

OCT 18 1949

MUSIC IN REVIEW

Shostakovitch Reports to U. S. S. R. On American Life and Music

By VIRGIL THOMSON

DIMITRI SHOSTAKOVITCH'S report on his trip to the United States, undertaken last March as a delegate to the Congress in Defense of Peace held at the Waldorf-Astoria Hotel, appeared in the May issue of "Sovetskaya Musyka." A translation of this interesting article having come to hand, I here offer to my readers selections from it.

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This Clipping From
PHILADELPHIA, PA.
BULLETIN

THE EVENING BULLETIN, PHILADELPHIA

Week-end's Music Offers Varied Fare

The Tri-County Concerts Association introduced its ninth season last night with an unusually interesting chamber music program by the Juilliard String Quartet of New York.

The ensemble—Robert Mann and Robert Koff, violins; Raphael Hillier, viola, and Arthur Winograd, cello—was warmly received by a large audience in the auditorium of Radnor High School, Wayne.

This reviewer found numerous virtues and faults in appraising the evening as a whole. The group exhibited a lot of exuberance and intensity in its work, so much so, in fact, that at times one wished that the young players would strive for more ease and repose in their manner.

There also was plenty of room for argument on points of interpretation, phrasing and tempi in the performances of the two famous classics which provided the initial and final numbers—Haydn's Quartet in F Major, Op. 77, No. 2, and

Beethoven's Quartet in B Flat Major, Op. 130.

In the Haydn, the clear delineation of patterns in the opening movement (allegro moderato) was marred by overly fast rhythms, while the third movement (andante) failed to disclose the full charm inherent in the music because of a hurried, allegretto-like treatment of the broad basic theme, and consequently of the subsequent material, including the delectable counter-figurations in the variations.

The Beethoven proceeded in more rewarding fashion, generally considered, and praise is especially in order for a sympathetic and touching reading of the deeply beautiful Cavatina and a stirring and brilliant statement of the formidable and amazing final Grand Fugue, now rarely employed as the concluding movement. Although Beethoven originally intended it as such, he later wrote a second finale, which has since been customarily used.

Between the Haydn and Beethoven compositions came "Five Movements for String Quartet," by von Weber, pupil and disciple of Arnold Schoenberg. In these idiomatically and psychologically difficult numbers—rightly to be labeled "strange music"—the Juilliard musicians impressed most strongly.

Music by Johann Sebastian Bach and George Frederick Handel made up an attractive program presented yesterday at an early afternoon concert in the Philadelphia Musical Academy Auditorium to launch a special "Great Composers Series."

Gordon Staples provided a sterling interpretation of Bach's tough D minor Partita, for violin alone, climaxing his performance with an

admirably paced account of the celebrated Chaconne. The composer's "Italian Concerto" was skillfully served by Josef Wittman, pianist, and in the D minor Concerto, for two violins, Billy Steck and John Pulliam pleased singly and collectively in the solo parts, supported by Rudolph Benetsky at the keyboard.

The Handel numbers included arias from "Messiah" and "Israel in Egypt," expressively voiced by James Sefton, and excerpts from the "Water Music" played on the organ by Charles George.

In the late afternoon, before a large and responsive audience in Franklin Institute Auditorium, Guy Marriner, pianist and director of music, inaugurated his 13th annual series of lecture-recitals. The program was devoted to Chopin, in commemoration of the centenary of the great Polish composer's death.

Mr. Marriner is to be congratulated for the representative choices he made. They convincingly illustrated the range of Chopin's art, and to their performances the pianist brought his customary command of technical and musical resources.

The principal work was the Sonata in B flat minor (with its well-known "Funeral March"). The remainder embraced the Ballade No. 2 in F major, the Scherzo in B flat minor, the Nocturne in C sharp minor, a pair of Etudes and several other pieces.

WILLIAM E. SMITH

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This Clipping From
WASHINGTON, D. C.
STAR

OCT 14 1949

Howard U. Concerts

The Howard University School of Music will present six concerts in the Andrew Rankin Memorial Chapel on the university campus this winter.

Helen Phillips, soprano, will open the series Monday, November 7, and the Juilliard String Quartet will play two weeks later, November 21.

The remaining four concerts will be on Thursdays, Stanley Weiner, violinist, appearing December 8; Gunnar Johansen and Clyde Winkfield, pianists, January 26, and February 2, respectively, and Maria Kurenko, the great Russian soprano, will be heard March 9.

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This Clipping From
TRENTON, N. J.
TRENTONIAN

OCT 14 1949

Afternoon Concert Series Opens Sunday at Princeton

PRINCETON, Oct. 13—Two concerts of unusual interest will open the Sunday afternoon series sponsored by the Friends of Music at Princeton.

On Sunday and Nov. 13 at 3:30 P. M. in Procter Hall of the Graduate College, the Juilliard String Quartet will play the six quartets of Bela Bartok: Numbers two, three and five on the first date, and numbers one, four and six on the second.

These recitals will mark the first appearance in Princeton of the Juilliard group, which has been receiving critical acclaim for its performances of classical and contemporary chamber music.

Founded under the sponsorship of the Juilliard Musical Foundation as quartet-in-residence at the Juilliard School of Music in New York, it has appeared in concerts elsewhere in New York, at the Berkshire Festival, and in cities throughout the country.

The members of the quartet are young men who have distinguished themselves as solo performers as well. Robert Mann, first violinist,

won a Naumburg Award in 1941. Robert Koff, second violinist, has participated in many chamber music and concert tours, and Raphael Hillier, violist, and Arthur Winograd, cellist, formerly were members of prominent symphony orchestras.

This will be the first time that the six quartets of Bartok—comprising the modern Hungarian master's complete output in this medium—will have been performed here in their entirety. Many critics consider these works as occupying a position in contemporary music similar to that held by the quartets of Beethoven in relation to the music of a century ago; a summing up of the style of the age and a prophecy of the music to come.

Although these concerts, like others of the series, are open to the public free of charge, the hall will be open for general admission only at 3:20 o'clock. Members of the Friends of Music at Princeton will receive special cards which will admit them and their guests to seats at any time before 3:20.

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This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

OCT 14 1949

The Spencer Barefoot Concert Management will present a series of five Twilight Concerts of vocal and chamber music during the 1949-50 concert season.

Scheduled for Sunday afternoons at four o'clock, four of the five concerts will take

place in the Colonial Ball Room of the St. Francis Hotel. The recital of Lotte Lehman, soprano, will be at the Curran Theatre on December 4, at the same hour.

Other attractions on the new San Francisco series will be Joseph Schuster, celebrated virtuoso cellist and former solo cellist of the New York Philharmonic Symphony, November 13; Francis Poulenc, French composer and pianist, and Pierre Bernac, French baritone, whose joint recitals were the sensation of New York City's recent musical season, February 26; Randolph Hokanson, brilliant young American pianist, March 19; the famous Juilliard String Quartet, May 14.

Francis Poulenc, Pierre Bernac, Joseph Schuster, and the Juilliard Quartet, will be appearing publicly in the Bay Area for the first time. Lotte Lehmann has not been heard in recital in San Francisco in several years. Randolph Hokanson's one local recital was an outstanding event of the 1948-49 season.

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This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

400 Attend Annual Festival Of Music And Art At Club; Gert Gordon Wins Grant Prize

By VIRGINIA CLAIR
Standard-Star Staff Writer

Another step toward the realization of a community cultural center was taken last night as about 400 artists, musicians and other guests wandered through the Woman's Club auditorium viewing paintings on exhibit and later heard a program of rich chamber and piano music.

The second annual Arts Festival sponsored by the Music Teachers Council and the New Rochelle Art Association featured the showing of more than 60 paintings, the presentation of the Adolph Grant Award, and first and second art prizes. The musical portion of the evening offered the Juilliard String Quartet and Beveridge Webster of Bronxville, pianist.

The significant achievement of the entire program was its audience response to the combined presentation of the two arts as evidenced in both the number of attendants and their enthusiasm for the project.

Gert Gordon of New Rochelle won the Adolph Grant Award for her large oil entitled "Amalfi" which depicted in vivid colors a hamlet among hills, somewhat primitive in its modernistic line.

"For Rent," Charles Kingham's water color interpretation of a large desolate house done in sombre tones of grays and tans with its broken steps and forlorn appearance took first prize for the water color class. The detail was outstanding.

George L. Brill's "For Sale" won first prize in oils. A smaller canvas, Mr. Brill's painting offered the same theme as Mr. Kingham's but with more of a rustic element. The house itself, smaller in size, was less detailed, and although the colors were warmer, it suggested

abandonment of a more careless nature, with greater finality.

"Bricks in the Bronx" by Dermot Gale took second prize in water color. Modern in design, the work showed tenement-type buildings set in front of the "el" and gave a feeling of squalor and loneliness. "Barbara" by Mrs. Jules Bauer, won second prize in oils.

Honorable mention white ribbons went to Maurice Libby for "Sue," a small painting of a young child, "The Morning After" by Goldie Lipson, a work of wind-swept "dancing" trees.

Choice of the first prize winner by an audience vote was "The Beech," a large oil of the lower portion of a massive beech tree done in rich browns with equally rich underhanging red leaves. It was the work of Hugh Gumpel of Mamaroneck.

Other works in the show which offered variety in media, scene and interpretation included "Meditation," the study of a Rabbi "Dark Eyes," a Negro child gazing out of a snow covered window many boat and harbor scenes both of contemporary and by-gone times, New England farm scenes, landscapes of the various Caribbean Isles, portraits, winter scenes and still-life.

A group of young instrumentalists, the Juilliard String Quartet, presented in noteworthy mature style the Haydn Quartet in D Major, opus 77, 2. As a unit they displayed precise coordination and musicianship and drew full rich warm tones from their instruments.

Mr. Webster, a pianist of precise articulation, offered a flamboyant colorful program of the music of Chopin, Ravel and Debussy. His tone control was significant as was his rapidity of mood interpretations. With only one group, Mr. Beveridge was unfortunately limited to type and length of selection.

His program included Ballade No. 4 in F Minor and Barcarolle (Chopin); "Ondine" (Ravel); "Reflets dans l'eau" and "Le Joyeux" (Debussy). He offered an encore.

Following the intermission the pianist joined the Quartet in a splendid performance of Roy Harris' Piano Quintet.

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VERONA, N. J.
CEDAR GROVE TIMES
10/20/49

Recitals Planned By Unity Institute

Outstanding Chamber Music Ensembles to Play.

Two of the most outstanding chamber music ensembles playing before the public this year will give recitals at the Montclair Art Museum this season under the sponsorship of Unity Institute. Each group is noted both in America and in Europe for its accomplishments.

On Nov. 11 the Loewenguth Quartet of Paris, which until last season had not been heard in America since 1937, will open the series. Virgil Thomson wrote in the New York Herald Tribune, "Their work had beauty, efficiency and a high seriousness. Their readings are enlightened and imaginative, too. They play beautifully and give a deep pleasure."

The second concert will be presented on Dec. 9 by the Curtis String Quartet called by the Boston Post, "The most perfectly balanced quartet ever assembled." During the past twenty-one years, the quartet has played almost 2000 recitals throughout the United States, Canada and Europe.

On April 4, 1950, the La Salle String Quartet, which was formed in 1946, will be heard. This quartet of young musicians worked under the tutelage of the Juilliard String Quartet.

A few reservations may still be made for these programs through Unity Institute Office, 67 Church Street, Montclair which is open daily Monday through Friday from 9 to 12 o'clock.

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Cir. (D 101,222) (S 103,743)

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

OCT 21 1949

ment at the meeting of the Raleigh Kiwanis Club today at one o'clock in the Sir Walter Hotel. The program will be in charge of Charles Poe.

The Juilliard String Quartet of the Juilliard School of Music at New York will be heard in concert tonight at 8:30 o'clock in the Meredith College auditorium. It will be the opening concert of the Raleigh Chamber Music Guild's 1949-50 season. Doors will open at 7:30 o'clock.

Chancellor J. W. Harrelson of State College and Dr. Frank H. Jeter, the college's agricultural editor, will attend the inauguration of Dr. Hollis Edens as president of Duke University today and tomorrow.

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Cir. (D 101,222) (S 103,743)

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

OCT 21 1949

In Meredith College Auditorium, Tonight at 8:30 o'clock: Concert by the Juilliard String Quartet, presented by the Raleigh Chamber Music Guild.

o'clock that evening, for which tickets are available.

The four members of the Quartet are Robert Mann, violin, a Juilliard graduate from Portland, Oregon, and winner of the Naumburg Award in 1941; Robert Koff, violin, a native of Los Angeles, California, who has studied at the Oberlin Conservatory of Music and at the Juilliard School of Music; Raphael Hillier, viola, Ithaca, New York, a Dartmouth graduate who received his M. A. from Harvard and was a member of the Boston Symphony Orchestra; and Arthur Winograd, cello, erstwhile student at the New England Conservatory and at Curtis Institute and former member of the NBC Symphony Orchestra.

Other artists scheduled in the winner series at Erskine College are Robert Rousseville, Tenor, who, accompanied by Lionel Nowak, will appear in January; and the Touring Players, Inc., who will present "Caesar and Cleopatra" in February. Miss Elizabeth Nicles is chairman of the committee of lectures and concerts for Erskine College.

String Quartet To Open Erskine's Concert Series

The Fine Arts series at Erskine College will open on October 25 with the appearance of the Juilliard String Quartet.

The quartet will present two programs in Memorial Hall, the first to be a group of informal selections presented at the chapel hour in the morning, and the second a formal concert at 8:15

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This Clipping From
MACON, GA.
NEWS



JUILLIARD STRING QUARTET
... to give concert

Juilliard String Quartet To Play Here On Tuesday

Mercer University, Wesleyan College and the Morning Music Club will collaborate in presenting the Juilliard String Quartet in the Mercer chapel at 8:30 p.m. Tuesday.

The members of the quartet are: Robert Mann, violin, born in Portland, Ore., graduated from Juilliard School of Music in 1943, winner of the Naumburg Award for 1941, who made his Town Hall debut in 1941.

Robert Koff, violin, native of Los Angeles, Cal., graduate of Oberlin Conservatory of Music, Oberlin, O., and later student at Juilliard, who has concertized extensively and appeared in chamber music concerts frequently.

Raphael Hillyer, violin, born in Ithaca, N. Y., attended Curtis Institute in Philadelphia, graduated from Dartmouth in 1936, received a Master of Arts degree from Harvard in 1938, was a member of the Boston Symphony Orchestra until 1946, when he joined the quartet with the permission of Serge Koussevitzky.

Arthur Winograd, 'cello, born in New York City, studied at New England Conservatory in Boston and Curtis Institute, after graduation cellist of the Galimir Quartet work.

and member of the NBC Symphony Orchestra.

The quartet was founded with the aid of the Juilliard Musical Foundation in order to stimulate in America the development of chamber music in keeping with the highest ideal of the noblest traditions. In residence at the Juilliard School of Music, its musicians are members of the ensemble faculty of the school. It is organized on a non-commercial basis and appears only under sponsorship of the school.

The quartet is American in the sense that its purpose is to contribute to a greater understanding of the problems of music in America today. Its more immediate objective is to perform the great works of the repertoire, to explore the lesser known literature of the past and to bring to contemporary music the painstaking musicianship usually reserved for the revered works of other periods.

Wherever the quartet has played, in New York, and in cities over the country, critics have written of the members' sensitivity, exemplary musicianship, exceptional technical skill, their enthusiasm and understanding of their

Members of the quartet are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Arthur Winograd, 'cello. Comparatively young men, they are all natives of the United States. Their performances have been hailed by critics in this country and Canada as among the finest given by contemporary musicians.

All four are members of the ensemble faculty of the Juilliard School of Music in New York City.

The program to be given in Augusta includes Mozart's Quartet in E flat major, K. 428; Debussy's Quartet for strings; and Beethoven's Quartet in F minor, Op. 95.

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Cir. (D 131,184) (S. 137,607)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

OCT 23 1949

Juilliard Quartet To Play At Johnson Smith Tonight



The Lyceum committee of Johnson C. Smith university will present the Juilliard quartet of New York in the auditorium of Biddle Memorial hall tonight at 8:15 o'clock.

This outstanding quartet was founded with the aid of the Juilliard Musical foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals

known literature of the past, and to bring to contemporary music the painstaking musicianship reserved for the revered works of the other periods.

The group is in residence at the Juilliard School of Music, and its four musicians are members of the ensemble faculty of the school. These members are: Robert Mann, violin; Robert Kaff, violin; Raphael Hillyer, viola; and Arthur Wingorad, 'cello.

The public is invited to attend the recital, which will consist of renditions from Mozart, Debussy and Beethoven.

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Cir. (D 26,131) (S 26,341)

This Clipping From
AUGUSTA, GA.
CHRONICLE

Juilliard Quartet Plays in Augusta Tomorrow Night

The Juilliard String quartet, recognized as one of the leading musical groups in the United States, will present a program in Augusta tomorrow night.

Appearing locally under sponsorship of the University of Georgia Medical Arts series, the quartet will interpret quartets by Mozart, Debussy and Beethoven.

The concert is scheduled for 8:30 p. m. in the auditorium of Lawton B. Evans school, at 1399 Walton Way. Admittance is limited to holders of season memberships in the Medical Arts series.

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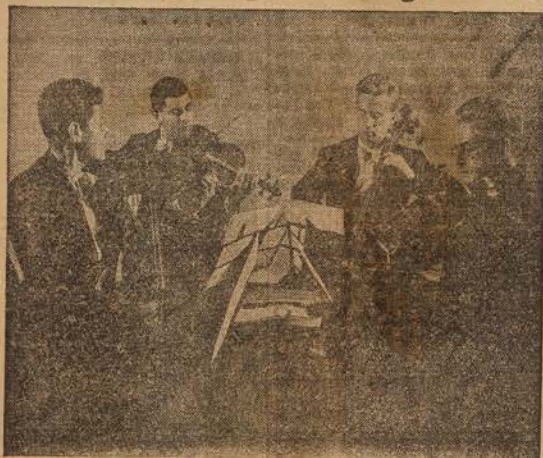
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This Clipping From
GREENWOOD, S. C.
INDEX-JOURNAL

OCT 25 1949

Julliard String Quartet To Give Concert At Erskine College Oct. 27



The winter Fine Arts Series at Erskine College will open Thursday, Oct. 27 with the appearance of the Julliard String Quartet, announces Miss Elizabeth Nickles, chairman of the college committee of lectures and concerts.

The quartet, all members of the ensemble faculty of the Julliard School of Music in New York, will present two programs in Memorial Hall, the first a group of informal selections at the morning chapel hour, and at 8:15 a formal concert for which tickets will be available.

These concerts are anticipated to be the highlights of the winter Artist Series, Miss Nickles says.

Members of the quartet are Robert Mann, violin, a Julliard graduate from Portland, Ore., and winner of the Naumburg Award in 1941; Robert Koff, violin, a native of Los Angeles, Calif., who has studied at the Oberlin Conservatory

of Music and at the Julliard School of Music; Raphael Hillyer, viola, Ithaca, N. Y., a Dartmouth graduate who received his M. A. from Harvard and was a member of the Boston Symphony Orchestra; and Arthur Winograd, cello, former student at the New England Conservatory and at Curtis Institute and former cellist of the Guller Quartet and member of the N. B. C. Symphony Orchestra.

The quartet was founded to stimulate in America the development of chamber music in keeping with the highest ideals and traditions and to bring painstaking musicianship to contemporary music.

Other artists scheduled in the Erskine series include Robert Rousseville, tenor, accompanied by Lionel Nowak in January; the Touring Players, Inc., who in February will present "Caesar and Cleopatra", and Alexander Kerensky, lecturer, date to be announced.

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Cir. (D 13,627) (S 36,126)

This Clipping From
MACON, GA.
NEWS

OCT 26 1949

Quartet Is Superb In Concert Here

By ROY DOMINGOS JR.

Under the joint sponsorship of The Morning Music Club, Mercer University and Wesleyan College, The Julliard String Quartet was presented in concert last evening in the Willingham Chapel of Mercer University.

The quartet plays with precision, spirit and the most delicate sensitivity. The programs was devoted largely to compositions of the Viennese Classical School, but the highlight of the evening was reached with a superb performance of the magnificent Third Quartet of Bela Bartok. This work demands not only uncanny technical skill on the part of the performers, but a profound musical insight as well. The ensemble met these titanic demands admirably, giving a moving and unforgettable reading of this great work.

The program was opened with a delightful Quartet of Haydn, which was played with charming delicacy of feeling and a delightful sense of the elegance of style appropriate to this 18th century creation. The "Harp" Quartet of Beethoven which brought the program to a close revealed the artists as masters of the classical manner, and offered some of the loveliest music of this master, notably in the second and third movements.

The program was well received by an audience which filled the hall. In response to the enthusiastic reception of the formal program, the group played as an encore a Scherzo from another of Haydn's Quartets. The three sponsoring groups are to be congratulated for making this wonderful evening available to the music lovers of Macon.

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Cir. (D 125,115)

This Clipping From
MEMPHIS, TENN.
PRESS-SCIMITAR

OCT 26 1949

Famed Juilliard String Quartet Coming Dec. 1

For Free Concert
At Memphis State

The Juilliard String Quartet—whose playing is described by critics as "exciting," having "finish and precision," "exquisite tone," "haunting loveliness"—will give a free concert, open to the public at Memphis State College on Dec. 1.

Organized on a non-commercial basis, the Quartet was founded with the aid of the Juilliard Musical Foundation to stimulate interest in chamber music.

The members of the quartet are: Robert Mann, violin, graduate of Juilliard, winner of the Naumburg Award for 1941, who made his debut at Town Hall in December 1941.

Robert Koff, violin, graduate of Oberlin Conservatory of Music, who has appeared frequently on the concert stage.

Raphael Hillyer, viola, graduate of Dartmouth College, has a master of arts degree from Harvard University, member of Boston Symphony Orchestra until 1946.

Arthur Winograd, cello, student at New England Conservatory in Boston and at Curtis Institute, former cellist of the Guller Quartet and member of the NBC Symphony Orchestra.

All four are members of the Juilliard faculty.

Their program will include the little known Second Quartet of Bartok, along with two which are known and loved by all devotees of chamber music: the Quartet in D Major, Op. 20; No. 4, of Haydn and the Quartet in F Minor, Op. 95, by Beethoven.

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Cir. (D 26,131) (S 26,341)

This Clipping From
AUGUSTA, GA.
CHRONICLE

OCT 30 1949

Enthusiasm Marks Quartet's Concert On Augusta Series

Four extremely talented musicians—the Juilliard String quartet—presented a fine program of chamber music Friday night at the Lawton B. Evans school.

Sponsored by the Arts series of the University of Georgia School of Medicine, the Juilliard group was the second attraction of the season.

The program featured quartets by Mozart, Debussy and Beethoven, all of which were enthusiastically received, the audience calling the musicians back for repeated bows.

After the precision of Mozart, the pent-up power of Beethoven, and the pastel tones of Debussy, the group's choice of Bartok's Third quartet as an encore came as a shock to those uninitiated into the strange rhythms and modern harmonies of the Hungarian composer, who died just four years ago.

Even some of those who led the applause for the first three presentations seemed puzzled by the whining sounds and bow-tapping written into Bartok's score.

The playing of the quartet members, however, was marvelous throughout the evening. And if Bartok sounds strange to Augusta ears, the experience may prove edifying.

It has been said that appreciation of chamber music is a taste which must be acquired through long practice, if at all. Certainly, if one wants to work at it, he could hardly lend an ear to a better-disciplined group of players than the Juilliard quartet. Personnel of the group are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Arthur Winograd, cello.

—S. C.

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Cir. (D 12,653) (S 12,780)

This Clipping From
TUSCALOOSA, ALA.
NEWS

OPERAS TO OPEN CONCERT SERIES

Double Feature Will Be Presented
By Wagner Company At University

An operatic double feature will open the 1949-50 University of Alabama Concert Series Thursday night at 8:15 o'clock in Foster auditorium.

The Charles L. Wagner company will present two short operas, "I Pagliacci" and "Cavalleria Rusticana."

These two popular operas will return to the University three persons already well known to Capstone audiences through past productions of the Wagner company. Marguerite McClelland and Jon Crain, remembered for their performances in last year's "Romeo and Juliet," will sing the principal roles in the operas while Desire Defrere, of the Metropolitan opera, will be stage director.

Miss McClelland will sing the role of Nedda in "I Pagliacci" while Crain will appear as Turiddu in "Cavalleria."

A company of 80, including an orchestra of 30 musicians, will take part in the productions.

Both single admission and season tickets are available for this concert.

Juilliard Quartet

The second presentation of the series will be the Juilliard String Quartet, scheduled for Nov. 28.

Founded with the aid of the Juilliard Musical Foundation to stimulate the development of chamber music in America, the quartet is in residence at the Juilliard School of Music in New York, and its four musicians are members of the ensemble faculty of the school.

Members of the quartet are Robert Mann, violin; Robert Koff, violin, Raphael Hillyer, viola, and Arthur Winograd, cello.

The series will resume on Jan. 9 with the appearance of Iva Kittell, dance satirist who became a member of the Chicago Opera Ballet at 14 but has since become a dance comedienne.

Cincinnati Symphony

The Cincinnati Symphony Orchestra, directed by Thor Johnson, makes its concert appearance on March 9. No single admission tickets will be available for this concert. Season tickets, however, will be honored for this attraction.

April 11 is the date set for a song recital to be given by Gladys

Swarthout, a native Missourian who began her operatic career in Chicago and has been with the Metropolitan since 1929.

The annual Spring Music Festival will close the series with appearances by Rosalyn Tureck and the University Symphony Orchestra in three concerts devoted to composition by Johann Sebastian Bach in commemoration of the 200th anniversary of his death.

University Concert Series officials pointed out that tickets are available downtown at Lustig's Bookstore and at the University Supply Store box office. Both reserved seat and general admission season tickets are available to the public and specially priced season tickets for students through high school are on sale.

Single admission tickets for the opera presentation also are available.

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220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
RECORD RETAILING
NEW YORK, N. Y.

NOV - 1949

Richard Strauss, grand old man of German romantic music, died at the age of 85 on September 8, this year in Switzerland. Thus a brilliant career as conductor and composer came to an end almost thirty-five years after Strauss had ceased functioning as an original, highly fascinating composer. Strauss' early success include the tone poems *Thus Spake Zarathustra*, *Don Quixote*, *Till Eulenspiegel*, *Ein Heldenleben* and *Don Juan*, and the operas *Salome*, *Elektra*, *Rosenkavalier* and *Ariadne auf Naxos*. All these works with the exception of the last one are recorded extensively and their continuous sales prove how popular Strauss' music has remained. Curiously enough it was after *Ariadne* that Strauss hit a snag as composer. His later works are essentially only a relish of the earlier ideas. After Hitler's rise to power Strauss' flirtation with the Nazis was an on-again-off-again affair for twelve years. But essentially Strauss, despite his great many personal shortcomings, remained one of the greatest masters of the late 19th and early 20th century. As such he will be remembered and his music will remain an integral part of the concert and orchestra repertory.

Summer concerts were a big success this year all over the nation, a portent that augurs well for the business side of music to come this season. Example: fifty-two-hundred enthusiasts attended the opening of the Ravinia concerts in Chicago. It was also in Chicago that a new chamber team made its debut and created a sensation. And no wonder, because it consisted of Jascha Heifetz, violin, Artur Schnabel, piano, and Gregor Piatigorsky, cello.

Columbia Records has signed the Juilliard String Quartet for exclusive recording rights. New Yorkers know the Quartet well from its tremendous success in presenting all six string quartets of Bela Bartok in this season. Rumor has it that the Quartet's first waxing chore for Columbia will be the complete recording of all six quartets by Bartok.

Louis "Satchmo" Armstrong is making one of his by now almost annual comebacks, and from all signs this is the strongest. Just having closed a sensational engagement at New York's Bop City Satchmo embarks on a tour of the European continent on which Jack Teagarden, Earl "Father" Hines and Barney Bigard will be co-featured soloists. Incidentally, Satchmo just made a recording for Decca on which he co-stars with Billie Holiday. Early release is expected.

Another boy-girl team on records that should create a sensation are singers Doris Day and cowboy Gene Autry, scheduled for Columbia waxing of Americana tunes. This trend, actually initiated by the Capitol success of the Margaret Whiting-Jimmy Wakely duo in *Slippin' Around*, will apparently be taken up by quite a few singers. Columbia also plans to co-star Dinah Shore and cowboy artist George Morgan in a record to be produced very soon.

In the fierce competition between Vaughn Monroe and Gene Autry as who was to have the exclusive filmrights to the hit song *Riders in the Sky*, which Monroe had helped to bring to top popularity, the handleader who wanted it for a forthcoming Republic picture starring him, lost out to the cowboy star. Autry goth both *Riders* and *Whirlwind*.

Juilliard String Quartet Thrills With Modern Music

By RALPH LEWANDO, Press Music Critic

The Juilliard String Quartet revealed astounding interpretative and ensemble powers in its first appearance here last night in Carnegie Tech Theater. The young but experienced foursome comprises Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

The event, sponsored by the International Society for Contemporary Music, was the eighth of series devoted to music of our time.



Mr. Lewando Music; the Lyric Suite of Alban Berg (1885-1935) and the Fourth Quartet of Bela Bartok who died in New York in 1945.

What's It All About?

Most of music in the contemporary idiom is as comprehensible as the Einstein theory is to the average person or the Propositions of Euclid are to a child of the second grade.

Time and again we listen to this sort of music trying to understand what it is all about. But taken by and large the vast amount of these modern pieces remain unconvincing.

Most of it at least indicates that the composer has tried to present his ideas sincerely, but as for any message that music is intended to convey, it is as scrambled as jammed radio beams. The one thing evident is that musical form is a controlling factor. Also, this music seems to come more from the

head than from the heart and it reaches neither.

Piece Follows Idiom

The three-movement Schuman piece, written 10 years ago, follows the idiom that at that time seemed more important to composers than what they had to say. We have the highest admiration for Mr. Schuman's ability as a composer, especially what he has added to choral repertory. But this quartet is bewildering in the display of so-called 'modernism.'

At least the Juilliard Quartet players gave the work a rousing performance and did their musical darndest to put the piece across. And there were many in the audience who showed enthusiasm—but was it for the players' brilliant playing, or, the piece!

The six-movement Berg "Lyric Suite" is an even more advanced work. But it is coherent and the instruments are written for with the command of an imaginative composer. Each section bristles with almost impossible demands, but the players' skill accounted for a performance of near-perfection. Especially effective and ingratiating was the third movement—Allegro Misterioso. Here the herculean difficulties, surmounted in masterly fashion, showed off the quartet's virtuosic attainments.

The players were recalled to acknowledge the applause their fine efforts evoked.

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Cir. (D 20,909)

This Clipping From
TRENTON, N. J.
TRENTONIAN

NOV 9 - 1949

Juilliard Group Returns Sunday To Princeton

PRINCETON, Nov. 8 — The Juilliard String Quartet, which appeared here a few Sundays ago by playing three of the quartets of Bela Bartok, returns to Princeton Sunday to complete its cycle of the six quartets of the noted Hungarian modernist.

At 3:30 P. M. in Procter Hall of the Graduate College, the group will play numbers 1, 4 and 6 in a recital sponsored by the Friends of Music at Princeton.

These concerts have marked the first appearance in Princeton of the Juilliard group, which has received critical acclaim in New York and elsewhere for its performance of classical and contemporary chamber music.

Played in Entirety

The six Bartok quartets which the Juilliard Quartet is playing in Princeton comprise the sum of the Hungarian master's output in this medium. They have never before been played in their entirety in Princeton, and rarely elsewhere until last season, when the Juilliard group presented them in New York.

This year the quartet hopes again to celebrate the work of a modern master in this way—by playing the four quartets of Arnold Schoenberg in New York during the spring.

Although Sunday's concert, like the others in this series, are open to the public free of charge, the hall will be open for general admission only at 3:20 P. M. Members of the Friends of Music at Princeton have received special cards admitting them and their guests to all Procter Hall recitals before 3:30 o'clock, thus assuring them of obtaining seats.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

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Cir. (D 46,049) (S 164,683)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 2 - 1949

Chamber Music Series

Enjoyment of the music of string quartets can often bring deeper and more mellow satisfaction than the grandeur of a great symphony orchestra or the virtuosity of a gifted individual artist.

But many people who intrinsically like music shy away from string quartets as too rarefied or too specialized. They do this without seriously engaging their attention with string quartets; without, candidly, giving this form of music an opportunity to show its enduring values. In this they make a mistake and deprive themselves of great pleasure.

Providence is fortunate that its music calendar holds a series of four chamber music concerts. This was started as an experiment and at the demand of those people who appreciate the merits of chamber music. It has attracted a steadily increasing audience—and those who come to taste remain to enjoy as annual patrons. But a still larger audience is necessary to assure the continuance of the series.

The first of these concerts is to be held on Friday night, Nov. 4, under the auspices of the Museum of the Rhode Island School of Design, in the Rhode Island School of Design Auditorium, with the Juilliard String Quartet as the visiting artists. It is recommended that music patrons encourage the permanency of string quartet music in this city as well as give themselves a delightful evening by attending.

With the Boston Symphony opening concert and the program of the Community Concerts delayed because of the unavailability of the Masonic Temple, those who are hungry for music after the summer vacation will find themselves rewarded and satisfied.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

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Cir. (D 136,031)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

NOV - 2 1949

Chamber Music Series

Enjoyment of the music of string quartets can often bring deeper and more mellow satisfaction than the grandeur of a great symphony orchestra or the virtuosity of a gifted individual artist.

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This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

NOV 11 1949

Juilliard Quartet Displays Varied Skill

Skinner hall, Vassar college, was the scene last night of a program by the Juilliard String Quartet which displayed much individual and ensemble skill. The players are Robert Mann and Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello. The program, ranging from early Classicism to Neoprimativism, showed the ability of the performers to interpret different styles in music.

The concert began with the Haydn Quartet in F Major, Op. 77, No. 2 in which the clear texture, delicacy and charm were well brought out. The Minuetto, though scherzo-like, was emphatic, while the Andante was enhanced by the sheer beauty of tone and expression produced on the instruments.

Bartok's Quartet No. 4, next on the program, offered a strong contrast to Haydn. Here the extreme dissonances, the fugue technique and the various rhythms were well handled. The devices taken to imitate primitivism were interesting.

The classic formalism of structure in Beethoven's Quartet in F Minor Op. 95 called for continuity, expression and a freer treatment of the themes, all deftly manipulated by the performers. The Juilliard String Quartet presented a rare program of excellent music.

L. N.

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This Clipping From
NEW YORK, N. Y.
COMPASS

NOV 15 1949

Schoenberg Premieres On ISCM Concert Program

In honor of Arnold Schoenberg's 75th birthday, the composer's "Serenade" and "Ode to Napoleon" will be presented for the first time in New York at the season's first concert of the U. S. section of the International Society for Contemporary Music at the Museum of Modern Art auditorium on Wednesday, Nov. 23, at 8:30 p.m.

Dimitri Mitropoulos will conduct the group of eight participating in "Serenade"—violinist Louis Krasner, violist Ralph Hersh, cellist Seymour Barab, mandolinist Carlo De Filippis, guitarist Jose de la Torre, clarinetists Clark Brody and Eric Simon, and baritone Warren Gajour. The "Ode" will be played by the Juilliard String Quartet, pianist Edward Steuermann, and Adolph Anderson, narrator.

THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU

220 West 19th St., New York 11, N. Y.
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CRANBURY, N. J.

PRESS
11/11/49

Concert at Princeton Sunday, November 13

The Juilliard String Quartet, which delighted its audiences a few Sundays ago with its playing of three of the quartets of Bela Bartok, returns to Princeton on Sunday, November 13, to complete its cycle of the six quartets of the noted Hungarian modernist. At 3:30 p. m., in Proctor hall of the Graduate college, they will play numbers 1, 4 and 6 in a recital sponsored by the Friends of Music at Princeton.

These concerts have marked the first appearance in Princeton of the Juilliard group, which has received critical acclaim in New York and elsewhere for its performance of classical and contemporary music. Founded under the sponsorship of the Juilliard Musical Foundation as quartet-in-residence at the Juilliard School of Music in New York, it has been honored during its few years of existence by appearances under the auspices of such organizations as the League of Composers, the International Society of Contemporary Music, and the New Friends of Music.

The members of the quartet are all young men, but each has an impressive record of solo and group performance. They are: Robert Mann, first violinist; Robert Koff, second violinist; Raphael Hillyer, violist and Arthur Winograd, cellist.

The six Bartok Quartets which the Juilliard Quartet is playing in Princeton comprises the sum of the Hungarian masters output in this medium. They have never before been played in its entirety in Princeton; and rarely elsewhere until last season when the Juilliard group presented them in New York. This year the quartet hopes again to celebrate the work of a modern master in this way, as they expect to play the four quartets of Arnold Schoenberg in New York during the spring.

Although the November 13 concert like the others in this series, are open to the public free of charge, the hall will be open for general admission only at 3:20. Members of the Friends of Music at Princeton have received special cards admitting them and their guests to all Proctor hall recitals before 3:30, thus assuring them of obtaining seats.

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Cir. (49,549)

This Clipping From

BILLBOARD
CINCINNATI, OHIO

NOV 19 1949

Southern Music's serious music department, headed by Wladimir Lakond, has inked composers Charles Ives, Arthur Cohn and Ned Rorem. . . . The Juilliard School of Music has recorded all six Bela Bartok quartets for Columbia. They will be released on LP disks this winter. This year the group is doing the four Arnold Schoenberg quartets in the course of a regular concert cycle. . . . Liberty Records, of Henry, Va., has been set up by Dee C. Stand. The diskery will specialize in string band and hillbilly waxings.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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Cir. (D 136,031)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

NOV 5 - 1949

Music

Juilliard String Quartet In Chamber Concert At R.I.S.C. Auditorium By RUTH TRIPP

The winter concert season opened last evening with the first of the series of chamber music concerts sponsored by the Museum of Art, Rhode Island School of Design, as the Juilliard String Quartet made its first appearance here. The auditorium of the school was filled nearly to capacity and the enthusiastic listeners heard a concert which maintained the high standard which subscribers to the series have come to expect.

Members of the quartet are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, violoncello.

The program:

I
Quartet in F-Major, Opus 77, No. 2 Joseph Haydn
Allegro moderato
Menuetto—Presto, ma non troppo
Andante
Finale—Vivace assai

II
Quartet in E-Flat Major, Opus 74 "Harp" Quartet, L. Van Beethoven
Poco Adagio—Allegro
Adagio, ma non troppo
Presto—Più Presto quasi Prestissimo
Allegretto con Variazioni
Intermission

III
Quartet in E-Major Maurice Ravel
Allegro moderato—Tres doux
Assez vite—Tres rythme
Tres lent
Vif et agite

The Juilliard Quartet plays with no reservation of enthusiasm for the great music it interprets, and with the highest degree of musicianship it refines and polishes to the utmost every phrase it plays.

The Haydn started off gaily and it was not long before the listeners had taken the measure of the work. It was in the Menuetto that one first had an inkling of the delicacy of the pianissimo tone the ensemble produced. It was all of one piece and instead of four instruments, there seemed to be only one. This quality, one of the outstanding features of the concert, was demonstrated fully in the Ravel number and with the subtlety of inference the musicians showed the kinship between the music of Haydn and Ravel. Separated by generations, these quartets have, in common, a freshness of style and an economy of line which mark them as musical masterpieces.

It was interesting to hear the circumspect dissonances of the Ravel and find that, over the years, they have come to sound grateful to the ear. To be sure, the many variations of tone color and the impeccable technique of the musicians combined to make listening to Ravel an easy assignment.

In retrospect, the Beethoven seemed labored and long, though it was interpreted with great depth of feeling, especially in the Adagio. The

technical complications were met with ease and its playing was academically sound. But as we heard it last evening it did not bring the thrill of an exciting experience in listening.

Mrs. Roberta M. Alford, acting director of the Museum, greeted the guests and introduced Mrs. L. Ralston Thomas, who invited the audience to stay after the concert for the coffee hour which was sponsored by the Henschel Club.

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Cir. (D 171,510) (\$ 302,826)

This Clipping From
BALTIMORE, MD.
MORNING SUN

NOV 20 1949

Chamber Music

Three chamber music programs will be given at the Peabody Conservatory this season.

Sylvia Marlowe, harpsichordist, will open the series on January 13. The Kresz-Hammond Trio is scheduled for February 7, and the Juilliard String Quartet on March 3.

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This Clipping From
NEW YORK, N. Y.
COMPASS

NOV 13 1949

Juilliard Quartet In Schoenberg Concerts

The Juilliard String Quartet will present four quartets of Arnold Schoenberg during its forthcoming series of concerts at Times Hall. The series will take place on Monday evenings, Jan. 16 and 30, Feb. 13 and 27.

The programs, which will include works of Haydn, Mozart, Beethoven, and Schubert, are being planned to include one Schoenberg quartet each evening.

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Cir. [D 4,713]

This Clipping From
ANNAPOLIS, MD.
CAPITAL

Juilliard String Quartet Opens Concert Series

By PAUL CREE

St. John's College got its current concert series under way last night by presenting the Juilliard String Quartet in a program of works taken, one each, out of the classic, romantic and modern repertoire. These works were Haydn's one movement quartet in F sharp minor, Schubert's Quartet in G major, Op. 161, and Alban Berg's "Lyric Suite."

The four members of the quartet, Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello, combined in superlative fashion to give to each of these compositions its due.

Exciting Performance

Haydn, just as much if not more than any other composer, demands of the players who perform his quartets that they play the notes as though to endow them with real life. To achieve this result sometimes requires a sacrificing of tone and some of the subtler effects but the effort is, nevertheless, worth it. This idea is possibly what the Juilliard group had in mind. I have heard slicker and more impeccably polished performances of Haydn, but never more exciting ones.

One of the greats in the chamber music world (and one, by the way, which hasn't crept into any modern record catalogues) is the substance of what Schubert had to say in that form. And he had a lot to say.

The first movement, a powerful affair, got powerful treatment. So powerful in fact, that the quartet's tone was rather rough and thin. The quieter and more lyric passages were done impeccably, however, especially by the cellist for whose instrument most of these lines were written. Wit and humor a la Rossini make the last movement of this quartet a wonderful thing to listen to. Playing of great brilliance and dash was brought to bear here, causing the audience to burst into enthusiastic applause at its conclusion.

Virtuoso Stuff

Concerning the final work on the program, Alban Berg's "Lyric Suite" it is hard for this reviewer to say much, lacking a full or even adequate knowledge of the score. Though standards of performance are hardly well defined for this particular work, I can say that I think the Juilliard members did an exceptionally brilliant job on what is, I know, an extremely hard score to play. They ran, or had to run, the whole gamut of virtuoso effects and did so with ease.

Berg Joking?

Of the work itself, however, more needs to be said. Looking at the titles of the movements (allegretto govale, andante amoroso, allegro misterioso, adagio appassionato etc.) it is fairly easy to see what the composer had in mind and with the titles some sense, whether real or spurious, can be made of the work. But I have a feeling that the joke has been carried too far into pointless cleverness of a rather degenerate sort for genuine validity to be ascribed to it. This cleverness, for me at least, has the sole virtue of showing what a quartet can produce in variety of sound. Never before have I heard so many sounds of entirely different notes come out of a string quartet.

In summing up, it can be said that the Juilliard Quartet, in performing Berg with as much ease as they did, shows that nothing is beyond their powers.

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

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NEW YORK, N. Y.
TIMES

NOV 13 1949

SCHOENBERG CYCLE LISTED

Juilliard String Ensemble to Play Composer's Four Quartets

The Juilliard String Quartet, which presented the six string quartets of Béla Bartók at Times Hall last season, will give the four string quartets of Arnold Schoenberg there during the present season.

The Bartók cycle was given in two concerts at which no music by any other composer was played. The Schoenberg cycle, however, will be spread over four concerts, with only one Schoenberg work to a program. The modern works will be supplemented by quartets by Haydn, Mozart, Beethoven and Schubert.

The concerts, which will be sponsored by the Juilliard School of Music, will be given on Jan. 16 and 30 and Feb. 13 and 27.

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

NOV 15 1949

ISCN'S U. S. Section Schedules 3 Concerts

Mark Brunswick, president of the U.S. Section of the International Society for Contemporary Music (ISCN), has announced that the group will present three concerts in 1949-50, in addition to two intimate concerts with discussions by the Forum Group. The first concert takes place on Nov. 23 at the Museum of Modern Art, with an all-Schoenberg program. Works scheduled for performance (several of them premieres) include compositions of Schönberg, Stravinsky, Schnabel and others, as well as the introduction to New York of Milhaud's Quartets No. 14 and 15, which will first be played separately and then together as an octet. Among the participating artists are Dimitri Mitropoulos, Edward Steuermann, Louis Krasner, Galimir Quartet, Juilliard String Quartet, New Music Quartet, Mack Harrell. Beginning with the new season, Henry Colbert assumed management of the concerts. He also accepts applications for membership, which entitles holders to free admission to all ISCN concerts.

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This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

Juilliard Quartet Due Here On Dec. 1

String Ensemble Concert To Be Given At Memphis State

MEMPHIS will play host to one of the top musical organizations of its kind in the Nation on Dec. 1, when the Juilliard String Quartet plays a concert at the Memphis State College Auditorium. The group is the official quartet-in-residence of the famed Juilliard School of Music in New York, and takes as its mission the continuance of a great tradition in the presentation of classic chamber music, and a sympathetic hearing of contemporary works with a skilled musicianship usually reserved for the revered scores of bygone years.

The players are Robert Mann of Portland, Ore., and Robert Koff of Los Angeles, violins; Raphael Hillyer, of Ithaca, N. Y., viola, and Arthur Winograd of New York, cello.

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

NOV 15 1949

ISCN Plans To Present Three Concerts in Season

The United States section of the International Society for Contemporary Music will present three concerts during its 1949-50 season, in addition to two intimate concerts with discussions by the forum group. An all-Schoenberg program at the Museum of Modern Art will open the season on Nov. 23. Dimitri Mitropoulos, Edward Steuermann, Mack Harrell, Louis Krasner, the Galimir Quartet, the Juilliard Quartet, and the New Music Quartet will participate in concerts during the season. Henry Colbert is the new manager of the society's concerts.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

NOV 22 1949

STRING QUARTET TO APPEAR HERE

Ensemble Faculty Of Juilliard School Give Concert At M.S.C.W.

The Juilliard String Quartet, composed of members of the ensemble faculty of the Juilliard School of Music in New York, will be featured in the second lyceum at Mississippi State College for Women.

The group, scheduled to appear Nov. 29, was founded in order to stimulate in America the development of chamber music in keeping with ideals and traditions. It is organized on a non-commercial basis, and appears only under the sponsorship of the Juilliard School.

The quartet has chosen to play two of Schubert's quartets, and one by Ravel. They are "Quartet-Satz, Op. Posth," "Quartet in D Minor (Death and the Maiden)," by Schubert, and "Quartet in F Major" by Ravel.

Robert Mann and Robert Koff are violinists; Raphael Hillyer plays the viola; and Arthur Winograd is cellist. Mr. Mann is a graduate of the Juilliard School of Music and a recipient of the Naumburg Award for 1941. He made his formal debut at Town Hall in New York in 1941.

Mr. Koff is a graduate of Oberlin Conservatory of Music, and studied at the Juilliard School. A graduate of Dartmouth, Mr. Hillyer was awarded the Master of Arts degree for Harvard. He was member of the Boston Symphony until 1946, when he joined the quartet. Mr. Winograd studied at the New England Conservatory in Boston and at Curtis Institute. He was member of the N. B. C. Symphony.

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Clr. (D 274,810) (S 305,612)

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

Juilliard Quartet Wins Approval With Bartok Work

(Reprinted From Yesterday's Late Editions)

By GLENN DILLARD GUNN

Further evidence that the most original music of the century is that created by Bela Bartok in his six quartets for strings was set forth Monday night at Howard university by the Juilliard Quartet.

This most youthful of the chamber groups presented an item on their program the Bartok Quartet, No. 2. Although composed in 1917, it seemed as revolutionary as the fifth of the series, played last season by these same artists, or the fourth, which was made known to us a fortnight ago by the Hungarian Quartet.

Not Sensational
Bartok has created the most challenging adventure in sound that have appeared in the art of music. For all their amazing departures from the conventions, they possess the essential elements of logic, expression, and address. They are not sensational. Which is to say, they have not been created merely for effect, but have risen from the composer's expressive necessity. They are, in other words, legitimate experiences in emotion and sensibility defined and described in

tonal patterns as symmetrical as any to be found in the art.

Applause for Musicians

This is not the time nor the place to attempt an analysis of the means Bartok employed to achieve this amazing novelty. That is an important service that must be performed by the technical journals. In order here is only a record of the impression made by his music on laymen and musicians alike. Last night's audience received this music with great enthusiasm.

A large measure of the applause may have been addressed to the performers as well as to the composer. Again it is a pleasant duty to join in this chorus of approval. These are remarkable young artists. Most of them were born about the time this music was written, so it may be correct to describe it as belonging to their generation. In any event they played it superbly. To prove that they are able to treat with equal expertness the great music of the past, they opened their program with the Haydn Quartet, opus 20, No. 4, and closed with the Beethoven Quartet, opus 95.

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NEW YORK, N. Y.

DEC 1 - 1949

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Clr. (D 167,987) (S 216,785)

This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

Juilliard Quartet To Play Thursday

Memphis State College Offers Free Music Recital

ONE OF THE TOP chamber music groups in the Nation, the Juilliard String Quartet, will be presented to music-loving Memphians in a free concert at 8 p.m. Thursday at the Memphis State College auditorium.

The Music Department of the college is sponsoring the recital, as well as a music workshop scheduled to open at 1 p.m. Thursday, at which the members of the quartet will assist City and West Tennessee music teachers are being invited to attend the work-

The program to be given here by the Quartet is as follows: Quartet in D major, Op. 20, No. 4 Haydn Second Quartet (1917) ... Bartok Quartet in F minor, Op. 95 Beethoven

The Juilliard String Quartet, the official chamber music ensemble of the famed Juilliard School of Music in New York, is relatively young, both in the ages of its members and in their association together. But keen-eyed critics have found in their work "a perfection of ensemble rarely attained without many years' practice."

It is their aim to carry on the great classic tradition of chamber music and at the same time, assure fair and frequent hearings for significant contemporary works. The group, which consists of Robert Mann and Robert Koff, violins; Raphael Rillyer, viola; and Arthur Winograd, cello, has been called "America's one great contribution to quartet history."

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This Clipping From
BALTIMORE, MD.
MORNING SUN

NOV 13 1949

For Open Minds And Musical Ears

By KATHERINE SCARBOROUGH

MUSIC and good talk, art and drama, are being supplied in abundance this winter by professionals and amateurs for Marylanders throughout the State.

Some of it is scheduled in connection with college activities, some is projected by local libraries and museums, and the rest by local groups of various kinds.

In Annapolis, the Naval Academy and St. John's College are centers of cultural activity. Here, as elsewhere, the season has already opened. The recital on Saturday by Joan Hammond, soprano, will begin a series of four subscription concerts for midshipmen and the personnel of the Severn River Command.

Midshipmen themselves make music through their glee club, orchestra, choir, NA 10—a dance band—and their marching band. On the Saturday and Sunday of the week before Christmas they will present Handel's "The Messiah" in the Naval Academy Chapel.

Mme. Henri Bonnett To Speak

Three lectures will be given at the academy during December. The series will open December 2, but the speaker and his subject are not yet known. Dr. Samuel Morison, of Harvard University, will be the speaker December 9, and on December 16 Dr. Thomas

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This Clipping From
COLUMBUS, MISS.
COMMERCIAL DISPATCH

NOV 08 1949

Sing Here Tuesday Night



Juilliard String Quartet will appear in concert at Whitfield Auditorium tomorrow night as the second of the 1949-50 lyceum numbers to be presented at M.S.C.W.

professor of political philosophy at the University of Chicago and author of many books, who will speak on "Natural Right and History." On December 2, Dr. Ford K. Brown, of the St. John's faculty, will speak on "Rhetoric."

On December 9 Dr. Edward B. Stevens, professor of classics at Muhlenberg College, will give a public lecture on "On Pity."

Numerous Talks Arranged

Members of the United States State Department will give a series of Sunday evening talks on political subjects at the college during the winter. Lectures will be given in the near future on China, Thailand and southeastern Asia, Indonesia and Palestine.

A "Great Books" seminar, directed by Dr. Brown, meets on Tuesday evenings in the St. John's library as part of the college's adult education program.

At Cambridge, Russell S. Davis is president of an organization of residents sponsoring a series of three community concerts. The first was given Friday by Alice Howland, soprano.

Cumberland is well in the swing of its cultural activities for the winter. On Thursday and Friday of this week the Cumberland Choral Society, directed by Jack E. Platt, will open its tenth season. This organization, which has a chorus of 93, will sing "The Messiah" early in December.

Author To Be Honored

Barbara Avrett, author of "Hear the Cock Crow," will be the guest of honor at a reception to be given Saturday by the Cumberland Civic Club in the city's public library.

During the winter the library will house an art show for works of painters, sculptors and potters in the Cumberland area.

Other cultural events scheduled for Cumberland are six lectures sponsored by the Dinner Club, five lectures under the auspices

of the Allegany County Bird Club, traveling exhibits arranged by the Camera Club.

Closely integrated with cultural activities in Cumberland are those arranged at Frostburg by the Maryland Singers, directed by Maurice Matteson, head of the teachers' college music department, and extension courses conducted by members of the faculty.

On December 6 the Don Cosashek chorus, Nicholas Kostroff, conductor, will give the second of three concerts to be presented at Eastern under the auspices of the Eastern Community Concert Association, headed by J. Carter Richardson.

Has Membership Of 610

The Community Concert Association reorganized three years ago and now has 610 members. Receptions are usually given by the president after each performance.

Artists who have appeared on its programs include Carolyn Long, lyric soprano and daughter of Commander and Mrs. Amos Creighton, of Cambridge; John Tyers, baritone, who sang the lead in "Inside U.S.A.," and Carroll Glenn, violinist.

Musically inclined Talbot countians also look forward to the third Tuesday in each month when the Talbot Music Club meets, usually at the home of a member. Arthur Higginbottom is president of the organization founded six years ago by Mrs. Margaret Ferree and including in its membership Mrs. Robert Carreau, pianist and composer of national reputation.

Barter Players For Frederick

The club's meeting on Tuesday will be held at the home of Mr. and Mrs. J. Carter Richardson. The program will be presented by Mary Wiley, who will read a paper on a musical subject; Frank B. Gunther, pianist; Harriet Coble, vocalist; Eleanor and Elbert Garey, pianists; and a women's choral group. On December 6 the Barter Players of Vir-

ginia will appear at Frederick in "The Show-off." The performance will be sponsored by the Frederick County Teachers Association, which also sponsors a series of lectures during the season. Frederick's musical season opened November 10 with a recital by Carolyn Evans, soprano. Two additional concerts have been scheduled by the city's Community Concert Association.

Numerous cultural events have already taken place at Hood College, whose Town Hall series is open to the public. On November 22 there will be a concert at Hood by Eleanor Evans, soprano, and William Cooper, baritone. Miss Evans is a Frederick girl who has sung at Town Hall in New York. On December 10 the Naval Academy and Hood choirs will give a joint concert.

Museum Dedication Tuesday

At Hagerstown dedication ceremonies will be held on Tuesday for the enlarged Washington County Museum of Fine Arts. The Potomac Players, a little theater group, will present "For Love or Money," December 7 to 10. Another dramatic offering on December 7 will be "Three Men on a Horse," sponsored by the Civic Club.

On December 15, Boris Goldovsky, pianist and lecturer on music, will give the second of five events arranged by the Hagerstown Civic Music Association for its membership. The Washington County Teachers Association lecture series will open November 29 with a talk by Norman Cousins, whose subject will be "Dreaming About the Peace."

At Salisbury two of the four concerts to be given during the season under sponsorship of the Eastern Shore Community Concert Association have taken place. On Wednesday and Thursday the town's Community Players will appear in "Room Service," and on December 2 the Barter Theater will return in "You Can't Take It With You."

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

This Clipping From
NEW YORK, N. Y.
TIMES

NOV 24 1949

FULL HOUSE HEARS SCHOENBERG MUSIC

Concert Honoring Composer
Is Given by Contemporary
Society at Museum

Arnold Schoenberg's seventy-fifth birthday occurred on Sept. 13, which is an awkward time of the year for concerts in tribute to a composer. But last night the United States Section of the International Society for Contemporary Music made good the policy inherent in its name by presenting a program in honor of Mr. Schoenberg at the Museum of Modern Art. If it was not the birthday date, the spirit of homage was there in proper abundance. There was a full house, and an appreciative one.

The program, naturally, was devoted to Mr. Schoenberg's music. It consisted of two works: Serenade, Op. 24, written in 1923, and "Ode to Napoleon Bonaparte," Op. 41, written in 1943. The Serenade was heard in its first New York performance at the start, and after the intermission it was repeated, thus acquiring a second New York performance in one evening. For the Ode it was the first New York performance in its original version for string quartet, piano and reciter. In its orchestral version the piece was done in New York by the Philharmonic-Symphony about five years ago.

Worthy of Attention

The Serenade is scored for clarinet, bass-clarinet, mandolin, guitar, violin, viola and cello, with one section that is set to a sonnet by Petrarch requiring a baritone. Mr. Schoenberg employs these elements and, of course, the twelve-tone technique to build a piece worthy of serious attention.

The opening March has color and comment. The Menuet that followed does not lend itself as readily to easy assimilation. The movements called Variations, Dance Scene and Song (without words) seem the most rewarding, being replete with original ideas and evocative feeling. The Petrarch sonnet is set to a back-breaking vocal line. The Finale has vitality and momentum.

How does it all add up? Certainly it is music you must respect, and some of it you can admire and warm to. The Serenade may well be one of the most accessible works of Mr. Schoenberg's mature period.

Dimitri Mitropoulos, for whom it was clearly a labor of devotion, conducted the Serenade. He kept it clear, detailed and cumulative in its effect. He had spirited collaboration from the players—Mark Brody, Eric Simon, Sal Piccardi, John Smith, Louis Krasner, Hersch and Seymour Barab—and from the baritone, Warren Gajour.

The "Ode to Napoleon" was performed with vigor and precision by the Juilliard String Quartet, consisting of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd; Edward Steuermann, piano; and Adolph Anderson, reciter.

This work, set to one of Byron's poor poems, may be Mr. Schoenberg's tribute to America, since the poet's verse tears Napoleon apart, limb from limb, at some length to set up Washington as the one great man. Unfortunately, the verse is too long, and the music, though its idiom is advanced and devilishly difficult, seems to be a series of effects. The Schoenbergians will regard this as heresy, but the impression of this music was not far from that of a literal score for a pretentious film.

H. T.

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This Clipping From
TUSCALOOSA, ALA.
NEWS

NOV 27 1949



THE JUILLIARD STRING QUARTET, which made music history in New York last year by presenting all six of the string quartets of Bartok, will appear at the University of Alabama Monday night at 8:15 o'clock, under the auspices of the University Concert Series.

Members of the quartet are Robert Mann, first violin, Robert Koff, second violin, Raphael Hillyer, viola, and Arthur Winograd, cello.

This outstanding string quartet was founded by the Juilliard Musical Foundation; its four young musicians are members of the faculty of the Juilliard School of Music.

New York critics place this organization at the very top of ensemble groups; they praise their individual skill the appropriateness of their interpretations, and their contagious enthusiasm for the great chamber works of all periods.

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This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL

DEC 1 1949

CONCERT TO BE GIVEN BY JUILLIARD QUARTET

Free Performance At 8 To-
night At Memphis State

At 8 tonight, local music lovers will be offered an outstanding attraction in the concert to be played by the Juilliard String Quartet. Admission is free, and the concert will be given in the Memphis State College Auditorium.

The college's Department of Music is sponsoring their appearance by one of the Nation's finest chamber music ensembles. The

group is the official quartet-in-residence of the Juilliard School of Music in New York, and consists of Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist; and Arthur Winograd, cellist.

Their program will include the Quartet in D major, No. 20, No. 4 by Haydn; the Second Quartet (1917) by Bartok, and the Quartet in F minor, Op. 95, by Beethoven.

A chamber music workshop, at which the members of the visiting quartet will assist, has been scheduled for 1 p.m. Memphis and West Tennessee music teachers have been invited to attend.

The Juilliard String Quartet will be presented in a free concert at 4 this afternoon at Second Congregational Church (Negro), Walker and McDowell, under the auspices of LeMoyn College.

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This Clipping From
Dallas, Tex.
Times-Herald

DEC 4 1949



THE JUILLIARD STRING QUARTET, making its initial appearance in Dallas, will be presented in concert at Scott Hall, by the Civic Federation, Thursday at 8:15 p. m. Members of the ensemble, from left to right, are Robert Mann, violin; Robert Koff, violin; Arthur Winograd, violoncello, and Raphael Hillyer, viola.

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This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

DEC 4 - 1949

Quartet Will Play In Dallas Thursday

DALLAS, Dec. 3 (SpI).—The Juilliard String Quartet will be presented Thursday night in Scott Hall by the Civic Federation of Dallas, the second event of the federation's current series of chamber music programs.

The program includes "Quartet in F Major" (K. 590) by Mozart; "Quartet No. 1" (Piston) and "Quartet in E-flat Major, Op. 74" (Beethoven).

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This Clipping From
DALLAS, TEXAS
NEWS

DEC 4 1949

QUARTET

The Juilliard String Quartet, which made its Carnegie Hall debut in the 1947-48 season, will appear in Dallas for the first time Thursday as the second event on the Chamber Music Series.

Program details follow:
Quartet in F Major, K. 590.....Mozart
Quartet No. 1.....Piston
Quartet in E-flat Major, Opus 74.....Beethoven

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This Clipping From
NASHVILLE, TENN.
BANNER

DEC 6 - 1949

Juilliard Quartet Will Present Peabody Recital

The public is invited to the concert by the Juilliard String Quartet to be presented by the Peabody College music department at 8:30 o'clock tonight at the Social-Religious Building.

Besides playing chamber music of the 17th, 18th and 19th centuries the quartet will be joined by Mr. Johana Harris, Peabody artist-in-residence, for the playing of the "Piano Quintet" by her husband Dr. Roy Harris, Peabody composer-in-residence.

German, Brazil Students

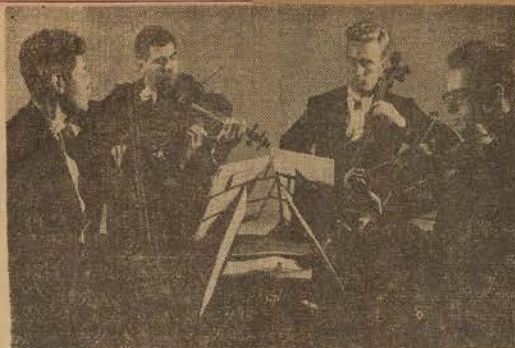
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NEWS

DEC 4 1949



Juilliard String Quartet. . . . To make its first appearance in Dallas at 8:15 p.m. Thursday in Scott Hall. . . . Members are, left to right, Robert Mann, violin. . . . Robert Koff, violin. . . . Arthur Winograd, cello. . . . Raphael Hillyer, viola.

Week Replete With Concerts To Be Opened by Symphony

With Ruth Posselt introducing the Samuel Barber Violin Concerto here, the Dallas Symphony Orchestra under Walter Hendi's baton Sunday afternoon will open a week busy with concerts almost nightly. Chronologically, they are:

Dallas Symphony Orchestra, third Sunday subscription concert, 3:15 p.m. Sunday, State Fair Auditorium.

Doris Comstock, soprano, in recital, 8:15 p.m. Monday, Scott Hall.

Louis Kaufman, violinist, in Civic Music Association recital, 8:15 p.m. Thursday, McFarlin Auditorium.

Juilliard String Quartet, in Civic Federation Chamber Music Series



RUTH POSSELT

concert, 8:15 p.m. Thursday, Scott Hall.

Dallas Negro Piano Quartet, in Dallas-Fort Worth Concert Bureau concert, 8:30 p.m. Friday, State Fair Auditorium.

Dallas Symphony Orchestra, first "small fry" concert for children under the age of nine, 11 a.m. Saturday, State Fair Auditorium.

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This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN

DEC 7 - 1949

Juilliard String Quartet Gives Pleasing Recital

By BETSY ROWLETT

The Juilliard String quartet, composed of members of the New York music school, proved themselves exceptionally accomplished chamber music artists in a varied and ambitious program at Peabody college last night.

A far cry from the dryly dispassionate players sometimes found in string ensemble groups, they imbued their four selections with an emotional insight that gave each a rich vitality of its own.

Effective in Minuet

Beginning with the Haydn E Major quartet, they were particularly effective in the melodious second movement and the sprightly minuet.

After the classic Haydn composition, the Bela Bartok quartet which followed seemed even more brashly dissonant. The work, which mounts in fervor to a kind of bacchanalian cacophony, must be heard by one familiar with the intricacies of theory and harmony to be appreciated.

The monumental Beethoven third quartet was superbly done with each of the four movements fully developed.

The closing number, Dr. Roy Harris' Piano quintet proved to be majestic work, rich in interesting passages for the solo instruments.

Soloist Helps Performance
Mrs. Johana Harris, piano soloist, added immeasurably to the performance by her brilliant tone and forceful playing throughout. The group performed with real intensity this unusual and vivid music.

Members of the quartet are Robert Mann, first violinist; Robert Koff, second violinist; Raphael Hillyer, playing the viola, and Arthur Winograd, cellist.

Despite their youth, they pre-

sented a concert that marks them as first rank artists in the rarified field of chamber music.

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Cir. (D 98,021) (\$ 150,837)

This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN

DEC 6 - 1949

Juilliard Quartet To Play at Peabody

The Peabody college music department will present the Juilliard String quartet tonight at 8:30 p.m. in the auditorium of the Social Religious building.

Mrs. Johana Harris, artist-in-residence and associate professor of music at Peabody will accompany the Quartet in playing the "Piano Quintet," by her husband Dr. Roy Harris, composer-in-residence and professor of music at Peabody. The quintet is composed of three parts, the passacaglia, cadenza, and fugue.

The Juilliard quartet is composed of Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello.

In addition to Dr. Harris' composition the quartet will play Mozart's "Quartet in F Major" consisting of allegro moderato, allegretto, and allegro; and Beethoven's Quartet, Opus 59, No. 3, consisting of andante con moto, allegro vivace, andante con moto quasi allegretto, minuette grazioso, and allegro molto.

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Cir. (D 130,828) (\$ 130,916)

This Clipping From
DALLAS, TEXAS
TIMES HERALD

DEC 8 1949

Quartet Lengthens Program.

The Juilliard Quartet, which plays at Scott Hall Thursday night under Civic Federation auspices, has added Bartok's Third Quartet to its program of Mozart, Piston and Beethoven works.

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Cir. (D 83,058)

This Clipping From
NASHVILLE, TENN.
BANNER

DEC 7 - 1949

Juilliard String Quartet Acclaimed At Peabody Recital

By SYDNEY DALTON

Local music lovers enjoyed one of their infrequent opportunities of hearing chamber music, when the Juilliard String Quartet appeared at Peabody College last night. As such organizations go, this is a fairly new ensemble, but it comprises four young men, Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello, who are not only expert performers, but who have already developed a uniformity of style and blend of tone that give character and oneness to their playing.

As might be expected from four young men of this generation, their playing is marked by vigor and brilliance, while at the same time it is not wanting in suavity and poise.

The program was to begin with a Mozart Quartet. Instead of this work, however, quartets by Haydn and Bartok were substituted. The Haydn was happy and clean cut, while the Bartok was a brilliant pattern of clashing harmonies and intricate rhythms, sometimes difficult to grasp, but always fascinating and compelling.

Beethoven's Quartet, Op. 59, No. 3, was played with insight, clarity of phrase and rich tone, and the closing number, a Piano Quintet by Roy Harris, in which Johana Harris added her great pianistic talents, proved to be a vigorous work of impressive musicianship constructed along broad lines with keen craftsmanship. Its three movements, Passacaglia, Cadenza and Fugue, were played without interruption.

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

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

DEC 18 1949

Juilliard String Quartet

A cycle of four concerts including the four quartets of Arnold Schoenberg will be presented by the Juilliard String Quartet at Times Hall. The cycle, which will also include works of Haydn, Mozart, Beethoven and Schubert, will take place on Monday evenings January 16 and 30; and February 13 and 27. It is believed that these concerts will be presenting the four Schoenberg works in cycle form for the first time in New York. The programs are being planned to include one Schoenberg quartet each evening, together with works by the other composers.

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Cir. (D 130,828) (S 130,916)

This Clipping From
DALLAS, TEXAS
TIMES HERALD

DEC 9 1949

Juilliard Quartet Plays For Scott Hall Audience

A well-integrated, if light, ensemble tone distinguished the playing of the Juilliard String Quartet, which made its first Dallas appearance Thursday night. The group appeared on the Civic Federation's Chamber Music Series, performing at Scott Hall for an audience of approximately 200.

The program included Mozart's "Quartet in F Major," the Walter Piston "String Quartet No. 1," Beethoven's "Quartet in E Flat Major, Op. 74" and Bela Bartok's "Third String Quartet." The late Hungarian composer's work was added to the original program of Mozart, Piston and Beethoven quartets as a special thank-you to Dallas.

We found the Beethoven composition, with its substance of score, singing melodies and charming figurations the high spot of the evening. The Mozart piece also was performed with much elan and suavity.

On the modern side, both the Piston and Bartok works had their adherents. The "String Quartet No. 1" has an adagio section of particular beauty, in the brooding vein, and the structure of the composition is one of clarity and dignity.

Less listenable was Bartok's quartet, a piece in which bows are frequently turned into rasps and the sounds issuing therefrom are far from happy.

Members of the Juilliard Quartet are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. All are members of the Juilliard School of Music faculty in New York.—CLAY BAILEY.

Friday, December 9, 1949

CONCERT IN REVIEW:

Juilliard Quartet Performs Pieces of Delectable Music

By PEGGY LOUISE JONES

SCOTT HALL: Juilliard String Quartet: Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola; Arthur Winograd, cello. Second concert, Civic Federation Chamber Music Series. The program: Mozart Quartet in F Major, K. 493; Piston String Quartet No. 1; Beethoven Quartet in E Flat Major, Opus 74; Bartok Quartet No. 3.

Two striking neoteric works and singularly lyric selections from Mozart and Beethoven comprised the richly satisfying program which

the Juilliard String Quartet played in Scott Hall Thursday evening. Furthermore they were played with impressive artistry.

Bela Bartok's 1927 Third String Quartet, added to the program Wednesday as lagniappe, employs more special effects than any similar work we have heard. Artificial harmonics, left-handed pizzicato with simultaneous bowing, double stop pizzicato on the viola, playing con legno (playing with the wood instead of the hair of the bow), Ponticello. And all the more common devices, such as glissando and muting. All of which might well be just a lot of circus tricks in the hands of a less consummate master and wit than Bartok. His antics, however, are not only enormously difficult but always purposeful and in keeping with an over-all scheme which includes some moody passages of unworlly beauty.

Walter Piston's moody String Quartet No. 1, like the Bartok, is neoteric in melody and harmony. Far less spectacular, it has its less interesting moments. These are more than overshadowed, however, by over-all coherence and moments of winning lyric beauty.

THE MUSICIANS

The Juilliard Quartet has a firm grasp of the large technique required by the entire program. Each commands a tone irresistibly sweet and mellow, rounded and thoroughly unforced. They phrase beautifully, their ensemble work is litingly simpatico, and their readings are warmly communicative.

A sizeable audience considering the winter's first cold wet spell, quite evidently was glad of having made the effort to come.

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

DEC - 1949

Chamber Music Series at Peabody

Three chamber music recitals are scheduled at the Peabody Conservatory during the 1949-50 season—Sylvia Marlowe, harpsichordist, Jan. 13; the Kresz-Hambourg Trio, Feb. 7; and the Juilliard String Quartet, March 3.

DEC 15 1949

ISCM Sponsors Schoenberg Program

THE United States section of the International Society for Contemporary Music opened its season with a concert in honor of Arnold Schönberg at the Museum of Modern Art, on Nov. 23. It followed by only two days the Stravinsky concert given by the Chamber Art Society in Carnegie Hall, and was an equally stronger reminder that two of the greatest living figures in contemporary music, both well past the age of three score, are still neglected composers. The ISCM program was limited to two major works by Schönberg, the *Serenade*, for clarinet, bass-clarinet, mandolin, guitar, violin, viola, cello, and baritone, Op. 24 (1923), and the *Ode to Napoleon Buonaparte* (Lord Byron), for string quartet, piano, and reciter, Op. 41 (1943), the latter in the first New York performance of the original version. The *Serenade* was repeated after the intermission.

It is unfortunate that so much discussion has been devoted to Schönberg's use or non-use of the twelve-tone technique, and so much less to the aesthetic significance of the music he has created with it. Neither of the works on this program was strictly twelve-tone. Schönberg uses the tone-rows in his *Serenade*, but he does not set up for himself the rigid laws that he applied in his succeeding twelve-tone works. Much has been made of the fact that the *Ode to Napoleon Buonaparte* ends on an unmistakable E flat chord, as if the fact that the work contains diatonic harmony had some cabalistic meaning. What earthly difference does it make? The important fact is that both the

Serenade and the *Ode* are beautifully wrought and intellectually powerful music, surcharged with emotional vitality. No intelligent listener can fail to be deeply stirred and challenged by them, whether he feels temperamentally drawn to them or not.

One of the most impressive aspects of the evening was Dimitri Mitropoulos' conducting of the *Serenade*, from memory, with every important cue clearly given to the players. Mr. Mitropoulos spoke briefly to the audience, praising Schönberg's courage and dignity in facing the hostility and neglect that his revolutionary music has brought upon him. He paid a splendid tribute to the composer with his masterful interpretation of the *Serenade*. All of the performers, Clark Brody, clarinet; Eric Simon, bass-clarinet; Sal Piccardi, mandolin; John Smith, guitar; Louis Krasner, violin; Ralph Hersh, viola; Seymour Barab, cello, and Warren Gajour, baritone, deserve the warmest praise for their eloquent and impeccable workmanship.

THE *Serenade* is made up of a March; a Menuet; a set of Variations; a Sonnet by Petrarch, for baritone solo and the instrumental ensemble, sung in English at this performance; a Dance Scene; a Song (without words); and a Finale. The scoring of the work is a marvel of skill, making the most intricate contrapuntal weaving absolutely transparent. The performance left one intoxicated with the richness of the musical fabric and the novelty of the

sounds that Schönberg creates with his unique ensemble.

Utterly different from the introspective, super-subtle atmosphere of the *Serenade* is the savage *Ode to Napoleon Buonaparte*, which far transcends the fustian of Byron's wretched poem and becomes a paean of democracy. I know no other music in which scorn and righteous anger are more vividly expressed, nor any in which a more amazing transition of mood is achieved in a brief space. Suddenly, in the last stanza, the poet ceases from his reviling of Napoleon, to praise Washington as the one example of the greatness, "where neither guilty glory glows, nor despicable state." The music, also, changes abruptly from its stormy agitation to a triumphant cadence of indescribable power.

The *Ode to Napoleon Buonaparte* had its premiere in a version for string orchestra, piano, and reciter, played by the New York Philharmonic-Symphony under Artur Rodzinski, on Nov. 23, 1944. It was tremendously effective in that form, yet the original version, for string quartet, piano and reciter, is better balanced and even more vivid. The Juilliard Quartet and Edward Steuermann, pianist, performed the instrumental parts superbly, and Adolph Anderson made the most of Byron's rickety verse. The audience shouted its approval, and remained, to a man, to hear the repeat performance of the *Serenade*. It was a pity that Mr. Schönberg could not be present, to see time have another of its artistic revenges, in his honor.

—ROBERT SABIN

Le Clairon-Montreal
July 8, 1949

8 JUILLET 1949

FIN DE LA SAISON MUSICALE A NEW-YORK

Le Quatuor à cordes Juilliard de l'une des écoles de musique les plus importantes des Etats-Unis, se composant de quatre jeunes musiciens des plus enthousiastes et sincères que j'aie jamais rencontrés, a donné deux séances mémorables des six quatuors de l'illustre compositeur Béla Bartok. Les membres de ce quatuor sont: MM. Robert Mann et Robert Koff, premier et deuxième violons, Raphaël Hillyer, alto et Arthur Winograd, violoncelle.

Félicitations au Juilliard School of Music qui nous a procuré l'occasion d'entendre un tel ensemble musical au plus haut degré, qui a su rendre d'une façon grandiose cette musique éloquente de Bartok, fort difficile à interpréter. Ces jeunes gens ont électrisé l'auditoire du Times Hall qui est bien approprié à ce genre de musique de chambre. Les applaudissements étaient unanimes et faisaient honneur et au quatuor et à la musique magnifique de Béla Bartok, unique dans son genre. Le célèbre compositeur russe Shostakovich qui se trouvait dans la salle, avait l'air emballé et insistait pour féliciter personnellement les jeunes artistes.

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

DEC 15 1949

The Peabody Conservatory of Music will sponsor three chamber-music concerts in Baltimore in the early part of 1950. Sylvia Marlowe, harpsichordist, will appear on Jan. 13, the Kresz-Hambourg Trio on Feb. 7, and the Juilliard String Quartet on March 3.

Cir. (D 118,254) (\$ 159,799)

This Clipping From
RICHMOND, VA.
TIMES-DISPATCH

JAN 6 1950

Quartet To Perform At Museum

Concert Sunday In Sculpture Hall

Epicureans who like to enjoy art and music at the same time will have another opportunity Sunday afternoon at 3 o'clock when a string quartet plays at the Virginia Museum of Fine Arts.

The concert will take place in the large sculpture hall and in adjoining galleries the concertgoers may view the works of Rembrandt, Titian, Constable, Rubens and others of the old masters.

All the members of the string quartet — June Carpenter Nolte, Ernestine Briesmeister, Harvey Krasney and Paul Nolte—also play with the Richmond Philharmonic.

The program consists of Largo by Handel; Quartet No. 1, E Flat, Mendelssohn; Scottish Dances arranged by Pochon, and the Minuet from String Quartet in E Major by Boccherini.

The numbers after intermission will be The Mill from String Quartet Opus 192, No. 2, by Raff; Pochon; Serenade by Haydn, and Nocture from Second String Quartet in D Major by Borodine.

Krasney, who was a soloist at the Richmond Musicians Club last season, has a degree from the Western Reserve University, teaches in the city public schools, and has been concert-master of the Cleveland Philharmonic which served as sort of "proving-ground" for the Cleveland Symphony. He also has B.S. and M.S. degrees in violin from Juilliard School of Music and has attended the Eastman School of Music.

Miss Briesmeister has studied violin under the direction of Tomasow and Conrad Held. She is concert-master of the RPI Philharmonic.

Nolte has studied the viola with Frank Wendt, Irma Zacharias and Josef Gingold. He played with the American Youth Orchestra in New York under Dean Dixon and with the North Carolina Symphony for two years.

Miss Nolte has been a cello student with Paul Cartwright and Dorian Alexanian. She also played with the American Youth Orchestra and the North Carolina Symphony and served with USO Camp Shows touring France and Germany.

The concert is made possible through the disc fund collected on royalties from recordings for the American Federation of Musicians.

This Clipping From
WASHINGTON, D. C.
STAR

JAN 1 1950

There will be no Georgetown Concert Series event Thursday in Western High School. The scheduled Juilliard String Quartet Concert was advanced and presented January 5.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

FEB - 1950

Juilliard String Quartet in Schoenberg Cycle

The first of four concerts by the highly gifted Juilliard String Quartet took place in Times Hall on Jan. 16. Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd, during the course of the four recitals, will present Schoenberg's four quartets. The third Quartet, Opus 30, was sandwiched between Schubert's Quartettsatz and his "Death and the Maiden" Quartet. This youthful organization has a real flair for the interpretation of contemporary music, as was shown in their lucid and intelligent performance of the Schoen-

berg work. But they also played the Schubert numbers with an authority and a feeling for tradition that belies their youth and experience.

...

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

JAN 31 1950

Juilliard Concert

The Juilliard String Quartet gave the second concert of its series devoted to Arnold Schoenberg and earlier composers last night in the Times Hall. Mr. Schoenberg was represented by his first quartet, written forty-five years ago, and his relatively recent "Ode to Napoleon," with Edward Steuermann as the pianist and Adolph Anderson as the reciter. A Haydn quartet completed the list.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1950

A cycle of four concerts featuring the four Quartets of Arnold Schoenberg and works of Haydn, Mozart, Beethoven and Schubert will be performed by the Juilliard String Quartet on four Monday evenings, Jan. 16 and 30, Feb. 13 and 27, at Times Hall in N.Y.C.

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

This Clipping From
WASHINGTON, D. C.
STAR

JAN 1 1950

String Quartet to Play

The Juilliard String Quartet will give the program on the Georgetown Concert Group series Thursday night at 8:15 in Western High School auditorium. Consisting of Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, the group has appeared in Washington several times in the course of three years. It was founded under the sponsorship of the Juilliard Foundation in 1946, serves as quartet-in-residence at the school and concertizes at large.

This Clipping From
NEW YORK, N. Y.
COMPASS

JAN 12 1950

Juilliard String Quartet

On Monday evening, the Juilliard String Quartet will begin a series of four concerts at Times Hall featuring the four quartets of Arnold Schoenberg. The Quartet—consisting of violinists Robert Mann and Robert Koff, violist Raphael Hillyer, and cellist Arthur Winograd—will also perform Schoenberg's "Ode to Napoleon," with the assistance of pianist Edward Steuermann and Adolph Anderson, narrator, at its second concert on Jan. 30. This series, marking the second season for the Juilliard Quartet at Times Hall, will conclude with concerts on Feb. 13 and 27.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

FEB - 1950

The Juilliard String Quartet presented the first concert of the Koussevitzky Foundation in Washington, D. C., at the Library of Congress, Jan. 21. The program included Bergsma's String Quartet No. 2, which was commissioned by the Foundation in 1943, and Beethoven's Quartet, Op. 130, with the Great Fugue. The concert was presented in conjunction with the opening of the exhibition of Koussevitzkyana at the Library.

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

FEB 1 - 1950

Juilliard Quartet, Jan. 16, E.—Splendid playing distinguished the work of the Juilliard Quartet in the first of their current series presenting, among other numbers, the four Schoenberg quartets. Chronological order was not observed in the programming. The first list offered Schubert's "Quartettssatz," the Third Quartet of Schoenberg (1927), and the D minor Quartet of Schubert. The tonal sweetness and smooth design of the classic school were in dynamic contrast with the idiom of the modernist, who in his earlier days was a pre-eminent musical iconoclast. Now that ears are more attuned to the technique of the twelve-tone system, the score sounds exciting and even vivid in mood values. The audience was enthusiastic. M. C.

Cir. (D 700,722) (S 1,216,507)

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

FEB 28 1950

Quartet Finale

In fulfilling its mission of presenting Schoenberg's Four Quartets, the Juilliard String Quartet completed its Times Hall series last night.

A hearing of part of the Fourth Quartet (1936) suggested that assimilation of this music will grow with the years. It already sounds less strange than it has sounded previously. The musicians' earnest presentation was all in its and their favor.

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

JAN 1 - 1950

SCHOOL NOTES

The Duchess Nadine de Leuchtenberg Beauharnais, pianist and new member of the faculty of Music and Arts Institute of San Francisco, was presented by the college trustees in her first American recital on Dec. 11.

Prof. Guido Kisch gave an illustrated lecture, Music in Goethe's Life, on Dec. 7 at the New York College of Music in observance of the Goethe Bicentenary Celebration. Guest artists were Goeta Ejungberg, soprano, and Ruth Kisch-Arndt, contralto, with Otto Herz at the piano.

The Senior Orchestra of the Mannes Music School, conducted by Carl Bamberg, gave a concert on Dec. 19. Joan Derbyshire, soprano, was soloist.

Three chamber music recitals are announced at the Peabody Conservatory of Music, Baltimore; Sylvia Marlowe, harpsichordist, to be heard on Jan. 13; the Kresz-Hambourg Trio, Feb. 7; and the Juilliard String Quartet, March 3.

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

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 14 1950

Juilliard Quartet in Times Hall
The Juilliard String Quartet gave the third of four concerts in Times Hall last night. The performance included Schoenberg's Second Quartet, with the assistance of Louise McLane, soprano, and two quartets of Mozart, the G major, K. 387, and the C major ("Dissonant"), K. 465. The final concert will occur on Feb. 27.

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

This Clipping From
WASHINGTON, D. C.
STAR

JAN 1 1950

String Quartet to Play

The Juilliard String Quartet will give the program on the Georgetown Concert Group series Thursday night at 8:15 in Western High School auditorium. Consisting of Robert Mann and Robert Koff, violinists; Raphael Hiller, violist, and Arthur Winograd, cellist, the group has appeared in Washington several times in the course of three years. It was founded under the sponsorship of the Juilliard Foundation in 1946, serves as quartet-in-residence at the school and concertizes at large.

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

FEB 1 - 1950

Juilliard Concert

The Juilliard String Quartet gave the second concert of its series devoted to Arnold Schoenberg and earlier composers Monday night in the Times Hall. Mr. Schoenberg was represented by his first quartet, written forty-five years ago, and his relatively recent "Ode to Napoleon," with Edward Steuermann as the pianist and Adolph Anderson as the reciter. A Haydn quartet completed the list.

PATCHOGUE, N. Y.
ADVANCE
1/19/50

Juilliard String Quartet To Play at Lab January 31

UPTON — A program of music by the Juilliard string quartet, composed of faculty members of the Juilliard School of Music in New York city, will be presented for staff members and employees of the Brookhaven National Laboratory Tuesday night, January 31, in the Research lounge at the laboratory. Tickets may be obtained from Alfred Christoffersen, who is in charge of arrangements.

TEL. CHICAGO 3-0000

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

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 13 1950

The Juilliard String Quartet will give the first concert of the Koussevitzky Foundation, in conjunction with the opening of an exhibition of Koussevitzkyana, in the Library of Congress, Washington, on Jan. 31.

Examinations and auditions for entrance to the Manhattan School of Music's spring term will begin Monday at the school.

Cir. (D 117,917)

This Clipping From
WASHINGTON, D. C.
NEWS

JAN 5 1950

Juilliard Quartet Here Tonight

The Juilliard String Quartet will perform the Mozart D major Quartet, the Bartok Quartet No. 3 and the Beethoven C sharp minor Quartet for members of the Georgetown Concert Group at Western High School tonight at 8:15. The Juilliard Quartet was formed two years ago. Its members are Robert Mann and Robert Koff, violins; Raphael Hill-

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

This Clipping From
WASHINGTON, D. C.
STAR

JAN 8 1950

The Phillips Gallery will present the Juilliard String Quartet this afternoon at 5.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1950

Juilliard News

Nov. 15: Debussy's String Quartet, the Mozart Quartet in E flat, K. 428 and Roy Harris' Piano Quintet were presented by the Juilliard Quartet at the Juilliard Concert Hall. Beveridge Webster assisted in the Harris work. As usual the Quartet's efforts were distinguished for their zest, fine ensemble and technical expertness. The Roy Harris Quintet, a work bordering on atonality in musical language but neo-classic in its reversion to the forms of the Passacaglia and Fugue, received an exceptionally thoughtful and expressive performance. —S. J. S.

Nov. 18: The Juilliard Orchestra, Section II, Frederick Waldman conductor, gave a concert which featured two soloists, Santos Ojeda, pianist, who performed the Schumann A minor piano concerto with a well developed technique, and Gladys Kuchta, dramatic soprano, who sang The Five Songs for Woman's Voice and Orchestra on Poems by Mathilde Wesendonck by Richard Wagner. Miss Kuchta displayed nice style plus a high degree of musicianship and poetic feeling. Mr. Waldman and the orchestra accompanied both soloists sympathetically. —L. R.

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

JAN 1 - 1950

Soloists Play With Orchestra In Dallas Series

DALLAS.—The Dallas Symphony's third program on its Sunday series, on Dec. 4, presented Ruth Posselt as the soloist in Samuel Barber's Violin Concerto. The program, conducted by Walter Hendl, also included Berlioz' Overture, Le Carnaval Romain, and Tchaikovsky's Fifth Symphony.

Jorge Bolet made his Dallas debut playing Rachmaninoff's Third Piano Concerto, with the orchestra, on the fourth program of the Monday series. Mr. Hendl also conducted the Overture to Smetana's The Bartered Bride, Enesco's First Roumanian Rhapsody, and Hindemith's Mathis der Maler, in which the orchestra played with an unusually luscious tone.

On Dec. 18, a program planned before his death last September honored the memory of Richard Strauss. One of the composer's last works, the Duetto Concertino, for clarinet and bassoon, string orchestra, and harp, was played for the first time in America at this concert. Charles Paasbaas, clarinet; Sanford Sharoff, bassoon; and Catherine Johnk, harp, were the soloists in the premiere. Brenda Lewis, soprano, was well received for her singing of Ariadne's monologue from Ariadne auf Naxos and of the final scene from Salome. Waltzes from Der Rosenkavalier, the Dance of the Seven Veils from Salome, and the Suite from Le Bourgeois Gentilhomme completed the program. Throughout, Mr. Hendl conducted with his customary skill.

Several young people's programs, one of which had to be repeated, were

given during December. A Christmas program, on Dec. 23, proved exceptionally entertaining. The orchestra, conducted by Mr. Hendl, played excerpts from Humperdinck's Hansel and Gretel, Corelli's Christmas Overture, and Philip James' Overture on French Noels. The unaccompanied Apollo Boys' Choir, directed by Coleman Cooper, then sang works inspired by the Christmas story and led the audience in the singing of several carols. At another of these concerts, Mr. Hendl, who has a charming, intimate manner with the children, conducted a composition of his own, The Little Brass Band.

The Dallas Symphony has announced a series of four programs, called Carousel Concerts, which began on Dec. 30. The first program offered selections from three musical shows—Carousel, On Your Toes, and Showboat—Thomson's The Plow That Broke the Plains, and Copland's Rodeo. The succeeding concerts will present an all-Gershwin program, on Jan. 1; an evening of Viennese waltzes, with Paul Breisach as guest conductor, on Jan. 14; and a program of South American music, on March 11.

Mendelssohn's Italian Symphony and Hindemith's Mathis der Maler were played by the orchestra, under Mr. Hendl's direction, over the NBC network on Dec. 31. Immediately following, the orchestra broadcast locally the first performance of Mr. Hendl's Cotton Bowl March, played under the auspices of the Variety Club in honor of Cotton Bowl Week.

Louis Kaufman was heard in a violin recital, on the Civic Music Association's series, accompanied by his wife, Annette Kaufman.

At the Dallas Museum of Fine Arts, on Dec. 11, the Harry T. Burleigh Choir of Lincoln High School, directed by Maurine F. Bailey, gave a program that included many spirituals. The Juilliard String Quartet played at Scott Hall, on Dec. 8, and the Yale Glee Club, directed by Marshall Bartholomew and Fermo Heath, sang a program at McFarlin Memorial Auditorium, on Dec. 27, sponsored by the local Yale Club. The Negro Piano Quarter appeared under the auspices of the Dallas-Fort Worth Concert Bureau, functioning for the first time this season, at Fair Park Auditorium, on Dec. 9.

—MABEL CRANFILL

Cir. (D 274,810) (S 305,612)

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

JAN 15 1950

Capital to Hear Koussevitzky Tell of New Foundation Here

Dr. Serge Koussevitzky will speak in the Coolidge auditorium, Library of Congress, Saturday at 8:30 p.m. Together with Dr. Luther H. Evans, librarian of Congress, he will discuss the purposes of the recently established Koussevitzky Foundation in the Library of Congress.

Following the remarks of Dr. Koussevitzky and Dr. Evans, an exhibit of scores and manuscripts already commissioned by the Koussevitzky Foundation will be opened to the public. There also will be documents and pictures relating to Koussevitzky's career.

The Juilliard String Quartet will preface the speeches with a performance of William Bergsma's Quartet No. 2, which was commissioned by the Koussevitzky Foundation. They also will close the program with a performance of Beethoven's Quartet, opus 130.

The choir of the Chinese Community church will be pre-

sented in concert by the Western Presbyterian church and its choir today at 8 p.m. A cantata, "The Yellow River," by Hau-Hsing-hai will be a feature number on the program.

Lewis Atwater, assisted by Mary Apple, contralto, will present a program devoted to the music of Bach today at 5 p.m. in All Souls (Unitarian) church.

A program of contemporary music for wind instruments is announced by the Institute of Contemporary Arts for Tuesday at 8:40 p.m. The composers to be represented are Walter Piston, Antoni Szalowski, Robert Ewart, and Darius Milhaud. The artists participating are: George Spoonhaltz, flute; Rosa Rizzo, oboe; W. E. Grace, clarinet; Orrin Miller, bassoon; Robert Ferris, French horn. All are members of the Army Ground Forces band.

Cir. (D 4,372)

This Clipping From
WAYNESBORO, VA.
NEWS VIRGINIAN

JAN 6 - 1950

Juilliard Group Concert Here Monday Night

Church Calls Free
Dial 2121
CITY CAB

TO HOLD STRIKE VOTES
RICHMOND, Jan. 6 (AP)—Some 1,600 Virginia Transit Company union drivers and maintenance employees in Richmond, Norfolk and Portsmouth will hold strike votes Monday.

No regular events scheduled.
TOMORROW
8 p. m.—Loyal Order of Moose, Moose Home, Main street.
Fourth street.
No. 29, Odd Fellows Hall, 609
7:30 p. m.—Basic City Lodge

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

JAN 15 1950

The Musical Scene: Schoenberg Dislikes Being Labeled

By ARTHUR BERGER

CONTROVERSY over tendency labels emerges again, this time in a brochure by Arnold Schoenberg commissioned by the Juilliard School of Music for publication soon and devoted to his four quartets to be heard in the Juilliard Quartet series starting in Times Hall tomorrow night. Schoenberg brands as "un-thinking people" those who tag his music "atonal." A master whose work is so problematic to the public is understandably given to polemics, but even those of the persuasion considered opposite to his today smart at the slogan, "neo-classic," and some musicologists push back the time-honored historical boundaries to include Classicist Mozart's spontaneous outbursts in the Romantic camp. Schoenberg, no more than the others, has our sympathy for being pigeon-holed. But if a label is an evil, it is a necessary one since each statement cannot be fully ramified. Used as an etiquette

His Quartet Series Opens; A New Opera; Long-Haired Hoagy Carmichael; Notes

rather than precise description, it is indispensable and illuminating up to a point.

Elsewhere in the brochure Schoenberg refers to "the absence of a constantly-present tonality" and this is what we have come to understand by "atonality." The term helps us understand something of what is behind Schoenberg's own division between his first two quartets, where each movement "ends with a tonic," and the last two, where he enters a new, elusively shifting tone world.

The Second Quartet on the New Friends of Music program late this afternoon, played by the Pro Arte Quartet, preceding the performance of the Third tomorrow night by the Juilliard group, will provide opportunity to compare the two phases. The Stefan George words sung by soprano in the Second Quartet start, "Deep is the sadness that overclouds me," and Schoenberg confesses he used variation form because he was "afraid the great emotionality of the poem might cause me to surpass the borderline of what should be admitted in chamber music."

The more personal systematization that makes his later works so perplexing may also, one suspects, have had the aim to keep feelings within bound. The pathos is sometimes much more intense. While composing the Third Quartet, he often thought of a picture that had tormented him as a boy, "The Ghost Ship," in which the captain "is nailed through the head to the topmost mast by his rebellious crew." This is not the program, he says, but "subconsciously, a gruesome premonition which caused me to write this work." Further illustration of his recent style will be given tomorrow night at the Ninety-second Street Y. M. H. A. when the Pro Arte Quartet offers his string trio.

"Hoagy" Carmichael, of "Star Dust" fame, will make his entrance into New York's long-haired arena when Fabien Sevitzky leads his Indianapolis Symphony Orchestra in Carnegie Hall tomorrow night in "Brown County Autumn," given earlier by this orchestra in its home city. The work evokes the Indiana vicinity where this disciple of "barrel-house" pianism spent his boyhood. Using the more sober

Hoagland as his name for the occasion, Carmichael refers to it as his first work "of classical nature," but he adds that he believes in preserving "jazz lore" in "classical music."

Those composers born in Italy just past the turn of the century, and recognized there by now, have been slow making themselves known here. A bit of Luigi Dallapiccola's music has infiltrated our programs lately on the crest of the wave of propaganda assiduously spread about by devotees of the twelve-tone school. But his contemporary, Goffredo Petrassi, will be new to many when Luigi Silva gives the American premiere of his Prelude, Aria and Finale (1933) at a cello recital in Times Hall, Tuesday evening, Jan. 24. In a dissonant diatonic style, Petrassi has written orchestral and choral music and, like most composers obliged to work in the shadow of Verdi and Puccini, has tried his hand at an opera, "Cordovano," based on Cervantes. Another

rarity on Mr. Silva's program will be Chopin's Duo Concertante for cello and piano.

The premiere of Jan Meyerowitz's opera, "The Barrier," at Columbia University Wednesday night, will mark for Langston Hughes, its librettist, a reunion with an alma mater, since he was a student there during the academic year 1921-22. The opera is based on a short story of racial discrimination, "Father and Son," which was dramatized on Broadway in 1935 as "Mulatto."

Leo Janacek's "Jenufa," Bohemian opera in three acts, which did not survive beyond its first season (1924-25) at the Metropolitan Opera, will be revived by the New York City Opera Company, it has been learned, probably next fall. . . . A song by Howard Swanson, "The Negro Speaks of Rivers," on Marian Anderson's program tonight, comes appropriately this week as a little prelude to the more ample representation of his music he will receive Saturday night at the Composers Forum at McMillin Theater, when he will share the evening with Edward Cone.

that the method of composing with twelve tones is only a matter of organization and what displeases many listeners are the dissonances and the absence of a constantly present tonality. It looks as if today's listeners are not enough afraid of such evils and are ready to accept meaningless noises such as what murder mystery stories on the radio use for background illustration. That such nonsense is possible is the result of the audiences failing to question "what did he say." Instead they are satisfied with recognizing a style, a mannerism, "how-did-he-say-it" atonality.

Today atonality is tolerated by all radio listeners, on condition that it will not try to say anything sensible, anything to move your soul, to touch your feelings.

I could not have foreseen that in 1921 when I showed my former pupil, Erwin Stein (now at Boosey & Hawkes) the means I had invented to provide profoundly for a musical organization granting logic, coherence and unity. I then asked him to keep this a secret and to consider it as my private method with which to do the best for my artistic purposes.

But in the meantime, Josef Hauer had tried similar procedures, and if I were to escape the danger of being his imitator, I had to unveil my secret. I called a meeting of friends and pupils, to which I also invited Hauer, and gave a lecture on this new method, illustrating it by examples of some finished compositions of mine. Everybody recognized that my method was quite different from that of the others.

Made Public

The fact of the use of the twelve tones was now made public by pupils and friends of mine. When in 1933 I came to America I could not change my trade-mark: I was the man with "the system of the chromatic scale."

Laymen, musicians, newspapermen and critics whom I met wanted me to explain briefly what I had in mind. Thus, against my "free" will, I had to write a lecture and give it in several places, though I was sure of the immaturity of attempts to explain at this time properly the problems involved in this method. I was, of course, only capable of delivering a superficial explanation of the methods of distribution of the twelve tones.

I was always aware of this imperfection and this is why I gave to the lecture the title, "Method of Composing With Twelve Tones." I was convinced that in emphasizing composing—method of composing—I had created a splendid isolation between my inquisitive tormentors and myself.

Composing—in my opinion—is something which, if one knows

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 15 1950

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Composing—in my opinion—is something which, if one knows what it means, would lead one to avoid such silly questions.

QUARTET IN FIRST OF A SERIES OF CONCERTS



The Juilliard string ensemble, consisting of Robert ann, Robert Koff, Raphael Hillyer and Arthur Winograd, will start a cycle of four grams at Times Hall tomorrow.

Cir. (D 700,722) (S 1,216,507)

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

FEB 26 1950



COMPLETE CONCERT SERIES . . . The Juilliard String Quartet: Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, 'cello, are shown rehearsing for their concert series at Times Hall. They will play their final concert tomorrow evening.

String Player
Vol. 1 No. 1

CHAMBER MUSIC CORNER

Schoenberg. The Juilliard String Quartet—Robert Mann, Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello—which last year presented a complete cycle of Bela Bartok's quartets, will this year perform a similar service for Arnold Schoenberg. The group will offer one of the famous atonalist's quartets at each of four concerts, to be given in Times Hall, New York, January 16, 30; February 13, 27. Works by Haydn, Mozart, Beethoven and Schubert will round out the rest of the programs.

Columbia is expected to release the Juilliard's LP recordings of the 6 Bartok quartets this winter.

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

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

JAN 17 1950

Juilliard Quartet

By Arthur Berger

The Juilliard String Quartet was heard to fine advantage in Times Hall last night. That highly cultivated ensemble of young men has always sought the purity and thinly etched qualities of real chamber music style, and the proportions of this auditorium are just the thing for such an approach. The central aim of the series inaugurated by this concert is to give four quartets by Arnold Schoenberg, and there is no better way of doing so than by offering each one in a frame of music written well before the middle of the last century. The one exception is the second program, in which the first, and least problematic of the four quartets, will be accompanied by Schoenberg's "Ode to Napoleon," as well as a Haydn quartet. The first program included, along with the Third Quartet, Schubert's "Death and the Maiden" and the Movement for Quartet.

Schoenberg's Third Quartet, stemming from his middle period, long after the bond with traditional tonality had been broken, has a certain austerity and rhythmic symmetry that render it less elusive than those works in which the rhythmic shapes are as liberated as the tonality. There are repeated patterns to hold on to, and a strong continuity. The jagged skips are more biting than in those of his works where the elusive texture absorbs them into incorporeal moods, and the principal inspirations come forward here with highly effective clarity.

Much as I cherished the rhythmic symmetry, I wished for more contrast within it. Perhaps some of this could have been conveyed through greater expressiveness in the performance, stunningly accurate and discerning though it was. This is not to underestimate the superb accomplishment of the Juilliard group. It is simply that works so fantastically difficult have to become part of the regular repertoire before performers may feel free to relax within them, while at the same time preserving the rigorous framework.

The Juilliard Quartet is constantly growing, and its Schubert, too, was extraordinarily clear, beautiful and controlled. Quartets, of course, do not mature overnight, and this group has still something to acquire with regard to its metrical pulse, which stresses the measure at the expense of the larger rhythmic spans. But this was a distinguished evening of music-making.

This Clipping From
NEW YORK, N. Y.
COMPASS

JAN 17 1950

Concert Features Schoenberg's Works

By ALBERT J. ELIAS

Playing with the accents of youth and the finesse of old age, the Juilliard String Quartet presented last evening in Times Hall the first of a series of concerts which will feature the works of Arnold Schoenberg.

Though he has been one of the century's most talked about modern composers, revered by countless and represented by just as many, Schoenberg has not been played very often. Last night's program, which presented his Third Quartet along with Schubert's Quartettsatz and Quartet in D minor, is the first of four which will include his four quartets.

The most interesting piece on the program was, naturally, the Schoenberg. The twelve-tone scale is his technique, the very core of his art. In the Third Quartet, like in all the music he has composed in the past two decades, there is a direct avoidance of melodic or harmonic emphasis on any one tone which keeps the ear busy following the musical lines. But there is a fascination in the superb handling of the themes, the part-writing, the composer's feeling for development and variation. And his music is startling because, though it holds and moves you, it is never for one minute beautiful. Ugliness is its trademark. That ugliness, set down with a wild, frenetic freedom of spirit, molded into the most concise form, and all of it written from the heart—is what proves disturbing and affecting.

Played by the Juilliard outfit, there was a drive and plaintive quality to the work which brought it off in a way that was not only thoroughly professional but quite amazing.

The reason for the success this young group has made, as a matter of fact, was evident throughout the evening, which was expert in its balanced program-making and execution. The Quartet can make the music light up with sparks, bring to it a brittleness and vitality that is powerful, or it can make it sound tender and sweet. At all times it has a full grasp of the music, which it plays with exactness, beauty of tone, and insight.

While the evening reached its pitch with the Schoenberg work,



SCHOENBERG

the Schubert selections were dealt with in an equally felicitous fashion. Even to such pure, noble and well-defined melodic inventions as these there was a spirit of spontaneity, a youthful ardor, an ageless tenderness. The melodies were not too full of schmaltz and, as a result, the works came off as romantic and very personal lyrical music.

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

FEB 1950

Juilliard Quartet Times Hall, Jan. 16

The Juilliard Quartet, made up of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Arthur Winograd, cello, opened a series of four programs built around the four quartets of Arnold Schoenberg, in Times Hall, on Jan. 16. The first program contained Schubert's Quartettsatz, and Quartet in D minor (Death and the Maiden), and Schoenberg's Third Quartet, Op. 30 (1927). The later programs will include not only Schoenberg's other quartets, but also the Ode to Napoleon Buonaparte, for string quartet, piano, and reciter. The rest of the repertoire will be chosen from music by Haydn, Mozart, Beethoven and Schubert, all of whom lived and worked in Vienna at one time or another, as did Schoenberg.

The program contained an Introduction to My Four Quartets, by Schoenberg himself, written in such peculiar English that one feels certain that he penned it in the language of his adopted country. Schoenberg points

out that he had written at least five or six quartets before he published the First Quartet. Small wonder that he is so consummate a master of the idiom. The Third Quartet is so logical, so direct and objective in style that it presents few interpretative problems. Even the haunting beauty of the Adagio requires no programmatic inferences or special inflections. The Juilliard Quartet played the music with splendid honesty and enthusiasm. Every thread of the musical fabric was followed logically into the next, and the balance of the writing was made clear. Had they been playing a Bach fugue, the young artists could not have been more coherent.

Schubert's Quartettsatz served more or less as a warm-up, but the Death and the Maiden Quartet was excitingly performed. If the players let the rhythmic pulse waver in the first movement, they never lost their grip on the drive of the music; and in the last movement they attacked the symphonic passages with splendid courage.

—R. S.

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

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 17 1950

JUILLIARD QUARTET OPENS MUSIC CYCLE

Young String Ensemble Plays
Schoenberg's Third in First
of Its Four Programs

The Juilliard String Quartet, one of the most stimulating young ensembles hereabouts, launched a new cycle of four concerts in Times Hall last night. The series has the additional attraction of presenting at least one chamber work of Arnold Schoenberg each evening, thoughtfully sandwiched between compositions of a classical master.

Last night's contemporary offering was the Third String Quartet, Op. 30 (1927), (composed in the twelve-tone technique, if that fact is any longer of significance). The performance was often of the turbulent intensity that characterizes this quartet, with the artists bending far forward and seeming to play to each other. It was always of mature and exciting musicianship.

The dramatic quality was appropriate, for the Schoenberg of this period was not a pretty composer. He appeared, in fact, almost stubbornly determined to avoid accepted methods of musical communication in his first two movements, although the second two, in this remarkable performance, acquired much that was accessible in the way of drama, humor and only slightly exaggerated sentiment.

The concert opened with Schubert's Quartettsatz, a first movement for an otherwise uncompleted quartet, composed in 1820. The third offering was the "Death and the Maiden" Quartet in D minor. Both were played with devotion to the word and spirit of the music, with occasional forcing of tone that had less place in the classical style than the modern, but with complete conviction, cooperation and considerable beauty of tone.

The instrumentalists and the Juilliard School place us in their debt for presenting this series, which promises to be as important as the quartet's Bartók series last season. The next concert will take place Jan. 30.

C. H.

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

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 31 1950

JUILLIARD QUARTET HEARD IN CONCERT

Four Works by Schoenberg
and Haydn Piece Offered
on Times Hall Program

At the second of its four concerts in Times Hall featuring the four quartets of Arnold Schoenberg, the Juilliard String Quartet last night offered this master's first work in the form, the quartet in D Minor, Op. 7, and one of his more recent productions, the setting of Lord Byron's "Ode to Napoleon Buonaparte," Op. 43, for string quartet, piano and reciter, as well as a quartet by Haydn.

Schoenberg's first quartet, written in Vienna in the decade before the first World War, is in the post-Wagnerian romantic tradition. As with Schoenberg's better known "Verklärte Nacht," dating from this period, there is a sense of passionate straining beneath an elaborately complex intellectual texture, and the Juilliard Quartet last night brought out every aspect of the work to the fullest.

The "Ode to Napoleon," by way of contrast, dates from the second World War, when the composer was living in Hollywood, and is in Schoenberg's later atonal style. The work is in a genre of its own, with the reciter speaking the text

of the poem sometimes in a clear, straightforward way, and sometimes in a rhythmical singsong that stops just short of musical pitch, while the instrumental combination provides a musical commentary on the text. Difficult as it would be for one to render a judgment of the work on short acquaintance, one was struck by the curious juxtaposition of the extremely romantic style of the poem and the sharp, jagged quality of the music.

Between these two works, by way of further contrast, the Juilliard Quartet offered Haydn's beautiful late quartet in F, opus 77, No. 2, with its delightful slow movement of a folksong simplicity.

E. L.

Musical Leader
Chicago, Ill.

In its third of four concerts presenting successively the four quartets of Schoenberg, the young men forming the Juilliard Quartet again did some exciting playing on Feb. 13. This time two Mozart quartets (G Major, K. 387 and the well-known "dissonant" quartet, K. 465 in C) surrounded Schoenberg's quartet, Op. 10. The highly complex work, still in the post-romantic idiom, although with hints of atonality, employs a soprano voice in its last two movements. Louise McLane ably handled the rather ungrateful part, which is composed to poems by Stefan George.—U.L.M.

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

FEB - 1950

Juilliard String Quartet Times Hall, Jan. 30

In the second lap of its four-concert Arnold Schönberg marathon, the Juilliard String Quartet devoted itself to the First Quartet, in D minor (1905), and the Ode to Napoleon Buonaparte (1943), thereby leaping over a span of nearly forty years in the composer's productive history. The two sharply contrasted works were separated by Haydn's F major Quartet, Op. 77, No. 2. In the Ode, the quartet was joined by Edward Steuermann, pianist, and Adolph Anderson, reciter.

The First Quartet is one of the least problematic works of the great Viennese-American iconoclast, being conceived in a post-Wagnerian vein not far removed from that of the early string sextet, *Verklärte Nacht*. To this listener it continues to seem, as it did when the Juilliard ensemble played it for the New Friends of Music last season, a piece whose rewards are not commensurate with its length. In a single 45-minute movement, the score more than exhausts the interest its textural and polyphonic experiments arouse at first, and its expressive impact is markedly weaker than that of the earlier and more eloquent sextet.

The Ode to Napoleon, employing a latter-day version of the Sprechstimme of Pierrot Lunaire for the division of Byron's text, thwarts the inspirational mood of the first half of the poem by its mannered externalities of presentation. The closing pages, however, build to a strong, if elocutionary, climax; the music becomes less picaresque and piecemeal, and develops a commanding rhythmic drive. The work is too studied, nevertheless, to warrant comparison with the spontaneous and colorful fancies of Pierrot Lunaire.

The Juilliard Quartet played both Schönberg works with exemplary insight and technical aplomb. Mr. Steuermann was a tower of strength in the central piano part of the ode, and Mr. Anderson managed the stipulated vocal inflections with as little artificiality as could reasonably be expected. The Haydn quartet was expertly set forth, though the players' overconscientious definition of rhythmic accents sometimes bordered on caricature.

—C. S.

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

MAR 1950

Juilliard String Quartet
Times Hall, Feb. 13

Schönberg's Second String Quartet, in F sharp minor, Op. 10, composed in 1910, was flanked on this program by Mozart's Quartet in G major, K. 387, and Quartet in C major, K. 465. The F sharp minor Quartet of Schönberg is especially interesting, because it is a transitional work, and because it introduces a soprano voice in the last two sections, *Litanei* and *Entrückung*, settings of poems by Stefan George.

In this work, Schönberg has not yet abandoned tonality. Indeed, the first movement has touches of Wagnerian chromaticism that remind one of *Verklärte Nacht*. But in other parts of the work, notably the last section, *Entrückung*, the familiar harmonic development is abandoned. The unearthliness and surrealist style of George's poems are enhanced by the weird, harmonically challenging texture of the music, with its powdered sonorities. Only at the close does the ecstatic vision reach a point of tonal fixation, and even there, the volatile character

of the harmony is preserved. Louise McLane, soprano, sang the appallingly difficult voice part confidently and expressively, and the Juilliard Quartet gave a vital performance.

The Mozart quartets were vigorously and brilliantly done, but with far less refinement, felicity of style, and conviction than the modern work, which was as it should be. There will be time for the young players to polish and deepen their Mozart playing. In the meantime, they are performing a notable service to the music of their own era.

—R. S.

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

MAR 1950

Juilliard Quartet
Times Hall, Feb. 27

The Juilliard Quartet concluded its series of four concerts with a program that contained two Beethoven quartets, in C major, Op. 59, No. 3, and in F major, Op. 18, No. 1; as well as the Fourth Quartet, Op. 37 (1936), by Schönberg, whose four quartets had been a feature of the series. Both Beethoven quartets were ably performed—somewhat overenergetically, perhaps, but this could be forgiven as attributable to youthful impetuosity. In any case, the vigorous approach heightened the excitement of the fugue of the C major quartet, although it did make the Menuetto something less than *grazioso*.

About the quartet's performance of the Schönberg work, however, there could be no reservation. The performers had obviously worked assiduously at preparing this extremely intricate masterpiece in the pure twelve-tone idiom, for its complexities emerged with remarkable clarity. Its technical difficulties completely mastered beforehand, the work was revealed in all its serenity, its contemplative detachment, and its germinating, rather than externally imposed, dramatic climaxes. The performers deserve the greatest credit for presenting so admirably a work that is not only in a difficult idiom, but has the abstract quality of the late Beethoven quartets to add to the demands it makes on the listener.

—A. B.

73

Cir. (D 173,817) (S 181,731)

This Clipping From
WASHINGTON, D. C.
POST

Postlude

Juilliard '4' Gives Lively Performance

By Richard Keith

The Juilliard String Quartet making one of its several Washington appearances this season, played a concert of chamber music yesterday afternoon at the Phillips Gallery.

In addition to two compositions by Schubert, these intrepid young musicians offered the rarely heard Third Quartet by Arnold Schoenberg, whose controversial work are widely discussed today but seldom performed.

Many of Schoenberg's detractors rant and rave at his work without ever having accepted his simple basic aims—to treat consonance as dissonance and to avoid any feeling of tonality. Once the intelligent listener cuts his moorings from the tradition-bound concepts of consonance and tonality, he cannot fail to be carried along by the fascinating melodic current and rhythmic eddies of such piece as the Third Quartet.

The notoriously unpopular reputation of Schoenberg's atonal compositions and their difficult performance problems prevent them from being heard frequently.

For this reason we owe a debt of gratitude to the Juilliard Quartet for yesterday's well-studied and lively performances, and to the Phillips Gallery for presenting it. If we never hear these famous works, how are we ever to evaluate them.

The Original Don Cossack Chorus, which appeared yesterday afternoon at Constitution Hall, gave its popular and ever-the-same concert. Except that they look and sound older than last year they are about the same. The beautiful resonance, cellar basses and attic falsettos, tender pianissimos shouting, kicking, whistling, and their cocky little director, Serge Jaroff, all are still the features of the show.

The audience was large and enthusiastic.

This Clipping From
WASHINGTON, D. C.
STAR

Music

Juilliard School String Quartet Plays at Gallery

By Elena de Sayn

The Juilliard String Quartet-in-residence at the Juilliard School of Music made one of its frequent visits to the Capital to appear in the Phillips Gallery yesterday afternoon. As usual this accomplished young group, consisting of Robert Mann, Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, included in its program something new and of interest.

This time it was Schoenberg's "Quartet No. 3, op. 30," the composer's fourth experiment in the so-called "twelve-tone-system" which he henceforth adopted. This work represents also Schoenberg's first attempt in a quartet form which he dedicated to Mrs. Elizabeth Sprague Coolidge, and which was premiered in Vienna in 1927.

Complex harmonically and dissonant, the work has no affinity with Schoenberg's former creations, famous for beauty of sound. The first three movements give much evidence of experimental stages and of a vicious circle the composer seems unable to break. It is only in the fourth movement that progress is made. The composed takes suddenly a flight into space, makes broader designs, uses greater variety of voice distribution and enlivens the barren selection by more imagination.

It was a relief to find that Schoenberg envisioned at last an objective and worked toward it with skill and assurance. With many Schoenberg imitators fully exploring his use of short rhythmic figures, as given in the quartet performed, the original design seemed a little stale and outmoded yesterday. Possibly, a greater stress placed on what may be called a melodic line, a complete subordination to it by other factors in the material and more attention paid to sound effects by the players might have made the quartet more interesting as a whole.

Schubert's rarely used "Quartet-Satz" made a good opening number. Moving along at a lively pace the composition impressed by its vitality. Had it been taken as prescribed, "moderately fast," it would have been not nearly as sweeping. This and "Quartet in D minor, No. 14," better known as "Death and the Maiden," by the same composer, provided a better field for an appreciation of the Juilliard players' ability. On the whole their work sounds better in a larger hall. With the prominence exercised by the first violin one could easily detect the somewhat loose action of the leader's arm. In places where beauty of tone was essential, and also his shortcomings as regards absolute purity of intonation. The group infused the "D minor Quartet" with fire and dramatic force and earned a well-deserved success.

Cir. (S 323,859)

This Clipping From
BALTIMORE, MD.
AMERICAN

FEB 26 1950

Final Concert

The current series of Chamber Music Concerts at the Peabody Conservatory will be brought to a close next Friday evening by the Juilliard String Quartet.

The quartet will be heard in the North Hall at 8:30 P. M.

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

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

FEB 26 1950

Piano Program

Tomorrow evening marks the appearance of Abbey Simon, pianist, at the 20th Century Club, 595 Delaware Ave. The young artist is returning in the Chromatic Club series and has selected the following program:

Three Songs Without Words, Mendelssohn
May Breezes
Lost Illusions
Selling Wheel
Prelude, Chorale and Fugue Franck
Variations on a Theme by Paganini Brahms
Sonata No. 3 in A Minor, Opus 28 Prokofiev
Nocturne in B Flat Minor, Opus 9 Chopin
Scherzo in E Major, Opus 24 Chopin
Sonetto del Petrarca Liszt
Mephisto Waltz Liszt

Coming Events

The next concert of the Buffalo Chamber Music Society will be given on Monday, March 6th, in Kleinhans Music Hall by the Juilliard Quartet. Members of the faculty of the Juilliard School of Music, and known as the Quartet in Residence, these four young players have experienced a rapid rise in their field.

Included among other works on their Buffalo program will be Haydn's Quartet, Opus 20, No. 4. This, their third appearance in Buffalo, finds the Quartet made up of Robert Koff, 1st violin; Raphael Hillyer, 2d violin; Raphael Hillyer, viola; and Arthur Winograd, cello.

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

New Friends Announce 1950-1951 Plans

The New Friends of Music announce plans for their 15th season at Town Hall, Oct. 29, 1950, through Feb. 25, 1951. Chamber music of Schubert and Haydn will constitute most of the 16 programs, including a group of MS. Haydn quartets not hitherto performed, also his quartets of op. 76, piano trios, the Felden Partita in B flat and a nonet. Schubert will be represented by trios, quintets, the octet and other works, including the vocal quartet, The Prayer, the Schwanengesang lieder cycle, the Staendchen for alto and chorus and unaccompanied choral numbers. Lotte Lehmann will sing the Winterreise cycle, and Adolf Busch and Rudolf Serkin will play works for violin and piano.

Fritz Stiedry is to conduct a chamber orchestra in his arrangement of Bach's Musical Offering. Joseph Szigeti will play Bach's partitas in D minor, E major and B minor for violin alone in one concert, and the Bach Aria Group will devote a program to arias and duets from Bach's cantatas.

Soloists include also Erica Morini, Joseph Schuster, Milton Katims, Elena Nikolaidi, Nikita Magaloff, John Wummer, K. U. Schnabel, Martial Singher, Frank Sheridan. Among other ensembles to be heard are the Budapest, Busch, Hungarian, Juilliard, Loewenguth and Paganini Quartets, the Pasquier Trio, and a Woodwind Ensemble conducted by Ignace Strassegger. Announcements were made by Ira Hirschmann, president and founder of the New Friends.

This Clipping From
THE JEWISH TIMES
BALTIMORE, MD.

FEB 24 1950

Juilliard String Quartet In Chamber Music Series

The current series of Chamber Music concerts at the Peabody Conservatory of Music will be brought to a close on Friday evening, March 3, by the Juilliard String Quartet. The group will be heard in the North Hall of the school at 8:30. Tickets for the concert are on sale at the Conservatory Ticket Office—21 E. Mt. Vernon Place, Telephone SA. 1351.

Founded under the sponsorship of the Juilliard Musical Foundation to serve as Quartet-in-residence at the Juilliard School of Music in New York, the ensemble consists of four faculty members of the school.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

Final Phil

By THEODOLINDA C. BORIS

WHETHER March comes in like lion or a lamb, weather-wise speaking, it will usher in a month full of musical variety. The Buffalo Philharmonic Orchestra will be heard in the three final pairs of symphony concerts—March 5 and 7, 19 and 21, 28 and 28—and in several "Pop" concerts. Licia Albanese, Metropolitan soprano, and Zino Francescatti, violin virtuoso, are to be presented by Zorah B. Berry on March 14 and 28, respectively.

The Buffalo Chamber of Music Society presents the Juilliard Quartet March 6, the American Association of University Women sponsors a return engagement of the Robert Shaw Chorale March 13 and Fred Waring and his Pennsylvanians give two performances in a one-evening appearance in Kleinhans Music Hall March 9.

Local musical organizations sponsoring recitals or special musical programs include the Chromatic Club March 20, the Buffalo Chapter, American Guild of Organists March 12; Buffalo Oratorio Chorus and Schola Cantorum (St. Matthew Passion by Bach), March 12; Buffalo Jewish Choral Society, March 26; Westminster Church Choir (Martin Shaw's "Redeemer") March 30.

The Grosvenor Library Music Department, Albright Art Gallery, and the Buffalo Museum of Science Twilight Music Hour also plan musicals for the month.

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

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

MARCH 1950

Chamber Concert

The fourth concert in the Buffalo Chamber Music Society series brings the Juilliard Quartet to Kleinhans Music Hall tomorrow evening. Opening the program will be the highly-acclaimed Sixth Quartet of Bela Bartok, considered one of the composer's finest compositions. Completing the program will be the Quartet, Opus 20, No. 4 by Haydn and the Quartet in G Minor by Debussy.

Choir At Pops

Appearing with the Buffalo Philharmonic Orchestra at the Pop Concert on Friday evening at 8:30 in Kleinhans Music Hall, will be the New York State Teachers A Capella Choir under the direction of Silas Boyd. The orchestra will be conducted by William Steinberg. The program to be presented is as follows:

Overture to Orpheus in the Underworld Offenbach
All Breathing Life from Motet, Sing Ye Bach
Lost in the Night Christiansen
Wake, Awake Nicolai
State Teachers A Capella Choir
Symphony No. 4 in A Major—Italian Mendelssohn
Masquerade Suite Khachaturian
Cherubic Song Grieg
To Maciel Beethoven
Comin' Thru the Rye arr. Simone
State Teachers A Capella Choir
Roses from the South Waltz Strauss
Washington Post March Sousa

HANOVER, N.H.
GAZETTE
2/9/50

Juilliard Quartet With Artie Shaw Coming Thursday

Former Hanover Resident
Violist In String
Quartet

The Dartmouth Concert Series will present the Juilliard String Quartet with Artie Shaw on Thursday evening, February 16 at 8:30 p.m. in Webster Hall.

The presence of the Juilliard String Quartet with addition of the famous band leader, Artie Shaw, is a decided innovation on this year's series. On the program is the Quartet, Opus 95 by Beethoven, the Quartet No. 5 by Bartok, and the Clarinet Quintet in A by Mozart, with Artie Shaw as soloist.

The Juilliard String Quartet was founded with the aid of the Juilliard Musical Foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals and noblest traditions. The Quartet is in residence at the Juilliard School of Music in New York, and its four musicians are members of the ensemble faculty of the School. It is organized on a non-commercial basis, and appears only under the sponsorship of the school.

The Juilliard String Quartet is an American quartet in the sense that its purpose is to contribute to a greater understanding of the problems of music in America today. Its more immediate objective is to perform the great works of the repertoire; to explore the lesser known literature of the past; and to bring to contemporary music the painstaking musicianship usually reserved for the revered works of other periods.

Raphael Hillyer, violist in the quartet is the son of Prof. and Mrs. L. L. Silverman of Hanover. Mr. Hillyer was once a member of the Boston Symphony and is one of the organizers of the Juilliard String Quartet.

Artie Shaw has entered the field of serious music in the conviction that the clarinet is an exciting and beautiful instrument, destined for concert hall popularity. The clarinet, according to Artie Shaw, is as brilliant and virtuosic as the violin, as moving in tone as the human voice. Its concert literature has been written by such great composers as Mozart, Schumann, Mendelssohn, Weber, Brahms and Debussy. To this repertoire Shaw himself has added a long list of contemporary scores: the Berezowsky Concerto, a Fantasia on selections from Gershwin's "Porgy and Bess" arranged by Hershey Kay, and works for clarinet and orchestra especially written for him by Morton Gould, Norman Delo Joio and Lukas Foss.

Born on New York's lower East Side, Artie Shaw is a self-taught musician. He started to play when he was thirteen, after he had heard a saxophone player improvising at the old Palace Theatre. On the offer of five free lessons he bought his own saxophone but only took two of the lessons. His first engagement came a year later with a New Haven band. At

group will be heard in the Music Hall of the school at 8:30. Tickets for the concert are on sale at the Conservatory Ticket Office—21 E. Mt. Vernon Place, Telephone SA. 1351.

Founded under the sponsorship of the Juilliard Musical Foundation to serve as Quartet-in-residence at the Juilliard School of Music in New York, the ensemble consists of four faculty members of the school.

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Masquerade Suite Khatchaturian
Cherubic Song Gretchaniouff
To Maelzel Beethoven
Comin' Thru the Rye arr. Simeone
State Teachers A Capella Choir
Roses from the South Waltz Strauss
Washington Post March Sousa

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In a few years Artie Shaw had graduated from local bands to some of the best-known orchestras as soloist and arranger. He became a sought-after and highly-paid clarinet soloist for Kostelanetz, Howard Barlow, Donald Voorhees and other name conductors.

His first band resulted from a concert held at the Imperial Theatre in New York in 1936. Accompanied by strings, his clarinet solo proved the high point of the evening. His band, the first to feature the string section which most swing bands use today, hit its real stride in 1938. Artie Shaw's recording of Cole Porter's "Begin the Beguine" swept the country at this time and Shaw assumed top post among bands. He played theatres, hotels, one-nighters. He went to Hollywood and made "Dancing Co-Ed" with Lana Turner and "Second Chorus" with Fred Astaire and Paulette Goddard. He made hit records for Victor.

In April 1942 Artie Shaw enlisted in the U. S. Navy. After the war he tried his band again but decided it wasn't for him. He had, in the popular field, fame and fortune. He gave it all up to do one thing, "make good music with my clarinet."

MAR 17 1950

A black and white photograph of four men in suits playing string instruments (violin, viola, cello, and double bass) around a music stand. The image is grainy and has a vintage feel.

Record Engraving

This quartet, which made its debut two seasons ago at Town Hall (New York) was established

Quartet No. 2 Beethoven
The third and fourth move- Schoenberg
ments of the Schoenberg have
a vocal part, which is to be sung
by Louise McLane, soprano.

MAR 3 - 1950

Chamber Music To' Be Played

Hortense Love, soprano, will be the guest soloist with the Baltimore Symphony on March 17 in

This concert was originally scheduled for March 25, but was advanced so that the annual city-wide concert for children could be given on that day, at the Lyric.

Her first American performance at the Metropolitan in 1940 was a brilliant success. For Miss Alabama the role of Mimi in Puccini's "La Boheme" is of the greatest significance, because she was the first singer chosen by Toscanini for his 50th anniversary presentation of the opera in 1946. Audience and critics alike agreed that she was a "most beautiful and touching Mimi."

GAND, 1224 Sycamore—SATURDAY, W
claim Denver in "Quasidaniel Diary,"
DAILY, "Mink of 1949," Game Nite, Su.
DAILY, "The Kisses," Game Nite, Su.
JUBILEE, Niagara at Amherst—Su.
Who Took the West?" Both in Color.
DAY, Farley, Gaudier, Alan Evans,
of Roseman McCoy, and Sabu in "Et-
of the River,"
born in "His Wife Was a Yellow Ri-
born in technician.
born in technician.
born Davis in "Make Mine Laugh," D
KENSINGTON, 525
A Terry Moore in "The Mighty Joe Young"
SUNDAY; Elliott in "The Last Bandito"
on "The Town"; Kelly, Frank Sinatra B
Little Chan in "Sky Dragon," I
LITTLE EMERALD, 774 Sycamore—SATURDAY
"Trail of the Lonesome Pine," Air
And "Temptation," SUNDAY; "Ask forced
MARTIN, Virginia
and "Spencer & Maguire in jacket differ-
"Adams' Rib,"
"Superman," Serial, SUNDAY; Robert Tins
Channing Haddock in "Ambush," Ang
"Challenging to Lassie."
in "Fighting Scott, Bill
dolph Scott, Bill
Al-Star Cast in "The Pearl," Novel
Shorts.

Cir. (D 44,367) (S 44,206)

This Clipping From
WATERLOO, IOWA
COURIER

MAR 19 1950

Juilliard Quartet at TC Sunday Night



Cedar Falls—The four young artists above, members of the nationally known Juilliard string quartet, will give a concert at Iowa State Teachers college auditorium Sunday at 8 p.m. Left to right, they are: Robert Mann and Robert Koff, violin; Arthur Winograd, cello, and Raphael Hillyer, viola.

Cir. (D 44,367) (S 44,206)

This Clipping From
WATERLOO, IOWA
COURIER

MAR 17 1950

String Ensemble at T. C. Sunday

Cedar Falls—Chamber music will come into its own at Iowa State Teachers college Sunday evening. That's when the nationally famous Juilliard string quartet will appear in the auditorium for an 8 p. m. concert.

The quartet has just completed a series of four concerts in New York's Times Hall, where it received an enthusiastic reception. According to one reviewer, "The Juilliard string quartet—that highly cultivated ensemble of young men—was heard to fine advantage. Its Schubert was extraordinarily clear, beautiful and controlled."

The Schubert selection mentioned was the "Quartettssatz", which is to be the second number on the program Sunday night. The two other selections will be Beethoven's quartet in C Minor and Debussy's Quartet for Strings, Opus 10.

The four men of the quartet—Robert Mann, Raphael Hillyer, Robert Koff and Arthur Winograd—all are members of the Juilliard

School of Music faculty. Their activities, in addition to presenting lecture-concerts for the school's students, include concert appearances in New York's largest music halls and several extensive tours.

Cir. (D 96,045) (S 140,836)

This Clipping From
DAYTON, OHIO
NEWS

Quartet Will Perform Here



THE JUILLIARD string quartet will present a program here Tuesday.

THE Juilliard string quartet, considered by Composer Leonard Bernstein a major contribution to quartet history, will be presented in a program for the Dayton Music club Tuesday at 10:30 a. m. at the Miami hotel.

Members of the quartet are Robert Mann, violinist; Robert Koff, violinist; Raphael Hillyer, violist, and Arthur Winograd, cellist.

The ensemble was founded with the aid of the Juilliard Musical Foundation in order to stimulate interest in chamber music playing.

The quartet is in residence at the Juilliard School of Music in New York where its members are on the faculty. The quartet is organized on a non-commercial basis and appears only under the sponsorship of the school.

The program Tuesday will include a work by Schubert, the Beethoven First quartet and the Debussy Quartet for Strings.

Mrs. Gourley Darroch is chairman of the program for which hostesses will be Mrs. Harold Seibert, Mrs. Harry Francis, Mrs. Ben Suffron and Mrs. Lester Giele.

This Clipping From
CEDAR RAPIDS, IOWA
GAZETTE

MAR 17 1950

Concert Series Offers Juilliard Quartet Monday

The Juilliard String Quartet will be presented at the Paramount theater Monday night at 8:15 as the last number in this season's Community Concert Association series.

The group is the quartet-in-residence at the Juilliard School of Music. It includes Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello.

The quartet was founded with the aid of the Juilliard Musical Foundation to stimulate the development of chamber music in America.

Its members are on the ensemble faculty of the Juilliard school, appear only under school sponsorship.

Doors will open at 7:30, with ad-

mission only to ticket-holders for the 1949-1950 season.

Meanwhile the Association reminds these ticket-holders that they have first chance at the sea-

son tickets for '50-'51 until Monday, when the general campaign opens.

Cir. (D 31,774)

This Clipping From
DAYTON, OHIO
JOURNAL

MAR 11 1950



THE JUILLIARD STRING QUARTET will present a program for members of the Dayton Music club at 10:30 a. m. Tuesday in the Miami hotel ballroom. From left to right are Robert Mann and Robert Noff, violinists; Albert Winograd, cellist, and Raphael Hillyer, violist.

Juilliard Quartet Plays For Dayton Music Club

Jose Iturbi To Play With Orchestra
In Cincinnati At Easter Concert

The Juilliard String quartet will give a program for members of the Dayton Music club at 10:30 a. m. Tuesday, in the Miami hotel ballroom.

This quartet which appeared here last season for the Music club "was founded with the aid of the Juilliard Musical Foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals and noblest traditions."

The quartet is in residence at the Juilliard School of Music, New York city; its four members are of the ensemble faculty of the school. The members of the quartet are Robert Mann and Robert Noff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist.

The program is to open with Schubert's "Quartet-Satz," and will continue with Beethoven's "Quartet Opus 18 No. 1" and Debussy's "Quartet for Strings Opus 10."

The program chairman is Mrs. Gourley Darroch.

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

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

MAR 12 1950

News Notes—Music Has Its Scientists; Fans' Dilemma

By ARTHUR BERGER

A scientific boy-wonder, whose musical devotion has competed with studies in chemistry, makes his first New York appearance tonight as pianist in a Town Hall recital at which he will also be represented as composer in his fourth sonata. A chemistry student at Western Reserve at the age of ten, a Yale graduate at fourteen, Kenny Wolf, who is now eighteen, has been decided for some time that for all his scientific interests he is destined for a profession in which truth and falsehood may not be determined by a scientific formula.

There is, of course, a logic in music theory that shares something with scientific thought. Scientists fascinated by music, both as an art and an organized system, are not at all unusual. (The Westinghouse Educational Foundation just recently named a sixteen-year-old violist of Music and Art High School as "top teen-age scientist.")

The convergence of both interests is not only admirable as a versatile thing, but may also prove very valuable. Norman Pickering, college-trained engineer, played the French horn in the Indianapolis Symphony for three years and, sitting at his music stand, came to appreciate the need for a more reliable means than the oboe for tuning up an orchestra. For orchestras using the international A (frequency 440) he devised an electronic A which is now the guide for our Metropolitan Opera as well as the Chicago and Cleveland orchestras.

Mr. Pickering is one of a growing circle of audio-engineers, a name adopted by musicians with science as an avocation, or vice versa. They feel that the ear is a truer test of high frequency reproduction than laboratory measurement. Mr. Pickering has developed a phonograph pick-up which, though originally intended merely for his own use, has set him up in business. The Musicians Amplifier for phonograph and radio, built by David Sarsar, a violinist in the NBC Symphony, has also attracted considerable attention. Mr. Sarsar took up electrical engineering as a hobby.

A dilemma is in store for those who delight in being present at important premieres. On Thursday night, April 6, these avid music-lovers will have to choose between the City Opera Company's first production of Puccini's "Turandot" (last given here in 1930) and, at neighboring Carnegie Hall, the Philharmonic-Symphony's revival, under Leopold Stokowski, of Mahler's Eighth Symphony (known as the "Symphony of a Thousand"). The Mahler has been given here only once (by the Radio City

Symphony under Erno Rapee at the Center Theater in 1942) since Mr. Stokowski introduced it to this city in 1916. Repeat performances will, however, give everyone a chance to hear both.

A new violin concerto by Roy Harris, originally scheduled for its premiere by the Cleveland Orchestra this season under George Szell's direction, has been postponed until next season. It was written for this orchestra's concertmaster, Josef Gingold, under a commission from the Fynette Kulas American Composer's Fund.

Leon Kirchner's String Quartet (1949) will be introduced by the Juilliard Quartet at the League of Composers concert at the Museum of Modern Art next Sunday night. . . . Virgil Thomson, who was scheduled to conduct the San Antonio Symphony in Texas last night in his "Seine at Night," goes to Houston today to conduct his "Louisiana Story" Suite with the Houston Symphony.

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

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 27 1950

MUSIC NOTES

Tonight's musical events: Jeanette Hagen, piano, Carnegie 8:30 o'clock; Rena Greene, piano, Town Hall, 8:30; Juilliard String Quartet and the Five Wind Ensemble, presented by the Contemporary Music School, Times Hall, 8:30; Bach Memorial Concert, Lexington Avenue Y. M. Y. W. H. A., 8:40; Britten's "The Beggars Opera," Juilliard School, 8:30; Louise Hegyi, piano, and Joseph Bell, baritone, Y. M. C. A. Little Theatre, 8:30.

A musical reception will be held at the exhibition of the Viennese art treasures at the Metropolitan Museum tonight at 8:30 o'clock. Paul Wittgenstein, Riccardo Odnoposoff, Paul Schoeffler and Ljuba Welitch will perform.

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

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

MAR 7 - 1950

Music Review

The Juilliard Quartet gave the fourth concert in the Buffalo Chamber Music Society series last evening in the Mary Seaton Room of Kleinhans Music Hall. In their Buffalo appearance, the quartet was again composed of Robert Mann, first violin; Robert Koff, second violin; Raphael Killyer, viola, and Arthur Winograd, cello.

The four players, grown tremendously in stature, selected a program that needed their youth, courage and technical aggressiveness to present in its proper light. Choosing "first" in the realm of chamber music, they were heard in Haydn's Quartet No. 4, Opus 20, Debussy's Quartet in G Minor and the Bartok Quartet No. 6.

Haydn, often called the "father of the string quartet," was a gracious elder last evening as the relaxed quality of this favorite work was crystal clearness. The new departure of his day, Debussy, provided probably the best moments of the evening when the Quartet, on its final turn, grasped the abandon of the genius that needed a decade of hearing before recognition. Sensitive to all the moods of the impressionist, the muted work of the four voices in the third movement brought sighs from the capacity audience.

The first exposure of Buffalo audiences to this final Quartet of Bartok was a mixture of emotions, and a discussion of thoughts. There is no denying the tenseness nor the sensation of the Bartok work. At moments, his music reaches the depths of depression and then, with little effort, leaps to vicious joy with almost no regard for the orthodox or conservative.

It is an exceedingly difficult form to master, but the Juilliard Quartet came well equipped for its work. The delivery of the various themes was perfectly pointed and the timing of the confusing rhythms was equally emphasized.

As to the mixture of emotions, if one concentrated on the development, one could become totally absorbed in the structure. If one sat back and appraised, the situation could become humorous. As to the discussion of thoughts, one might find parallel in the case of Debussy in his day.

K. G.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

JUILLIARD PLAYERS DISPLAY ELOQUENCE IN BARTOK QUARTET

By THEODOLINDA C. BORIS

THE SIXTH (AND LAST)—it was written in 1939) String Quartet of Bela Bartok, called "one of the most remarkable musical thinkers of our time," received an eloquent first Buffalo performance Monday evening by the Juilliard Quartet. The ensemble was presented in the Mary Seaton Room of Kleinhans Music Hall by the Buffalo Chamber Music Society.

As always, Bartok's highly original musical language was a challenge to the listener. Even he who is at first bewildered by what seems austere or harsh or abstract in this quartet must admit that it is extraordinarily unified in structure and unusually rich in its exploitation, tonally and technically, of the instruments.

BARTOK UNIFIES THE WORK by using a slow and sad (mesto) theme as introduction to each of the first three movements, every time, however, in a varying and more dominating form. In the concluding adagio this theme has become the main subject.

The first three movements—Vivace, Marcia and Burletta—interrupt the pervading sadness with what seemed to this listener's imagination like despairing reflections of the off-key, unhappy world of today. The last movement, however, breathes a touching warmth and beauty that lightens the melancholy.

On the heels of Bartok came Haydn's Quartet in D Major, Op. 20, No. 4, a lively, good-humored work with an undercurrent of excitement. One wondered whether those who heard its first performance were as surprised by Haydn's abrupt rhythm changes and many thematic variations as we were by the same aspects in the Bartok.

The G Minor Quartet of Debussy, who, like Bartok and Haydn, was an innovator who unlocked another door in the long corridor of musical history, rounded out the program.

THE OUTSTANDING QUALITY of the Juilliard players is their youthful enthusiasm. Not often is such freshness coupled with artistic and technical accomplishment of the high order of this quartet, however. They not only play as one, but give the impression of thinking musically as one.

The members are Robert Mann, first violin; Robert Koff, second violin; Raphael Killyer, viola, and Arthur Winograd, cello. The next and last concert in this series will be given March 20, instead of April 17, by the New York Quartet.

Cir. (D 96,045) (S 140,836)

This Clipping From
DAYTON, OHIO
NEWS

Outstanding String Quartet Performs Here

By BETTY A. DIETZ

Daily News Music Critic

Distinguished chamber music playing marked the performance here Tuesday morning of the Juilliard string quartet-in-residence. The program was presented for members of the Dayton Music club.

The performance revealed the players as outstanding in the quartet field. Their tone at all times is beautifully fused, enhanced by a cohesive dynamic control. Add to this a penetrating musical sense and flawless execution and you have a quartet worth listening to.

The Debussy Quartet with which the visiting musicians—Robert Mann, Robert Koff, Raphael Killyer and Arthur Winograd—completed their program was divulged with intelligence and maturity as well as with a keen knowledge of its surface brilliance.

A work of the composer's 21st year, it is the product of true musical genius. Most exciting section of this quartet is the second, rhythmic and almost Latin in its mood. The third movement displayed a muted viola with a voice of pure amber.

The Schubert Quartettsatz is a work of genuine inspiration and the musicians approached it with realization of its importance. The Beethoven Quartet No. 1 was performed with devotion and a full sense of its mounting drama.

Cir. (D 41,299)

This Clipping From
DAYTON, O.
JOURNAL

String Quartet Gives Skilled Performance

By MERAB EBERLE
Journal Herald Staff Writer

The Juilliard String Quartet made its second appearance in two years in this city, yesterday morning in the Miami hotel ballroom. Members of the Dayton Music club comprised the audience.

This group of young men plays with animation, fluency and grace.

The program opened with Schubert's "Quartet Satz," a posthumous work of one movement. The term "satz" leads to much confusion but it simply means "movement."

And this one movement is evidently all that is known of this "quartet" by Schubert who composed so prodigiously that, in all probability, only a portion of his compositions has survived.

Second on the program was Beethoven's "Quartet Opus 18 No. 1." The Juilliard quartet interpreted this brilliantly lyrical work with warmth and vigor.

Last on the program was Debussy's "Quartet for Strings," a work of the composer's youth, yet presaging in measures of haunting loveliness the trend of his future. The visiting quartet gave a skilled interpretation of Debussy's delicate pastels and fleeting images.

This Clipping From
CEDAR RAPIDS, IOWA
GAZETTE

MAR 21 1950

Juilliard Quartet Closes Community Concert Season

By Joseph Kitchin.

Closing the 1949-50 season of the Cedar Rapids Community Concerts Association, the Juilliard String Quartet last night gave an impressive performance of chamber music at the Paramount theater.

With the designation of "Quartet-in-residence at the Juilliard School of Music", the quartet divides its time and activities between concertizing and instructing at the Juilliard school in New York.

Organized since the close of the last war the group has, in a relatively short time, developed a remarkable precision of ensemble along with a spontaneous and energetic style of presentation.

Members of the quartet are Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello.

Last night's program was a musically substantial one which made little concession to popular taste. It included the Mozart C Major Quartet, the Bartok Third Quartet and Schubert's Quartet in D Minor ("Death and the Maiden").

The Bartok, with its bizarre tonal effects, caught the fancy of the audience and it seemed that here the performers were in their most congenial element. The Andante Cantabile of the Mozart Quartet presented some of the most effective cantilena playing of the evening.

The dramatic content of the first movement of the Schubert was well projected by the players and the Scherzo and final movement were given a brilliant and virtuosic performance.

Instead of playing the usual trivial encores, the quartet responded to the audience's warm reception of their playing with the Scherzo movement from the Debussy Quartet.

Cir. (D 44,367) (S 44,206)

This Clipping From
WATERLOO, IOWA
COURIER

MAR 20 1950

String Group Is Warmly Received

(Courier Special Service)

Cedar Falls—Hardly a handful of music lovers greeted the Juilliard String quartet Sunday evening for its performance in Iowa State Teachers college auditorium.

But the handful was warmly received, showing gratifying appreciation of the four youthful musicians. How else could they have received such exquisite music and musicianship?

The faces of those who filed out of the auditorium buttoning coats and tying scarves showed how deeply satisfying had been their hearing of three quartets by the four string artists.

String quartets too often are synonymous for many with dull, ponderous chamber music. These intense youths gave such animated interpretation to the Beethoven "Quartet in C sharp minor, opus 131" that an atmosphere of excitement hung about during intermission.

Enunciation Has Clarity.

They had penetrated deep into the masterful Beethoven and had come forth with all the vibrance and color which makes his music so permanently great.

They made superb use of his melodies, his profound harmonies and wide range of tempos.

Their enunciation had the clarity that comes from deep study and insight. They had lived with it long and well.

Their choice of the "Quartett-Satz, Opus posthumous" by Schubert was good. Its one movement, "Allegro assai" must have been written in one of Schubert's lighter, less self-conscious moments.

Its harmony is descriptive of something strangely cosmic, its rhythm, the saving light touch.

Then came the ambrosia—Debussy's "Quartet for Strings, Opus 10." Its texture was velvet and satin, its expression fraught with the dream-like reality Debussy derived from the natural order of the universe.

Music That Transcended.

It was music that transcended; and the music came that way because of the tone, the combined flexibility and range of volume its players gave it.

Robert Mann, lead violinist, had graceful execution, beautiful fluid tone.

Robert Koff, violinist, Raphael Hillyer, violist, and Arthur Winograd, cellist, teamed with him to make a combined tonal brilliance unsurpassed by ensembles heard in this vicinity in years.

Their phrasing was above reproach and served them most of all their attributes in bringing this music alive for their listeners.

If chamber music needs missionaries to spread its value both in musical profundity and sheer enjoyment to this country's music public, the Juilliard string quartet should be commissioned.—(FJM).

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

MAR 15 1950

Juilliard String Quartet, Feb. 27, E.—The fourth concert of the series by the Juilliard Quartet included the Quartet, op. 18, No. 1, of Beethoven; the Fourth Quartet of Schoenberg (his opus 37, written in 1936) and the Beethoven op. 59, No. 3. As in previous concerts, technical difficulties were made light of by the brilliant young group. In the Beethoven works, precision, acute attack and accuracy in execution were to the fore. Their traversal of the original patterns of the modern work by Schoenberg—with its uniquely poignant, dissonant idiom—was also an unusual and valuable experience. The group is composed of Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello.

M. C.

Cir. (D 116,020) (S 381,517)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 9 1950

Juilliard String Quartet

The Juilliard String Quartet will give two free concerts Thursday, under auspices of the Harvard University music department and the Fanny Peabody Mason Foundation. The players are Robert Mann, Robert Koff, Raphael Hillyer and Anatole Winograd. The programs: Thursday at 5, Paine Hall—Lukas Foss: String Quartet; Martin Boykan: String Quartet (first performance). Thursday at 8:30, Sanders Theatre—Piston: First String Quartet; von Webern: Five Pieces; Bartok: Sixth String Quartet.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 11 1950

MUSIC

Juilliard Quartet in Pieces by Lukas Foss and Various Others By CYRUS DURGIN

The Juilliard Quartet began at Harvard's Paine Hall yesterday a series of chamber music concerts, by various forces, free to the public and presented by the Harvard and Radcliffe Music Clubs through the generosity of the Fanny Peabody Mason Music Foundation.

Yesterday was busy for the Juilliard four. At five in the afternoon they played Lukas Foss' String Quartet in G (1947) and gave the premiere of Martin Boykan's String Quartet of 1949. Last evening they were scheduled to perform Walter Piston's First Quartet; the Five Pieces by Anton von Webern, and the Sixth Quartet of Bartok.

This work by Lukas Foss is a notably big and structural composition; mature in idiom though evidently influenced by Hindemith; closely knit, logical in the ideas expressed, and of what is loosely but accurately termed all-round merit. Here you have no groping, experimental piece, but music whose maturity is well-defined, whose style is uniform and nothing tentative about it.

The conservatives may not like it, for the Quartet is bodily and consistently dissonant, yet of that dissonance which, far from being arbitrary, serves an expressive purpose. A striking feature is the unceasing rhythmic urgency; this Quartet has both inner and outward motion, and that is one test of good music. Mr. Foss was present and was cordially applauded.

Mr. Boykan's work, quite long and veering between modern acerbity and the cantilena of the past, is not so mature, but it shows talent and an instinct for the medium of the string quartet. When he has mastered the form, I think he will write more compactly, and his work will have the long and prevaillingly direct line that comes with maturity. Mr. Boykan, too, was present to bow to the friendly handclapping.

The Juilliard Quartet, composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, are most capable, and obviously good musicians. They follow the lead of the cellist, who seems to be the anchor of the team. Their tone is bright and reasonably rich. But I think they make a mistake to have the printed music almost on a level with their knees; it gets the upper instruments out of position, and, I think, adversely influences their bowing.

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MORNING GLOBE

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Cir. (D 132,622) (S 247,749)

This Clipping From
BOSTON, MASS.
HERALD

APR 11 1950

MUSIC

Juilliard, Quartet

The Juilliard Quartet (Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello), was presented in a concert sponsored by the music clubs of Harvard and Radcliffe through the generosity of the Fanny Peabody Mason Music Foundation. The program, given in Paine Hall, offered the String Quartet in G of Lukas Foss and the String Quartet of Martin Boykan.

By RUDOLPH ELIE

Wednesday night it was Lukas Foss the conductor-pianist; yesterday evening, as the Fanny Peabody Mason Music Foundation began its series of spring concerts, it was Lukas Foss the composer. I think it might safely be said that his String Quartet stands among the finest works to appear in this notoriously difficult form in recent times.

It would be foolhardy to attempt a snap evaluation of the quartet on one hearing; many years will doubtless elapse before it even begins to reveal itself. Yet there is every indication that this is an intensely original work, both as to form and substance. The form, which may be best described as a set of variations working into and out of a theme, is itself without exact parallel to my knowledge. The substance, however, though exceedingly personal to Mr. Foss and quite original, nonetheless struck me as being an extension of the idiom suggested in Beethoven's last quartets. This is, of course, a fantastic over-simplification, but the mood is certainly there and occasionally the sound itself. In any event, until the work is better known to me, I can only venture the opinion that this is a very important work and clearly Mr. Foss' finest achievement so far.

Martin Boykan's String Quartet, here receiving its first performance, though consistently advanced as to idiom (again original in sound but seldom grateful despite a strong melodic invention), was more conventional in form with its sonata allegro, its slow song movement and its fugal finale. It exploited the strings with great technical assurance and was, like the Foss Quartet, exceedingly difficult to perform. Yet—and this applies to some extent to the Foss—the peculiar thing about it was its absolutely unrelieved bleakness; it was as if Mr. Boykan, hardly in his middle 20's, carried the entire burden of the world's grief upon his shoulders. There was no sense of play, of joy, of charm, of caprice. There was, as a result, for the listener, impatience with the mood. "Come, come Mr. Boykan," I felt like saying, "things aren't THAT tough." Both quartets were given a superb performance, incidentally, as the Juilliard String Quartet, a group that plays with great force and assurance.

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

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

MAR 27 1950

League of Composers

The League of Composers, in its concert at the Museum of Modern Art last night, introduced two new works of distinction, one of them as urbane, ironic and unpretentious as the other was solemn, expressionistic and grand in its aspirations. The first of these, Nicolas Nabokov's "Concerto Corale" for strings, flute and piano, has to do with the evolution of a traditional chorale ("Herzliebster Jesu") through the stages of a chorale prelude and a sensuously flowing and elegant cadenza, until it emerges in another world as a tastefully frivolous rondo. The irony lies in the juxtaposition of the different worlds, and the neatness with which they manage, after all, to dovetail in a work of art.

In contrast to the cool, diatonic sonorities of the Nabokov, the extraordinary sound effects of Leon Kirchner's Quartet lie somewhere within the Schoenberg orbit, though its rhythmic force and tonal implications place it nearer Bartok. But it is not at all derivative; strong creative force is behind it. On a first hearing, its preoccupation with effects and serious attitudes obscured its formal plan for this listener. So striking and complex a work deserves to be heard soon again, preferably in the splendid reading it received from the Juilliard Quartet.

The Sonata for violin and piano, by Gottfried von Einem, young composer of the opera "Danton's Tod," was too fragmentary to make much impression, though it was clear and delicate in texture. Its sources, significantly enough for a post-war Austrian, are anything but Teutonic, on the whole. Robert Palmer's Piano Quartet, not one of his happiest achievements, opened the program with rather academic, though expert, treatment of contemporary clichés.

A. B.

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

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 28 1950

TWO GROUPS HEARD IN CHAMBER MUSIC

Juilliard String Quartet Joins
5-Wind Ensemble in Concert
Given at Times Hall

An evening of new chamber music was presented by the Contemporary Music School, whose director is Stefan Wolpe, in Times Hall last night. Two ensembles of outstanding musicianship, the Juilliard String Quartet and the Five-Wind Ensemble, were the featured performers.

One characteristic was common in varying degrees to all of the compositions on the program: the search for a musical language took precedence over the effort to communicate. James Timmens' Piano Sonata, played by Irma Wolpe, displayed ingenuity in achieving continuous dissonance in predominantly two-part counterpoint.

Isaac Nemiroff's Violin Sonata, as played by Broadus Erle and David Tudor, came closer to a feeling of warmth and variety. The Juilliard Quartet's rendition of Ralph Shapey's String Quartet also approached the musical tradition of melody and rhythm, but became preoccupied with cuteness in the form of glass-and. And Cherney Berg's Woodwind Quintet, which showed most imagination, had some graceful and expressive moments in its middle movements. Mr. Wolpe's Quartet for Saxophone, Trumpet, Piano and Percussion concluded the program.

To one who is intimate with dissonant composition all of this music seemed obsessed with its own rhythmical obtuseness and its ab-

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Dorothea Schulz, contralto, and Elaine Landry, soprano, pupils of Julia Hume-Rhode, were engaged for Easter Sunday services at St. Benedict's Church (9 o'clock Mass) and St. Ambrose Church (11 o'clock Mass).

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MUSICAL AMERICA
NEW YORK, N. Y.

APR - 1950

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The Contemporary Music School, of which Stefan Wolpe is director, presented an evening of new chamber music by James Timmens, Isaac

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The music was all more or less within the Schönberg orbit, although Wolpe's quartet—in an excellent performance by Robert Nagel, trumpet; Frank Schwartz, saxophone; Jack Maxin, piano; and Harold Farberman, percussion, under the direction of Ralph Shapey—had Stravinskian innuendos in the bright melodic lines of the second of its two movements. This quartet had finished craftsmanship, a commodity shared only by Nemiroff's Sonata for Violin and Piano—brilliantly played by Broadus Erle and David Tudor—although even here only in part. This sonata was preoccupied with continuous supercharged tensions. Timmens' Piano Sonata, played by Irma Wolpe, had a better sense of rise and fall, but its two-part counterpoint clung monotonously to the same piano registrations. Shapey's String Quartet, deftly performed by the Juilliard String

Quartet, seemed a self-conscious attempt at satire, with its cloying glissandos and a closing maestoso section that sounded like the tuning process. Berg's Quintet for Woodwinds, The Anatomy of Melancholy—attentively played by the Five-Wind Ensemble—tossed choppy thematic bits, or else occasionally just one sustained tone, from instrument to instrument, apparently under the impression that if a tone did not sound well on one it might on another.

—A. B.

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

JUL - 1950

Sessions Symphony Wins Critics Award

Roger Sessions' Second Symphony was selected by the Music Critics Circle of New York as the outstanding orchestral composition by an American citizen played for the first time in New York during the 1949-50 season. The symphony, commissioned by the Ditson Fund of Columbia University and dedicated to the memory of Franklin D. Roosevelt, was completed in 1946 and given its first performance by the San Francisco Symphony, conducted by Pierre Monteux, the following year. The New York Philharmonic Symphony, conducted by Dimitri Mitropoulos, gave the first New York performance on Jan. 12, 1950.

The New York critics named as the outstanding chamber work of the season Leon Kirchner's String Quartet (1949), which was given its New York premiere by the Juilliard String Quartet, in a League of Composers concert on March 26. It is the first chamber work to be so cited since 1947. In the intervening years no work in this category was considered worthy enough. Kirchner, incidentally, was at one time a pupil of Sessions.

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

League of Composers Museum of Modern Art, March 26

The fourth and last concert in the League of Composers' regular series for this season presented four works, all of them new to New York. They were Nicolas Nabokov's Concerto Corale, for flute, strings, and piano, and based on the traditional chorale, Herzliebster Jesu; Gottfried von Einem's Sonata for violin and piano; Robert Palmer's Piano Quartet; and Leon Kirchner's String Quartet. Among those performing the works were the Juilliard String Quartet; Julius Baker, bass; Broadus Erle, violinist; and Beveridge Webster, pianist.

—N. P.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1950

The Rachmaninoff Society, founded during 1949, plans to record a large number of the composer's works. Each 12-inch L.P. record is to be sold to the general public at \$5.95. However, for the annual membership dues of \$10, each member will receive three of these discs. For those interested, the address of the Society is 7 E. 76th St., New York 21, N. Y. . . . The Contemporary Music School presented a Composers Concert at Times Hall, March 27, and featured selections by James Timmens, Isaac Nemiroff, Ralph Shapey, Cherney Berg, and Stefan Wolpe. It was an evening of chamber

music performed expertly by Irma Wolpe, pianist, David Tudor, pianist, Broadus Erle, violinist, the Juilliard String Quartet, Five-Wind Ensemble, and a Trumpet, Saxophone, Percussion and Piano Ensemble.

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In contrast to the cool, diatonic sonorities of the Nabokov, the extraordinary sound effects of Leon Kirchner's Quartet lie somewhere within the Schoenberg orbit, though its rhythmic force and tonal implications place it nearer Bartok. But it is not at all derivative: strong creative force is behind it. On a first hearing, its preoccupation with effects and serious attitudes obscured its formal plan for this listener. So striking and complex a work deserves to be heard soon again, preferably in the splendid reading it received from the Juilliard Quartet.

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Isaac Nemiroff's Violin Sonata, as played by Broadus Erle, and David Tudor's "Concerto for Warms," a six of the Preludes from Juilliard Quartet, and Ralph Shapey's Second Book and the also approach the same condition of melodic obscurity. Shapey became preoccupied with cuteness in the form of glassandi. And Cherney Berg's Woodwind Quintet, which showed most imagination, had some graceful and expressive moments in its middle movements. Mr. Wolpe's Quartet for Saxophone, Trumpet, Piano and Percussion concluded the program.

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Composers Concert Times Hall, March 27

The Contemporary Music School, of which Stefan Wolpe is director, presented an evening of new chamber music by James Timmens, Isaac Nemiroff, Ralph Shapey, and Cherney Berg—all pupils of former pupils of Mr. Wolpe, whose Quartet for Trumpet, Tenor Saxophone, Piano, and Percussion completed the program.

The music was all more or less within the Schönberg orbit, although Wolpe's quartet—in an excellent performance by Robert Nagel, trumpet; Frank Schwartz, saxophone; Jack Maxin, piano; and Harold Farberman, percussion, under the direction of Ralph Shapey—had Stravinskian innuendos in the bright melodic lines of the second of its two movements. This quartet had finished craftsmanship, a commodity shared only by Nemiroff's Sonata for Violin and Piano—brilliantly played by Broadus Erle and David Tudor—although even here only in part. This sonata was preoccupied with continuous supercharged tensions. Timmens' Piano Sonata, played by Irma Wolpe, had a better sense of rise and fall, but its two-part counterpoint clung monotonously to the same piano registrations. Shapey's String Quartet, deftly performed by the Juilliard String

Quartet, seemed a self-conscious attempt at satire, with its cloying glissandos and a closing maestoso section that sounded like the tuning process. Berg's Quintet for Woodwinds, The Anatomy of Melancholy—attentively played by the Five-Wind Ensemble—tossed choppy thematic bits, or else occasionally just one sustained tone, from instrument to instrument, apparently under the impression that if a tone did not sound well on one it might on another.

-A. B.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1950

The Rachmaninoff Society, founded during 1949, plans to record a large number of the composer's works. Each 12-inch LP record is to be sold to the general public at \$5.95. However, for the annual membership dues of \$10, each member will receive three of these discs. For those interested, the address of the Society is 7 E. 76th St., New York 21, N. Y. . . . The Contemporary Music School presented a Composers Concert at Times Hall, March 27, and featured selections by James Timmens, Isaac Nemiroff, Ralph Shapey, Cherney Berg, and Stefan Wolpe. It was an evening of chamber

music performed expertly by Irma Wolpe, pianist, David Tudor, pianist, Broadus Erle, violinist, the Juilliard String Quartet, Five-Wind Ensemble, and a Trumpet, Saxophone, Percussion and Piano Ensemble.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

APR 1950

League of Composers' Events

On Feb. 24 the League of Composers presented a concert of contemporary opera excerpts and choral works at the McMillan Academic Theatre with the Collegiate Chorale under the leadership of William Jonson as the chief protagonists. A small group and soloists sang excerpts of Arthur Honegger's musical tragedy "Antigone" on a text after Sophocles by Jean Cocteau with Louise Talma and Gersin Yessin at two pianos. The Chorale also sang William Flanagan's "Billy Budd" a cappella and excerpts from Norman Dello Joio's three act opera, "The Triumph of Joan" on a text by Joseph Machlis. Theodore Chanler's "The Second Joyful Mystery" for two pianos played by Miss Talma and Mr. Yessin proved to be a work of depth of feeling and spiritual quality.

On March 26, at the Museum of Modern Art, the program consisted of chamber music works heard for the first time in New York, representing several different types of contemporary composition. Robert Palmer's Piano Quartet in three movements showed excellent workmanship. It was well played by Joyce Flissier, violin, Ralph Mendelson, viola, Charles McCracken, cello, and Warren Henry, piano. The same performers were joined by Julius Baker, flute, Mary Katz, violin, and Stewart Sankey, bass, in Nicolas Nabokov's Concerto Chorale under the composer's direction. The work is full of variety of mood and treatment. A Violin Sonata by Gottfried von Einem was excellently played by Broadus Erle and Beveridge Webster. It was short, concise, and not too involved in form or treatment. Of exceptional interest was Leon Kirchner's Quartet, admirably played by the Juilliard String Quartet. The work is profound, complexly constructed, and shows extreme talent.

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

APR 15 1950

League Gives New Works

The last concert this season of the League of Composers, at the Museum of Modern Art on March 26, offered a program of new chamber works. Played by Joyce Flissier, violin, Ralph Mendelson, viola, Charles McCracken, cello,

and Warren Henry, piano. Robert Palmer's Piano Quartet (1945-47) opened the evening. The work is written with a firm grasp of structural problems, but not revealing a very personal style. Nicolai Nabokov's Concerto Corale for flute, strings and piano (1950) performed by Julius Baker, flute, Joyce Flissier, Mary Kitz, violins, Ralph Mendelson, viola, Charles McCracken, cello, Stewart Sankey, bass, Warren Henry, piano, with the composer conducting, is the work of a first rate craftsman of excellent taste, who finds himself at home in many styles. It is refined in its sonority and color, expressive in its lyricism, witty and charming at the same time. Gottfried von Einem's Sonata for violin and piano (1949), excellently played by Broadus Erle, violin, and Beveridge Webster, piano, lacks personality. Poulenc has been godfather to many of its musical ideas and the *Larghetto* is influenced by Mahler's nostalgic idiom.

The *pièce de résistance* was the premiere of Leon Kirchner's Quartet (1949), superbly interpreted by the Juilliard String Quartet (Robert Mann, Robert Kopf, violin, Raphael Hillyer, viola, Arthur Winograd, cello). Here is a composer whose music abounds with ideas, who has developed his own musical language and color. Mr. Kirchner expresses, in a highly personal idiom and with striking devices, musical ideas which on their nervous sensitivity are a legitimate expression of our time. H. W. L.

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

JUL - 1950

Sessions Symphony Wins Critics Award

Roger Sessions' Second Symphony was selected by the Music Critics Circle of New York as the outstanding orchestral composition by an American citizen played for the first time in New York during the 1949-50 season. The symphony, commissioned by the Ditson Fund of Columbia University and dedicated to the memory of Franklin D. Roosevelt, was completed in 1946 and given its first performance by the San Francisco Symphony, conducted by Pierre Monteux, the following year. The New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, gave the first New York performance on Jan. 12, 1950.

The New York critics named as the outstanding chamber work of the season Leon Kirchner's String Quartet (1949), which was given its New York premiere by the Juilliard String Quartet, in a League of Composers concert on March 26. It is the first chamber work to be so cited since 1947. In the intervening years no work in this category was considered worthy enough. Kirchner, incidentally, was at one time a pupil of Sessions.

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MUSICAL COURIER
NEW YORK, N. Y.

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H. W. L.

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

This Clipping From
NEW YORK, N. Y.
TIMES

MAY 6 - 1950

2 STRING QUARTETS JOIN IN A CONCERT

Juilliard, New Music Groups
Collaborate in Premieres of
Two Milhaud Works

The Juilliard and New Music String Quartets, two of our finest young ensembles, collaborated in Columbia University's McMillin Theatre last night. They played the first local performances of Milhaud's quartets, Nos. 14 and 15, separately, and then joined forces to render the two works simultaneously.

It was the third concert of the American Section of the International Society for Contemporary Music, and a large gathering of prominent musicians was there. The Milhaud works had a good reputation, but cheers were reserved for Webern's Quartet for Violin, Clarinet, Tenor Saxophone and Piano, Op. 22 (1930) and for four songs by the Italian, Luigi Dallapiccola.

The Western work is the style, developed and used almost exclusively by this master, in which more than two notes are rarely heard at once, but in which tremendous significance attaches to each sound.

In this brief, two-movement composition one was readily able to sense continuity and directional tendencies, as well as fleeting hints of the harmonic structure. It seemed too delicate a fabric for the hoarse tones of the saxophone, but received a clear reading (and a clearer repetition) under the direction of René Leibowitz.

The Dallapiccola songs represented a brilliant combination of Italian lyricism with the high tensions of atonal style. The impressions, without knowing the words, were of deeply felt expression and musical inevitability. Florence Fields, soprano, and Leo Taubman at the piano gave fine performances.

The octet, coming later, was a case of the whole being less than the sum of its parts, for its dissonances seemed haphazard after such highly organized compositions.

There were excellent things about each quartet, however, for Mr. Milhaud harmonized his slight melodies expertly in a fluid, dissonant style and concentrated his form more than usual. Quartet No. 14 had charm and musical profile, and it seemed a shame to obscure it for the sake of a trick. C. H.

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

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

MAY 7 - 1950

B. ALTI

Milhaud's String Octet

By Arthur Berger

International Society for Contemporary Music closed its season Friday at the McMillin Theater with a program that was rich in its musical interest and the problems it imposed for intermission and after-concert discussion. Obviously dominating the program by its weight and the uncommon form it assumed was Darius Milhaud's Octet for strings, which is a synchronization of two quartets. Nos. 14 and 15, completed last year. The first half of the program consisted of the separate performance of each, the first by the Juilliard Quartet, the second by the New Music Quartet. Then, after Anton Webern's Quartet, Op. 22, and a song cycle by Luigi Dallapiccola, the two were played all over again, but this time simultaneously.

At intermission time, it was a matter for amazement that each quartet in itself was so active, with little air-space and the instruments going all the time. There was no doubt Milhaud, with his extraordinary fertility, sweet and amiable musical personality, and incredible composing ease, had written two self-subsistent quartets. Though the charming balletic figures of the first movement of No. 15 seemed something of a figuration for the placid phrases of its counterpart in No. 14, there was no sense that one was accompaniment for the other, or appreciably different in character. When the two were combined, there were eight persons sawing away at predominantly cheerful music and having what should have been a happier time than Friday's group seemed to have had. Both are excellent groups, in fact, among our best. But perhaps a conductor would not have been amiss to care for the balances. I have heard that Milhaud recently conducted it in Paris, and I should like to hear it in this form before I make up my mind about it.

In any case, it is certainly a tour de force, and well worth our attention. The sonorities in the second movement clearly gain by the juxtaposition, and a string octet in itself is an arresting medium. Separately they were a delight to hear, since so few of Milhaud's many quartets are given here, unhappily.

René Leibowitz, that ardent chronicler of the twelve-tone wing, conducted the Webern, which is for violin, clarinet, saxophone and piano. It was, again, the Webern of that hyper-concentrated, almost four-square and simple use of the most complex intervals in two, three or four-note groups. It was as usual fascinating to hear, and, according to the custom for works in this idiom, it was encores. The Dallapiccola songs, sung by Florence Fields, and based on Spanish texts by Antonio Machado, indicate that as of 1948 the composer has been allowing an Italianate, almost Monteverdian free declamation to triumph over his German atonality.

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

MAY - 1950

ISCM Concert McMillin Theatre, May 5

The third concert of the International Society for Contemporary Music was virtually a Milhaud program. Webern's Quartet for Violin, Clarinet, Tenor Saxophone, and Piano, Op. 22 (1930), and Dallapiccola's Quattro liriche di Antonio Machado per canto e piano forte (1948) were also included, but both works were quite short—not much longer, indeed, than their titles. The concert centered, then, around Milhaud, whose String Quartets Nos. 14 and 15 (first New York performances) opened the program, and whose Octet—which is simply the String Quartets Nos. 14 and 15 played simultaneously—closed it. How much the knowledge that the two quartets were later to be heard synchronized affected the listener is difficult to say, but the quartets did not seem altogether self-sufficient. The plangent climaxes of the slow, second movement of the Quartet No. 14 were striking exceptions. Curiously enough, they lost some of their edge in the octet version. On the other hand, the lively first and last movements gained immeasurably in the combined form. The inspirations had seemed to seep out only at intervals in the quartets, but in the octet combination arresting rhythmic figurations, which had appeared only sporadically in the quartets, meshed, tumbling forth in an irresistible flow.

The Webern and Dallapiccola works represented an opposed musical idiom. The twelve-tone Webern quartet concerns itself with no more than three-note figures, which scurry from instrument to instrument, exploiting sound-values to the full. An intellectually stimulating work in two brief movements, it was repeated. The Dallapiccola songs displayed, in their first American performances, an impressive blend of broad Puccinian vocal line with the intricacies of atonal structure.

The level of performance was consistently high, and the participants included the Juilliard String Quartet; the New Music Quartet; Francis Chaplin, violin; Earl Thomas, clarinet; J. Cloyd Williams, tenor saxophone; Jacques Monod, piano; René Leibowitz, conductor; Florence Fields, soprano; and Leo Taubman, accompanist.

—A. B.

Cir. (D 35,207) (S 40,614)

This Clipping From
EL PASO, TEXAS
TIMES

JUL 8 - 1950

Aspen Slates August Bach Concerts

Special to EL PASO TIMES

Aspen, Colo. — Observance this year of the Bach Bicentennial throughout the music world will be recognized by the Aspen Institute for Humanistic Studies with the presentation of all-Bach concerts, discussions and the inclusion of compositions by the 18th Century master on many of the musical programs throughout the Institute season.

The Juilliard and Paganini Quartets, the Albeneri Trio, Carleton Sprague Smith and Fernando Valenti will be among the artists and ensembles to perform Bach compositions. On Aug. 19 Felix Borowski will moderate a round table discussion of Bach and his works, and Joseph Rosenstock will conduct an ensemble in performances of the Concerta in A Minor, Musikalisches, and Brandenburg Concerto, No. 5.

Sunday, Aug. 20, Carleton Sprague Smith, just returned from his European Bach concerts, will lecture on Bach. The Rosenstock ensemble will present the Peasant Cantata, "Mer hann en neue Obrigkeit," Cantata No. 60, "O Ewigkeit du Donnerwort," and "Kaffee-Kantate." On Wednesday, Aug. 23, an all-Bach concert will present five Bach cantatas—Nos. 169, 202, 56, 189, and 42—as the culmination of the Institute's Bach celebration.

Cir. (D 15,152) (S 15,442)

This Clipping From
ANNISTON, ALA.
STAR

APR 23 1950

Aspen Institute Begins June 26th

The Aspen Institute will present, beginning June 26 and ending early in September, an unusual program of "Great Books, Great Men and Great Music" given in seven-day series. There will be five lectures or discussions each week by scholars and five afternoon concerts. Musicians in residence for concerting and teaching music will include the Albeneri Trio, the Paganini and Juilliard Quartets, duo pianists Babin and Vronsky, Metropolitan Opera singers Glaz and Harrell, and others.

During the opening week the Denver Symphony, Saul Gaston conductor, will present a Wagnerian Cycle of three or four performances with Helen Traubel and Lauritz Melchior in solo and duet numbers. Thereafter, music of Bach, his contemporaries and modern composers will be presented by chamber music ensembles and vocal and instrumental recitalists with Joseph Rosenstock as the musical director and conductor. Sr. Ortega from Spain is returning for an eight to twelve-week period. Other famed scholars and scientists will be announced shortly.

The Aspen Institute is dedicated to emphasizing the humanities, i. e., ethics, religion, philosophy, and the arts.

Cir. (D 362,238) (S 360,714)

This Clipping From
KANSAS CITY, MO.
STAR

JUL 30 1950

... Features of this week at Aspen include concerts by the Paganini quartet, an ensemble that includes the Paganini and Juilliard quartets and the Albeneri trio, music by the duo-pianist team of Vronsky and Babin, and separate programs of the Juilliard quartet and Albeneri trio. . . . Switzerland will hold its international music festival from August 9 to 27, at Lucerne, with Nathan Milstein, violinist, as one of the soloists.
C. B. N.

Cir. (D 15,424) (S 23,016)

This Clipping From
DAVENPORT, IOWA
DEMOCRAT

JUN 13 1950

THE SECOND ANNUAL

... music festival at Aspen, Colo. will open on June 27 and continue until Labor day. The festival will feature the music of Bach and his contemporaries and modern composers. The Paganini String Quartet, the Juilliard quartet, the Albeneri trio, Herta Glaz and Mack Harrell will be in residence at Aspen for various periods of time as teachers and recitals and there will be Chamber music recitals under the direction of Joseph Rosenstock. Lectures by outstanding

scholars will be given during the season.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUL - 1950

Mezzo-soprano Alice Howland, has joined the ranks of artists appearing at the summer music festival at Aspen, Colo. She will make four appearances during the last week of August and the first week of September when the festival is stressing Bach and contemporary composers. She will give three joint recitals with baritone Mack Harrell and one with the Juilliard Quartet.

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

This Clipping From
NEW YORK, N. Y.
TIMES

APR 9 - 1950

COLORADO TOWN NOW PLANS SUMMER OF MUSIC

By JACK GOODMAN

ASPEN, Col.

ASPEN, Col., scene of an international Goethe Festival last summer and an international ski tourney this winter, is again attempting to attract capacity crowds of vacationists with an extraordinary cycle of public programs, this time with music to the fore.

The Aspen Institute of Humanistic Studies has revealed that the Colorado community of 1,500 on the banks of the Roaring Fork River will play summer-season host to such opera notables as Helen Traubel, Lauritz Melchior, Herta Glaz and Mack Harrell, chamber music units such as the Paganini and Juilliard Quartets and the Albeneri Trio and the Denver Symphony Orchestra under Saul Caston.

Open with Wagner

Aspen's 1950 season, housed in the handsome tent-amphitheater designed for the Goethe bicentennial by Eero Saarinen, will open with a Wagner cycle June 26, in which Miss Traubel and Mr. Melchior are to appear in solos and duets with the Denver Symphony.

The orchestra under Mr. Caston follows the week-long Wagner series with additional concerts during the second and final weeks of July, thus enabling Denver's Symphony to serve Aspen and fulfill its annual program commitments at the Red Rock amphitheater near Colorado's capital city.

The remainder of the Aspen season, extending through the Labor Day period, is to be carried through as an integrated venture by both the Aspen Institute and Aspen's School of Music, with Joseph Rosenstock as musical director. The instrumental units and artists mentioned above, other than the

Wagnerian stars, will serve as "artists in residence" for varying portions of the summer period.

Following the Wagnerian cycle, Mr. Rosenstock expects to devote chamber music and recital periods to contrasting programs highlighting works of Bach and his contemporaries and music of modern composers.

Duo pianists Victor Babin and Vitya Vronsky are expected to round out the list of artists in residence who will perform at

such programs, while invitations to other outstanding music-makers may be extended for appearances before the season is under way.

Contemporary composers thus far listed for performance include Béla Bartók, Ernest Bloch, Benjamin Britten, Paul Hindemith, Darius Milhaud, Arnold Schoenberg, Richard Strauss and Igor Stravinsky.

A presentation of the Pergolesi Salve Regina is already slated, along with an unannounced but

sizable list of Bach concertos and cantatas.

A series of symposiums devoted to the allied arts led by top flight scholars is expected to be made public shortly to be sponsored by the Aspen Institute concurrently with the summer music festival.

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

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

JUL 9 1950



The Juilliard Quartet, to be heard at Aspen this summer.

All-Bach Concerts at Aspen

ASPEN, Colo., July 8—Observance this year of the Bach Bicentennial, throughout the music world, will be recognized by the Aspen Institute for Humanistic Studies with the presentation of all-Bach concerts, discussions, and the inclusion of compositions by the eighteenth century master on many of the musical programs throughout the institute season.

The Juilliard and Paganini quartets, the Albeneri trio, Carleton Sprague Smith, and Fernando Valenti will be among the artists and ensembles to perform Bach compositions. On August 19 Felix Borowski will moderate a round table discussion of Bach and his

works, and Joseph Rosenstock will conduct an ensemble in performances of the Concerto in A Minor, Musikalisches, and Brandenburg Concerto, No. 5.

Sunday, August 20, Carleton Sprague Smith, just returned from his European Bach concerts, will lecture on Bach. The Rosenstock ensemble will present the Peasant Cantata, "Mer hann en neue Obrigkeit," Cantata No. 60, "O Ewigkeit du Donnerwort," and "Kaffee-Kontate." On Wednesday, August 23, an all-Bach concert will present five Bach cantatas—Nos. 169, 202, 56, 169 and 42—as the culmination of the institute's Bach celebration.

Cir. (D 110,907) (S 235,623)

This Clipping From
OMAHA, NEBR.
EVENING WORLD-HERALD

AUG 3 1950

man farm.

Justice' Topic for Institute

Aspen's Theme Set for Seventh Week

"Justice and Expediency" will be the theme for the seventh week of the Aspen (Colo.) Institute for Humanistic Studies from August 7-13. Great Books Seminars, led by Mortimer J. Adler, William Gorman and Mrs. Clare Boothe Luce, will study Aristotle's "Politics" and Machiavelli's "The Prince."

Carleton Sprague Smith will lecture on "Music and Politics." "The Future of Democracy" will be the topic of Mr. Adler, and Erich Kahler will speak on "Foreign Policy Today." Felix Borowski will lead a round table discussion.

Music will be by the Denver Symphony Orchestra, Igor Stravinsky and Joseph Rosenstock conducting, and the Juilliard String Quartet. They will present a classical program including the works of Tchaikovsky, Stravinsky, Haydn, Mozart, Beethoven, De Falla, Brahms, Berg, Schubert, Bach, Schuetz, Couperin and Schoenberg.

Theme for the eighth week of the Institute (August 14-20) will be "The State and the Individual." Lecturers will be Charles Malik, Mortimer Adler and the Rev. Walter Farrell. Music will commemorate the Bach Bicentennial.

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

This Clipping From
DALLAS, TEX.
NEWS

JUL 5 1950

Aspen to Honor Bach

Special to The News

ASPEN, Colo., July 4.—Observance of the Bach Bicentennial by the Aspen Institute for Humanistic Studies will include all-Bach concerts, discussions and the inclusion of Bach compositions on most of the season's musical programs. Participants will include the Juilliard and Paganini Quartets, the Albeneri Trio, Carleton Sprague Smith, Fernando Valenti, Felix Borowski and Joseph Rosenstock.

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

MAY 21 1950

Among the artists to be featured will be Helen Traubel, Lauritz Melchior, the duo-pianists Vronsky and Babin, contralto Herta Glaz, and baritones Mack Harrell and Louis Sudler. The Denver Symphony Orchestra, conducted by Saul Caston, will play, as will such chamber music groups as the Paganini String Quartet, Juilliard String Quartet and Albeneri Trio.

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

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 6 1950

ASPEN APPRAISAL

Promoters of Colorado Festival Planning To Lighten Schedule in Future

By MARSHALL SPRAGUE

ASPEN, Col.—The Aspen Institute for Humanistic Studies, perhaps the noblest experiment in recent summer resort history, has concluded six weeks of its eleven-week program of daily concerts and seminars with results that have made everybody happy, even including those who have had to foot the bill.

Walter Paepcke, the Chicago industrialist, and his associates—but mainly Mr. Paepcke—have lost a lot of money on the institute to date, but no one could accuse them of being downhearted. As Mr. Paepcke put it this week, "It is against my principles to lose money, but it is almost a pleasure to watch it go down the drain on something as much fun as the institute. Besides, we know we are on the right track. We have learned enough about the culture business already to know that it can be made to pay as a major resort attraction on a summer-long basis. We are in the red merely because we made the weekly dose a little too concentrated."

That "dose" this summer has consisted of five concerts, three lectures, and two open seminars each week, offered at a weekly rate of \$8.40 for the ten events. The hotel here and most of the cabins, courts and lodges offer all-expense rates including institute admissions.

Beginnings of Revival

This new experiment in the summer resort trade is the latest stage in the resurrection of the village of Aspen. Founded in 1879, Aspen was the second greatest silver mining camp in America for just over a decade; then it became a sleepy village with a small summer trade

a whole. At the present time the Hotel Jerome, the Aspen Company guest houses and the near-by mountain lodges are enjoying business about 150 per cent ahead of last August. The somnolent atmosphere of August, 1949, is entirely lacking. There is no overcrowding and prices are normal, but the town is alive with a pleasant bustle centered as usual around the swimming pool, sun deck and tennis courts of the picturesque Hotel Jerome, the Four Seasons Club and the world's longest chair lift, to the top of Ajax Mountain.

Bank Report

Lucius Woodall, head of the Pitkin County Bank, believes that the 600-a-day drawing power of the institute is mainly responsible for the current building boom, half of which is in new tourist accommodations and the other half in residences for people enthralled by the idea of spending summers in a spot where you can hear a celebrated string quartet or an opera star only a few hundred feet from a first class trout pool.

Perhaps 60 per cent of those attending Institute programs have been drawn from the country at large. The remaining 40 per cent are Aspenites or residents of Glenwood Springs or of Grand Junction, the latter especially. At the start Pitkin County people were a bit timid about attending programs, awed perhaps by the imposing title of the enterprise. They soon learned that culture in the Aspen fashion is as easy to take as hunting deer, and when they found that some of their own people were teaming up with the intellectual big shots in conducting panel discussions they began coming to the tent as regularly as to

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and nightly dancing. Begin-
and pool swimming, won-
front doorstep, free sailing.

Cir. (S 83,721)

This Clipping From
MOBILE, ALA.
PRESS-REGISTER

JUL 16 1950

BACKSTAGE and STUDIO In Mobile

By JOHN FAY

MOBILE MUSIC lost one of its most tireless workers and friends with the death last week of SIDNEY C. PHILLIPS. Mr. Phillips' work for civic betterment was so wide and his career so generally busy that his aiding the cause of better music here could receive only brief mention in notices of his passing. The news articles said he was president of the Mobile Civic Music Assn. for four years. He was that and a great deal more. Sidney Phillips was the one man most responsible for making Mobile Civic Music the successful, going thing that it is today—an organization which brings some of the world's greatest music makers to Mobile.

He was literally "Mr. Civic Music" until his retirement as president last Fall because of poor health. Yet his brief speeches at the annual Civic Music dinners regularly consisted almost entirely of one theme—praise for his assisting officers and chairmen, along with disavowals of his having done any of the work.

In these days when man's mistreatment of other men seems to be more the rule than the exception, Backstage and Studio wonders if there are many finer things a person can do for others than to bring them fine music—not only as a performer but in handling the arduous organizational details that come before the first note is played or sung.

NAMES IN Mobile music are going places and—or doing things during the last six months of Summer.

MME. ROSE PALMAI TENSER, founder of the Mobile Opera Guild, is scheduled to leave Friday by train for the Aspen Institute for Humanistic Studies, the growing cultural center which has mushroomed up in Aspen, Colo., an historic Victorian silver mining community.

Eleven weeks of lectures, seminars and concerts by the leading men and women in their fields are presented in the tent-covered amphitheatre, nestled in the mountain valley where last year was held the international observance of the Goethe Bicentennial.

Mme. Tenser expects to hear such musical features as Uta Graf and Leslie Chabay, Vronsky and Babin, the Paganini and Juillard Quartets, the Alberer Trio, the Denver Symphony with Igor Stravinsky conducting and other instrumental ensembles.

She also plans to attend the week's opera performances at nearby Central City, Colo.

She will be accompanied by Miss Magda Tenser, president of the Mobile Opera Guild Workshop.

Cir. (205,357)

This Clipping From
HARPER'S BAZAAR
NEW YORK, N. Y.

JUL - 1950

THE SAARINEN TENT AT ASPEN, COLORADO—
A GREEK AMPHITHEATRE UNDER CANVAS
WHICH SHELTERS TWO THOUSAND LISTENERS



FRITZ KAEGER

• In its Colorado valley nearly eight thousand feet up among the Rockies, the Aspen Institute for Humanistic Studies is sponsoring an ambitious program—an eleven-week festival continuing until September 10. Such distinguished scholars as Robert Hutchins, Reinhold Niebuhr, philosopher José Ortega, Platonist Charles Malik and scientist Karl Menninger will be on hand to discuss "Humanism in a World of Science" in a series of morning lectures and seminars. There will also be a rich and rewarding variety of concerts: a week of Wagner, with Melchior, Traubel and the Denver Symphony Orchestra, followed by a course of music running from Bach all the way to Stravinsky, who will himself conduct his *Firebird* toward the end of the season. Among the treats will be Pergolesi's "Salve Regina," Vivaldi's "Four Seasons," and Strauss's seldom-performed "Concertino" for clarinet, bassoon and strings, not to mention many modern works. Lovers of chamber music should note that the Pergolesi and Juilliard String Quartets, and the Albeneri Trio will be in Aspen, and so will Joseph Rosenstock, the pianist and celestist, in a dual role of musical director and conductor. After the concerts the bar of the Hotel Jerome and the local honky-tonks are crowded with a strange and genial conglomeration: ranchers and wranglers in their ten-gallon hats, summer visitors, musicians and intellectuals. On hot days, the Jerome serves a buffet lunch around its swimming pool. And in the evenings there's square dancing at the Four Seasons Club. Aspen has room for over seven hundred people at one time, with special summer rates in force at every level from American plan de luxe in the Hotel

Travel Circuit

Summer Festivals

Jerome or one of its Victorian cottages, to dormitory shelter without food or bedding. Rates are on a weekly basis and include a reserved-seat ticket to all the goings on. Write Hotel Jerome, Aspen, Colorado, or William Wolfe Organization, 500 Fifth Avenue, New York.

Cir. (D 121,699)

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

SEP 28 1950

TALKING IT OVER

Former Syracusan, Passing Years in
Travel, Writes From Colorado

Rest and Pickup
In Rockies With
Variety of Music

WORMER

"COLORADO SPRINGS" is one very delightful city for a rest and pick up," says Mrs. Vibbard's letter, adding in part: "The String Quartet Festival has been simply superb. Excellent performers. My acquaintance as lecturer with Virgil Thomson a great highlight. A chance to hear the trends of the contemporary music did a good deal for me—although I still balk at some of the Bartok. In sections I can accept him. Then another festival at Aspen, Col., along the same lines. Juilliard String Quartet there. Marvelous conceptions of the impossible."

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

AUG 27 1950

High-Level Culture at 8,000 Feet Above Sea Level

By Felix Borowski
(SUNDAY SUN & TIMES Staff Correspondent)

ASPEN, Colo.—If the wilds of mountainous Colorado do not appear to be the most likely locale in which to hear uncommon music, stimulating seminars on great books or philosophical lectures, it may be put on record that all those things have been available at Aspen since the end of June, and came to a conclusion the middle of this month.

Aspen, which lies some 8,000 feet above sea level, is by no means new to culture. It was a rich community in the 80s, when silver mining was so lucrative. In its opera house the Metropolitan Opera Co. from New York staggered the resi-

dents with "Il Trovatore," and about the same time Oscar Wilde, with a sunflower in his buttonhole, probably staggered it even more with one of his paradoxical lectures on art.

AT the present time, Aspen is using Wheeler's Opera House not for music, but for lectures. There Dr. Mortimer Adler of the University of Chicago delivered an oration on the "Future of Democracy" which, for clear-sightedness and conviction, was in itself worth a trip to Colorado.

But this account is concerned rather with Aspen's music, which is dispensed in what the Institute of Humanities here calls the Amphitheater—a magnificent tent with a concrete floor and acoustics so perfect that they are almost unbelievable.

What is most remarkable about the music program is its avoidance of what is trite and hackneyed, and its curiosity as to the unusual and the new. In one week there were two concerts by the Denver Sym-



IGOR STRAVINSKY
Conducting Denver Symphony Orchestra at Aspen, Colo.

phony Orchestra—one conducted by Igor Stravinsky, the other by Joseph Rosenstock—and the first included one of Tchaikowsky's least often played symphonies (the Second) and a Divertimento by Stravinsky himself. The latter was

greatly taken with the Denver orchestra, and we agree with him. The organization — at Aspen, at least — was small, but alert and zealous to play well.

THE second symphonic program included two works which seldom are available to audiences in metropolitan concert halls. One was a magnificent concert-aria, "Chil'o Mi Scordi," which Mozart wrote for soprano and orchestra with piano obbligato. The vocal part was sung by Uta Graf with great richness of tone and understanding of the Mozartian style. Nor was Joseph Rosenstock less skillful in conducting and, at the same time, negotiating the difficult piano part. A drawback, to be sure, was a thunderstorm which caused so much tumult that the music had to be stopped. But it was resumed later.

At that concert, Beethoven's Triple Concerto for piano, violin and violoncello also was presented, the solo parts played by the Albeneri Trio (Erich Kahn, piano; Giorgio Ciompi, violin; and Benar Helfetz, violoncello). If admirable and musicianly performance could bring to Beethoven's work a vogue which it never has enjoyed, such an organization as the Albeneri Trio could accomplish it. But, alas, the Triple Concerto is dull Beethoven.

ANOTHER concert, given by the trio and the Juilliard Quartet found still another composition which too long has remained a stranger to our concert stages—Allan Berg's Lyric Suite. It is a score for string quartet in the vein of Arnold Schonberg's atonal compositions; but Berg found for his music, dissonant as it is, the inspiration and beauty which have knocked at Schonberg's door in vain.

In the last program of the week still other rare masterpieces were offered—Bach's solo cantata, "Ich Habe Meine Zuversicht," two move-

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

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

SEP 10 1950

MUSIC IN REVIEW

Report on the Summer Pleasures Of Aspen, Musical and Otherwise

By VIRGIL THOMSON

CLIMATICALLY, scenically, musically Aspen, Colorado, offers all summer long delights not easily accessible elsewhere. It lies at one end of an open valley, the flat floor of which is 7,800 feet high, sunny, cool and tonic.

Surrounded by some of the finest mountain scenery in America, by rich forests, by trout streams, by pastures full of the rarest wild flowers, by easy horse trails and difficult foot climbs, its pleasures as a sports resort are easily the equal of many a station in Switzerland or the Austrian Tyrol. What gives it above all these advantages, and in addition to the charms of its lovely Victorian hotel, a distinction unique is the musical entertainment provided along with the rest.

not be heard in New York itself during any season.

Memorable, during my stay of ten days have been the singing of Uta Graf with the Juilliard Quartet in Schonberg's Quartet No. 2, that of Leslie Chabay in a cantata by Schuetz, accompanied only on the harpsichord, and the impeccable flute-playing of Carlton Sprague Smith in a handful of works ancient and modern. In these cases the artistry surpassed that of the already high level established for these concerts and shone with a dazzling brightness.

The Programs

FROM June to September this year there have been almost daily concerts by touring artists and organizations of the highest excellence. The Denver Symphony Orchestra, the Paganini and Juilliard Quartets, the Albeneri Trio, Helen Traubel and Lauritz Melchior, Vronsky and Babin, Mack Harrell, Leslie Chabay, Herta Glaz, Alice Howland, Uta Graf, the conductors Saul Caston, Igor Stravinsky and Joseph Rosenstock—all these and many more have paid extended visits, performed over and over again in the beautiful and acoustically admirable tent-covered amphitheater designed for last year's Goethe Festival by Eero Saarinen. They have performed occasionally to large audiences, more often than not to a handful of people. And always their programs have been a big cut above standard.

Bach has been the subject for this season; and a large number of his cantatas and other not-so-commonly-heard works, like the "Art of Fugue" and the "Musical Offering," have been presented. But the programs have not been limited to the music of the Leipzig master. They have run from Schuetz to Britten by way of Pergolesi, Dittersdorf, Couperin, Schubert, Hindemith, Barber and Blitzstein. The masterpieces of chamber repertory were there from Mozart and Beethoven, Brahms and Bartok, Ravel and Debussy, Berg, Milhaud and de Falla. Such a selection of lovely works in perfect renderings could

The Audience

THE AUDIENCE at the chamber-music concerts has been small, not exceeding two hundred on most occasions. But it has been assiduous and full of gratitude, expressed in applause. The deficit has been large, as might have been expected. But that seems to bother no one very much, and the Institute for Humanistic Studies, as the organizing group is called, appears to be planning an even grander musical program for next year, including operatic rarities. The distinguished public that attends is, in fact, a selection of America's intellectual life representative of our best. Millionaires and smaller trippers are equally notable by their absence. Writers, musicians, professors, artists and a few students make up its body. The costs of a stay are neither expensive nor cheap. The tone of the whole place is intellectual, civilized, agreeable, far more so, indeed, than that of many a more fashionable resort or more highly publicized musical rendezvous.

Whether Aspen will continue to furnish the traveler with delights so elevated and so costly to produce is anybody's guess. Mine is that it will, at least for a few years. I foresee even a longer continuance as possible. But even if I were wrong, it offers for the present a mountain vacation with musical entertainment unmatched, to my knowledge, in the United States and, I am sure, in Europe as well.

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

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

AUG 7 - 1950

In New Friends Post

Herbert Barrett Named Manager to Succeed Henry Colbert

The appointment of Herbert Barrett, 250 West Fifty-seventh Street, to succeed Henry Colbert, as manager of the New Friends of Music, was announced yesterday by Ira A. Hirschmann, president. Mr. Barrett, artists' manager and personal representative for many years, will assume the direction of the organization's offices at 15 West Forty-fourth Street, but will also retain his own in West Fifty-seventh Street.

Mr. Hirschmann's announcement said that the New Friends of Music's chamber music series at Town Hall this year will consist of sixteen concerts. Among the organizations which will appear are the Budapest, Busch, Hungarian, Juillard, Logwenguth and Paganini quartets, the Pasquier Trio and the Bach Aria Group. Artists will include Adolf Busch, Lotte Lehmann, Hortense Monath, Rudolf Serkin, and Joseph Szigeti.

WEST
CHRON
9/7/50

Joseph La Salle Feted By Co-Workers

Some 65 employees of the Orange branch of Sheffield Co. honored their co-worker, Joseph La Salle, son of Mr. and Mrs. Gus La Salle of West Orange at a party last week in the Llewellyn Hufbrau, Orange.

La Salle is the first of the group to be drafted. He has been employed by the company over three years. He will leave within the next week.

Speakers included Branch Superintendent Fred Frudenberg, and Assistant Superintendent, H. J. ...

...cert series ...nist, and P ...nist. ...in a joir ...c 27; ...Blanche ...brano ...and star ...Opera ...The ...Company ...The ...Vienna Choir ...ogram ...of sacred music, ...and a ...costume operetta on January 5; ...and Clifford Curzon, English pianist on March 16. This will be the 31st season for the Unity Concerts which are presented at the Montclair High School on Friday evenings.

The 28th season of the Unity Travel Course offers seven lectures illustrated with superb colored films on Thursday evenings at George Inness School. The course includes: "Glorious Kashmir" by Deane Dickason on October 1; "Columbia River Country" by Francis Line on November ...

Cir. (D 35,542) (S 34,842)

This Clipping From
PASADENA, CAL.
STAR-NEWS

MAY 28 1950

Coleman Seats Going Fast Again

More than half the season ticket subscribers to the Coleman Chamber Music Association concerts have renewed their same seats already for the 1950-51 season, Manager Harlow Mills said yesterday. Locations of last-year subscribers will be held only until June 1, Mr. Mills said.

Another outstandingly varied program has been arranged for the 47th annual season of concerts, opening in October with Pianist Rudolph Firkusny performing with the San Francisco String Quartet. Two groups will make their Pasadena debut—the Intimate Opera of London performing three short operas by Bach, Pergolesi and Arne; and the Juillard String Quartet. Others on the series—Griller String Quartet, Pasquier Trio, and the cello-piano duo, Nicolai and Joanna Graudan, assisted by Clarinetist Mitchell Lurie. All events will be at Pasadena Playhouse.

PASADENA, CAL.



TO MAKE DEBUT—The Juillard String Quartet will make its West Coast debut at Pasadena Playhouse next season on the Coleman Concert Series, for which Manager Harlow Mills reports that season ticket sales are even ahead of last year. Above, left to right, Robert Mann, Robert Kaff, violins; Raphael Hillyer, viola; and Arthur Winograd, cello.

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Cir. (D 93,055)

This Clipping From
INDIANAPOLIS, IND.
TIMES

JUL 16 1950

MILHAUD: CANTATE de l'Enfante et de la Mere, recorded on 12-inch LP ML 4305 by Madeleine Milhaud, diseuse, with Darius Milhaud conducting the Juilliard String Quartet and Leonid Hambro at the piano. This is quite an unusual record, which must be heard as it is hard to describe. The melodious voice of the composer's wife recites, not sings, several poems in French by the Belgian poet Maurice Careme, with a background of her husband's striking modern music. On the other side is Milhaud's "La Muse Menagere," played by the composer on the piano, a work written for amateurs that presents no technical difficulties for the pianist.

Cir. (D 84,059) (S 120,830)

This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

JUL 23 1950

From the Moderns

Columbia's 12-inch LP disk: ML-4305 is devoted to music by Milhaud. On one side is his "Cantate de l'Enfant et de la Mere" (MX-341) with Madeline Milhaud, diseuse, Leonid Hambro, pianist, and Milhaud conducting the Juilliard String Quartet. On the reverse, Milhaud himself at the piano plays his "The Household Muse" ("La Muse Menagere.") On the 10-inch LP disk ML-2121, "Modern Music for Strings," the Stuyvesant Sinfonietta, Sylvan Shulman, conductor, plays a collection of pieces by Shostakovich, Bartok, Rachmaninoff, Alan Shulman and Hindemith.

Cir. (D 142,449)

This Clipping From
CLEVELAND, OHIO
NEWS

AUG 8 - 1950

THERE'S a compelling quality about the Columbia microgroove recording which contains Milhaud's Cantate de l'Enfant et de la Mere. The cantata is made up of poems by the Belgian poet, Maurice Careme, set to music for string quartet and piano. Madeleine Milhaud does the intuitively

sensitive readings in French, giving them an insinuating appeal even to those who may not understand the language. Composer Milhaud conducts the Juilliard string quartet and Pianist Leonid Hambro. The reverse side of the record holds a Milhaud work for piano, The Household Muse, played by the composer, which is merely pleasant for one listening.

Cir. (D 101,222) (S 103,743)

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

JUL 16 1950

some one else who called for Mamie. When she went outside she met Edward who had gotten out of the back seat and they again argued, according to reports, after which he fired two shots for the Child. "The Mother," or "Cantate de l'enfant et de la mere," is the third release and in many ways it is the most impressive. Darius Milhaud conducts the Juilliard String Quartet. Milhaud, the distinguished French musician, composed this three-part opus for the 20th anniversary of the Pro Arte Concerts in Belgium.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

JUL 22 1950

Music for Musicians

If the sale of classical records is off, perhaps the cause is the type of music. Certainly only the musical sophisticates would enjoy such things as the Houston Symphony, Kurtz conducting, playing Satie's "Parade," the Little Orchestra Society's waxing of Diamond's "Music for Shakespeare's Romeo and Juliet (1947)," Milhaud's "Cantata of the Child and the Mother," played by the Juilliard String Quartet under the composer's baton (with Madeleine Milhaud reciting in French), and Session's Symphony No. 2 (dedicated to Franklin D. Roosevelt, played by the Philharmonic Symphony of New York, Mitropoulos conducting. All are Columbias.

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

JUL 16 1950

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JUN - 1950

Milhaud's Quartet-Octet Heard

The International Society for Contemporary Music at its third concert on May 5 in the McMillin Theater, presented the first New York performance of the string quartet-octet, Nos. 14 and 15, by the French composer, Darius Milhaud, played separately and together. Also featured was the first American performance of a song cycle, "Quattro liriche di Antonio Machado per canto e pianoforte" by the Italian composer, Dallapiccola, and a Quartet for

Violin, Clarinet, Tenor Saxophone and Piano by Anton Webern. The Milhaud Quartet played by the Juilliard and the New Music Quartets respectively, presented an interesting musical innovation. Each is a compact, smooth-flowing well organized work. It seemed to this reviewer that the slow movements were the most expressive and had the greatest musical significance. The style was typically French with a tone of quiet placidity augmented by elements akin to a Serenade on original folk material, themes that have become so much a part of Milhaud's music. In the decidedly novel octet combination, one's aural sense was sometimes dimmed by the overwhelming flow of the contrapuntal line.

"Bonnie Prince Ch

work entitled
Cantate de l'Enfant et de la Mere"
(Cantata of the Child and the
Mother). It was composed by Darius
Milhaud 12 years ago for an anni-
versary of the Pro Arte concerts at
Brussels.

The present recording, presented
by a diseuse, piano and string quar-
tet, was made by
the composer's
wife (in the
speaking part),
Leonid Hambro
(piano) and the
Juilliard String Quartet. The music
itself is in Milhaud's earlier style,
mostly dissonant in a refined French
manner, but also with moments of
pure charm, not less Gallic in their
grace.

RECORDS

Cir. (D 93,055)

This Clipping From
INDIANAPOLIS, IND.
TIMES

JUL 16 1950

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Cir. (D 84,059) (S 120,830)

This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR

JUL 23 1950

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Cir. (D 142,449)

This Clipping From
CLEVELAND, OHIO
NEWS

AUG 6 - 1950

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Cir. (D 101,222) (S 103,743)

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

JUL 16 1950

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

JUL 22 1950

Speaking of RECORDS

Scherman. "Cantata of the Child and the Mother," or "Cantate de l'enfant et de la mere," is the third release and in many ways it is the most impressive. Darius Milhaud conducts the Juilliard String Quartet. Milhaud, the distinguished French musician, composed this three-part opus for the 20th anniversary of the Pro Arte Concerts in Belgium.

Music for Musicians
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Boston Symphony.
Kurtz conducting, playing Satie's "Parade," the Little Orchestra Society's waxing of Diamond's "Music for Shakespeare's Romeo and Juliet (1947)," Milhaud's "Cantata of the Child and the Mother," played by the Juilliard String Quartet under the composer's baton (with Madeleine Milhaud reciting in French), and Session's Symphony No. 2 (dedicated to Franklin D. Roosevelt, played by the Philharmonic Symphony of New York. Mitropoulos conducting. All are Columbias.

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

JUL 16 1950

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

Milhaud's Wife on Cantata Disk

COLUMBIA releases among its new issues a work entitled "Cantate de l'Enfant et de la Mere" (Cantata of the Child and the Mother). It was composed by Darius Milhaud 12 years ago for an anniversary of the Pro Arte concerts at Brussels.

The present recording, presented by a diseuse, piano and string quartet, was made by the composer's wife (in the speaking part), Leonid Hambro (piano) and the Juilliard String Quartet. The music itself is in Milhaud's earlier style, mostly dissonant in a refined French manner, but also with moments of pure charm, not less Gallic in their grace.

RECORDS

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Cir. (D 71,787) (S 53,968)

This Clipping From
BRIDGEPORT, CONN.
POST

JUL 23 1950

SPINS & NEEDLES

Merci Beaucoup
To French Today

Casadesus and Milhauds Star on Columbia;

MILHAUD: CANTATE DE L'ENFANT ET DE LA MERE & THE HOUSEHOLD MUSE—Another noteworthy French 12-inch LP brings us at home with the distinguished contemporary Darius Milhaud. In the first side the composer's wife Madeleine reads the verses by Maurice Careme of a mother-and-child relationship in front of the Juilliard String Quartet under Milhaud's direction, with Leonid Hambro at the piano, a remarkable side and on the other Milhaud at the piano gives his impressions of what goes on in domestic life. (Columbia)

Cir. (D 87,407) (S 91,574)

This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT

AUG 13 1950

Recording the Records

Now—And Then

Milhaud: "Cantate de l'Enfant et de la Mere," Madeleine Milhaud, diseuse, with Leonid Hambro, piano, and the Juilliard String Quartet, Darius Milhaud conducting, and "Household Muse," Darius Milhaud, piano (Columbia 1-12"—LP.)—One side is too pretentious, the other too private a matter for me. Mme. Milhaud recites in singsong French, a la Edith Sitwell, against an impressionistic instrumental background and if you get much out of it, you're a better man than I am, Gunga Din. "Household Muse" is a collection of short piano impressions representing the various elements in the daily life of the Milhauds. I respect M. Milhaud's nostalgic sentiments, but feel that this has more interest for the intimate little group around his fireside than for me. Besides, this side is terribly crackly in my copy.

Cir. (S 82,091)

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUL 23 1950

Records
On Review

By Otis Carl Williams, Jr.

Music by Darius Milhaud is offered this week in company with what will probably be classified as a popular recording by the operatic baritone Robert Merrill. Classical

The Milhaud music recorded on a 12-inch Columbia LP comprises two works by one of the more rewarding and enjoyable of modern composers. These are his Cantate De L'Enfant Et De La Mere with a text based on the works of the Belgian poet Maurice Careme and La Muse Menagere (translated by Columbia as The Household Muse).

The Cantate is a moving piece of work in which the composer's wife, Madeleine Milhaud, and pianist Leonid Hambro are the soloists, with Milhaud, himself, conducting the Juilliard String Quartet. The work is divided into four parts, the finale of the third sequence being an epilogue, treated separately.

La Muse Menagere, the composer says, is a "sort of synopsis of our life in California" where Milhaud lived on the Mills College campus with his wife and son during World War II. It is a closely-knit coterie of piano pieces played by the composer involving such elements as Cooking, Flowers In The House and Reading At Night.

Cir. (D 151,192)

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUL 9 - 1950

RECORDED MUSIC

Milhaud Cantatas Off Beaten

OFF the beaten track and a little recherche for most tastes is a new coupling of unfamiliar works by that prolific Frenchman, Darius Milhaud—CANTATA OF THE CHILD AND THE MOTHER and a piano suite, THE HOUSEHOLD MUSE (Columbia ML 4305, \$4.85).

The cantata is for speaking voice, string quartet and piano, respectively performed by the composer's wife, Madeleine Milhaud, the Juilliard String Quartet and Leonid Hambro. Twelve tender poems about the mother-and-child relationship, written by Maurice Careme, are intoned expressively by Mme. Milhaud in French, with the instrumental support weaving in and around them. Translations are printed on the record container.

The piano suite consists of 15 short pieces intended, in the words of Milhaud, to give a "synopsis of our life in California" while he was located at Mills college. They might be described as wistful-French—fanciful and ruminative in mood, and some hardly more than trifles. Milhaud is no virtuoso at the piano, but as he himself explains, the suite is intended for amateurs and presents no difficulties in performance.

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

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

Classical

By JAMES HART

Vocal music of a wholly different sort is offered in a Columbia LP-12 of Milhaud's striking "Cantate de l'Enfant et de la Mere," which has been recorded by the Juilliard Quartet under the composer's direction, with Leonid Hambro as pianist and Madeleine Milhaud (the composer's wife), as the required diseuse, reading 12 poems by Maurice Careme.

These are touching lines ac-

Cir. (D 55,774) (S 57,513)

This Clipping From
GRAND RAPIDS, MICH.
HERALD

AUG 27 1950

Milhaud comes to us on another Columbia LP. "Cantate De L'Enfant et De La Mere," or poems by Maurice Careme and Milhaud music are presented by the composer's wife, Madeleine Milhaud, as diseuse and the composer conducting the Juilliard String Quartet, with Hambro at the piano. Mme. Milhaud's vibrant voice spices this work just right. On the reverse, Milhaud at the piano plays his "La Muse Menagere," a pretty tenuous set of 15 pieces.

Cir. (D 62,694) (S 65,648)

This Clipping From
COLUMBIA, S. C.
STATE

JUL 16 1950

MILHAUD
tata
Madel
Jullia
The
haud,
Frencl
works
the co
Calif.,

See the results of
our old-shoe
beauty treatment.
Bring in your
worn shoes...walk
out with shoes
that look like
new.

Cir. (D 156,017)

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

JUL 27 1950

Milhaud is represented by an admirable string quartet background to poems recited in a French we hear all too seldom by Madeleine Milhaud, his wife. The composer himself conducts the Juilliard String Quartet and Leonid Hambro, pianist, in his tender settings of the "Cantata of the Child and the Mother" by Maurice Careme. "The Household Muse," a series of short piano pieces synopsizing the Milhaud daily life in California, is added by way of good measure. Here we have a simpler, more attainable Milhaud in a charming set.

Cir. (D 54,085)

This Clipping From
NORFOLK, VA.
LEDGER DISPATCH

AUG 17 1950

New Records---

By CHARLES HOOFNAGLE
and CLARENCE WALTON

More by Milhaud

Milhaud is represented again, and even more intimately, in his "Cantata de l'Enfant et de la Mere," based on poems by Maurice Careme, and "The Household Muse," a set of simple pieces for the piano.

The cantata employs Madeleine Milhaud, his wife, as diseuse, with the composer conducting the Juilliard String Quartet and Leonid Hambro, piano. It seems more affected and "arty" than the other new works. Milhaud himself is heard at the piano in "The Household Muse."

Cir. (D 13,510)

This Clipping From
TUCSON, ARIZ.
CITIZEN

JUL 10 1950

Let's Look At The Record

By RICHARD TRACEY

More consistent with the old Milhaud is his "Cantata of the Child and the Mother." Aside from the moments when the composer's wife who serves as diseuse reminds you of Edith Sitwell in "Facade," this is good Milhaud but still short of his original pace.

In the cantata, Milhaud conducts the Juilliard string quartet augmented by Leonid Hambro's excellent piano.

Cir. (D 75,211) (S 75,211)

This Clipping From
LITTLE ROCK, ARK.
GAZETTE

JUL 30 1950

Milhaud: "Cantata de l'Enfant et de la Mere," Madeleine Milhaud, diseuse, with Darius Milhaud conducting the Juilliard String Quartet; Leonid Hambro, piano. The Household Muse," Darius Milhaud, piano. A single L. P. disk, Columbia. "Cantata of the Child and Mother" is a reading of poems of Maurice Careme, to the accompaniment of strings and piano. Madeleine Milhaud, wife of the composer, gives an ex-

pressive account in French of the exquisitely phrased sentiments of the Child and the Mother's tender responses. The music is imaginative and an English translation of the text is contained in the album.

"The Household Muse" was written by the composer during World War II, while a member of the faculty of Mills College, in Oakland California, and is an expression of the peace and contentment of home life there.

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

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 16 1950

RECORDS: FRENCH

Eighty Years of Gallic
Music Traversed

By CARTER HARMAN

MUSIC by French composers from Vincent d'Indy to Olivier Messiaen is now available on records, for those who enjoy savoring that elusive Gallic flavor of refinement and freshness.

One composer who can be depended on for imaginative creations is Darius Milhaud. His Cantata de l'enfant et de la mere (Columbia, twelve-inch, long-playing disk) is a recitation in French of the intimate thoughts of a child and its mother, set off by fragrant, contemplative musical backgrounds. Madeleine Milhaud speaks poetically and the Juilliard Quartet, with Leonid Hambro, piano, play well.

On the reverse is Milhaud's The Household Muse, played on the piano by the composer. It consists of fifteen vignettes in gently introspective vein, written shortly after Milhaud had moved to this country.

Cir. (D 52,613) (S 62,442)

This Clipping From
MONTGOMERY, ALA.
ADVERTISER

AUG 20 1950

Milhaud comes to us on another Columbia LP. "Cantate de l'Enfant Et De La Mere," of poems by Maurice Careme and Milhaud music are presented by the composer's wife, Madeleine Milhaud, as diseuse and the composed conducting the Juilliard String Quartet, with Hambro at the piano. Mme. Milhaud's vibrant voice spices this work just right. On the reverse, Milhaud at the piano plays his "La Muse Menagere," a pretty tenuous set of 15 pieces.

This Clipping From
NEW YORK, N. Y.
COMPASS

JUL 25 1950



RCX

By

Cir. (D 150,154) (\$ 159,533)

This Clipping From
DALLAS, TEX.
NEWS

JUL 31 1950

MILHAUD, Darius (1892): Cantate de l'Enfant et de la Mere. Madeleine Milhaud, diseuse with Milhaud conducting the Juilliard String Quartet. Leonid Hambro, piano. La Muse Menagere with Darius Milhaud at the piano. Columbia Disk 4305, one 12-inch disk, LP.

Here are charming Milhaud pieces. The so-called cantata of the child and the mother, resorts to a dialogue of mother and child to cadenced recitation of poems by Maurice Careme. Madame Milhaud is the able diseuse.

The second piece "The Household Muse" consists of fifteen short piano pieces descriptive of homely and autobiographical domestic episodes. Milhaud plays them at the piano, and well-enough. They are technically simple and for students, who must find them fun to play.

As usual Milhaud reveals himself as a composer of enormous resources and authority.

Cir. (D 145,940) (\$ 271,500)

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

SEP 3 - 1950

On The Records ♦ ♦ ♦

Along similar lines in modernistic vein is Darius Milhaud's Cantate de l'Enfant et de la Mere, which sets to music poems by Maurice Careme. It's a family affair, with Milhaud's wife, Madeleine, as diseuse and the composer conducting the Juilliard String Quartet, with Leonid Hambro at the piano. Mme. Milhaud, possessor of a vibrant voice, handles her assignment in distinguished style.

On the reverse of this Columbia Long Play (12-inch) Milhaud presides as pianist in his own La Muse Menagere, which is rather thin fare.

Cir. (D 23,413) (\$ 45,433)

This Clipping From
LEXINGTON, KY.
LEADER

JUL 19 1950

MILHAUD, Cantate de l'Enfant et de la Mere. Recited by Madeleine Milhaud and played by the Juilliard String Quartet conducted by Darius Milhaud. The Household Muse, played by Darius Milhaud, piano. Columbia Long-Playing.

Somebody must have liked this Columbia wouldn't have put out. Usually a major recording company doesn't issue discs it doesn't expect to sell. But the guy who sold the recording director on this one had to be a super salesman.

Mrs. Milhaud, wife of the composer, recites poetry written by the Belgian poet, Maurice Careme, to music written by her husband. We're going to put it in the "odd" section of our record cabinet.

The "Muse" is pleasant piano fare, a synopsis about the composer's life in California. It is a simple thing, written for amateurs. It is nearer Milhaud's usual high standard.

Cir. (D 104,811) (\$ 155,723)

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

AUG 27 1950

WHILE THE SCORE of Darius Milhaud's "Cantate de l'Enfant et de la Mere" is not too highly important, nevertheless, it is delightful, imaginative background for the poems by Maurice Careme, Belgian poet. In a new offering by Columbia, with Madeleine Milhaud, wife of the composer, reciting the poems effectively in French, it will have considerable interest.

Milhaud's music, the composer conducting, is played by the Juilliard String Quartet, Leonid Hambro, flute. The work was composed for the 20th anniversary of the Pro Arte Concerts in Belgium and the Elizabeth Sprague Coolidge Concerts. It is a recitation of the intimate thoughts of a child and its mother, the music being tender, refined and contemplative.

Cir. (D 125,950) (\$ 226,094)

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

AUG 20 1950

Milhaud comes to us on another Columbia LP. "Cantate De L'Enfant et de la Mere," or poems by Maurice Careme and Milhaud music, are presented by the composer's wife, Madeleine Milhaud, as diseuse and the composer conducting the Juilliard string quartet, with Hambro at the piano. Mme. Milhaud's vibrant voice spices this work just right. On the reverse, Milhaud at the piano plays his "La Muse Menagere," a pretty tenuous set of 15 pieces.

This Clipping From

CINCINNATI OHIO

ENQUIRER

JUL 16 1950

HOT OFF THE WAX

Cir. (D 54,553)

This Clipping From
BINGHAMTON, N. Y.
PRESS

SEP 3 - 1950

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Mme. Milhaud's vibrant voice spices this work just right. On the reverse, Milhaud at the piano plays his "La Muse Menagere," a pretty tenuous set of 15 pieces.

Cir. (\$ 22,916)

This Clipping From
NEW BRUNSWICK, N. J.
SUNDAY TIMES

AUG 20 1950

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Cir. (4,000)

This Clipping From
RECORD RETAILING
NEW YORK, N. Y.

AUG - 1950

MILHAUD - Cantate de l'Enfant et de la mere and La Muse Menagere. Madeleine Milhaud, diseuse, Juilliard String Quartet, Leonid Hambro, piano, and composer, conducting and piano. Co ML-4305. \$4.85

In the cantata the composer's wife speaks in rhythm to the accompaniment of a string quartet and piano. This is a work much advanced in idiom, but also highly fascinating in its delicacy and dramatic gesture. The Muse are short piano items none of which is much interesting. Will interest fanciers of modern music.

Cir. (D 330,240) [S 671,761]

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

SEP 10 1950

RECENT RECORDS

Columbia Issues Sessions Work;
Also Two Milhaud Compositions

By JEROME D. BOHM

Columbia has also issued two works by Milhaud: "Cantata de l'Enfant et de la Mère" (Cantata of the Child and the Mother) and "La Muse Ménagère" (The Household Muse), the former set forth by Madeleine Milhaud, diseuse, and the Juilliard String Quartet, conducted by the composer; the latter

played on the piano by the composer.

Although some of the music of the cantata is in Milhaud's winningly tender idiom, it is obscured by Mme. Milhaud's grim recitation of the poems by Maurice Carême which provide its text; a recitation which is disaffecting in its monotony and failure to sense the poet's subtleties of inflection, but given undue importance in the recording so that the music is often barely audible.

Cir. (D 88,536) [S 107,463]

This Clipping From
COLUMBUS, OHIO
CITIZEN

OCT 1 - 1950

SPACE DOES NOT PERMIT

a detailed discussion of Darius Milhaud, nor is this reporter equipped to decide whether or not other listeners will like his music. Most of those who see value in good modern music recognize the importance of Milhaud. Briefly, he is original, untrammelled and clear. He doesn't make a fuss over a new progression or a hitherto untried phrasing. His music, for its originality and its sometime bizarre quality, flows as naturally as casual conversation. It is logical music.

But admittedly it is strange. Even so, it warrants listening, because its loveliness eventually becomes apparent. Of the two works on a new 12-inch Columbia LP, "The Household Muse," played on the piano by the composer, probably has the quicker appeal. On the other record side is the "Cantata of the Child and the Mother," with Madeleine Milhaud narrating the poems by Maurice Carême and the composer conducting the Juilliard String Quartet, with Leonid Hambro at the Piano. The narration is in French.

Cir. (82,197)

This Clipping From
COLUMBUS, OHIO
STAR

SEP 9 - 1950

"Recorded Music..."

Iturbis' Reading of Gershwin 'Rhapsody' Is Labor of Love

STYLUS

Three compositions by Darius Milhaud have been added to Columbia's catalog. Two of them, bracketed in the long-playing speed on a 12-inch record, are the slightly arty "Cantata de l'Enfant et de la Mère" (Cantata of the Child and the Mother), with Madeleine Milhaud as diseuse, the composer as conductor of the Juilliard String Quartet and Leonid Hambro as pianist, and "La Muse Ménagère" (The Household Muse), played on piano by the composer.

The worship of a child for its mother has been treated to a cantata by Darius Milhaud—"Cantata of the Child and the Mother" (Columbia; Darius Milhaud conducting Juilliard String Quartet; Leonid Hambro, pianist, Madeleine Milhaud, actress). Unique in every sense of the word, it records with care, dry wit and in minutest detail, if with little musical interest, the child's gratefulness for his Mother's acts.

Cir. (D 281,838)

This Clipping From
LOS ANGELES, CAL.
NEWS

SEP 7 1950

★ Mildred Norton

(Drama-Music Editor)

DARIUS Milhaud's extraordinarily lovely settings for a group of poems by the Belgian, Maurice Carême, have been recorded with Milhaud conducting the Juilliard String Quartet and Leonid Hambro at the piano. The work is called "Cantata Of The Child And The Mother." Madeleine Milhaud, the composer's wife, speaks the poems.

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

OCT - 1950

Milhaud Works Released By Columbia and Capitol

Five pieces by Darius Milhaud, composed in Paris and in Oakland, Calif., between 1934 and 1946, have been recorded for the first time—three on a single Capitol LP disc (or on 45- and 78-rpm records) and two on a Columbia release. Louis Kaufman, violinist, plays the works on the Capitol recording—the Second Violin Concerto, a darkly emotional work written at Mills College in 1946; the early (1934) Concertino de Printemps, in Milhaud's most affable manner; and the little-known Danse de Jacarém, a set of three Brazilian dances in a style reminiscent of the Saudados do Brasil. Mr. Kaufman plays all three pieces admirably. In the orchestral works he is accompanied by the Orchestre National, conducted by the composer. Artur Balsam plays the piano part of the Brazilian dances.

The Columbia release is divided between the Cantata de l'Enfant et de la Mère, a delicately sentimental setting of a cycle of poems by Maurice Carême; and La Muse Ménagère (The Household Muse), a set of fifteen little piano pieces mirroring everyday life, and intended for the use of amateurs. Mme. Madeleine Milhaud, the composer's wife, recites the Carême poems charmingly, and the instrumental parts of the cantata are played by the Juilliard String Quartet and Leonid Hambro, pianist, with the composer conducting. Milhaud himself plays The Household Muse.

—C. S.

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

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 20 1950

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Cir. (D 330,240) (S 671,761)

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



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CITIZEN

OCT 1-1950

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Cir. (D 494,007)

This Clipping From
CHICAGO, ILL.
NEWS

SEP 16 1950

RECORDS

Cantata Warm, Personal

BY IRVING SABLOSKY

The first recording of Darius Milhaud's "Cantata of the Child and the Mother" has the composer's wife speaking Maurice Careme's tender French poems against the accompaniment of the Juilliard String Quartet and Leonid Hambro's piano (Columbia ML-4305, 12-inch L.P.).

It is altogether a warm and personal experience, even when you feel Mme. Milhaud's sonorous declamation puts the music too much in the background.

After conducting the cantata, Milhaud goes to the piano (on the reverse side of the disk) to play the dozen childlike pieces of his "The Household Muse"—among them, "Music Together," "The Son Who Paints" and "The Laundry." A little precious, but friendly.

Cir. (82,197)

This Clipping From
COLUMBUS, OHIO
STAR

SEP 9-1950

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STYLUS

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MUSICAL AMERICA
NEW YORK, N. Y.

OCT - 1950

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WATERBURY, CONN.
REPUBLICAN

AUG 20 1950

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

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 27 1950

RECORDS: BARTOK

All Six Quartets Played By Juilliard Ensemble

By HOWARD TAUBMAN

THE Juilliard Quartet is made up of four young musicians—Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd—who care actively about contemporary music, and it is supported by the Juilliard School, which has a sense of responsibility toward this music. As a result, the ensemble has been able to devote itself to mastering and playing in various centers such works as the quartets of Béla Bartók and Arnold Schoenberg.

This activity has been fruitful in the record field. The Six Quartets of Bartók have now been released on three long-playing, twelve-inch Columbia disks, with the Juilliard group giving devoted, thoughtful and searching performances.

The quartets represent a cross-section of an important aspect of Bartók's creative career. Quartet No. 1 was written in 1907; No. 2 in 1917, No. 3 in 1927, No. 4 in 1928, No. 5 in 1934 and No. 6 in 1939. Here you have the composer at various vital stages of his development. Naturally, not every facet of his growth or art is revealed, for the quartet form is an intimate one, and Bartók's mind found stimulation in many mediums. But it may well be that the quartets offer the most searching glimpse into the private places of Bartók's mind and heart.

Estimate

The Bartók quartets have been compared in significance with the compositions for four stringed instruments by Beethoven. It seems to me that we are too close to Bartók to have a just perspective on his work in relation to figures like Beethoven. There is no need to make the comparison. It is enough to say that these quartets belong to the finest music written in our time.

In the First Quartet, Bartók speaks with a voice that has not lost touch with the rhapsodic style of the romantics. There are bold ideas and effects. The composer is serving notice that he does not intend to be bound by the strict rules of the books. But he has not struck out yet for the unknown regions of sound that he was to visit later on.

As you listen to the six quartets in order, you find that the older Bartók grows the bolder he becomes. The effects he draws from the stringed instruments, however, are not designed for surprise or shock. Everything has an expressive purpose. There are times when it is difficult to perceive that purpose, and it requires hard and repeated listening to grasp the composer's ideas.

It is instructive to watch Bartók's slow movements as they take shape over the years. The opening Lento of Quartet No. 1 is expansive and juicy. The slow movement of Quartet No. 2 is less obviously emotional, but the change is not so marked as it becomes in the succeeding works. In Quartets Nos. 4, 5 and 6 the slow movements have become lean and spare.

Slow Movements

When you get to the slow movement that ends the final quartet you hear a meditation that seems too deep for tears. This is music of infinite sadness, but without self-pity.

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

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

SEP 2 - 1950

Public Library Concerts In Bryant Park Tuesday

The New York Public Library's weekly series of recorded concerts in Bryant Park will begin next week on Tuesday instead of Monday because of the Labor Day holiday. The Tuesday concert, which begins at noon and continues until 2 p. m., will feature a new recording by the Juilliard String Quartet of Bartók's "Quartet No. 1."

Cir. (D 171,646)

This Clipping From
INDIANAPOLIS, IND.
NEWS

AUG 31 1950

LISTENING PLEASURE

6 Bartok Quartets Are Choice Items

By HERBERT KENNEY, Jr.

Of all the recognition that has come to Bela Bartok since his death—and the interest in this composer has been accelerating in the past twelve months—the finest tribute perhaps is the complete recording of his six string quartets, issued as three 12-inch LP discs by Columbia.

For the listener in his home it is a choice item. For the Juilliard Quartet (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) it has been a labor of love, resulting in performances that are searching if not definitive.

But it may be that it is Bartok who has the greatest benefit since the series of quartets makes accessible an acquaintance with the stages through which the composer developed and ripened in this most intimate form of musical expression. The mood of expansiveness of rhapsodic romanticism in the Quartet No. 1 (written in 1907) gives way to a certain asceticism in the Quartets No. 5 and 6, written in 1934 and 1939, respectively. The intervening works, No. 2 (1917), No. 3 (1927) and No. 4 (1928), show Bartok polishing his style, stripping it of what he considered nonessentials. As he progresses he becomes bolder in the effects he seeks. The first one proclaims that here is a man who speaks with authority and who will speak in his own manner.

There are passages of surpassing beauty, of poetic insight, of enormous exuberance and of

deepest compassion. It may be hard listening for ears exposed heretofore only to what it called "conservative" music. But the reward in listening pleasure is worth the effort.

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

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 3 - 1950

MUSIC: Frequency modulation station WABF will introduce three new musical series this week. Beginning tonight at 9:30 o'clock the station will pick up "live" recitals from Hunter College, the first being a concert by Mariko Iwamoto, Japanese violinist.

On Tuesday, commemorating the death of the Hungarian composer in September, 1945, the first of a recorded series of Bela Bartok's six string quartets, played by the Juilliard String Quartet, will be broadcast from 8 to 8:30 P. M., and on Wednesday recorded concerts devoted to the music of Johann Sebastian Bach will be carried from 10:30 to 11:30 P. M.

Cir. (1,668,530)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

SEP 4 - 1950

New Records

Bela Bartok published only six string quartets, but as far as many a musician is concerned, they gave the intimate and delicate world of chamber music its rudest shock since Beethoven. With his *First Quartet*, composed in 1908 when he was 27, Bartok stalked into a field of harsh, hybrid harmonies and fierce rhythms that jolted Budapest listeners upright in their seats. In the *Second* (1917), *Third* (1927) and *Fourth* (1928), he cultivated the field; his harmonies became more astringent, the rhythms more incisive, the textures ever tighter. Listeners found much that was either impenetrable or unpalatable, but they also heard tonal colors never

produced by four stringed instruments before. In the *Fifth* (1934) and *Sixth* (1939), Bartok reaped his harvest. Like Beethoven's last (*Op. 135*), Bartok's final quartet, composed six years before he died, is full of deep and timeless beauty.

Last year, when the Juilliard String Quartet performed the entire cycle of six, Columbia saw a chance to get them all recorded in one set. Out this month, on three LP records, is the result. The performances are superb, and so is the recording.

comes. The effects he draws from the stringed instruments, however, are not designed for surprise or shock. Everything has an expressive purpose. There are times when it is difficult to perceive that purpose, and it requires hard and repeated listening to grasp the composer's ideas.

It is instructive to watch Bartók's slow movements as they take shape over the years. The opening *Lento* of Quartet No. 1 is expansive and juicy. The slow movement of Quartet No. 2 is less obviously emotional, but the change is not so marked as it becomes in the succeeding works. In Quartets Nos. 4, 5 and 6 the slow movements have become lean and spare.

Slow Movements

When you get to the slow movement that ends the final quartet you hear a meditation that seems too deep for tears. This is music of infinite sadness, but without self-pity.

In these tearless, slow movements of the final quartets Bartók does, in fact, come close to the Beethoven of the last quartets, and that is perhaps the basis for the insistent comparisons. There are timelessness and a depth in these pages of Bartók's quartets.

The slow movements are stressed because they seem to contain Bartók's most cherishable utterance. But there are other passages in the quartets that have a freshness and exuberance that are delightful. This is especially true of the early quartets. The vitality remains in the later quartets, but it is darker in cast.

There have been some deeply learned analyses of the structure of Bartók's quartets, and these will have interest for students. But for the average lay listener these discussions are beside the point. What counts is not the structure but what it encloses.



made some years before his death. Performed by the Juilliard String Quartet.

he seeks. The first one proclaims that here is a man who speaks with authority and who will speak in his own manner.

There are passages of surpassing beauty, of poetic insight, of enormous exuberance and of

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Cir. (D 195,158) (\$ 209,131)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

SEP 3 1950

Classical

By JAMES HART

Of special interest to Portlanders is the news that Columbia has entrusted the most significant record job of recent seasons to the Juilliard quartet of New York: the disc-performance of all Six Quartets by Bela Bartok.

The first violinist (and organizer) of this ensemble is Robert Mann, who will be remembered by scores of concert-goers here as concertmaster of the Portland Junior symphony.

It is likely that no more important chamber music recording will appear for a long time. These works are quintessential Bartok, covering the entire span of his creative life, from 1907 to 1939; and it is no longer news that a substantial number of musicians, professional performers and amateur listeners, are recognizing in Bartok (who died in poverty in New York five years ago) the major creative force of this half of the century.

ONE REMEMBERS, for example, being told by members of the Budapest quartet some years back that no chamber music worth performing had been written after Beethoven's death in 1827—until the appearance of the quartets of Bartok in our own time. Such a statement, of course, is wildly extreme and based on personal prejudices not generally shared; but it suggests the veneration which has been accorded by Bartok's most accomplished contemporaries.

It also indicates, by implication, the tribute paid to Mann and his youthful ensemble in their selection by Columbia for the present task. All six of these works have been recorded previously, by a variety of groups, but this is the first complete recording by a single ensemble and a single recording company.

IT IS A MEASURE of the present ensemble's virtuosity that these tonal pitfalls are generally avoided. There is throughout a sense that technique has been mastered and attention turned fully to interpretive problems. In this far more significant realm the new performances are almost uniformly the finest available.

Columbia has housed the six works on three LP-12s, two quartets to a disk, and has given them a superbly live recording.

THE JULLIARD QUARTET has performed the Quartets in concerts several times, and their devoted familiarity with the music and its phenomenal technical difficulties is apparent immediately. These problems, to a non-performer, seem to be of two sorts: first, that of interpretation; second, the preliminary one of surmounting the purely technical issues involved.

These are considerable, since

the composer in these quartets explored a vast number of new tonal possibilities within his restricted medium. In addition, the musical ideas (particularly in the Fourth and Fifth Quartets) occasionally push beyond their medium. Like the Beethoven Grosse Fugue and Bach's Chaconne, these scores leap their own bounds, and this peculiarity might easily result, in performance, in a harsh and forced string tone.

THE CHAMBER-MUSIC enthusiast will of course want to own the entire set. For the student and admirer of Bartok they are a must, since these, like the Beethoven Quartets, offer the most condensed portrait of their creator. But for the explorer in both fields perhaps the starting point should be the earliest pair and then the final Quartet.

From these, made familiar through repeated hearings, he should move to the wonderful Fourth and Fifth Quartets, which represent the maximum in concentrated expression.

The appearance of these represent the maximum in congratulation all around.

Cir. (D 93,055)

This Clipping From
INDIANAPOLIS, IND.
TIMES

SEP 3 - 1950

Record Review—

Rodzinski's 'Twilight Concert' Like Delightful Music Under Starlit Sky

THE "LONG HAIRS" probably won't approve of this, but if we of delightful quality played with had to choose between the three big new 12-inch LP records that infectious zest. contain all six of Bela Bartok's string quartets and the one new 12-inch LP on which Artur Rodzinski and the Columbia Symphony Orchestra have recorded their "Twilight Concert"—Program No 1, it would take the latter without hesitation. It's a honey of a record.

BARTOK: QUARTETS, recorded by the Juilliard String Quartet on the six sides of three 12-inch Columbia LP records, Nos. ML-4278, ML-4279 and ML-4280. Bartok, without question one of the 20th Century's greatest composers, wrote six string quartets from 1907 to 1939. They are performed in their entirety, and needless to say with great skill, on these new records, a recording achievement of historic importance.

In saying what we did about them, above, we meant no disparagement of this music, which is great in its field. There are many who will be enthusiastic about these records. It merely indicated our own lack of understanding and appreciation of music in the modern idiom.

These quartets ARE modern. The musicians (Robert Mann and Robert Koff, violins; Raphael Hillyer viola; Arthur Winograd, cello) form the quartet-in-residence at the Juilliard School of Music in New York, where they are members of the ensemble faculty.

Turning to a group of LP's released prior to last week, we would like to commend these as providing excellent listening enjoyment for the music-lover:

Cir. (D 53,626) (\$ 77,706)

This Clipping From
SAN ANTONIO, TEXAS
LIGHT

AUG 27 1950

Bartok String Quartets
In the classical field, the

Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello, the group established themselves as devoted interpreters of the Bartok string quartets in memorable concerts last season.

Cir. (D 89,381) (\$ 89,283)

This Clipping From
MIAMI, FLA.
NEWS

SEP 3 - 1950



It's A Record

By MARION BURDINE

The Juilliard String Quartet's ambitious recording of Bela Bartok's six string quartets, now available on three 12 inch long playing Columbia records, could be considered a collector's item, for only a serious minded devotee of modern music would thoroughly appreciate the complexity of thematic structure.

Cir. (D 186,280) (\$ 239,033)

This Clipping From
INDIANAPOLIS, IND.
STAR

AUG 25 1950

OFF THE RECORDS

Columbia Records Bartok Quartets,

The six string quartets of the late Bela Bartok have been recorded by the Juilliard String Quartet for Columbia.

The series will be issued on three 12-inch LPs.

Bartok completed the first quartet in 1907 and the last one in 1939. He died in 1945.

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OREGON JOURNAL

SEP 3 1950

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It is likely that no more important chamber music recording will appear for a long time. These works are quintessential Bartok, covering the entire span of his creative life, from 1907 to 1939; and it is no longer news that a substantial number of musicians, professional performers and amateur listeners, are recognizing in Bartok (who died in poverty in New York five years ago) the major creative force of this half of the century.

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INDIANAPOLIS, IND.
TIMES

SEP 3 - 1950

Record Review—

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Cir. (D 53,626) (S 77,706)

This Clipping From
SAN ANTONIO, TEXAS
LIGHT

AUG 27 1950

Bartok String Quartets

In the classical field, the Juilliard String quartet has recorded, in their entirety, all six of Bela Bartok's string quartets, on three 12-inch Columbia LP discs. The first of these the Hungarian-born composer wrote in 1907, the sixth in 1939, six years before his death in New York. The entire cycle, it is generally agreed, reflects the essentials of Bartok's creative thought.

The Juilliard String quartet was a happy choice for the recording assignment. Composed of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello, the group established themselves as devoted interpreters of the Bartok string quartets in memorable concerts last season.

Cir. (D 89,381) (S 89,283)

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MIAMI, FLA.
NEWS

SEP 3 - 1950



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STAR

AUG 25 1950

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Bartok completed the first quartet in 1907 and the last one in 1939. He died in 1945.

Cir. (D 170,658) (S 237,330)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

AUG 27 1950



NOTE WORTHY

by John P. Rhodes

Records Explore Many New Fields

THE JUILLIARD STRING QUARTET, which has twice visited Cincinnati recently to give performances of virtuoso excellence, has just completed the recording of the six string quartets of Bela Bartok. This is a feat of historical significance, contained on three Columbia LP disks (ML-4278, 4279, 4280). For the first time, one may study the evolution of the great Hungarian contemporary through his chamber music, beginning with his First Quartet of 1907 and ending with his Sixth Quartet of 1939. The professional musician may concentrate on his devices of thematic accretion and dispersion, the functions of parallel treatment, variation and fugal development. The amateur may revel in Bartok's astounding sonority and instrumental contrasts, all the more intriguing since they are frequently so fragmentary. The composer indulged himself freely in the use of strange but appealing sounds, exploring every tonal possibility of the string quartet, and achieving a sonority rarely reached since Beethoven. The performers—Robert Mann and Robert Koff, violins, Raphael Hillier, viola, and Arthur Winograd, cello—are eminently fitted for this assignment, as anyone knows who has heard them.

Cir. (D 80,485)

This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN

AUG 30 1950

AS IT

To Bruno



SOUNDS

Usher

Six Bartok Quartets: All of the Bela Bartok string quartets have now been recorded by the Juilliard Quartet for Columbia. Two quartets each take up one 12-inch L.P. I have begun listening to the first two quartets and performances are arresting, but the music requires repeated hearings.

Cir. (D 54,085)

This Clipping From
NORFOLK, VA.
LEDGER DISPATCH

AUG 31 1950

New Records—

By CHARLES HOOFNAGLE
and CLARENCE WALTON

All six of Bela Bartok's string quartets are played by the Juilliard String Quartet on three long playing records which have just been issued as another important contribution to the phonographic repertoire (Columbia).

Bartok, who died in 1945, was unquestionably one of the great composers of the 20th Century, and his quartets give a more intimate and comprehensive idea of his approach to music and his personality than could be found in any other single category of his works.

The Juilliard Quartet has been steeped in contemporary music and is peculiarly sympathetic and at the same time expert in its interpretation. To the Bartok quartets the group has brought a profound sincerity and earnestness, as well as technical competence. The result is impressive.

The quartets were written over a long period—the first in 1907 and the sixth in 1939, only six years before the composer's death, presenting Bartok in successive phases of his development.

It has been popular to compare the Bartok quartets with those of Beethoven. However this may be, it is at least certain that they have much of stimulation for any really serious lover of music. The quartets are both interesting as to method and structure, and deeply moving in their inner content. The combinations of the four instruments is employed to bring out original and surprising tonal effects which are not an end in themselves, but serve to express the moods and ideas of a great musical figure.

Cir. (D 369,328) (Sat. 204,829)

This Clipping From
NEW YORK, N. Y.
World-Telegram & The Sun

SEP 9 - 1950



From a record-maker's standpoint, Bela Bartok composed precisely the right number of quartets of precisely the right length. Each one fits comfortably on one side of a 12-inch LP. There are six, not so many as to make it commercially impractical to issue them all simultaneously, yet enough to make an impressive splash with a simultaneous issue of three records.

Enterprising Coup.

Columbia has pulled this enterprising, prestige-building coup, using the string quartet made up of faculty members of the Juilliard School of Music who obviously, on the basis of performance, have given the works long and careful study. The first was written in 1907, when the composer was 26; the last in 1939, six years before he died at 64. Thus they range the matured creative mind of one of the great composers of this country. If only for musical biography, their interest is inestimable.

Definitely they're not for people only casually interested in music. If they're to make sense (and they do make tremendous sense) the listener must give not only his ear but his mind too. Granted that requisite, the illumination is at times blinding.

—DELOS SMITH.

Cir. (D 31,516)

This Clipping From
CHICAGO, ILL.
JOURNAL OF COMMERCE

AUG 30 1950

Drama, Music, Entertainment—

RECORDS

Bartok Quartet Cycle; Peerce, Eddy, Holiday,
Stevens in Song; Symphonic Salad

By WILLIAM LEONARD

BARTOK: Quartets Nos. 1 to 6; the Juilliard String Quartet (Columbia 12-inch long-playing records ML 4278, ML 4279 and ML 4280). The quartet-in-residence at the Juilliard School of Music, which last season played the complete cycle of Bartok quartets in New York, makes the most important contribution of the summer to the record shelves by repeating the performance on six LP sides. The quartets are some of Bartok's most expressive work, and span his creative career. Written in 1907, 1917, 1927, 1928, 1934 and 1939, respectively, they illustrate graphically the trend of his work. They also make interesting listening, if you don't permit yourself to get involved in the tortuously technical program notes. The Juilliard Quartet (Robert Mann and Robert Koff, violins, Raphael Hillier, viola, and Arthur Winograd, cello) plays forcefully and with great clarity, though its tone in the sixth does not match that of the Gertler String Quartet, in the English Decca full-frequency recording of a few seasons ago.

Cir. (D 132,622) (S 247,749)

This Clipping From
BOSTON, MASS.
HERALD

SEP 10 1950

The Bartok Quartets Appear on Records for Future Appraisal

By RUDOLPH ELIE

If, as George Moore once put it, critics are remembered for what they failed to understand, a good many of them—and a good many orchestral conductors, symphony orchestra managers, patrons of the arts and musical people in general as well—are going to be remembered for their frightful misunderstanding of Bela Bartok, who died, in the classic tradition of the great artists, in poverty and illness, five years ago this month. It will take many, many years to properly appraise the art of this frail Hungarian who came to the United States in 1941 to seek artistic liberation (but found none), and one of the cornerstones of that art is contained in the six string quartets he produced between the years 1907 and 1939.

These six works are now set forth for the first time on records (three Columbia LP's) in a remarkable performance by the Juilliard String Quartet. I am frank to admit that I neither understand nor like all of this music. I am at times deeply moved by it (as in the opening statement of the Sixth), at others wholly mystified (as in the closing movements of the Fifth), at others most irritated (as in certain episodes of the Third) and others fascinated (as in the pizzicato fourth and allegro fifth movements of the Fourth).

On the other hand I find the sustained severity and abstraction tedious; the music requires more intellectual concentration than I am willing to give music on records, for, despite the increasing quality of recordings and reproducing equipment and all the other attractions of the phonograph (the restfully informal home surroundings, for instance), recorded music never quite communicates as it does in actual performance. Thus, when the Juilliard Quartet gave this same series in Cambridge last year, I was more stirred by the event than by listening to this, the same thing on records. It seemed more alive, more significant. However—and this is the real strength of records—here are the Bartok Quartets set forth for continued study and reference. That they will, in time, speak more personally than they do now, I am convinced. The music is there, and Bartok is indisputably here to stay as one of the very first composers of this country. But the fullest appreciation of this music is a long-term project. It might be said, incidentally, that the performance and the recording of this set are a technical and mechanical feat of the first order.

Cir. (S 102,266)

This Clipping From
BRIDGEPORT, CONN.
HERALD

SEP 9 - 1950

SPINS & NEEDLES

Bartok Quartets Juilliard Triumph

Hungarian Composer's Stature Grows;
Eddy Sings of Love in Varied Lingos

BARTOK: QUARTETS — A major addition to the masterpiece shelf arrives from Columbia: the Quartets Nos. 1-6 of the late Bela Bartok performed by the Juilliard School String Quartet. (Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello) on three 12-inch LPs.

The Hungarian composer's all-time greatness, let alone his outstanding place among the music makers of our generation, has become increasingly sure even in the few years since his death. When these six quartets were presented in concert by the same Juilliard group last year, the compositions were likened to those of Beethoven. That, it seems to be, is too much to say, for there is a great deal of Bartok which the average listener will always be loath to tackle.

The most listenable of the six quartets is the first, which is more orthodox and less punctuated by the architectonics which many find an insurmountable hurdle when Bartok comes along. We should like to quote the annotator of the Juilliard program: "There can be little doubt that Bartok's magnificent exploitation of the tone production resources of the medium is that element of his music which makes the strongest initial impression upon the hearer."

Obviously happy to be identified in this important way with Bartok, the Juilliard quartet gives a distinguished display of technique and understanding. The recording is excellent. (Columbia)

Cir. (D 160,697)

This Clipping From
BIRMINGHAM, ALA.
NEWS

SEP 3 - 1950

Classical records

BY HAROLD DAVIS

THE LATE Hungarian composer Bela Bartok's six quartets are released by Columbia Masterworks on three 12-inch LP disks. They are by no means what one might call "easy" music.

The Juilliard String Quartet plays each piece with extraordinary care and devotion, and the listener is not long unaware of these eminently worthwhile qualities.

Cir. (D 46,902)

This Clipping From
JERSEY CITY, N. J.
JERSEY JOURNAL

SEP 5 - 1950

PLATTER CHATTER

Listening to Discs; Comment on Stars

By A. D. MACKIE

Columbia has released the recordings of six of Bela Bartok's string quartets by the Juilliard String Quartet. . . . Nelson Eddy has renewed his exclusive recording contract with Columbia. . . . This fall, conductor Andre Kostelanetz celebrates his 10th anniversary as an exclusive Columbia Masterworks recording artist. . . . Mrs. Eleanor Roosevelt recorded Prokofiev's "Peter and the Wolf" for RCA-Victor. . . . Thrushes Mindy Carson and the Fontane Sisters have returned from belated summer holidays. . . . Burr Tillstrom and "Kukla, Fran and Ollie" have been signed to a recording contract by Victor. . . . Another to sign a new RCA-Victor contract is Patrice Munsel, opera star. . . . Spike Jones' wife, Helen Grayco, has her own recording contract. . . . You with London and discs will be out within a few weeks. . . . "Wonderful You," ballad, is orked in smooth, resonant, danceable fashion by the Miller-styled Jerry Gray orchestra on Decca. . . . Blue Barron's orchestra has an attractive dance side in "Bubbles" with group vocal. On MGM. . . . In the vein of her big ballad hits, Margaret Whiting chirps "Friendly Star" for the country and western set in liams, on MGM, has a sock pair for the country and western set in "They'll Never Take Her Love From Me" and "Why Should We Try Any More?" . . . Honor roll of hits, according to Billboard: "Mona Lisa," "Good Night, Irene," "Sam's Song," "Play a Simple Melody," "Tzena, Tzena, Tzena," "I Wanna Be Loved," "Count Every Star," "Bewitched," "The Third Man Theme" and "Bonaparte's Retreat."

Cir. (D 60,731) (S 115,328)

This Clipping From
SAN DIEGO, CAL.
UNION

RECORD REVIEWS

The six string quartets composed by Bela Bartok have been recorded by Columbia in excellent performances by the Juilliard String Quartet. The six quartets are now available on three 12-inch L.P. disks. Members of the Juilliard Quartet, all musicians of high calibre, are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello. The quartet is at the Juilliard School of Music in New York.

Musicians will appreciate the opportunity of studying Bartok's quartets through repeated hearings of these fine recordings.

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

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

SEP 10 1950

New Records

With the release of all six of Bela Bartok's string quartets, Columbia Records makes available now to music lovers an important group of works by one of this century's greatest composers.

The quartets are played by the Juilliard String Quartet at the Juilliard School of Music, which last year presented them in a highly successful concert cycle. The Bartok music is often compared to the quartets of Beethoven, an indication of their worth, appeal and importance.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS

SEP 9 - 1950

DISC DATA



BELA BARTOK'S six quartets have been recorded splendidly by the Juilliard String Quartet (Mann and Koff, violins; Hillyer, viola and Winograd, cello). Columbia has released this historic achievement in three long-playing records, giving music scholars an opportunity to study the profound art of one of the 20th Century's greatest composers. The Cleveland Orchestra, Leinsdorf conducting, puts the exuberance of Spring into Schumann's First Symphony.

Cir. (D 289,902) (S 375,742)

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

SEP 5 - 1950

The Music Whirl

By HARRY R. BURKE

BUT NOT WHAT a modern master—Bartok, that fourth "E" to add to Beethoven's triumvirate—does as he develops rhythmic pattern in an integral relation with melodic meaning, rather than as incidental background, in his six quartets A Minor, Opus 7 (1907), A Minor, Opus 17 (1917), No. 3 (1927), No. 4 (1928), No. 5 (1934) and No. 6 (1939). They are the fruit of 30 years of scholarly search, unflagging invention and a patriotic devotion to his native heritage of Magyar (Hungarian) folk-songs and rhythms. Technical virtuosity in composition is never obvious but is ever there. Instead, the music, even when as in the earlier two it has a key signature, seems the authentic music of nature. The rhythmic pulses incident to his expressive utterance add interest to the plaintive effect of his eerie harmonies as he explores the possibilities of tone color in each of the four string instruments and unites them in the greater instrument of a quartet. A bell-like resonance is characteristic—even his pizzicatti are never mere conventional rhythms—and the interest which violin mastery adds to dramatic movement in his melody is emphasized by an invention which never flags in its search and discovery as the cycle advances with his years.

★
THESE QUARTETS mark the recording debut of the Juilliard String Quartet, Messrs. Hill and Koff, violins; Hillyer, viola, and Winograd, cello. (Columbia three 33 1/3 rpm discs.) They are resident instructors at that great school, each in his own right a virtuoso; the four are united in

a musical spirit of devotion and scholarship. Their tone is not so "luscious" as say that of the Paganini quartet, but luscious quality has no place in this music. It is astringent, stimulating, brusque, instead. Those are precisely the vital qualities Bartok found, admired and piously preserved in his long and undying devotion to the folk-rhythms and folk melodies of the Magyars. For collectors a must. For any melomaniac a sheer delight.

Cir. (52,336)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

SEP 2 - 1950

Classical Record Reviews

BARTOK: Quartet No. 1 in A Minor and Quartet No. 2 in A Minor; Quartet No. 3 (1927) and Quartet No. 4 (1928); Quartet No. 5 (1934) and Quartet No. 6 (1939). The Juilliard String Quartet.

Columbia (33) ML-4278, ML-4279, ML-4280
In undertaking this complete recording of the Bartok string quartets, Columbia has contributed a monumental gift to the recorded literature. For Bartok's quartets are considered in many quarters to be the finest written in this idiom since the Beethoven quartets. Indeed, Bartok's stature as a modern has become such that he has already been tabbed in many circles as the musical genius of our century. The complete recording of the quartets thus makes virtually every Bartok work of consequence available on record in high grade interpretation. All of the quartets have been recorded before, but both individually and as a group the earlier efforts fall far short of the recording and interpretation handed these magnificent renditions.

76

Cir. (D 74,848)

This Clipping From
BIRMINGHAM, ALA.
POST

SEP 4 - 1950

New Discs Will Be Pleasing To Chamber Music Lovers

BY DUARD LE GRAND

In addition to being fine works in themselves, the six Bartok quartets also are the student's best guide to the Hungarian composer's development over a 32-year period.

The Juilliard String Quartet establishes itself as one of the country's best with its performances of the Bartok. Every serious collector will want to add the discs to his collection.

Cir. (D 62,094) (S 61,910)

This Clipping From
CHARLESTON, W. VA.
MAIL

SEP 1 0 1950

Police Department

PHONE 92-7471

Chief American Legion Post No. 1010, Givens had been appointed to be the Belle fire department equipment. Plans are under way to purchase a new fire engine.

With the release of all six of Bela Bartok's string quartets Columbia records makes available a group of important works by one of the twentieth century's greatest composers. The quartets are contained in both three 12-inch LP discs and in six conventional 12-inch shellac records.

Playing the Bartok quartets with devotion and superlative musicianship is The Juilliard String Quartet, quartet in residence at the Juilliard School of Music, which last year presented these same works in a highly successful concert style.

The four young musicians have, in their relative short career as a quartet, distinguished themselves in the field of classical as well as contemporary chamber music, with a repertoire ranging from Beethoven and Mozart to Bela Bartok and Alban Berg.

The recording of all six of Bela Bartok's string quartets in their entirety is little short of an historic achievement which affords the listener the enriching opportunity of studying the profound art of one who without question was among the Twentieth Century's greatest composers.

Cir. (D 137,893) (S 142,171)

This Clipping From
AKRON, O.
BEACON JOURNAL
SEP 3 - 1950

Music

By OSCAR SMITH

Met. Stars Heard In New Recordings

BELA BARTOK'S Quartets Nos. 1, 2, 3, 4, 5 and 6, composed in 1907, 1917, 1927, 1928, 1934 and 1939, respectively are recorded by Columbia on three long playing discs.

The ensemble playing them is the Juilliard String Quartet, Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello.

I'm sure there must be some Bartok enthusiasts who will welcome these recordings, dreary and boring as they are. To me they represent six times too much Bartok. (Columbia ML-4278, 4279 and 4280.)

★

This Clipping From
PITTSBURGH, PA.
PRESS

SEP 3 - 1950

the RECORD CORNER

Glazunov Symphony

A new release by Capitol Classics is Alexander Glazunov's "Symphony No. 4 in E Flat." Recorded by The Symphony Orchestra of The Academy of Santa Cecilia (Rome), Jacques Rachmilovich conducting, this opus is 26 minutes of peaceful melodies and harmonies that give Glazunov the label of a non-revolutionary Russian.

He lived well on inherited money and his music reflects even emotions and comfortable living.

Bela Bartok, on the other hand, had the opposite kind of existence, economically speaking. The Hungarian composer died broke in New York City five years ago (when 64) and his disciples have been mostly in the "arty" crowd.



Now comes Bela Bartok a monumental set of records—all six of Bartok's quartets, in a set by Columbia Masterworks. Played by The Juilliard String Quartet, they represent works from 1907 to 1939, half the composer's lifetime.

There is Quartet No. 1 (1907), No. 2 (1917), No. 3 (1927), No. 4 (1928), No. 5 (1934) and No. 6 (1939). Bartok's brutal harmonies and angular melodies inflict discomfort to ears not used to "hundred proof" dissonances. The remarkable thing about this nearly three hours of bold creative output is: Bartok, contrary to the usual rule, became more radical as he grew older.

By Sam Hood.

Cir. (D 9,945) (S 9,892)

This Clipping From
MARSHALL, TEXAS
NEWS-MESSENGER

SEP 10 1950

Bartok Quartets Now on Records

The Juilliard String Quartet, instrumental ensemble in residence at the Juilliard School of Music, has recorded all six of Bela Bartok's string quartets.

The recording follows presentation of the Bartok works by the quartet in a highly successful concert cycle during the past 1949-50 concert season.

Bartok, who died in New York in 1945, composed the quartets from 1908 to 1939. They are considered to reflect the essentials of his creative musical work.

Comprising the Juilliard quartet are Robert Mann and Robert Koff, violinists, Raphael Hillyer, violist, and Arthur Winograd, 'cellist.

The set has been produced by Columbia Records on three 12-inch long playing discs, and in six albums of 21 standard 12-inch discs.

This Clipping From
TOLEDO, OHIO
TIMES

SEP 10 1950

MUSIC on RECORDS by JOHN M. HARRISON



JUILLIARD STRING QUARTET
Interpreters of Bartok's Six Quartets

SOMETHING LESS than general dancing in the streets probably is going to characterize public reception of the news that Columbia Records, Inc., has issued performances of all six of the string quartets of the late Bela Bartok, as interpreted by the Juilliard String Quartet.

The results of this major undertaking are now available on LP Records Nos. 4278, 4279, and 4280, or in a series of six 78-rpm albums.

Since Bartok's death in 1945, public appreciation and understanding of his music has developed amazingly. For the growth of interest, the recording industry deserves a full measure of credit. Despite its traditional aversion to the unknown and the untried, it has plunged boldly into the Bartok repertory, with the result that we have had first rate recorded performances of at least a dozen of his works in recent years.

Despite this development, however, and despite the fact that many of our finest musicians—soloists and conductors—have championed Bartok's cause with a fierce devotion, it would be a plain misstatement of fact to say that the music of this Hungarian composer already is accepted. Actually, it isn't. Nor is it likely to be for a good many years to come. But undertakings such as this complete cycle of the Bartok quartets certainly will play an important part in the forging of the final decision concerning his music.

Avoiding the usual comparisons with the Beethoven quartets, it certainly can be said that these six compositions represent an important part of the whole of Bartok's work. They synthesize much of what this composer sought to introduce into the music of the 20th Century. And they present, in microcosm, the story of his own development as a writer of music.

Chronologically, the six quartets cover most of the period during which Bartok composed. The first of the six appeared in 1907. The others followed in these years: 1917, 1927, 1928, 1934, and 1939. Through them, it is possible to follow the development of man and musician with a remarkable degree of accuracy.

Thus, this reviewer's favorites of the six quartets are—in this approximate order—the sixth, first, second and fifth. In the first two quartets, Bartok has only begun to break away into the strident dissonances, the amazing percussive techniques he was to seek to incorporate into the body of

his compositions. In the third and fourth, which I find least listenable, the break has been made and the composer is using his new devices in a series of amazing, and sometimes disturbing, experimentations. In the fifth and sixth—particularly the latter—he has become the master rather than the servant of these techniques. There is probably a greater degree of relationship between the last four quartets than between the first two and the last two. But, on the surface, the reverse appears to be true. And that, of course, is the greater tribute to the composer's greatness.

The Juilliard Quartet, composed of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello, was the ideal choice to perform these Bartok works. These youthful musicians, whose playing of the fourth of these quartets on one of the Museum of Art's Sunday afternoon chamber music concerts two years ago still is remembered with great pleasure by many Toledoans, have a sympathy for the energy and guttiness of these quartets which derives the last possible ounce of strength from them.

Whatever the public reception of this remarkable recording undertaking may be, Columbia is to be congratulated on its venture. To whatever degree it helps further interest in these significant works, it serves a useful and important purpose. Brilliantly performed and flawlessly recorded, these six quartets offer the adventurous listener many interesting and provocative hours. If the series is not an immediate financial success, it is not too much to predict that its value—both to Columbia and to modern music—will grow with the passing of the years.

Cir. (D 151,192) (\$ 565,979)

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

SEP 10 1950

RECORDED MUSIC

Six Bartok Quartets in Fine Set

THEY MAY NOT become best sellers, but Columbia's three LP albums devoted to the six STRING QUARTETS OF BELA BARTOK (ML-4278-80, \$4.85 each) are certainly the most laudable and enterprising disk project of the late summer.

In range of time these quartets date from 1907 to 1939, tracing the development from youth to age of the Hungarian composer's deeply personal, dynamic and often cryptic style. No composer of recent times has had more to say, said it more honestly and originally, or grappled more intelligently and passionately with music's ultimate meanings. There are some ideas only music can express, and the marvel of Bartok's music is that it expresses them in new and compelling ways.

All these quartets are played by the Juilliard String quartet, composed of faculty members, of the Juilliard school (R. Mann and R. Koff, violinists; R. Hillyer, violist; A. Winograd, cellist). They make an able and integrated group, obviously conversant with Bartok's idiom, and they play convincingly without attaining quite the flair or marked personality of such groups as the Pro Arte and Budapest quartets.

Cir. (D 71,787) (\$ 53,968)

This Clipping From
BRIDGEPORT, CONN.
POST

SEP 17 1950



Columbia Records considers one of its most important classical releases to be the three 12-inch long-playing records containing Bela Bartok's six string quartets, performed by the Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, which last year presented these same works in a concert cycle. The quartets are also being made available on standard records in six 12-inch albums.

"That it has become an accepted critical commonplace to approach the string quartets of Bela Bartok through analogy with those of Beethoven is striking evidence of the singular position occupied by these works," wrote Milton Babbitt in his program notes for the concerts at which the Juilliard String Quartet played the six quartets.

Patrons of classical music will enjoy many a field-day exploring these new recordings. Of other recent classical releases, Delos Smith provides the following comments:

Cir. (D 52,373)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

SEP 15 1950

Recorded Music News and Reviews

By CLIF BRADT

The complete cycle of six quartets by Bela Bartok, played by the Juilliard String Quartet, has been issued on three 12-inch LP records by Columbia and further enhances this much desired branch of the literature.

As for the quality of performance, one will hardly argue these faculty members of the Juilliard School have not gone thoroughly into Bartok's strangely wonderful musical world and come out with a commendable job. Robert Mann and Robert Koff are the violinists, Raphael Hillyer the violist and Arthur Winograd the cellist. The recording, too, is excellent.

As to the scores, they are a remarkable study of a great composer's development, for in the quartets of the masters is to be found, if anywhere, the intimate contact with their musical minds, the distillate of their musical philosophy.

These quartets, with the exception that the later ones came rather more closely together, are fairly evenly spaced over the years from 1907 to shortly before the composer's death.

Thus, as is so frequently the case with such composers, the first shows the influence of the Hungarian's musical antecedents, particularly Beethoven, with whom he has been compared. But from there out his journey is unhesitatingly, courageously and with originality along a trail of his own making and perhaps this more than any other fact is the reason for the Beethoven comparison.

If it is stressed that Bartok is primarily of architectonic bent, why should his work be less for that reason? The pattern is not form alone, but melody, harmony and rhythm gathered into fabric

that is complete in concept. Yet, that is not all, either, for who can define the mysterious depths into which he leads one, where there seems to be a pensive meditation that amounts to melancholy—almost tragedy—but without a sense of regret?

It would seem the time has passed when a library of quartet music could be considered complete without these Bartoks. To be sure, they require listening and listening, if one is orthodox in taste, but then, so did the Beethoven quartets once upon a time. The "Three B's" have become four.

Cir. (D 177,509) (\$ 268,265)

This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER

SEP 5 1950



By Suzanne Martin

SINCE BARTOK has always been available in minus quantities, Columbia's L. P. production passed something of a milestone this month as the Hungarian's six string quartets appear on three 12-inch records.

The Juilliard String Quartet records the whole six, considered the essence of Bartok. The fourth and fifth, peak pair of the group, compare to Beethoven in structure as well as scope being constructed in the five movement arch form of Beethoven's last quartets. Surely no one has to go through any great exposure to modern music to recognize the tonal resource opened up by this man. Skeptics who think all music stopped with Mendelssohn should be treated to the *allegretto pizzicato* of the Quartet No. 4, the swooping strings of No. 3, the burlesque of No. 6. This is lean, highly dynamic, fiercely exciting music and to have it available in such splendid uniformity is a turning point in the recording of modern music. (C.)

This Clipping From

YOUNGSTOWN O.
VINDICATOR

SEP 10 1950

Bartok's String Quartets

The Juilliard String Quartet, made up of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, and supported by the Juilliard School, is intensely interested in contemporary music, notably such works as the quartets of Bela Bartok and Arnold Schoenberg. It has recorded the six quartets of Bartok for Columbia in six separate albums of the 78 rpm shellac disks, and on three 12-inch Long Playing ones—MY-4278, 4279 and 4280.

Aside from the fact that the music is here played with musical skill and "con amore," these recordings will be of great interest to the student and to musicologists, in that they represent a cross-section of one branch of Bartok's musical development.

The first of the six was written in 1907, the second in 1917, the third in 1927, the fourth in 1928, the fifth in 1934, and the sixth in 1939. Of course, this represents Bartok's art in but one of the musical forms, but it is very indicative.

Milton Babbitt compares these quartets with those of Beethoven, but it would seem a bit early for that. The "modern" ideas of the various arts have not yet stood the test of time. Beethoven has. To quote from Babbitt: "Subtle shifts of sonorous balance serve to delineate phrase structure in a texture where cadential articulation, no matter how tangentially and

sparingly used, can easily create sonorous inconsistency. Also, unique timbral characteristics serve to endow an ambiguous harmonic aggregate with an individuality which makes it possible for it to function referentially in the role of a tonic sonority." Be that as it may.

Cir. (D 212,973)

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

SEP 10 1950

THE NEW RECORDINGS

Bartok Quartets

Columbia has made available all six of the Bela Bartok string quartets. The Juilliard String

Quartet presented the works of the 20th century composer in a series of concerts in 1949.

The concerts were so successful that Columbia decided to record the Bartok. The ensemble is excellent.

Violinist Robert Mann won the Naumburg Award for 1941; violinist Robert Koff has participated in concert tours; Raphael Hillyer, violist, is a former member of the Boston Symphony Orchestra, and cellist Arthur Winograd held a seat in the NBC Symphony Orchestra. And they are all on the Juilliard school faculty.

Although they have performed as a quartet for a relatively short time, they compose a distinguished aggregation. Their recording of the Bartok music should add considerably to their stature.

The quartets written by the composer, who died but five years ago in New York, are decidedly marked by their thematic characteristics.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

SEP 17 1950

ON THE RECORDS

OF COMMANDING interest among current recordings are the six string quartets by Bela Bartok. Columbia offers them, two on each of three 12-inch LPs, in excellent performances by the Juilliard String Quartet (R. Mann and R. Koff, violins; R. Hillier, viola; and A. Winograd, cello). They were written between 1907 and 1939, the first two in A minor, the others without key designation.

First of all, one notices the splendid sonorities evoked by Bartok, and the variety of effects, some of which are obtained by straightforward bowing and plucking, others by sliding, smiting, strumming, and whatever other devices come to the ingenious mind. Now and then one seems to hear the meowing of well-bred cats. Not but what all this is fair enough if it conduces to the composer's purpose and if the purpose is worth conducing to.

What is the composer's purpose? I cannot say. But while listening, with a good deal of respect, to these quartets, I was visited by a reflection or two. In quartets by Bartok's illustrious predecessors, I have often felt a strong suggestion of spiritual activity. In the Bartok I feel a strong suggestion of physical activity, as though the music were the accompaniment to, or description of, some violent, often eccentric, pantomime. The very gestures, costumes and lighting are called up.

Again, a superior performance of a superior quartet was wont to suggest the conversation of four cultivated persons—cultivated but not insipid. These performances suggest, very often, acridulous quarrels conducted under scientific auspices. Musical atomic explosions, perhaps, expressing the soul of our era. From time to time, there is a flavor of the later Beethoven quartets.

There is no doubt that these works are constructed by a masterly technician and uttered by worthy protagonists. Perhaps a longer acquaintance may show the music to be deep, too.

Cir. (D 4,502)

This Clipping From
HOLLYWOOD REPORTER
HOLLYWOOD, CAL.

SEP 8-1950



ON THE RECORD: Columbia can be credited with some brilliant packaging on recent issues of LP disks. Last week it was all six of Bartok's quartets waxed by the Juilliard String Quartet. They are done extremely well but this listener cannot take Bartok too seriously, probably because of a limerick we learned during the last flowering of that lost poetic art some ten years ago. If you are a Bartokophile, you will want the six, although they are just a bit indigestible played in rapid succession.

Cir. (D 172,548) (S 200,772)

This Clipping From
MIAMI, FLA.
HERALD

SEP 10 1950

Records In Review

The most recent splurge in modernism made by a major record company involves Columbia's issuance of all six of the Bartok Quartets, which have been done on the six sides of three 12-in LP's, one to a side. This seems to us both a daring and highly-to-be-commended achievement on Columbia's part.

The quartets have been played by the Juilliard String quartet, which is not so often met on records, but which has done here an extremely sensitive, devoted, sound and clean-cut job vitalized by plenty of contrast and variety.

To have all six quartets at hand, so that Bartok-enthusiasts (and there are more of them as time goes on) can absorb their intensity and powerful "build-ups," compare them with reference to times of composition, and generally live through them as often as they wish, is in itself a dream fulfilled for many such enthusiasts.

So seldom are they played on live programs that one might go through a lifetime of listening (outside of New York, of course) without hearing them all even once.

All Bartok works are highly original, "pressurized," dynamic, structurally unique and tonally rich and these are not exceptions; in addition, they seem to us nowhere nearly so hard and brilliant as some of the concert. It is obvious that Bartok thinks symphonically.

His major concerns (in these works, at least) seem to be tone (and dynamics), structure, and meaning. In that order—which is more or less a reversal of Beethoven's compositional attack.

We noticed in all the quartets what strikes us as a dearth of thematic material—also a sort of fragmentary thematicism that makes one long for the long, fully-developed themes of past masters.

This applies especially to the slow movements—the fast ones being so charming, so rhythmically "different," and so striking that the extended theme is seldom missed.

Cir. (D 57,024)

This Clipping From
DAYTON, OHIO
HERALD

SEP 9-1950

Music Club Announces Program For Season

Juilliard String Quartet To Give Morning Concert In Miami Ball Room

Rudolf Ganz, pianist, and the Juilliard string quartet, are among the attractions offered its members this season by the Dayton Music club.

Juilliard Quartet Records

The Dayton Music club, which last year heard the Juilliard String quartet play a Bartok number, will probably hear this group play another when it gives a concert here in April. But members of the club will not have to wait that long, for Columbia records has released the composer's six string quartets. All are played by the Juilliard quartet. They may be obtained in three 12-inch, long-playing discs or in six conventional 12-inch shellac record album.

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

This Clipping From
DALLAS, TEX.
NEWS

SEP 3 1950

RESERVED

\$1.75, \$1.25 (Tax Incl.)

For NOW to:

Box 7772, Dallas
(d. stamped envelope.)

Cir. (S 765,011)

This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES

SEP 17 1950

Columbia Records Bartok Quartets

COLUMBIA, offering to collectors of recorded chamber music the six string quartets by Bela Bartok, is not exaggerating in its comment on these three 12-inch LP disks.

Columbia says its release "is little short of an historic achievement which affords the listener the enriching opportunity of studying the profound art of one who, without question, was among the 20th Century's greatest composers."

The quartets cover a period of 32 years, and it is of real interest to observe in them the development of the composer's style and harmonic method from the creation of the first quartet in 1907 to the sixth, written in 1939. Harmonic stringency makes its appearance, particularly in the third and fourth quartet, but in the last two of the series Bartok found the media in which best to disclose his genius.

The performance of the six works by the Juilliard Quartet, in its artistic comprehension and technical infallibility, is well worthy of the music.

RECORDS

lenged and startled groups or elite listeners.

Casual listeners today will find the quartets palatable with exotic and wonderful sounds. They are achieved usually by translucent harmony with the quartet instruments playing in contrasting timbres, and occasionally by bizarre balances of stops, harmonics, effects against the bridge and "with the wood"—or see it sounded to us without corroborative access to the scores.

The compositions, spanning a 32-year period, show that Bartok in youth was very much Bartok in old age, seeking nothing radical and merely sounding radical by thorough exploitation of the physics of sound-making.

The Bartok philosophy prevails stubbornly in the structures of the quartets which divided into three movements, occasionally four, and in No. 4 and 5 into five movements. Bartok continually maintains an evolutionary affinity of themes and encases the whole quartet in summaries of all movements. This is not as complicated as it sounds and tends to make a cumulative drama instead of the classical musical vaudeville show.

Withal Bartok is a romantic and a lyricist. No such orchestra-like bite or sonorities as found in Brahms can be heard. The net re-

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PROVIDENCE, R. I.
JOURNAL

SEP 17 1950

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HOLLYWOOD REPORTER
HOLLYWOOD, CAL.

SEP 8-1950



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HERALD

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All Bartok works are highly original, "pressurized," dynamic, structurally unique and tonally rich and these are not exceptions; in addition, they seem to us nowhere nearly so hard and brilliant as some of the concerti. It is obvious that Bartok thinks symphonically.

His major concerns (in these works, at least) seem to be tone (and dynamics), structure, and meaning, in that order—which is more or less a reversal of Beethoven's compositional attack.

We noticed in all the quartets what strikes us as a dearth of thematic material—also a sort of fragmentary thematicism that makes one long for the long, fully-developed themes of past masters.

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Cir. (D 150,154) (\$ 159,533)

This Clipping From
DALLAS, TEX.
NEWS

SEP 3 1950

RECORDS IN REVIEW

Six Bartok Quartets In Notable Release

BARTOK, Bela (1881-1945): Quartet No. 1 in A Minor, Opus 7 (1907); Quartet No. 2 in A Minor, Opus 17 (1917); Quartet No. 3 (1927); Quartet No. 4 (1928); Quartet No. 5 (1934); Quartet No. 6 (1939). The Juilliard String Quartet, R. Mann and R. Koff, violins; R. Hillier, viola; A. Winograd, cello. Columbia 4278-79-80, three 12-inch disks LP.

The apotheosis of Bela Bartok since his death in 1945 receives from this series a ladder-length climb toward the inevitable pinnacle. The three LP disks contain, in short, all six string quartets of the late Hungarian. This is music which, from 1907 to 1939, challenged and startled groups of elite listeners.

Casual listeners today will find the quartets palatable with exotic and wonderful sounds. They are achieved usually by translucent harmony with the quartet instruments playing in contrasting timbres, and occasionally by bizarre balances of stops, harmonics, effects against the bridge and "with the wood"—or see it sounded to us without corroborative access to the scores.

The compositions, spanning a 32-year period, show that Bartok in youth was very much Bartok in old age, seeking nothing radical and merely sounding radical by thorough exploitation of the physics-of-sound-making.

The Bartok philosophy prevails stubbornly in the structures of the quartets which divided into three movements, occasionally four, and in No. 4 and 5 into five movements. Bartok continually maintains an evolutionary affinity of themes and encases the whole quartet in summaries of all movements. This is not as complicated as it sounds and tends to make a cumulative drama instead of the classical musical vaudeville show.

Withal Bartok is a romantic and a lyricist. No such orchestra-like bite or sonorities as found in Brahms can be heard. The net re-

sult of this workmanship is a trend in neoteric composition and, best of all, an experience for the listener that he will want repeated.

Possibly to keep the subtle balances in auditory perspective, the recordings have a detached and remote level. Otherwise the performance by the excellent and knowing Juilliard Quartet are exemplary.

A famous ensemble partnership is indicated but there is none of the homogeneity of trimbes that many quartets seek to the nullification of the spirit of chamber music.

Nothing more interesting or valuable in connoisseur items has been released in six months.

Quartets by Bela Bartok, is not exaggerating in its comment on these three 12-inch LP disks.

Columbia says its release "is little short of an historic achievement which affords the listener the enriching opportunity of studying the profound art of one who, without question, was among the 20th Century's greatest composers."

The quarters cover a period of 32 years, and it is of real interest to observe in them the development of the composer's style and harmonic method from the creation of the first quartet in 1907 to the sixth, written in 1939. Harmonic stringency makes its appearance, particularly in the third and fourth quartet, but in the last two of the series Bartok found the media in which best to disclose his genius.

The performance of the six works by the Juilliard Quartet, in its artistic comprehension and technical infallibility, is well worthy of the music.

RECORDS

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Playing the Bartok quartets with outstanding musicianship is The Julliard String Quartet, quartet-in-residence at the Julliard School of Music, which last year presented these same works in a highly successful concert cycle.

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The Julliard String Quartet is composed of four young artists, all of whom have distinguished themselves as solo performers. They are all members of the ensemble faculty of the Julliard School.

Cir. (D 102,558) (\$ 108,706)

This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL

SEP 17 1950

ENTERPRISING COUP
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THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8960

Cir. (D 96,045) (\$ 140,834)

This Clipping From
DAYTON, OHIO
NEWS

SEP 24 1950

Banish Cheap Music Is Plea; Solution Suggested

BY BETTY A. DIETZ

Daily News Music Editor

IT WAS a recording of operatic arias, sung superbly, that reminded me of the hillbilly commercials and Goodnight, Irene that fill the night and the day. The recording, you see, contained the kind of singing that is all too rarely heard today. It's got so that today's teen-agers think Sigmund Romberg and Victor Herbert are long-hair! But even they, I'm convinced, would recognize the great beauty and the authority of a Stignani, say, if you could make them sit still long enough and LISTEN.

Sounds sacrilegious? Not actually. Suppose it would be possible to banish completely the cheap recordings and the frightful mewling that passes for singing today. Suppose in its place there could be heard as much good music, well performed. Suppose this good music could permeate your very being the way some current atrocities flood your brain and drive you to distraction through persistent repetition. Is

there any doubt that the music of the master composers would be accepted without prejudice? If it, too, could be absorbed with the air you breathe and the meals you eat, there would be no patience for anything else. The fact remains that the American public, with the exception of a small minority, hears too little good music. It has little chance to choose.

Which recording brought this on? The new "microgroove" releases from Cetra-Soria, containing the singing of Mezzo Soprano Ebe Stignani and Pia Tassinari, soprano-wife of the tenor, Ferruccio Tagliavini. The recording is excellent, free of disturbing flaws and revealing in a manner that can be cruel to lesser singers.

Stignani, who appeared before a Dayton audience last season, exhibited singing in the grand style and a depth of artistry that is as rare as the Hope diamond. This same magnificence is apparent in the Cetra-Soria opera recital release. The single 12-inch disc holds arias from Orfeo ed Euridice, Alciste, Semiramide and the Barber of Seville. The reverse side holds a truly brilliant performance of three arias from Saint-Saens' Samson and Dalila.

Tassinari, I have heard only on the radio in a performance which revealed her as nervous and unstable. The new Cetra-Soria microgroove recording displays her as an expressive singer with a lyric voice of great charm. Here she is at ease and the voice is unfettered and flexible. Alone she offers arias from the Marriage of Figaro, Adriana Lecouvreur, Manon, Mignon, L'Amico Fritz and Cavalleria Rusticana. In addition, with Tagliavini, Maria Huder and Enzo Mascherini, she presents a portion of Act III of La Boheme.

Third of the Cetra-Soria recordings out this week is the witty musical tale of La Serva Padrona by Pergolesi. The one-act opera buffa is a delicious mixture of music and merriment, superbly performed by Angelica Tuccari, soprano, and Sesto Bruscantini, basso, with the Orchestra of Radio Italiana under the direction of Alfredo Simonetto.

The firm will soon bring out two more recordings of opera buffa—Cimarosa's Matrimonio Segreto and Wolf-Ferrari's Le Donna Curiose. Albums of Elektra, recorded at the Florence May Festival under Mitropoulos, and Ernani are also due soon.

Columbia has created a monument to Bela Bartok with its release of the Julliard string quartet's recording of the Hungarian six quartets. The thoroughly integrated musicianship of the players facilitates what may well be considered a remarkable achievement.

...ing, knowing and tending a female piano player as there is. If musical people awarded beauty prizes, the two Kathleen would win them.

Miss Ferrier is singing seven Northumbrian, Irish and Elizabethan songs (London; 10-inch LP). She enters so fully into each one that she becomes, by a magical disembodiment, the songs themselves. Give ear to her unaccompanied singing of "Blow the Wind Southerly" and hear what singing can be when it is singing only, devoid of cuteness and coyness and mannerism and is done with a voice that is, truly, a pure instrument of music.

FAURE'S STATURE

Miss Long is playing three pieces of Gabriel Faure — the Theme and Variations in C sharp minor, the Barcarolle in A minor, and the Nocturne in E flat (London; 10-inch LP). If Faure were always as well played, more people would realize how his pianistic stature approaches Chopin's. But his music is of delicate shades and lights. A blur here, a ponderously weighted chord there, and the effect is lost.

From a record-maker's standpoint, Bela Bartok composed precisely the right number of quartets of precisely the right length. Each one fits comfortably on one side of a 12-inch LP. There are six, not so many as to make it commercially impractical to issue them all simultaneously, yet enough to make an impressive splash with a simultaneous issue of three records.

ENTERPRISING GROUP

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ment, so clear and authoritative is their performance.

The Glazounoff Concerto in D minor is the highlight of the long playing record which boasts the full, warm violin tone of Nathan Milstein. The richly ornamented, rhapsodic concerto is right down Milstein's alley and with the aid of the RCA Victor orchestra conducted by William Steinberg he reminds you of this fact. In his hands, too, the Mozart Adagio in E, for which Vladimir Golschmann is conductor, is serenely beautiful, unhurried and relaxed.

Also from Victor has come The Heart of the Ballet, a long-playing disc with a generous handful of the favorites as played by Leopold Stokowski and his symphony orchestra. The recording contains portions of Adams' Giselle, Weber's Le Spectre de la Rose, Chopin's Les Sylphides, Delibes' Sylvia and both the Swan Lake and the Nutcracker ballet of Tchaikowsky.

There's a diverting sampling of the familiar on a Columbia 12-inch microgroove. Played by Sir Thomas Beecham and the Royal Philharmonic and the Columbia Symphony, the recording includes Suppe's Morning, Noon and Night in Vienna overture, Strauss' Morning Papers Waltz, the Dance of the Hours by Ponchielli and the overture to Nicolai's Merry Wives of Windsor.

Peppery Sir Thomas, if he's a mind to, may also take a bow for a tuneful, vigorous traversal of the Bizet suite, Fair Maid of Perth. Particularly appealing is Delius' skillfully wrought Over the Hills and Far Away, which fills the other half of the Columbia microgroove disc.

This Clipping From
DETROIT, MICH.
NEWS

SEP 9 - 1950

JUST AS A MATTER OF RECORDS

New Bartok Albums Tribute to Genius

Juilliard Quartet Records Six Unusual Selections for Columbia

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Cir. [D 102,558] [S 108,706]

This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL

SEP 17 1950

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

Cir. [D 96,045] [S 140,836]

This Clipping From
DAYTON, OHIO
NEWS

SEP 24 1950

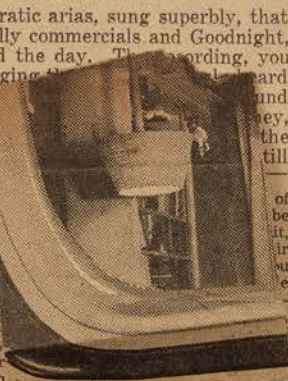
Banish Cheap Music Is Plea; Solution Suggested

BY BETTY A. DIETZ

Daily News Music Editor

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This Clipping From
Richmond, Ill.
Register
SEP 19 1950

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—United Press.

This Clipping From
SAN BERNARDINO, CAL.
EVENING TELEGRAM

SEP 17 1950

CONCERT MUSIC

NEW YORK (AP)—Here are two lovely Kathleenes, offering their wares side-by-side. One is Kathleen Ferrier, she of the grand and noble contralto. The other is Kathleen Long, as knowing and telling a female piano player as there is. If musical people awarded beauty prizes, the two Kathleenes would win them.

Miss Ferrier is singing seven Northumbrian, Irish and Elizabethan songs (London; 10-inch LP). She enters so fully into each one that she becomes, by a magical disembodyment, the songs themselves. Give ear to her unaccompanied singing of "Blow the Wind Southerly" and hear what singing can be when it is singing only, devoid of cuteness and coyness and mannerism and is done with a voice that is, truly, a pure instrument of music.

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—Delos Smith.

Cir. (D 3,123)

This Clipping From
LAURENCEVILLE, ILL.
RECORD

SEP 19 1950

RECORD REVIEWS

Enterprising Coup

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Cir. (D 3,138)

This Clipping From
PARIS, TENN.
POST INTELLIGENCER

SEP 18 1950

RECORD REVIEWS

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Cir. (D 86,443) (S 82,378)

This Clipping From
LONG BEACH, CAL.
PRESS-TELEGRAM

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Cir. (4,000)

This Clipping From
RECORD RETAILING
NEW YORK, N. Y.

SEP - 1950

BARTOK BECOMES BIG BUSINESS

Bela Bartok, the 20th century Hungarian composer, whose music was virtually unknown to the vast mass of listeners before his death in 1945, has since become a household word even among collectors who as a rule do not go for modern music. His engaging *Third Piano Concerto*, his *Concerto for Orchestra*, the *Contrasts*, and the *Violin Concerto*, are now in thousands of American homes. But his best works, the six *String Quartets* have not fared so well, partly because they are more complicated, partly because they were not available in any handy domestic editions.

This is now being remedied through three 12" LP discs which feature all six quartets played by the Juilliard String Quartet. On rehearing them in this performance, which is excellent in its clarity and plasticity and full of life and buoyancy, one notices that at least the first three are simple and of immediate appeal. But even the later ones do not present excessive difficulties to the listener.

Because of their lilting dance rhythms I believe that these quartets will find many friends among the widest collector strata. *The Records*: Bartok's Six String Quartets. The Juilliard String Quartet. Three 12" (LP) records. Columbia ML-4278, 3279 and 4280. \$4.85 each. Available also separately.

Cir. (D 241,154) (S 626,161)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

SEP 17 1950

"Idomeeneo," in a four disc L-P album, complete with libretto and commentary, is a magnificent release of the Haydn Society, of Boston. The Bartok cycle, superbly played by the Juilliard String Quartet of New York, covers three new Columbia L-P discs.

Neither of these releases is ever going to match the circulation of such popular symphonies as the "Unfinished" or "Pathe-tique." But both of them will undoubtedly reward their producers by remaining as staple saleable items of fascination for the music cognoscenti of many years to come.

Cir. (D 72,071) (\$ 123,360)

This Clipping From
TULSA, OKLA.
WORLD

SEP 24 1950

Off the Records

Bartok: Six Quartets for Strings. Played by the Juilliard Quartet (Mann and Koff, violins; Hillyer, viola; Winograd, cello). Three 12-inch Long Playing records, Columbia ML 4278, 4279, 4280.

There can be little doubt now that Bela Bartok was one of the truly imposing musical figures of this century. His fertile invention, originality and unfettered expressiveness belonged to no insignificant composer. Nor is any of his work more characteristic of his highly individual genius than the quartets.

The first of these remarkable quartets was written in 1907, the last in 1939. Together, when played with the sympathy, insight and sound musicianship of the Juilliard four, they give a wonderful view of the artist's development. It is amazing to hear the increasing confidence and individuality Bartok put into his music as he grew older and broke away from the musical ties of his youth.

Whether you like all of these quartets, or which you like best, depends of course on the degree of your familiarity with and understanding of modern music in general and Bartok's mode of musical expression in particular. But it is impossible for anyone with the slightest awareness of what music is about to hear these and not realize that they reflect a man with tremendous musical ideas to express and a terrific compulsion to express them in his own way.

We can be grateful to Columbia and to these talented musicians for giving them to us complete.

Cir. (D 80,485)

This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN

SEP 14 1950

Time Elements: Bartok takes a great deal of listening but I believe the performances by the Juilliard String Quartet (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd) can be trusted fully for clarity of text and changes as well as intensities of moods. Theirs is a highly valuable contribution to contemporary chamber music.

Bartok has de-conventionalized the classic quartet and uses classic processes to fit his needs. Thus one may have to listen through half a quartet to "identify" fully one of the other principal themes. Such patient listening however has its rewards.

Cir. (D 6,956) (\$ 6,956)

This Clipping From
LUFKIN, TEXAS
NEWS

SEP 17 1950

ENTERPRISING COUP

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—Delos Smith

Cir. (D 104,811) (\$ 155,723)

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

SEP 24 1950

Records in Review

RECORDING of all six of Bela Barton's string quartets in their entirety is an especially important achievement in contemporary chamber music. Columbia, in a set of three 12-inch LP records, offers the opportunity to study the art of the late Hungarian-born composer, one who has exerted profound influence, and one of the 20th century's greatest.

The playing is done by the Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, the four being faculty members, as well as concertizing at colleges, universities and other educational institutions. Members are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Arthur Winograd, cello.

Found on Album ML 4278 are the Quartet No. 1 in A minor, Op. 7 (1907), and the Number Two in A minor, Op. 17 (1917); the Quartet No. 3 (1927) and No. 4 (1928) are on Album ML 4279, and the Quartet No. 5 (1934) and No. 6 (1939) are on Album ML 4280.

A season or so ago the same quartet presented the cycle in public performances in New York, when Milton Babbitt, writing the program notes said: "That it has become an accepted critical commonplace to approach the string quartets of Bartok through their analogy with those of Beethoven is striking evidence of their singular position. It is not that the total Beethoven or Bartok is to be found in the quartets, but rather that the essentials of their creative thought are reflected in these works."

Presenting as they do the first composed in 1907, and the sixth composed in 1939, six years before Bartok's death in New York at the age of 64, it is possible to follow the composer in various stages of his development.

Sometimes the substance of these quartets is not immediately self-revealing, with their subtlety, austerity and dissonant atmosphere, but there is no question of their rhythmic impact, their unique intellectualism and experimentation.

The Juilliard String Quartet plays superlatively and understandingly, with deep devotion, and a blending of virtuosity and balance. Recording is of the best. Here is an offering for those who can take their contemporary chamber music.

"Dance Date with Percy Faith," one 10-inch LP, Album CL 6131. Here he has a full concert orchestra, rich, colorful arrangements in strict dance tempo, the two medleys each having a fox trot, waltz, samba and rumba. Others in the list are "One Night of Love," "My Shawl," "Ba-Tu-Ca-Da," "What Is This Thing Called Love," "Beautiful Love," and "Nightingale."

Cir. (\$ 82,091)

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

SEP 24 1950

Records On Review

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—Delos Smith.

RECORDS

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Scènes Mignonnes Sur Quatre Notes

Carnaval (Opus 9)

SCHUMANN

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DECCA-PARLOPHONE

LUDWIG VAN BEETHOVEN, Piano
The Four Temperaments

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HINDEMITH

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with complete libretto
Orchestra under the direction of LEHMAN ENGEL

*Unbreakable under normal use.

listener must give not only his ear but his mind, too. Granted that requisite, the illumination is at times blinding.

Growth Illustrated

Of purely technical interest is the illustrated growth of the wherewithal with which the master created. To the first two quartets it is possible to assign tonality—that is, conventional tonality conventionally defined. But the blocks of a new tonal world are discernible and beginning with the third and continuing through the remainder, these blocks take form and contour until in the final quartet there is a perfection of order, the structure of music according to Bartok.

—Delos Smith.

Cir. (D 13,940)

This Clipping From
RIVERSIDE, CAL.
PRESS

SEP 26 1950

Enterprising Coup

Columbia has pulled this enterprising, prestige-building coup, using the string quartet made up of faculty members of the Juilliard School of Music who obviously, on the basis of performance, have given the works long and careful study. The first was written in 1907, when the composer was 26; the last in 1939, six years before he died at 64. Thus they range the matured creative mind of one of the great composers of this century. If only for musical biography, their interest is inestimable.

Definitely they're not for people only casually interested in music. If they're to make sense (and they do make tremendous sense, the

Cir. (D 6,690)

This Clipping From
GREENSBURG, PA.
TRIBUNE

SEP 26 1950

Record Reviews

ENTERPRISING COUP

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mess!
—R. G.
One can hope that Esoteric's Muzio LP's (this is the second) will break ground for similar efforts in other directions, and perhaps from other quarters. A mine of vocal treasure awaits rehabilitation on LP. This enthusiast will make an immediate down payment to the firm that promises to give some of the pre-electric mixings of Lotte Lehmann and Richard Tauber. There would be

Cir. (D 88,536) (S 109,463)

This Clipping From
COLUMBUS, OHIO
CITIZEN

SEP 22 1950

BELA BARTOK, being dead, may be in no position to enjoy the current concentration on his music, by concert artists and the recording companies. Bartok wasn't exactly neglected during his lifetime, but he certainly didn't receive a fraction of the

attention his music warranted. Only a commission from the Boston Symphony a few years ago kept him from dying in complete poverty.

But since his passing, Bartok's music has been played more widely than ever before. And it follows that it has won more admirers. A notable effort in behalf of the Hungarian composer is Columbia's release of his six String Quartets, played by the Juilliard String Quartet (three 12-inch LP records).

It is all engrossing music, but with a great deal of variety in

Modern Immortals

NICOLAS SLONIMSKY

"TO BE recognized only after death. . . . These are the opening words of Schönberg's letter addressed to those who greeted him on his seventy-fifth birthday in September 1949. In the same letter he recalls his prediction made in 1912: "The second half of this century will spoil, by overestimation, all the good of me that the first half, by underestimation, has left intact." When Schönberg was asked long ago whether he was really "that composer," he replied: "Someone had to be Schönberg, but nobody wanted to be; so I had to volunteer."

Schönberg has now less reason for such bitterness; he is beginning to be appreciated by many, as well as worshipped by a few. The second half of the century is sure to make up for the neglect and the rebukes he suffered in the first.

Bartók was not so fortunate. He did not live to witness the universal acceptance of his music. His grave was still unmarked when his name became a household word, and when the frequency of performance of his music made him one of the most popular composers of today.

The appearance, almost simultaneous, of long playing recordings of all six string quartets of Bartók and the four Schönberg quartets* is symbolic of the acceptance by the people of these two masters of contemporary music. The cliché of "being born before one's time" here comes true. In the light of repeated history the cliché may be simply the formulation of the obvious truth that men of genius, whether in music or in science, anticipate the development of future tastes and future concepts. In the case of Bartók the acceptance has already come 100 per cent; in the case of Schönberg the opposition still lingers, but the intransigence of his antagonists becomes less effective with each passing year while the army of his ardent supporters grows by leaps and bounds. The most remarkable development in Schönberg's influence is the emergence of a powerful school of Schönbergians in the Latin countries, notably France and Italy, which have for many years been impervious to the penetration of abstract musical ideas, particularly those originating from Central Europe. Add to this

the fact that the French *Ecole Dodecaphonique* and the Italian *Musica Dodecafonica* were cultivated during the war and German occupation, when such music was *verboten*, and we can gauge the measure of the potency of Schönberg's method of composition. Russia is today the only country where twelve-tone music is taboo, but its attraction was admitted by several Russian composers who were called upon to "atone for atonality." One of them, Gabriel Popov, was sternly reminded of the fact that he had admitted his admiration for Schönberg by dedicating to him his first opus. If the Schönbergian sin is worth official censure, it must be a delectable sin.

But to return to the quartets. Listening to the first Schönberg quartet and to the first of Bartók one is struck by the generic similarity of their idiom. The Viennese line, from Mozart, Beethoven, and Brahms, is clearly traceable in Schönberg's melodic and rhythmic inflections, and there are superimposed Wagnerian and Straussian strains. There is more of the Beethoven of the last quartets in Bartók's first quartet than of Wagnerian procedures. In both the Schönberg and the Bartók there is that anguished chromatic lyricism that is the common trait of early twentieth-century music. The two quartets were written about the same time; both are, by coincidence, marked Opus 7. The modern musical resources in both the Schönberg and the Bartók first quartets are exemplified by the introduction of the whole-tone scale; but this element remains an extraneous one, not integrated into the texture. The building of climaxes by tenacious reiteration of thematic fragments is characteristic of early Schönberg as well as of early Bartók.

The creative methods of Bartók and Schönberg diverged after these early works. Bartók intensified the rhythmic elements of his music, emphasizing the asymmetrical patterns, and coming closer to the folk songs of his native Transylvania, where Hungarian, Slavic, and gypsy influences create an intricate melodic and rhythmic mixture. Schönberg, on the contrary, attenuated the tonal ingredients until tonality was dropped altogether and the key-signature disappeared. Schönberg was interested in developing a new musical language suitable to express infinitesimally varied moods, and eventually formulated his "method of composing with twelve



Bela Bartók—"the frankness of a village fiddler."

tones" (not the twelve-tone system, a term commonly used, but repeatedly rejected by Schönberg). Bartók, on the other hand, freely applied numerous techniques (including occasional series of twelve different tones) with the purpose of extending his musical vocabulary. If Bartók is the poet of subjective folk consciousness, Schönberg is a philosopher and a logician as well as a psychologist of music. Bartók goes into the world outside for his inspiration; Schönberg seeks clarification of his musical philosophy within himself.

BOTH Bartók and Schönberg achieve unity in variety. From his first quartet to his sixth Bartók progresses towards monothematism, with the main theme of an earthy folklike nature; Schönberg has found his unity in establishing the basic twelve-tone series that underlies an entire composition. The four Schönberg quartets and the six of Bartók are musical biographies of their creators. Following the gradual formation of their idioms one wonders how the accusation of "cerebral" composition could ever be leveled at either of these great men of music. One feels rather that here are souls in anguish; the discomfort that the musical language of Schönberg causes the untutored ear comes from this suffering in public; or, in Bartók, from the boisterous joy in his more rustic moods, which has the frankness and even the vulgarity of a village fiddler.

Bartók's first quartet was written in 1907, when he was twenty-six years old. His second followed ten years later. Both quartets are in A minor; the indication of key is dropped in later quartets, though tonality is never completely abandoned. There is an atmosphere of bitter cheerfulness in the second quartet of Bartók; the in-

stantly repeated rhythmic phrases have an almost animal quality: "and the cock crew." Strident chromatics in acid harmonies enhance the impression of musical anxiety; but the folklike melodies bring appeasement. The third quartet of Bartók is dramatically conceived, and its lyricism is strained and harsh. The Bartókian whooping-cough eruptions are here at its spasmodic high. The instrumental effects include snapping pizzicatos, and there are glissandos that suggest choleric outbursts of temper.

Bartók wrote his third quartet in 1927; his fourth followed in 1928. It is naturally related in style to its immediate neighbor. There are the now familiar glissandos, the rhythmic stamping, the canonic build-up for climaxes. But there is a human quality in the long singing melody in solo passages. The outcries of anguish interrupt the more peaceful moods. Then there is a barbaric dance, with savage snapping of the strings, rebounding from the fingerboard.

Bartók's fifth and sixth quartets are dated 1934 and 1939. In both of these the general tone is milder than in the earlier works. An unexpectedly idyllic movement in the fifth quartet takes us back to "Lohengrin"; and there is a brief interlude of an organ-grinder's tune. Of interest from the structural standpoint are the bitonal

scales that Bartók applies consistently in the fifth quartet, as he does in several other works of the period. But it is in the sixth quartet that Bartók appears in a resigned mood. The unity of plan is achieved simply through prefacing each movement with a melodic theme, unaccompanied and in various contrapuntal combinations. Scale passages milling around and gypsylike dancing tunes are present here, too.

The progress of Schönberg's string-quartet writing reflects a gradual realization of the unifying method of twelve-tone composition. The first and the second quartets are well in the tonal tradition; there are also some private jokes—the waltz rhythms with a wink at Johann Strauss in the first quartet; the sudden intrusion of "Ach, du lieber Augustin," in the second. In the second quartet there is an innovation: a contralto solo that sings dolorous verses in the third and fourth movements.

Schönberg's third quartet was written in 1927, when the principles of twelve-tone music were firmly established. In this dodecaphonic sense, the third quartet is monothematic, for the generating motto is the basic twelve-tone series. But the application of the principle is free, so that the uninitiated cannot hope to be able to murmur contentedly while listening to the mu-

sic: "Here comes the inverted crab of twelve-tone series!" To nondodeca-phonic ears the quartet will sound atonal, devoid of familiar key.

Schönberg wrote his fourth quartet in America in 1936. It uses the technique of twelve tones more strictly than in the third quartet but not as patently as to recount its procedures in a fairy-tale fashion. But, Schönberg will always say, there is no need to know a thing about the procedures. If the lyricism—and the anxiety—of the music find their way to the heart, his purpose will be achieved without an intellectual appeal to the analyst.

The recordings of the Schönberg quartets were made in 1937 by the Kolisch String Quartet and are now issued for the first time on long playing records. One cannot expect these recordings to be as good as those made today, and acoustical and mechanical defects are inevitable. As to the Bartók quartets, they were done by the Juilliard String Quartet that made music history last year by presenting the entire cycle on a national tour. They were recorded by Columbia with a perfection vouchsafed by the revolutionary microgroove technique.

Nicolas Slonimsky, composer and writer, is author of "Music Since 1900," "Music of Latin America," and a forthcoming volume on Roy Harris.

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

OCT 15 1950

RECENT RECORDS

Modern, Romantic and Classic
Works Recorded by Columbia

By JEROME D. BOHM

No recording issued by Columbia this year has exceeded in importance its publication of the six quartets of Bela Bartok performed by the Juilliard String Quartet. In these quartets which cover thirty-two years of the Hungarian master's creative span the quintessence of his ideational world is revealed. The most characteristic aspects of his genius, the qualities which set him apart from his most distinguished contemporaries, are to be found in these works, which despite their changes of style which ineluctably are a part of the development of all first-rate composers as they progress from youth to full maturity, all bear the imprint of Bartok's individuality.

In attempting to atone for the unjust neglect and undervaluation which prevailed of Bartok's contribution to music while he was alive, some present-day commentators on his work seem resolved that he be placed on a pinnacle with Beethoven. However, aside from unswerving musical integrity, there was little that these composers had in common. No two minds could have been further apart in their choice of materials or in the spiritual values concerned in the creation of music. The Juilliard String Quartet which successfully performed these quartets publicly last season, repeats on the three twelve-inch disks required in their unfolding, its technically excellent and musically discerning interpretation.

Cir. (21,590)

This Clipping From
Martins Ferry-Bellaire, Ohio
TIMES-LEADER

COLUMBIA has pulled this enterprising, prestige-building coup, using the string quartet made up of faculty members of the Juilliard School of Music who obviously, on the basis of performance, have given the works long and careful study. The first was written in 1907, when the composer was 26; the last in 1939, six years before he died at 64. Thus they range the matured creative mind of one of the great composers of this century. If only for musical biography, their interest is inestimable.

Definitely they're not for people only casually interested in music. If they're to make sense (and they do make tremendous sense) the listener must give not only his ear but his mind, too. Granted that requisite, the illumination is at times blinding.

Of purely technical interest is the illustrated growth of the wherewithal with which the master created. To the first two quartets it is possible to assign tonality—that is, conventional tonality conventionally defined. But the blocks of a new tonal world are discernible and beginning with the third and continuing through the remainder, these blocks take form and contour until in the final quartet there is a perfection of order, the structure of music according to Bartok.

Cir. (D 123,175) (\$ 235,623)

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

OCT 8 1950

Off the Record—

Bella Bartok Quartets Out

Juilliard Group Plays
Tautly in Series

In a release long on prestige but, one suspects, short in commercial profit, Columbia has issued the six Bela Bartok Quartets on three 12-inch LPs. Music is by the Juilliard String Quartet.

Like Beethoven's last, great quartets, Bartok's are a distillation of everything that went on before.

They hitherto have been available but only individually. To assemble all six took considerable enterprise. The Juilliard Quartet's interpretation is a taut one. An additional recommendation is the coherence that comes from having all six quartets done by one group. Plus, of course, the factor of availability.

Cir. (D 48,018)

This Clipping From
HUNTINGTON, W. VA.
HERALD ADVERTISER

OCT 1 1950

Music Box

RECORD RATINGS

True Hungarian folk music is not the tinkling melody with which most of us have associated it. It is more severe in form with harsher sounds than one would expect from what we think of as gypsy music. Bela Bartok's research in the folk music of his country has given us the true Hungarian music. His research was no doubt instigated by his travels as a child. His widowed mother, in teaching school to support her family, was forced to travel from one part of the country to another. Thus young Bartok grew up with cosmopolitan interests.

His six quartets have been recorded by Columbia on LP by the Juilliard string quartet. The first was composed in 1908 the last in 1939, six years before his death in New York City.

The Juilliard String quartet is composed of four young artists members of the ensemble faculty of Juilliard school. All have distinguished themselves as solo performers. They are Violinists Robert Mann, Robert Koff, Raphael Hillier, viola and Cellist Arthur Winograd.

It is doubtful if the average collector will care to have all six. The Bartok collector perhaps, but not the average collector. For those who want the climactic in music we recommend the Fifth and Six recorded on a single LP.

Cir. (D 39,353)

This Clipping From
MADISON, WIS.
CAPITAL TIMES

SEP 29 1950

A MASSIVE recording, three 12-inch LP records, has been turned out by Columbia, putting onto wax all six of Bela Bartok's major quartets. As creative works, some learned musicologists have put them on a pedestal by themselves. To the uninitiated, they have sort of a Kantonish flavor, albeit in a symphonic mood.

Performing the quartets, with devotion and superlative musicianship, is the Juilliard String Quartet, an in-residence group at that famed school of music. Quartet members are Robert Mann and Robert Koff, violinists; Raphael Hillier, violist; Arthur Winograd, cellist.

Bartok's lengthy craftsmanship evolves new musical architecture and this strangeness makes it less acceptable. The composer has been charged with "schematism" and "constructivism"—because of his discard of standard forms, his fantastic structure and lack of constant pattern.

This decidedly is not dinner music—it is strictly for the connoisseur, the educator, the artist and others with intense symphonic leanings.

Only in the sixth quartet does a single theme dominate the work. In the others, variations are many and few similarities are found to any other composition. General effect on the average listener is one of unrest and disturbance.

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

OCT - 1950

BOOSEY AND HAWKES

Boosey and Hawkes announces substantial progress in the issue of editions of music by Bela Bartok. Thirteen works have now been issued in authentic piano editions: Deux Images, First Term at the Piano, Fourteen Bagatelles, Second Fantasia, Seven Sketches, Study for the Left Hand, Ten Easy Piano Pieces, Three Burlesques, Three Popular Hungarian Songs, Four Dirges, Sonatina, Deux Elégies, and Deux Danses Roumaines. The fifth anniversary of Bartok's death is commemorated by a special package issue of the pocket scores of the quartets, and the records by the Juilliard Quartet that are now available from Columbia Records.

Cir. (D 54,207) (S 54,137)

This Clipping From
CEDAR RAPIDS, IOWA
GAZETTE

OCT 1 1950

Reviews of the New Records

By Joseph H. Kitchin.

"Six Quartets", Bela Bartok; the Juilliard String Quartet. Columbia: 12-inch LP or six albums of 12-inch conventional records.

BARTOK, like many a composer before him, gave a lifetime of effort and talent to the cause of music and, in return, received little else than the devotion of a handful of adherents. The last few years of his life were spent in this country and, even in the midst of plenty, his subsistence was not far removed from a starvation level.



KITCHIN

During the five years since the composer's death, the musical world has heaped belated recognition and praise upon him. His works are being presented by many of the foremost artists and, through recordings, the public is being acquainted with a number of his important and representative compositions.

Though the quartets are but a small part of the Bartok legacy, they cover a period of 31 years and give a quite clear delineation of the development of the composer's musical thought and of the technical means he employed.

The earlier quartets seem more concerned with novelty of tonal effects than with depth or directness of expression. Complex designs of tonal architecture and ambiguous harmonies make the quartets difficult to comprehend. The later works seem less experimental, and in the last quartet Bartok achieves a direct and powerful eloquence which places the work among the greater ones in the chamber music field.

The Juilliard Quartet is particularly adept in the playing of modern music. The four young men, members of the faculty of the Juilliard School, give the Bartok quartets a virile and dynamic presentation. Their devotion to the music at hand, their thorough study of the composer's means of expression and their skill in technique and ensemble result in a

performance which could hardly be equalled by any similar group.

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

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

Columbia also does well by another modern composer, Bela Bartok, with the release of all six of his string quartets. Playing the quartets is the Juilliard Quartet, who spread their musicianship over three 12-inch Long Plays or six conventional albums containing a total of 21 12-inch discs.

Certainly Columbia has performed a service for the music student. The Juilliard group plays with supreme skill and the recording quite evidently was handled with loving care to achieve top tone quality. But the music of Bartok requires a lot of concentration to be understood and enjoyed.

The reaction of this reviewer is summed up in this paragraph from program notes: "Subtle shifts of sonorous balance serve to delineate phrase structure in a texture where cadential articulation, no matter how tangential and sparingly used, can easily create sonorous inconsistency. Also, unique timbral characteristics serve to endow an ambiguous harmonic aggregate with an individuality which makes it possible for it to function referentially in the role of a 'tonic sonority'."

The reviewer doesn't understand it, either.

Cir. (D 496,007)

This Clipping From
CHICAGO, ILL.
NEWS

SEP 30 1950

RECORDS

Bartok Set Important

BY IRVING SABLOSKY

Appropriately close to the fifth anniversary of Bela Bartok's death (Sept. 26), Columbia has released all six of that Hungarian master's string quartets on three long-playing records (ML-4278-4280).

Like Beethoven, Bartok set down a vivid record of his development in his quartets. So the set of six (written between his 26th and 58th years), taken all together, make an illuminating history, each episode with its own distinctive and deeply personal character.

THE LAST three certainly contain some of the most compelling

ly original music ever written for string quartet.

The youthful Juilliard Quartet plays them all with unflinching care, good clean ensemble tone, astonishing accuracy and (though sometimes you wish for a little less reverence and more dash) warm musical insight.

Exciting, important and beautiful music, well recorded. Recommended.

Cir. (D 171,510) (S 302,826)

This Clipping From
BALTIMORE, MD.
MORNING SUN

OCT 8 - 1950

New Records

By HUNT RYAN

COLUMBIA recently issued recordings of six works that span almost the entire career of a major Twentieth Century composer and most of the first half of this century.

These are the complete string quartets of Béla Bartók as played by the Juilliard String Quartet and recorded on three 12-inch long-players, issued separately. Each disk contains two works, in sequence.

This is a project of artistic and historical importance.

Wrote Eloquent Music

These quartets contain in essence the best of Bartók. If there are works of this century which are more eloquent in feeling, this listener does not know them. They are original and not eccentric. There are vital dance rhythms; and there are movements reflecting profound spirituality.

Dissonances do not obtrude but fit into the scheme of the music.

And there is a large percentage of consonance.

Throughout, Bartók's craftsmanship is first rate.

The Juilliard String Quartet plays them beautifully. Tone and balance are good, and variety of shading, awareness of mood and devotion in preparation characterize the presentations.

Recording Good

Surfaces are clear, and the sounds have been faithfully captured on these disks.

Bartók had one of the most unusual careers—and one of the most tragic—in music.

He was a renowned scholar, having done a monumental work in research on the folk music of his native Hungary.

The color, mood and feeling of these folk sources he absorbed into his own style as a composer.

He was so poor at the end that he could not buy even a package of cigarettes, and when he died, the funeral expenses were paid by A.S.C.A.P.

Only then did the musical pub-

lic become aware that here was a great and simple man and personality whose music had added greatly to the art of time.

Cir. (D 54,207) (S 54,137)

This Clipping From
CEDAR RAPIDS, IOWA
GAZETTE

OCT 1 1950

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By Joseph H. H.

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Columbia: 12-inch LP or six al-
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THE NEW LEADER
E. STROUSSBURG, PA.
SEPT. 16, 1950

Collectors will be pleased to know
that Decca, our leading producer of
popular records, has entered the ser-
ious field with high ambitions. The
list of initial releases (all on long-
playing discs) is divided between re-
pressings of older Parlophone wax-
ings, among which the collection of
Mozart violin sonatas played by
Szymon Goldberg and Lili Kraus is
most valuable, and new recordings
of some contemporary works (e.g.
Stravinsky's *Duo Concertant*, Cop-
land's *Violin Sonata*, Hindemith's
The Hour Temperaments).

Apparently, the current fetish of
recording contemporary music fresh
from the pen of some big name
without any further discrimination
has influenced Decca, too. Among the
many "modern" works re-
corded nowadays, one rarely finds
any that hold more than merely
topical interest. If you would like to
hear a few works in a superior cat-
egory, the recent release of all six
string quartets by Bela Bartok (per-
formed with finesse and understand-
ing by the Juilliard Quartet on three
long-playing Columbia records)
should be high on your list.

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

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THE LAST three certainly con-
tain some of the most compelling

ly original music ever written
for string quartet.

The youthful Juilliard Quartet
plays them all with untagging
care, good clean ensemble tone,
astounding accuracy and (though
sometimes you wish for a little
less reverence and more dash)
warm musical insight.

Exciting, important and beau-
tiful music, well recorded. Recom-
mended.

Cir. (D 171,510) (S 302,826)

This Clipping From
BALTIMORE, MD.
MORNING SUN

OCT 8 - 1950

New Records

By HUNT RYAN

COLUMBIA recently issued re-
cordings of six works that
span almost the entire career of
a major Twentieth Century com-
poser and most of the first half
of this century.

These are the complete string
quartets of Béla Bartók as
played by the Juilliard String
Quartet and recorded on three
12-inch long-players, issued sep-
arately. Each disk contains two
works, in sequence.

This is a project of artistic
and historical importance.

Wrote Eloquent Music

These quartets contain in
essence the best of Bartók. If
there are works of this century
which are more eloquent in feel-
ing, this listener does not know
them. They are original and not
eccentric. There are vital dance
rhythms; and there are move-
ments reflecting profound spiri-
tuality.

Dissonances do not obtrude but
fit into the scheme of the music.

And there is a large percentage
of consonance.

Throughout, Bartók's crafts-
manship is first rate.

The Juilliard String Quartet
plays them beautifully. Tone and
balance are good, and variety of
shading, awareness of mood and
devotion in preparation charac-
terize the presentations.

Recording Good

Surfaces are clear, and the
sounds have been faithfully cap-
tured on these disks.

Bartók had one of the most
unusual careers—and one of the
most tragic—in music.

He was a renowned scholar,
having done a monumental work
in research on the folk music of
his native Hungary.

The color, mood and feeling of
these folk sources he absorbed
into his own style as a composer.

He was so poor at the end that
he could not buy even a package
of cigarettes, and when he died,
the funeral expenses were paid
by A.S.C.A.P.

Only then did the musical pub-

lic become aware that here was
a great and simple man and a
personality whose music had
added greatly to the art of his
time.

Cir. (D 167,825) (S 264,214)

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

OCT 10 1950

CURRENT RECORDED MUSIC by Norman L. Johnson

Set of Bartok's Music Impressive

REAL recognition came to Bela Bartok, as it does to too many men, only after he was dead. This Hungarian-born composer, whom one critic called "perhaps the only man who has achieved a synthesis of the primitive and artistic languages of music," died in relative obscurity five years ago in New York. In the intervening years there has been ever-widening acceptance of his talents, an acceptance evidenced by the number of performances of his works both in the concert hall and on records.

The most recent and one of the most impressive of these recordings has been released by Columbia. On three 12-inch LPs the Juilliard String Quartet has played all six of Bartok's quartets. This music, like all of Bartok's music, was not written for the casual listener. It is both demanding and difficult. Yet it is rewarding too if you have the patience and courage to go into realms of sound where few men ever have been.

Cir. (D 110,333) (S 172,832)

This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

OCT 8 1950

NEWS ON THE TURNTABLE

BELA BARTOK: Six string quartets, played by Juilliard String Quartet, on three LP Columbia Records, ML-4276, 4277 and 4280.

Here is an introduction to virtually another musical world. The door is opened by one who was without question one of the greatest composers of this century. He is not unknown to record audiences, since the violin concerto, piano concerto and concerto for orchestra also have appeared in the Columbia catalog.

The startling strangeness of the sound synthesis in these quartets makes it difficult to grasp the thematic progress, which is almost metaphysical in its impact upon intellect and emotions. The quartets will take a great deal of hearing, yet there is at once the conviction of an inherent greatness implicit in what immediately is recondite and baffling.

To the student we recommend Nos. 2, 4 and 6 as avenues of approach. Technically the writing makes use of every sort of mechanical device pertinent to string technique, such as glissando, ponticello, harmonics, col legno and pizzicato, and with startling effect.

Cir. (D 153,887) (S 167,253)

This Clipping From
OAKLAND, CALIF.
TRIBUNE

OCT 22 1950

All Sides

The dramatic, fiery performance of some of Bela Bartok's quartets by the Juilliard String Quartet is remembered in this area from the group's San Francisco performances last year. Now they have recorded for Columbia the complete set of six, each on one side of an LP disk. This brings the microgrooves on some sides rather close together for comfort, if the reproducing instrument is not of the more discriminating type, but the set ranks as one of the significant recordings of the year.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

OCT - 1950

New Friends of Music Plans

The 15th season of chamber music concerts by the New Friends of Music will begin Nov. 5 at Town Hall and will be devoted to Schubert, Bach, Haydn, and string quartets of six contemporary American composers. The first of sixteen programs will include Aaron Copland's two pieces for string quartet played by the Hungarian Quartet with Hortense Monath at the piano for a performance of Schubert's "Forellen" Quintet. On Nov. 12, the Juilliard Quartet will offer Virgil Thomson's *Stabat Mater* for string quartet and soprano with Genevieve Warner as the vocalist.

Other Americans whose works will be heard in the series are Samuel Barber, Ernest Bloch, David Diamond, and Roger Sessions. Among the chamber music organizations will be the Budapest, Loewenguth, Paganini, and New Music String Quartet, besides the two mentioned above; the Pasquier and Alberini Trios; members of the Little Orchestra Society and the Bach Aria Group. In addition many famous artists will participate.

Cir. (D 673,708) (S 1,216,488)

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

OCT 29 1950

Columbia has made a significant contribution in getting the Juilliard String Quartet to record all six Bartok's quartets. Specialists in this field, the performers do a thoroughly convincing and sometimes exciting job. The music is of course some of the most challenging of the century and in the opinion of many some of the most enduring. There is no doubt that the listener must condition himself gradually, but familiarity breeds not only admiration but understanding.

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

OCT 17 1950

Memorial Concert For Bela Bartok

Distinguished figures in music, art and letters are the sponsors of a memorial concert to be held at Town Hall, Saturday evening, Oct. 21, to commemorate the fifth anniversary of the passing of Bela Bartok, Hungarian composer, folklorist, pianist and teacher. This announcement is made by Louis Rittenberg, secretary of the Bela Bartok Anniversary Committee and author of a forthcoming biography of the Magyar maestro.

The sponsors committee includes Olin Downes, Virgil Thomson, Fritz Reiner, Eugene Ormandy, Dimitri Mitropoulos, Marc Blitzstein, Bartlett and Robertson, Lazare Saminsky, Langston Hughes, Tossy Spivakovsky, Kalman Marki and many others.

Participating in a program designed to reflect Bartok's musical versatility will be Max Pollikoff, violinist; Leonid Hambro, pianist; Cantor Bela Herskovits, tenor, and the Juilliard Quartet. Each will contribute selections from the wide range of Bartok's creative media. Ira A. Hirschmann, founder of the New Friends of Music and president of radio station WABF, will

discuss the life and influence of Bartok in America.

In announcing the Bartok Memorial Concert, Louis Rittenberg points out that in America, "whose soil enfolded Bartok's mortal remains, we have special reasons for cherishing his memory. It was in the United States that Bartok wrought some of his most enduring works, such as the Violin Sonata for Menuhin, the Concerto Grosso for Knushevitzky, the Viola Concerto for Primrose and his final Piano

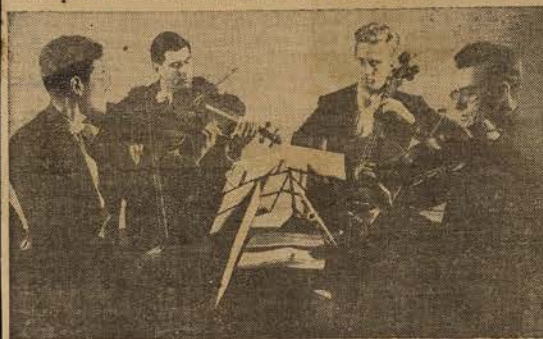
Concerto—for Ditta Bartok, his widow who now lives in Budapest.

Here too he devoted himself unsparingly to the Parry collection of folk music recordings, the results of which are about to be published. It was while in this country that soon after the liberation of Hungary, Bartok who had been elected to the Hungarian parliament in absentia, collaborated on a proposed Magyar Magna Carta, patterned substantially upon the American Bill of Rights." The Bartok Memorial Concert, says Mr. Rittenberg, will also be the fore-runner of a series of events calculated to perpetuate the creative legacy of Bartok's genius.

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

OCT 20 1950

NOTED PARTICIPANTS IN THE ALL-BARTOK MEMORIAL CONCERT



AT TOWN HALL this Saturday evening, Oct. 21, unique tribute will be paid to the memory of the late Bela Bartok, great Hungarian composer, folklorist, pianist, teacher and humanitarian. Sponsored by leading figures in music, art and letters, the Bartok memorial concert will have the cooperation of the outstanding ensemble of Bartok performers in the United States (above), the Juilliard String Quartet (left to right): Robert Mann, Violin; Raphael Hillyer, Viola; Arthur Winograd, Cello; Robert Koff, Violin. Featured on the same program are: Max Pollikoff, Violinist; Leonid Hambro, Pianist; and Cantor Bela Herskovits, Tenor. All seats at Town Hall moderately priced for this occasion, general admission being \$1.20.

The program of the Bela Bartok concert

- 1—"Out-of-Door" suite, for piano—Leonid Hambro, pianist.
- 2—Sonata No. 2, for violin and piano—Max Pollikoff, violinist; Eugene Halmer, at the piano.
- 3—Magyar nepdalok (Hungarian folk songs)—Cantor Bela Herskovits, tenor; Joan S. Stein at the piano.
- 4—Quartet No. 4—The Juilliard String Quartet (Robert Mann and Robert Koff, violin; Raphael Hillyer, violin; Arthur Winograd, cello).

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 22 1950

GIBES GREET HORVATH AT BARTOK MEMORIAL

There was some slight heckling last night in Town Hall, where the Bela Bartok Anniversary Committee dedicated an evening to the memory of the composer. Imre Horvath, envoy of the Hungarian People's Republic in Washington, was one of the speakers. At one point toward the end of his address he said: "the Hungarian peace-loving people are now masters of their own destiny. For the first time in their history they are independent."

This elicited an indignant bellow from a person in the balcony: "We don't want any Communist speeches here!" A few additional dissenters made themselves heard, but were hushed by the audience. Mr. Horvath, who stressed the point that "in his native country

Bartok's memory is cherished above all because he came from the people and because throughout all his life he wanted to live with the people and for the people," finished his speech to applause.

Ira A. Hirschmann, another speaker, after citing the genius of Bela Bartok, made a plea for a Department of Arts and Letters in the Federal Government.

The master of ceremonies was Louis Rittenberg, secretary of the Bartok Anniversary Committee. He also made a speech honoring the composer.

The musical part of the evening presented several soloists. Leonid Hambro, pianist, played the "Out of Doors" Suite. Max Pollikoff, violinist, and Eugene Halmer, pianist, were heard in the Violin Sonata No. 2. Bela Herskovits, tenor, accompanied by Joan S. Stein, sang three Hungarian Folk Songs, and the Juilliard String Quartet played the Quartet No. 4.

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

OCT 21 1950

Bartok Memorial Group To Publish Folk Project

As a tribute to Bela Bartok, the noted Hungarian composer who died five years ago, a plan to publish his extensive researches in the fields of Central and Eastern European folk music was announced at a meeting of a recently organized Bartok Memorial Committee yesterday afternoon at the office of the American Guild of Musical Artists, 276 West Forty-third Street. Yehudi Menuhin, violinist, who was a friend of Bartok, plans to give benefit concerts to help finance this project, and to invite other prominent musicians to cooperate in this way.

Others who attended the meeting were Otto Gombosi, musicologist, of the University of Chicago; Dr. George Herzog, of the University of Indiana; David Diamond and Tibor Selry, composers; Betty Beane of Boosey and Hawkes, Bartok's publishers, and Hyman R. Faine, executive secretary of A. G. M. A.

Another group, the Bela Bartok Anniversary Committee, in sponsoring a memorial concert of his works tonight at 8:30 in Town Hall, with Leonid Hambro and Eugene Halmer, pianist; Max Pollikoff, violinist; Cantor Bela Herskovits, tenor, and the Juilliard String Quartet taking part in the program.

OCT 20 1950

News of Music

Coolidge Festival Quartets Pit Old Masters Against Modern Composers in Recital

By Alice Eversman

The two programs of the Coolidge Festival, given in the Library of Congress yesterday, had the same pattern. Chamber music of Mozart and Brahms inclosed the new, commissioned work at both the afternoon and evening concerts. It was good psychological program making, for hearing Mozart at the beginning put the audience in a pleased, satisfied mood, and the presentation of Brahms, after the novelty, restored to serenely whatever ruffled musical feelings might have been aroused by the contemporary idiom.

It may not have been so propitious for the compositions premiered, for no living composer can compete successfully with Mozart

or Brahms. Certainly it was not the intention of either Robert Palmer or Aaron Copland to pit their latest output against such masters. But in this atmosphere, they placed a challenge before the public in their right as sincere American composers to be judged accordingly. They fulfilled also the Coolidge Foundation objective which, for 25 years, has encouraged new effort in the chamber music field.

The Juilliard String Quartet, with the assistance of Erich Korngold, pianist, gave the first hearing to Palmer's "Piano Quintet" in the afternoon. This heavily structured work shows a writing facility of impressive proportions and an imagination, not so much of the fantasy kind, but one that seeks new, solid harmonic changes to express a definite aim. Time and again, the composer halts the listener with the brilliance of an idea and manner of handling it. The substance of the "Quintet" is meaty, its vigor electrifying and its dissonances hard hitting but intriguing.

What it needs is relief—in other words, variety. The opening theme, given each of the instruments in turn, grows into a complex enlargement in which the ideas are clearly stated. The thread of its progress is lost, however, in the following movements where, in spite of being titled Scherzo, Aria and Lento Maestoso, there is not much change in plan or tempo. The thickness of the writing for all the instruments, and the rhythmic drive, allows few places of clarity, and only occasionally, for the use of the melodic inventiveness which the composer can command.

More experienced in musical architecture and thoroughly original, was Copland's "Piano Quartet," played by the New York Quartet, the members of which are Alexander Schneider, violin; Milton Katims, viola; Hermann Busch, cello, (substituting for Frank Miller) and Mieczyslaw Horowitz, piano. The temptation, at a first hearing, is to say that Copland has written a carnival quartet. But there is more to its oddities than that, if one were to consider nothing else than the crashing chords in the piano that resembles clanging deep toned bells. It could be considered a picturization of the world of today. He, also, distributes his first theme between the instruments, bringing them together in beautiful harmony.

From then on, flashing kaleidoscopic sound, much of it so new in texture as to seem eerie, forms a sharp repartee between the strings and piano. Mr. Copland makes sport of the instruments, asking of them almost the impossible. Yet the feeling persists that there is no experimentation here, that the composer knows where he is going. Clashes of melody in the strings are set against a hard, insistent piano tone. What this all adds up to, was not clear. The audience found the quaint ending of the Allegro delightful. That the "Quartet" will remain a controversial work is assured.

The New York ensemble was convincing in its performance of this taxing music but still more so in the Mozart "Quartet in E flat major, K. 493" and Brahms' "Quartet in G Minor, op. 25," programmed instead of the listed "Quartet in C Minor, op. 60." Mr. Horowitz proved to be an exceptional pianist, possessing a beautiful tone and a rare gift for ensemble playing.

The afternoon program opened with Mozart's "Quartet in D Major, K. 285" for flute, violin, viola and cello. Julius Baker, flutist, is a superior artist, whose finely fashioned phrases and smooth tone were outstanding in a delightfully played work. The Juilliard String Quartet, Robert Mann and Robert Kopf, violins; Raphael Hiller, viola, and Arthur Winograd, cello, continue to distract from their really fine performance by undue violence of movement. They were joined by Mr. Katims and Mr. Busch in the Brahms' "String Sextet in B flat major, op. 18," where again, their too energetic approach brought roughness into the delivery.

There was a great deal of enthusiasm from the audience at both concerts. Mr. Palmer and Mr. Copland, who were present, had to acknowledge the prolonged applause for their new works. The festival will end tonight.

OCT - 1950

Smaller Record Companies Issue The Unusual on LP Discs

We have several times remarked on the superb repertory being built up for the music lover on the long-playing record, and this month evidences graphic proof. The smaller companies particularly give us a rich fare. Vox, for example, has just released, in complete recordings for the first time in disc history, glorious performances of the Bach St. Matthew and St. John Passions; the equally beautiful Schubert E Flat Major Mass; and Lili Kraus, that pianist of exquisite taste, in impeccable readings of the First and Seventh Haydn and Eighth and Eleventh Mozart sonatas. Alca, with headquarters in Los Angeles, offers the little-known but certainly magnificent Brahms C Minor Trio, Opus 101, admirably played by the Compinsky Trio and coupled with C. M. Ehrhardt's contemporary D Minor Trio; also outstanding performances of four Schubert Quartets by the Kolisch Quartet. Allegro gives us two remarkable albums, the first being the Missa Brevis and "Ascendo ad Patrem" by Palestrina—the very first of his music to reach long-playing recording—superbly sung by the Welch Choral; and the first recording ever made of Ravel's lyric A Minor Trio, outstandingly interpreted by the fine Alma Trio.

Westminster, often praised in this column, continues its flair for the unusual with an absolutely delicious waxing of J. N. Hummel's Septet, Opus 74; this composer, a contemporary of Beethoven, is known only by his "Rondo Favori," but the Septet reveals music of almost Schumannesque lyricism—it is a record treasure indeed. So is the Suk Fantasy for Violin and

Orchestra played by Peter Rybar. Capitol, delving into the Telefunken library, gives us a much-needed recording of Roussel's Fourth Symphony and Suite in F by the Lamoureux Orchestra under Georges Tzipine; the Calvet Quartet plays with exceptional beauty the Mozart G Major and A Major Quartets (K. 387 and K. 464 respectively); Tor Mann and the Stockholm Orchestra provide a vigorous reading of the Sibelius Second Symphony. Also on Capitol discs are outstanding performances of such masterpieces as the Tschai-kowsky Piano Concerto in B Flat Minor by Conrad Hansen with the Berlin Philharmonic under Mengelberg, the same composer's Fifth and Sixth Symphonies in exceptional readings by the same conductor, and a splendid reading of Ravel's "Bolero" by Clemens Krauss and the Vienna Philharmonic.

Columbia has just released on three superbly reproduced long-playing discs the entire sextet of Bartok's string quartets, beautifully played by the Juilliard String Quartet; here is music that carries on the Beethoven tradition of the last quartets. Zino Francescatti plays the delightful Paganini D Major Violin Concerto and the Saint-Saens Third in B Minor on another admirable Columbia LP; Cyril Smith offers a brilliant reading of Dohnanyi's scintillating Variations on a Nursery Theme with the Liverpool Philharmonic under Sir Malcolm Sargent, the reverse side of this fine disc giving us a dramatic reading of the Liszt Second Piano Concerto with Witold Malcuzyński as soloist. A month to remember, disc-wise!—PATR. HUGO LITTLE.

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

OCT 25 1950

Great Tribute To Bela Bartok At Concert

Bela Bartok, the late Hungarian composer, received a great tribute last Saturday night at Town Hall, both in the speeches and in the quality of performance given to his music.

The Juilliard String Quartet played Bartok's Quartet No. 4 with love and understanding. The fluent melodic line of the slow movement, particularly, was worked out with such meticulous craftsmanship as to prove convincingly that modern music need not be merely cold and clever, if the modern musician does not cut himself off from the songs of his people.

Leonid Hambro, pianist, and Max Pollakoff, violinist, gave other examples of the living fire in Bartok's works.

Ira Hirschman, president of the New Friends of Music, and Imre Horvath, envoy in the United States of the Hungarian Government, commented on Bartok's roots in the Hungarian people. Hirschman declared that Bartok had been allowed to die of starvation in his last year in the United States, and made a plea that out of the hundreds of millions now being spent for war some money be used to give Federal aid in creative work.

The audience was especially responsive to Horvath's outline of Bartok's lifelong struggle for Hungarian independence, and applauded enthusiastically his report that the Hungarians, now that they were masters of their destiny, had erased the names of Hitler and Mussolini from public places, and had named the chief boulevard in Budapest after Bela Bartok.

—B. L.

NOV 5-1950

News of Music

Modern Chamber Music Gives Impression of Lack of Humor

By Alice Eversman

The chamber music festival in the Library of Congress last week end, left two impressions beyond the memory of the superior quality of all the performances. One of these impressions is that a disservice is being done to this division of musical art by the manner in which it is presented. The other is the rather terrifying conviction that contemporary composers know nothing of happiness nor do they possess any sense of humor of the pleasant, old fashioned kind with which to lighten their creations. Both these thoughts add up to a gloomy perspective as regards so charming an art as chamber music.

With the astonishing growth of interest in and appreciation of chamber music, it has become a major factor in the concert world. The number of excellent string quartet groups has increased. What has been done to this type of music within the last quarter of a century, is to bring it out of the environment for which it was created and make it a rival, as far as possible, to symphonic ensembles. It has now left the intimate surroundings of private entertainment for the large, public hall.

The change has also affected the character of the playing and developed a style that may have vicious consequences. An example was at hand during the Coolidge Festival in the widely different performances of the Hungarian String Quartet and the Juilliard String Quartet. The former adheres to the old school while the young men of the Juilliard ensemble are very modern indeed. It would be difficult to acclaim both as ideal interpreters of chamber music without discarding all beliefs as to the aim of this musical branch.

The origin of chamber music stems back to periods when music

in the home or as entertainment of a quiet kind at princely functions, was the rule. It grew out of the pleasure gifted amateurs had in playing together and was so much a mark of culture that every family of wealth encouraged it. Whatever group of musicians was considered, the music was so written as to give each instrumentalist an important part in the whole. And it followed that the music itself had a subtlety about it that rarely underscored virtuosity or asked for high drama. It was meant to be beautiful through the individual voices of the instrumentalists and to convey musical ideas of refinement and taste.

Even when Beethoven cast a new character on the style and groups of musicians in his day began giving performances open to the public, it still retained its intimate nature. It is only in recent years that efforts have been made to enlarge the sonority of the tone and to make of each composition a dramatic expression requiring tremendous vigor of execution and excessive contrasts. The Hungarian Quartet last Saturday afternoon proved this is not necessary. In fact, the exquisite delicacy and charm of their playing seemed almost an anachronism, so accustomed is the public to performances like that of the turbulent Juilliard musicians. Several other string ensembles have attempted to capture the true chamber music style and their programs have been memorable.

But in general quartet musicians cultivate a robust delivery and seek, apparently, to approximate orchestral sonority. In the spaces of a large hall, the perfect blending of four instrumental voices into an expressive whole, cannot reach the listener as it should. Unless the instruments are all from one maker, where tonal equality is assured, more or less, there will be a variety of sound, distracting in itself. When these differences are accentuated by the individual dramatic instincts of the players, accompanied by excessive physical motion and over-emphasis in dynamics, the listener is fatigued and the music's content in no wise made clearer.

New Works Are Severe.

It must be admitted that contemporary writings do not lend themselves to a suave interpretation. Whether the energetic ensembles have given this idea to the composers or the latter seek to enlarge the chamber music scope, with a new style, is hard to determine. At any rate the modernists seldom create moments of pure beauty or of the charm of fantasy to be found in Haydn or Mozart. The last decades have had little of happiness for most people, it is true, but is it not the duty of a composer to supply it. If we are to revolve continually in harsh facts and gloomy forebodings, we do not need music to that end. All the new works heard at the festival were severe in outline, tinged with metaphysics, and even when purporting to be somewhat humorous, lacking the grace and elegance of the greater masters.

For many people, hearing music is an escape from their daily problems. How much better would the art be served if composers, too, tried to get away from the realities of the present by entering the land of fantasy. Their modern speech would be softened, the trend of the modern idiom would be clarified. Certainly the expression of happiness and of whimsy cannot retard the onward march of music's development. But the public would like it and be benefited by it.

NOV 12 1950

Recordings

COLUMBIA RECORDS, Inc., has released all six of Bela Bartok's string quartets, thus making available a group of important works by one of the greatest composers of the 20th Century. The quartets are contained in both three LP discs and in six conventional shellac record albums. Playing these Bartok quartets is the Juilliard String Quartet, quartet-in-residence in Juilliard School of Music, New York.

LAST YEAR, the Quartet presented these works in a successful concert cycle. The Juilliard Quartet: Robert Mann, violin, native of Portland, Ore., Juilliard graduate and Naumberg Award winner; Robert Köff, violin, native of Los Angeles and alumnus of Dartmouth; Raphael Hillyer, viola, native of Ithaca, with degrees from Dartmouth, Curtis Institute and Harvard University, and a former member of the Boston Symphony, who joined the Juilliard Quartet with assent of Dr. Serge Koussevitzky; Arthur Winograd, New York City, who was graduated from New England Conservatory of Music in Boston and who studied in Curtis Institute, Philadelphia.

NOV 13 1950



Several new releases of contemporary music by Columbia command attention today for their interest and importance. Only one of them probably will be very popular, but all are worth the attention of (1) the music student, (2) the serious listener interested in enlarging his scope, and (3) the collector.

Here they are:

Bela Bartok: Six quartets, played by the Juilliard String Quartet. This composer's music has been given only a few recordings in comparison with his output. Notable exceptions have been his "Concerto for Orchestra" by the Pittsburgh orchestra under Reiner, and his "Concerto for Violin" by Menuhin and the Dallas Symphony under Dorati. The six quartets cover 32 years of composition, and one can follow his development fairly closely and note his individual qualities. The performance is first-rate.

Paul Bowles: "Concerto for Two Pianos, Winds, and Percussion," recorded by Arthur Gold and Robert Fizdale with ensemble under Daniel Saidenberg. . . . This work has sharp, witty writing, and a little languor, too. The percussion, incidentally, includes a milk bottle and a cigar box.

Milhaud: "Carnival in New Orleans" and "Dreams," play by Arthur Gold and Robert Fizdale. . . . These pieces are paired on an LP disc with the Bowles work. The former is based on French Creole tunes. Its four movements depict Mardi Gras gaiety, in whole and in facets. "Dreams" consists of excerpts from a 1933 ballet. Both are enjoyable listening.

Sessions: "Symphony No. 2," performed by the New York Philharmonic - Symphony under Mitropoulos. . . . Compact, intri-

cate, and often powerful, this symphony is performed with care and clarity. You probably won't like it at first, unless you are already a Sessions advocate, but it will grow on you with repeated playing.

Milhaud: "Cantata of the Child and the Mother," recorded by the Juilliard quartet, Pianist Leonid Hambro, and Madeleine Milhaud, disense, with the composer conducting. . . . The usually expressive music is dulled by the reading of the composer's wife. This work was first performed by the Pro Arte quartet, Mme. Milhaud, and Paul Collaer in Belgium 12 years ago.

Milhaud: "The Household Muse," played by the composer. . . . Intimate piano pieces, delightfully played and expertly recorded. The music was written for amateur musicians. This is music anyone can enjoy.

NOV 13 1950

New Friends of Music

The concert of the New Friends of Music in Town Hall yesterday afternoon enlisted the services of the Juilliard String Quartet and Genevieve Warner, soprano. The latter was heard in Virgil Thomson's "Stabat Mater." The program included Haydn's Quartets Op. 76, No. 4 in B flat, and Op. 77, No. 1 in G, and Schubert's A minor Quartet, Op. 29, No. 3.

The performances of the Haydn and Schubert Quartets were telling in their blend of tonal loveliness and musical sensibility. A wide coloristic gamut was utilized and there was much arresting use of subtle nuance. Mr. Thomson's "Stabat Mater" is one of his finest short works. Much of its inherent intensity was, however, not forthcoming yesterday because Miss Warner's voice is too light in caliber to cope successfully with its dramatic contents. J. D. B.

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

NOV 13 1950

New Orchestra Succeeds

By MILES KASTENDIECK

New Friends

Known chiefly for their interpretations of contemporary music, the Juilliard String Quartet found themselves playing Haydn and Schubert for the New Friends of Music in Town Hall last night.

Their fresh approach carried with it a ruggedness and inflexibility not wholly compatible with 18th-century elegance and graciousness.

The American work for this program was Virgil Thomson's "Stabat Mater" for soprano and

string quartet with Genevieve Warner as soloist. One of his finer creations, it blends words and notes sympathetically and stylistically in a certain kind of classic solidity.

This Clipping From
BUFFALO, N. Y.
NEWS

NOV 14 1950

JUILLIARD QUARTET PLEASES AUDIENCE WITH BARTOK WORK

By THEODOLINDA C. BORIS

BY HAPPY PLANNING, the Juilliard Quartet, which gave the first concert in the Buffalo Chamber Music Society's current series, Monday evening began the program with Bartok's Sixth—and last—Quartet, which the Juilliard Players introduced at their concert here last March.

Like most of Bartok's music, this quartet moves in a world of idiom quite new, with little or nothing of the immediate tangibility found in music based on conventions or ideas of the past.

It offers, like most of Bartok's music and especially his quartets, a rare opportunity for broadening a music-lover's vision, somewhat as Beethoven's last quartets provided a like broadening horizon to the music-lovers of that day.

AS THIS listener wrote last year on the occasion of the first Buffalo performance of the quartet, it produces highly original music, extraordinarily unified in structure and unusually rich in its own exploitation, tonally and technically.

of the instruments. It does not flutter the ear, but one feels a real sincerity in this music.

The youthful enthusiasm of the Juilliard players—a distinguishing feature of all their performances—and their remarkable unity of ensemble produced a searching reading of the Bartok and certainly a rewarding experience for the listeners.

The remainder of the program was given over to Haydn's "Sunrise" Quartet, Op. 76, No. 4, and Beethoven's E. Minor Quartet, Op. 59, No. 2. These classic works, also, were delivered with a freshness and glow that kindled the listener's imagination.

The large audience in the Mary Seaton Room of Kleinhans Music Hall was warmly appreciative. The next concert in this series takes place Jan. 15, and will be given by the Loewenguth Quartet.

MUSIC REVIEW

The Juilliard String Quartet, the first unit to be offered on the Buffalo Chamber Music Society series, performed last evening in the Mary Seaton Room of Kleinhans Music Hall, choosing Bartok's Quartet No. 6, Haydn's Quartet, Opus 76, No. 4, and Beethoven's Quartet, Opus 59, No. 2.

Commencing with the Bartok work, the Juilliard adhered to a policy installed by the society last season, that of presenting the modern work of the program as a starter, in order to please those who argued against the modern composers' departures.

In its second hearing, this composition needed no apologies. In the first place, it can be called the best of the Bartok quartets; second, like all modern music, it needs additional hearing to be understandable; and third, the maturity that has come to the Juilliard players in the last year would stall any objections.

Their tone, formerly given to the aggressiveness of youth, is now richer with thought. Their method of placing tenor and bass to the rear and soprano and alto to the fore is paying off in balance and blend. And what was formerly impatient spark in their interpretation is now polished outline in their reading.

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

NOV 15 1950

Mrs. Coolidge Honored At Capital Festival

By James G. Deane

WASHINGTON.—A notable chamber music series marked the 25th anniversary of the Elizabeth Sprague Coolidge Foundation at the Library of Congress on Oct. 28, 29 and 30. It was the foundation's eleventh festival, and the first since 1944.

Four world premieres were highlighted, and Mrs. Coolidge herself—the "fairy godmother of chamber music"—was on hand to hear all five concerts and, at the final one, to celebrate her 86th birthday. On that occasion Librarian Luther H. Evans paid tribute to her "generosity, vision, ideals and perseverance" in aiding chamber music and musicians. Mrs. Coolidge in turn paid tribute to the two "indefatigable partners" she said helped her create the foundation—Dr. Herbert Putnam, former librarian, and Carl Engel, late chief of the library's music division.

As it turned out, the premieres for the most part proved less satisfying than the superb performances of established works by the splendid artists assembled by Dr. Harold Spivacke, the foundation's director. First and probably most successful of the new works was the Fourth String Quartet by William Schuman. It is expertly fashioned, serious in vein, ranging from an impressionistic *adagio* to a robust *presto-prestissimo*. The Hungarian Quartet performed it effectively on a bill with Beethoven's op. 135 and Schubert's op. 161.

Next was a Piano Quintet by Robert Palmer, played by the energetic Juilliard String Quartet with Erich Thor Kahn at the piano. The work is ably written, but the first hearing failed to establish any particular message. This program also offered the delightful flute quartet (K.V. 285) by Mozart, with Julius Baker as flutist, and Brahms' String Sextet, op. 18.

Third of the novelties was a Piano Quartet by Aaron Copland. Despite a wide gamut of rhythmic and technical effects, it was a disappointment, especially in contrast with Copland's own Appalachian Spring, played on the final program. The New York Quartet, with Hermann Busch substituting for ailing Frank Miller at the cello, offset Copland's work with readings of Mozart's E flat Quintet and Brahms' quartet in G minor. Horowitz's piano contribution was especially impressive.

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

NOV 15 1950

Bartók Memorial Concert Town Hall, Oct. 21

This concert, sponsored by the Béla Bartók Anniversary Committee, began with an address by Ira Hirschmann, who said: "The name Béla Bartók has two meanings to the American people. First, his appreciation as an immortal contemporary composer much of whose great music was commissioned and introduced in America. Second, the composer and man who in the midst of the world's greatest plenty in America was permitted to die of starvation." Mr. Hirschmann urged the establishment of a Department of Arts and Letters in our government to aid creative artists. Imre Horvath, Envoy of the Hungarian People's Republic, also spoke, praising Bartók's love of his native Hungary and of the common people in all countries.

The musical part of the program was inevitably the most impressive reminder of Bartók's greatness. Leonid Hambro played the Out-of-Doors Suite, for piano. Max Pollikoff and

Eugene Helmer performed the Sonata No. 2, for violin and piano. Cantor Bela Herskovits, tenor, sang three of Bartók's settings of Hungarian folk songs; and the Juilliard String Quartet played Bartók's Quartet No. 4.

All of the artists seemed to be inspired by the occasion, and the concert ended with a storm of applause for the Juilliard Quartet's superb performance. Bartók's portrait hung on a curtain at the back of the stage, the marks of physical suffering stamped upon it. But the indomitable spirit of the man was as clear in his features as it was in the music. Let those who shudder piously at the story of Mozart's burial in a pauper's grave remember that Bartók died in want in New York in 1945.

—R. S.

This Clipping From
AFRO-AMERICAN
BALTIMORE, MD.

NOV 18 1950

Juilliard String Quartet to Play at Morgan Center

A concert of chamber music by the Juilliard String Quartet will be presented on Tuesday, November 21, at 8 p.m., at the Morgan State College Christian Center, under auspices of the Morgan College lecture artists series.

The group was founded under sponsorship of the Juilliard Music Foundation to serve as quartet-in-residence at the school of music in New York. It was envisaged that the quartet would fulfill two functions: first, to transmit the art of chamber music, playing to members of future quartets through

teaching; and, second, to foster the performance of the music—both old and new—through public performance.

The four young artists all of whom have distinguished themselves as solo performers, are:

Personnel of Quartet

Robert Mann, of Portland, Oregon, a graduate of the Juilliard School in 1942 and winner of the Naumburg Award for 1941; Robert Koff, Los Angeles, Calif., a graduate of Oberlin College and participant in many chamber music and concert tours; Raphael Hillyer, Ithaca, N.Y., graduate of Dartmouth College, the Curtis Institute, Harvard University and a former member of the Boston Symphony Orchestra and Arthur Winograd, New York City, graduate of the New England Conservatory of Music, the Curtis Institute and a former member of the NBC Symphony Orchestra.

The program will include "Quartet in E Minor," Verdi; "Quartet in E Minor, Op. 59, No. 2," Beethoven; and "Quartet in F," Ravel.

This Clipping From
AFRO-AMERICAN
BALTIMORE, MD.

NOV 25 1950

Chamber Music Made Alive by Juilliard String Quartet

Baltimoreans are indebted to Morgan State College for a very stimulating and important musical event in the concert given at the Christian Center Tuesday evening by that amazing ensemble, the resident String Quartet of Juilliard School of Music.

If the four musicians did nothing else that evening, they convinced the appreciative audience of college folk and well-known musicians and music lovers of the city that chamber music is not a prized possession of a few professional intellectuals.

They made it part and parcel of the great heritage of beautiful music that the whole world may love. Not hard to understand.

In other words, string quartet music, often considered the "hoity-toity grande dame" of music literature, became a thoroughly delightful and understandable "neighbor next door."

Yet not one iota of the highest ideals of musicianship was sacrificed by the young performers, each of whom is a talented and excellently trained player.

Of all the ensemble instrumental music, a string quartet or trio is one of the most exacting in terms of technique and interpretation.

It not only requires performers with a high degree of individual skill, but demands rigorous discipline coupled with an intuitive cooperation that subordinates the soloist, yet exalts the particular part he is playing.

The Juilliard Quartet rendered an exacting program with the maturity and finesse of an ensemble of years' standing.

How Name Was Derived
In the early days of the development of instrumental music (17th Century, to be exact) instrumental solos were given the name "sonata" to distinguish them from "cantatas" or vocal selections.

These compositions, which began with a simple piece, were later written in a succession of contrasting pieces or "movements."

Branching from the opera overture came the "sonata da chiesa" or church sonata in dignified style, while from the popular dance suites ("popular music" existed in those days, too) came the "sonata da camera" or chamber music, which was performed usually in a large room rather than in concert hall.

An early Italian composer, one Trelli, conceived the interesting idea of reinforcing the sonata solo with three other instruments—and thus the string quartet was born.

Opening Work Prepares Group
The Juilliard Quartet opened its program with a composition by the great 19th Century Italian musician, who is noted for his contribution to the library of operatic music, rather than in the field of chamber music.

Thoughtful program planning had placed this quartet first, rather than one of the less stimulating quartets of the classic schools which usually open such programs.

The audience was aroused and interested—ready for the weighty business of the Beethoven Opus in E Minor with its vigorous contrapuntal scoring and an interesting choral-like adagio theme in which the four instruments produced sonorous tones almost comparable to those of an orchestra.

If in melodic passages more warmth of tone might have been appreciated, the amazing technical proficiency of the players proved a compensation.

Ravel Tapes Well
Of the French modernists known as "impressionists," one of the most popular in this country is Ravel.

The Quartet gave a very convincing and stimulating performance of his Quartet in F. The robust rhythms, the hauntingly beautiful melodies and half-veiled dissonances appealed to the audience which applauded enthusiastically.

Composing the Juilliard Quartet are Robert Mann and Robert Koff, violinists, Raphael Hillyet, violist, and Arthur Winograd, cellist. The ensemble was founded by the Juilliard Musical Foundation and operates non-commercially.

With last Tuesday's concert...

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

NOV - 1950

According to Marion Bauer

Contemporary Music to the Fore!



MARION BAUER

Oct. 21 was a red-letter day in the annals of contemporary music and its followers must have had musical indigestion if they attended the two Town Hall concerts, that of the Chamber Art Society at 5.30 and of the Bela Bartok Anniversary Committee in the evening.

Robert Craft, an intrepid and youthful enthusiast, presented the first of eight concerts to be devoted to modern composers with an occasional throw-back to Bach, Mozart and Schutz. Mr. Craft entered the lists a couple of seasons ago, as a disciple of Stravinsky. He has now added Schoenberg's works to those which he plans to present. He began on this occasion with two Schoenberg numbers, one of which was practically a novelty and the other perhaps Schoenberg's best known composition. The former, a Septet, Op. 29 (1927) for violin, viola, cello, piccolo clarinet, B flat clarinet, bass clarinet and piano, was performed by Ronald Murat, Ralph Hersh, Seymour Barab, Louis Paul, Wallace Shapiro, Jack Kreiselman and Edward Steuermann. The work, in spite of the austerity of its opening movement, has much to hold the attention and to intrigue ears prepared to listen to works in twelve-tone technique. Although 23 years old, this score is still enigmatical. The concert closed with the earlier (1912) "Pierrot Lunaire" with Erika von Wagner presenting the Sprechstimme, and Mr. Steuermann at the piano. Isadore Cohen was violinist. Mr. Craft showed his understanding, musicianship and craftsmanship in a well controlled performance of this masterpiece.

The center of the program was devoted to a delightful "Chant Dissident" written by Stravinsky in 1919, excellently sung by Arline Carmen with Samuel Baron, flute, and Mr. Craft, piano, accompanying; and three songs Op. 18 by Webern (1925). The songs, written by a disciple and pupil of Schoenberg, were fascinating and original in treatment. They were sung by Madelyn Vose who aroused great enthusiasm by her intelligent singing and beautiful voice. She was accompanied by Louis Paul, piccolo clarinet, and Griffith Howe, guitar.

A Memorial Concert for Bela Bartok

Five years ago, Bela Bartok, one of the greatest composers of the 20th century, died in poverty and want, in New York City. A completely filled Town Hall attested to the fact that his Hungarian countrymen and American music-lovers have surely learned to estimate his value. The program was presented by the Bela Bartok Anniversary Committee whose secretary, Louis Rittenberg, was Master of Ceremony. In addition to his speech, Ira A. Hirschmann spoke fervently of his meeting with Bartok at the time that he had commissioned for the New Friends of Music the Sonata for two pianos and percussion. He also made a plea for a Governmental Department of Arts and Letters so that great composers would

be protected and helped and not suffer the deprivations that Bartok did. A third speaker was Imre Horvath, envoy of the Hungarian People's Republic in Washington. The program included "Out-of-door" Suite played by Leonid Hambro, pianist; Sonata No. 2, presented by Max Pollkoff, violinist, and Eugene Helmin, pianist; three Hungarian Folk Songs sung by Cantor Bela Herskovits, tenor, with Joan S. Stein at the piano; and Quartet No. 4, played by the Juilliard String Quartet. All performances were of a high grade and presented an evening of great pleasure.

Robert Craft, an intrepid and youthful enthusiast, presented the first of

This Clipping From
VIOLINS AND VIOLINISTS
CHICAGO, ILL.

NOV - 1950

California

The Coleman Chamber Concerts announced the program for 1950-1951 to embrace: October 29th, Jesus Maria Sanroma, pianist, with the Chicago Fine Arts Quartet; November 19th, three one-act operas by Arne, Bach and Pergolesi, gems of chamber opera bearing the same relation to grand opera that a string quartet does to a symphony, the performance by Intimate Opera from London; January 28th, 1951, the Juilliard String Quartet of New York, in their first performance on the Coleman series; February 11th, the Griller String Quartet, distinguished English ensemble; March 4th, the famous Pasquier String Trio of France, three brothers, exponents of string music of a rarely heard type; April 8th there will be a Young Artists' Concert presented by young chamber music ensembles, carefully selected by audition before a board of eminent musicians—young people who are to be concert artists of the future; April 22nd, the cello and piano duo of Nicolai and Joanna Graudan will be joined by Mitchell Lurie, clarinetist, in trios for clarinet, cello and piano by Beethoven and Brahms. Further information and reservation for tickets may be obtained by addressing Mr. Harlow Mills, Coleman Chamber Music Association, 16 N. Marengo, Pasadena 1, California.

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

DEC 1 - 1950

League of Composers Program Celebrates Copland Birthday

NINE days before the proper date of Nov. 14, the League of Composers celebrated the fiftieth birthday of Aaron Copland by devoting the first program of its 28th season to samples of his work. The friendly audience that filled the auditorium of the Museum of Modern Art for the concert and moved into the foyer for a reception later on included a higher proportion of musicians than any so far this year, for a large segment of musical New York was on hand to pay tribute to the Brooklyn-born composer who, more than any other single figure, has become the leading representative of contemporary American composition in the eyes of the world. On the stage Mr. Copland's fellow-musicians were equally eager to honor him, for none of them received remuneration for their services.

While the bulk of the program was given over to recent works, the earlier phases of his career were also recognized in *As It Fell Upon a Day*, dating from 1923, and the Sextet, an arrangement made in 1937 of the *Short Symphony*, composed in 1933. The remainder of the list consisted of seven of the Twelve Songs of Emily Dickinson, which were first performed at the Columbia University Festival of Contemporary Music in May, 1950; the Piano Quartet, commissioned by the Elizabeth Sprague Coolidge Foundation, and given its premiere at the Library of Congress on Oct. 29, 1950; and the choral work *In the Beginning*, commissioned for and first performed at the Harvard Symposium on Music Criticism in May, 1947.

A considerable array of performers took part in the anniversary concert. The New York Quartet (Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello; Mieczyslaw Horszowski, piano) played the Piano Quartet, with Mr. Miller reinstated in the chair illness had forced him to relinquish to Hermann Busch at the Washington premiere. In the sextet, the Juilliard String Quartet (Robert Mann, Robert Koff, Raphael Hillier, and Arthur Winograd) collaborated with Leonard Hambro, pianist, and David Oppenheim, clarinetist. Hugh Ross conducted members of the Schola Cantorum in *In the Beginning*, with Winifred Cecil as soprano soloist. Sara Carter, soprano, sang *As It Fell Upon a Day*, accompanied by Samuel Baron, flutist, and Mr. Oppenheim. Mr. Copland himself was pianist for Katharine Hansel, soprano, in the Emily Dickinson songs.

As a panorama of Copland's creative output, the program was not inclusive. Copland has devoted much of his energy to works for large orchestra, ballets, and film music; and his popular reputation rests largely on the materials, colored by folk music and conscious Americanism, that he exploited in these in the period reaching from *Billy the Kid* (1938) to *Appalachian Spring* (1944). This whole aspect of his music was omitted from the League of Composers' program, for the simple reason that no examples of it fall within the limits of chamber-music or solo resources (except, perhaps, the unconvincing piano reduction of the suite of film music from *Our Town*). What the audience heard, then, was an introductory example of Copland's earliest professionally developed style, strongly influenced by his teacher Nadia Boulanger, in *As It Fell Upon a Day*; the bare bones of his later linear and diatonically dissonant style, in which Arthur Berger finds "leanness of texture and intricate and abstract patterns," set forth rather uninvitingly in the reduced version of the *Short Symphony*; and then, suddenly, a ripe



Drawing by B. F. Dolbin
Aaron Copland

and sure expressive language in the Dickinson songs and the choral work, and the exploration of fresh polyphonic fields and instrumental sonorities, not unrelated to those of Bartók's music, in the new Piano Quartet. These five pieces, in sum total, offered many reasons for thinking Copland a good composer and an important one, but they provided very little explanation for his wide popularity, which stems from other accomplishments.

At the present moment, Copland appears to be shifting his concentration back to abstract forms, after his decade of success with the stage and the films. The Piano Quartet, a work of extremely sober intentions despite its waggish middle movement, is a successor in the realm of non-programmatic music to the Third Symphony (1946) and the Clarinet Concerto (written in 1948, and first performed by Benny Goodman, Fritz Kneier, and the NBC Symphony in a broadcast on Nov. 6, 1950). From all indications, Copland has now stopped coasting along with a momentum that had decreased steadily from *Appalachian Spring* to the very weak score for *The Red Pony*, and has taken a new lease on life as an innovative and exploratory composer. This is the best news connected with his fiftieth birthday; for even his best friends and staunchest admirers have sometimes wondered in the last few years whether he was not settling down into repetitiousness and sterility. Take it from the Piano Quartet: he is not. An entirely fresh impulse animates this newest work, and Copland's success with it is likely to provide a stimulus toward important growth. It is easy for a "leading" composer to slide out of a position of pre-eminence by taking his creative responsibilities too casually. Copland now appears to have averted this danger.

—CECIL SMITH

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

DEC 1 - 1950

New Friends of Music, Nov. 12, 5:30
The season's second concert presented the Juilliard String Quartet (Messrs. Mann and Koff, violins, Hillier, viola, and Winograd, cello) in quartets by Haydn and Schubert. Both classics fared well under the careful interpretation of this excellent ensemble. Haydn's "Sunrise" Quartet received a virile, clear reading, in no way suffering from "pretentiousness." The same characteristics distinguished their playing of the Quartet in G major, op. 77, No. 1. Schubert's Quartet in A minor, op. 29, No. 13, found the four musicians in a fine lyric mood, but they did not neglect the expressive power demanded by this score.

Virgil Thomson's *Stabat Mater* for so-

(Continued from preceding page)

prano and string quartet was the contemporary composition heard. This is one of the finest of Mr. Thomson's shorter pieces, it has power, and in its melodic lines a moving simplicity. Genevieve Warner, young Metropolitan Opera soprano, was an excellent soloist, though a more dramatic voice might have been more appropriate. H. W. L.

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

DEC 1 - 1950

Copland Feted by Composers' League

The League of Composers presented at the Museum of Modern Art on Nov. 5 a program in honor of Aaron Copland (who celebrated his 50th birthday on Nov. 14). Assisting artists were, besides the composer, who accompanied his Emily Dickinson songs at the piano, Sara Carter, Winifred Cecil, Katharine Hansel, sopranos; Julius Baker, flute; Leonid Hambro, piano; David Oppenheim, clarinet; the Schola Cantorum (Hugh Ross, conductor); the Juilliard String Quartet (Robert Mann, Robert Koff, violins; Raphael Hillier, viola; Arthur Winograd, cello); the New York Quartet (Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello; Mieczyslaw Horszowski, piano). The last-named ensemble gave the first New York performance of Copland's Piano Quartet (1950). The first movement is an aria, full of lyric beauty; the second is a scherzo in which jazz elements determine the rhythmic structure of the piece. From the composer's early period we heard *As It Fell upon a Day*, sung by Miss Carter and accompanied by Messrs. Baker and Oppenheim; the Sextet (1933), an arrangement of the *Short Symphony*, completed in 1933, played by the Juilliard String Quartet and Messrs. Hambro and Oppenheim; seven songs from twelve Poems of Emily Dickinson, sung by Miss Hansel with the composer at the piano; and as closing number *In the Beginning*, performed by the Schola Cantorum under Hugh Ross, with Winifred Cecil as soloist. During the intermission, Nicolas Nabokoff read congratulatory messages, which had poured in from this country and Europe. The concert was followed by a reception to the composer. H. W. L.

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

DEC 1 - 1950

New Friends of Music Town Hall, Nov. 12, 5:30

Virgil Thomson's *Stabat Mater*, a setting of a French text by Max Jacob for soprano and string quartet, was the contemporary work on the New Friends of Music program for the second concert of the season. It

was sensitively performed by Genevieve Warner and the Juilliard String Quartet.

The *Stabat Mater* was composed in 1931, while Mr. Thomson was still in Paris, where he had been living since 1925. It shows his gift for setting words clearly and keeping an absolutely transparent texture in writing for the voice. But the actual substance of the music is negligible. It could have been whipped up by any talented young man with a familiarity with Faure and other masters of French song and an ear for slightly more daring harmony. And it could have been written to almost any words, although the Jacob text is very touching, much more so than the music. Except for some unnecessarily loud top tones that had an operatic ring, Miss Warner sang it flawlessly.

The Juilliard Quartet had picked three masterpieces for the classical portion of the program: Haydn's Quartet in B flat, Op. 76, No. 4, the "Sunrise" quartet; his quartet in G major, Op. 77, No. 1; and Schubert's Quartet in A minor, No. 13, Op. 29. They played all three devotedly and imaginatively. Nonetheless, one wishes that these brilliantly gifted young

This Clipping From
NEW YORK CITY
METRONOME

DEC - 1950



CLASSICAL RECORDS

The Juilliard Quartet joins the magic circle

BARTOK: QUARTETS 1-6. The Juilliard String Quartet. Columbia 4278/9/80, \$4.85 each. The Juilliard Quartet joins the magic circle, that very small number of chamber organizations which, whatever their normal performing qualities, have projected well on records. Here, in a superb conspectus of Bartók's six quartets (1907-39), the Juilliard musicians sound as no group in recent memory: every biting nuance is in the LP grooves; there is balance among the four instruments; every rich aspect of the music is preserved. The music itself ranges from fragments imperfectly developed, I think, to beautifully organized movements in a gracious survey of a fine composer's finest work.

This Clipping From
SAN FRANCISCO, CAL.
NEWS

Recording of Bartok Quartets Beautiful

By Marjory M. Fisher
The News Music Editor

B stands today for Bartok and Beauty—the combination realized in the Juilliard String Quartet's recording of the six Bela Bartok string quartets for Columbia. The playing of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd on these LP's is the sort sort one stops to listen to—and one anticipates their personal appearance here later this season much more keenly than before listening to the records.

The quartets were written about 10 years apart—1907, 1917, 1927, 1928, 1934 and 1939—thus covering a large period of Bartok's creative life. They afford an interesting study for students of music history as well as lovers of chamber music. And if any find the later quartets a bit on the "modern" side—let them try the first, with its beauty as readily enjoyable as any "classic."

Popular Items

Incidentally, the Juilliard Quartet comprises faculty members, not students, of the Juilliard School and it is billed as "Quartet in Residence"—a still higher distinction.

If less sophisticated fare is to be desired, De Paur's Infantry Chorus sings work songs and spirituals excellently; the Mormon Tabernacle Choir of Salt Lake City has issued Volume 2 of its recorded repertoire, and Isaac Stern's fine playing of the violin selections from the film "Humoresque" has been transferred to an LP—all Columbia, 10-inch LP.

Isaac Stern also has a new 12-

inch LP of "Violin Favorites" including an excellent diversity ranging from Bloch's "Nigun" and Dancu's "Hora Staccato" to short works by Milhaud, Prokofiev, Sarasate and Kreisler. Vying with it is Francescatti's Violin Recital—also of favorite program and encore numbers ranging through Wieniawski, Paganini, Schumann, Debussy and Kreisler. . . . Either one or both records will make ideal gifts for those who want short numbers for musical entertainment.

Overtures Galore

An LP devoted exclusively to overtures by Suppe comes from Capitol-Telefunken, played by the Berlin Philharmonic Orchestra. Erich Kleiber conducts the "Light Cavalry Overture"; Hans Schmidt-Isserstedt the "Boccaccio," "Pique Dame" and "Poet and Peasant," "Jolly Fellows" and "Jolly Robbers" conducted by Peter Kreuder and Leo Borchard, respectively, are also included. This will certainly make a "different" gift for one who likes the opening numbers on orchestral programs best!

Vronsky and Babin have recorded Schubert's "Divertissement a la Hongroise," op. 54—which is certainly a program novelty for four hands at a piano.

Sym Samples

A cute record for the kiddies is "The Little Toy Town Parade" and "Song of the Little Red Hen"—on one regular type Columbia disc.

Excerpts from popular symphonies conducted by Charles O'Connell with the Columbia Sym-

phony Orchestra for an LP titled "Symphony in Brief," no doubt has an educational and cultural value in that it takes the more grateful parts of major symphonic works into homes where the complete symphonies might seem too heavy fare.

For this purpose the record contains the first movement of the Mozart Symphony No. 40, the Scherzo from Beethoven's "Eroica" and single movements from Mendelssohn, Brahms, Rimsky-Korsakoff, Sibelius, Franck and Tchaikovsky repertoire. It is something like an acquaintance package—and will no doubt develop a taste (and curiosity) from the sample for the whole.

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

DEC 18 1950

CONCERT AND RECITAL

League of Composers

By Francis D. Perkins

The League of Composers gave the second concert of its series devoted to first performances and revivals last night in the Carnegie Recital Hall. Arthur Berger's well balanced duo for violin and piano, played by Joseph Fuchs and Beveridge Webster, was the only work in the program which had been heard here before. Mr. Webster gave the first American performance of the "Sonata per Piano-forte," by Robert W. Moevs, an American composer now studying with Nadia Boulanger. William Schuman's fourth quartet, first played on Oct. 28 in this fall's Coolidge Festival in Washington, was introduced to New York by the Juilliard String Quartet. David Tudor played the American premiere of the "Deuxieme Sonate" for piano by Pierre Boulez, a twenty-five-year-old French composer who favors the twelve-tone row.

Each of the four works had a style of its own, while all seemed distinctly contemporary in idiom. In Mr. Moevs's piano sonata, the basic ideas were well contrasted; the first movement progressed in brief episodes, but there was more continuity later; light and fluent passages tended to balance an occasional percussiveness which was not relentlessly in evidence.

The opening of Mr. Schuman's fourth quartet, with long musical lines suggesting the gradual integration of a theme, was impressive; the work as a whole gave an impression of sensitiveness and craftsmanship. The meditative mood of the first movement reappeared in the third; the finale, while deftly wrought, gave a certain sense of repetition at a first hearing. The work was well played by Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, but it was not altogether clear whether the performance had something to do with an occasional impression of limited range of color.

Mr. Boulez's second piano sonata seemed to need a thorough acquaintance with its basic idiom for a discerning appraisal. As it was, the composer's use and metamorphoses of his two twelve-tone rows was less apparent to the reviewer's ears than it might have been to the eye following the score. Mr. Tudor's performance seemed both deft and revealing, but the expressive flavor of the three movements which there was time to hear varied relatively little, and there was reason to wonder whether an episodic structure such as this was an essential part of Mr. Boulez's musical system.

This Clipping From
LOS ANGELES, CAL.
TIMES

DEC 19 1950

Bartok: Six String Quartets; the Juilliard String Quartet (Columbia, ML 4278, 4279, 4280; three 12-inch LP records). Like the string quartets of Schoenberg, these of Bartok are indispensable to a thorough comprehension of contemporary musical composition. They strike equally far afield but they move in different directions. Possibly the essence of Bartok is contained in the quartets, and certainly Columbia has performed a noteworthy service in making them available in such devoted and well-realized performances as those of the very vital Juilliard String Quartet.

DEC 17 1950

MUSIC

by PAUL AFFELDER



More Records Recommended as Christmas Gifts for Music Lovers

Today, we continue our suggested Christmas gift list of some of the year's outstanding releases on 33 1/2 rpm. long-playing records. Last week's column dealt with recordings of complete operas, ballet music and works issued in connection with the Bach bicentennial. This week's will list what we consider the best, most interesting discs of symphonic works, concertos, chamber and vocal music.

In most cases, we've tried to limit our recommendations to music that is somewhat off the beaten path since the recipient

of your gift may already have much of the standard repertoire in his collection. Nevertheless, his collection should include one or the other of two definitive new recordings of the Beethoven "Eroica" Symphony by Arturo Toscanini (R. C. A. Victor) and Bruno Walter (Columbia). Two other symphonies from the standard repertoire—the 38th ("Prague") and 41st ("Jupiter") by Mozart—have also come out in stunning new recordings by Sir Thomas Beecham and the Royal Philharmonic, both available on one Columbia disc, while Toscanini has done wonders with the same composer's Divertimento No. 15 in B flat Major for Two Horns and Strings (K. 287), an excellent R. C. A. Victor recording job.

Smetana Transcription

Speaking of wonders, George Szell has made an orchestral transcription of Smetana's String Quartet in E Minor ("From My Life") which transforms this wonderful chamber music piece into an exciting, most appealing, symphonic poem (Columbia). Columbia has also finally released Eugene Ormandy's delightful performance of the folk-like "Hary Janos" Suite by Zoltan Kodaly, coupled with Ravel's languorous "Rhapsodie Espagnole."

We can't leave the symphonic section of our list without mentioning the Haydn Society which, during the past year, has devoted itself principally to releasing many of his lesser known instrumental works. All its recordings are fascinating and absolutely authoritative, but we would recommend particularly the Symphonies Nos. 7 ("Lee Midt") and 8 ("Le Soir"), conducted by Franz Liszt-Hauer, Nos. 82 ("The Bear") and 85 ("The Queen"), conducted by Brooklyn-born Jonathan Sternberg, and Nos. 87 and 89, conducted by Hans Swarowsky.

Piano Recordings

For piano and orchestra there's a stirring new version by Arthur Schnabel of the Rachmaninoff Rhapsody on a Theme of Paganini (RCA Victor). On another RCA Victor disc, the same artist gives one of his all-time best recorded performances of de Falla's "Nights in the Gardens of Spain" and Mozart's Concerto No. 23 in A Major (K. 488). Rummaging him close competition in another beautiful Mozart Concerto—No. 21 in C Major (K. 467)—is Robert Casadesu, recorded for Columbia. Casadesu, an expert on French music, also scores with his Columbia disc containing the Franck Symphonic Variations and D'Indy's Symphony on a French Mountain Air.

In violin concertos there's an exceptionally brilliant recording by Zino Francescatti of the Saint-Saens Concerto No. 3 in B Minor and the Paganini Concerto No. 1 in D Major (Columbia). Nathan Milstein gives a warm, ingratiating performance of the Glazounoff Concerto in A Minor, coupled with a fetch-

Sonata No. 26 in B flat Major (K. 378).

According to some authorities this year is also the 275th birth anniversary of the great Italian violinist and composer, Antonio Vivaldi. There have been any number of new Vivaldi recordings this year, allowing us to hear some of his marvelously inventive works for the first time. The most comprehensive and musically rewarding are the two Concert Hall Society discs on which Louis Kaufman performs the eight violin concertos from Vivaldi's Opus 8, entitled "The Conflict Between Harmony and Invention," and the single Period record containing five other newly discovered violin concertos by the master.

All chamber music fans will delight in the new Columbia recordings of two great works by Brahms—the F Minor Piano Quintet by Clifford Curzon and the Budapest Quartet, and the G Minor Piano Quartet by Rudolf Serkin and the Busch Quartet. The utmost perfection in tone and phrasing has been reached by Reginald Kell and Mieczyslaw Horszowski in their performance for Mercury of the two Brahms Clarinet Sonatas. A slightly more modern work, because of its Brahmsian overtones, is Hindemith's Quartet No. 1 in F Minor, Op. 10, superbly played for Philharmonic by the Stuyvesant Quartet. Flute lovers will find no finer discs than the three Mozart Flute Quartets, featuring Julius Baker (Oxford), and one by John Wummer Alexander Schneider and Milton Katims of Beethoven's Serenade for Flute, Violin and Viola in D Major (Columbia).

Modern Scores

If your gift recipient likes modern chamber music, you could choose from the three Columbia discs of all six string quartets by the late Bela Bartok—exciting music excitingly played by the Juilliard Quartet—or the same composer's Music for Strings, Percussion and Celesta, wonderfully recorded by the Los Angeles Chamber Symphony (Capitol). Something truly off the beaten track is the Columbia record of the Budapest Quartet playing Darius Milhaud's Quartets Nos. 14 and 15, then combining these ingenious works to make up an octet.

Harpichordist Fernando Vaz-lenti plays some stirring music by early Spanish composers, who were pupils of Domenico Scarlatti, which is now available on a fine Allegro disc.

Finally, we're in the vocal department with one of the finest vocal discs ever released, a collection of Poulenc and Ravel songs, interpreted with unsurpassed artistry by Pierre Bernac and Francis Poulenc (Columbia). Another great song record is that on which Jennie Tourel and Leonard Bernstein perform Moussorgsky's "Songs and Dances of Death" and "Ravel's "Shéhérazade."

New Bedford Mass.
Times

DEC 17 1950

A Look At the Arts

By E. J. D.

As most of our readers know by now, Irving Conn has left his post as manager of the Art Theater. As we understand it, the theater will reopen (again with an art film policy) on Dec. 31 under new management.

Mr. Conn has asked us to convey, through this column, his deep thanks for the loyalty of his regular customers. Unfortunately there never were quite enough of the latter to make running the Art a profitable enterprise.

Nevertheless, in its 18 months under Mr. Conn's management, the Art contributed a good deal to the community's cultural life. It presented some excellent films (both foreign and domestic), and, on its stage, it gave many Greater New Bedford artists a chance to be heard by appreciative audiences.

Mr. Conn's attempt, a valiant one, was defeated, we feel, partly because of the theater's somewhat inconvenient location, plus the fact that he began his venture at a time when movie business all over the nation is in a bad way.

In any event, we are sure that our readers join us in wishing Mr. Conn well. We, personally, want to thank him for those wonderful "Bugs Bunny" cartoons.

Suggestions for Yule

Gifts for Music-Lovers

If you are having difficulty with your Christmas list and there is a hard-to-please music-lover on it, you will be interested in the Saturday Review of Literature's recent poll of music critics to determine the best classical recordings of the year.

The following are some of the records most frequently named in the poll: The Citra-Soria complete "Faust"; Bartok's six string quartets in the Juilliard Quartet's rendition; the Vox recording of Bach's "St. Matthew Passion"; Robert Casadesu's playing of four Chopin "Ballades" (Columbia); RCA-Victor's complete "Rigoletto," with Erna Berger, Jan Peerce and Leonard Warren (this is our own favorite); the Mozart symphonies Nos. 38 and 41 by Sir Thomas Beecham and the Royal Philharmonic (London); and the London recording of "Die Fledermaus."

For lighter numbers, four Columbia releases seem to be in general favor: Benny Goodman's album, "Jazz Concert"; Dorothy Kirsten's recital of Gershwin songs; the "South Pacific" album and Burl Ives' "Animal Fair," a natural for children.

Some Movie Awards

Of Considerable Merit

The magazine, Holiday, just has announced its annual awards to "those movies and movie makers that have, in the last year, made outstanding and honest contributions to the role of the American movie as an ambassador abroad." Because these awards impress us as extremely intelligent and worthwhile, we should like to discuss them briefly.

First of all, Holiday has given its accolade to 20th Century-Fox's



"The Jackpot," starring James Stewart and Barbara Hale. The film treats of a typically American phenomenon, the radio giveaway show, with humorous satire, but without bitterness. It depicts a pleasant American family without either

and director who, during the last several years, has risen to tremendous stature with his "Letter to Three Wives," "No Way Out," and the recent and really wonderful "All About Eve." Mr. Man-kiewicz is a splendid example of the new maturity of outlook and approach which is winning Hollywood respect and recognition abroad.

On the distaff side, Holiday honors Ida Lupino, who recently has developed from a topnotch actress to a producer of unquestioned merit with such admirable films as "Not Wanted," "Never Fear" and "Outrage."

We hope that these awards will help considerably in encouraging Hollywood to continue the good, adult work represented by these films and movie figures. More productions of the type that Holiday has honored could do much to combat the inroads of television at film box offices.

Magazine Announces

Playwriting Contest

Aspiring playwrights in this area have an excellent opportunity

to crash the big time in the new playwriting contest which just has been announced by On Stage, the program magazine for Boston's legitimate theaters.

The competition, which is open to everyone, is for the purpose of "discovering new talent for the living theater." Production and publication of the winning plays are promised to the authors whose works are judged worthy by a distinguished panel of judges.

The judges, all well-known producers and authors, include S. N. Behrman, Cheryl Crawford, Jean Dahlrymple, Vinson Freedley, Clifford Odets, Arthur Schwartz and John C. Wilson.

Additional information about the contest (which closes June 1, 1951) and entry blanks can be obtained by writing the Contest Editor, On Stage, 49 Portland Street, Boston.

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In violin concertos there's an exceptionally brilliant recording by Zino Francescatti of the Saint-Saens Concerto No. 3 in B Minor and the Paganini Concerto No. 1 in D Major (Columbia). Nathan Milstein gives a warm, ingratiating performance of the Glazounoff Concerto in A Minor, coupled with a fetching Adagio and Rondo of Mozart (RCA Victor). Westminster, which has recorded a great deal of out-of-the-way music, is first with a modern version of the lyrical A Minor Concerto by Karl Goldmark, excellently played by Peter Rybar. Jascha Heifetz's trick recording of both violin parts in the Bach Double Concerto in D Minor is quite poor, but the disc is worth owning for his exquisitely phrased reading of Mozart's Concerto No. 4 in D Major (K. 218) on the reverse side (RCA Victor). For Columbia, Isaac Stern has doubled as soloist and conductor in a magnificent performance of the little-known but highly pleasing Concerto No. 1 in C Major on a disc which also includes his playing of Mozart's

tet. Flute lovers will find no finer discs than the three Mozart Flute Quartets, featuring Julius Baker (Oxford), and one by John Wummer Alexander Schneider and Milton Katims of Beethoven's Serenade for Flute, Violin and Viola in D Major (Columbia).

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Robert Casadesus' playing of four Chopin "Ballades" (Columbia); RCA-Victor's complete "Rigoletto," with Erna Berger, Jan Peerce and Leonard Warren (this is our own favorite); the Mozart symphonies No. 38 and 41 by Sir Thomas Beecham and the Royal Philharmonic (London) and the London recording of "Die Fledermaus."

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Stewart

The film treats of a typically American phenomenon, the radio giveaway show, with humorous satire, but without bitterness. It depicts a pleasant American family without either false security or subhuman bewilderment.

The editors of Holiday give particular praise to the art direction of the film. "In it," the magazine notes, "a suburban home looks like a suburban home, not like a pleasure palace. Barbara Hale's dress looks as if it might have been bought at your local department store. The home interiors are honestly lived in. 'The Jackpot' is America from Montclair to Santa Monica, from Bangor to Miami."

Holiday also named that excellent film, "Mystery Street," as its low-budget award winner. This movie was made in 14 days without any major stars and for less than \$500,000. It is a detective movie concerned with the murder of a curvaceous blond in a Boston taproom, and the solving of the case by a young detective of Portuguese-American stock, played by Ricardo Montalban, with the aid of a Harvard expert in medical jurisprudence. It is marked by warmth and honesty, as well as "the documentation of American justice at its best as a tool for finding truth, not just an easy conviction."

The magazine's individual award goes to Joseph L. Mankiewicz (who is one of our pet enthusiasts), the writer, producer

and any blanks can be obtained by writing the Contest Editor, On Stage, 49 Portland Street, Boston.

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

OCT 23 1950

By MILES KASTENDIECK

Modern Music

Cascades of dissonance fell on unsuspecting ears in Town Hall on Saturday night. In the early evening the Chamber Art Society conducted by Robert Craft gave a program of Schoenberg, Stravinsky, and Webern. Later on, the Bela Bartok anniversary committee staged a memorial concert listing four Bartok works.

Craft offered Schoenberg's Septet, Suite Opus 29 (1929), Stravinsky's Chant Dissident (1919) with Arline Carmen as soloist, Webern's Three Songs Opus 18 (1925) with Madelyn Vose as soloist, and Schoenberg's "Pierrot Lunaire" (1912) with Erika V. Wagner, sprechstimme.

As dissertations on musical theory, each work made its definite contribution; as communicable music, only "Pierrot Lunaire" projected.

The music performed in between the speeches made during the Bartok memorial program included "Out-of-Door" suite with Leonid Hambro, pianist, Second Sonata played by Max Pollikoff, violinist and Eugene Helmer, pianist.

Three Hungarian folksongs were sung by Cantor Bella Herskovits, and the Fourth Quartet was played by the Juilliard String Quartet. Since Bartok's music carries its own message, the oratory was unnecessary.

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

Coolidge Festival Silver Anniversary Honors Benefactor

By CECIL SMITH

Washington

not equipped to speak of the new quintet in the perspective of the composer's general line of development. It is evident, however, that he has sought to make important changes in his style in the five years or more that separate these two pieces. The earlier quartet is polyphonic almost to the point of being finicky, and it suffers from a dryness that seems to result from too thoroughgoing a respect for traditional sixteenth-century counterpoint. The new four-movement quintet, by contrast, is an extraverted work, full of energetic rhythmic figures and big sounds that require the all-out cooperation of the players. While it is not devoid of counterpoint, the realization of contrapuntal structures is never its main preoccupation, except in the swift fugato that ends the closing movement. Mr. Palmer is more successful than before in addressing his audience and commanding its attention, but in doing so he relies rather excessively on big unisonal sonorities and rather primitive contrasts between the piano and the string body.

The Palmer quintet was surrounded by classics. The program started off with a delightful performance of the best of Mozart's flute quartets, the one in D major, K. 285, played by Mr. Baker and three members of the Juilliard Quartet—Robert Mann, violinist; Raphael Hillier, violist; and Arthur Winograd, cellist. At the end of the afternoon the Juilliard Quartet was joined by Mr. Katims and Mr. Busch in an over-striving assault upon Brahms's Sextet in B flat major, Op. 18.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

NOV 1 5 1950

MUSIC

Juilliard String Quartet Opens Chamber Music Series at Design School

By RUTH TRIPP

The Juilliard String Quartet was presented last evening by the Museum of Art of the Rhode Island School of Design. The concert was the first of the chamber music series. The auditorium was well filled with an appreciative audience.

The program:

Quartet in E flat Major, Op. 76, No. 4
(“Sunrise”) Haydn
Allegro con spirito
Adagio
Menuetto: Allegro
Finale: Allegro, ma non troppo
Quartet No. 4 Bartok
Allegro
Prestissimo con sordino
Non troppo lento
Allegretto pizzicato
Allegro vivace
Quartet in D minor, Op. posth. (“Death
and the Maiden”) Schubert
Allegro
Andante con moto
Scherzo: Allegro molto
Presto

The Juilliard Quartet was heard here last season and its return was pleasantly anticipated. We were not disappointed. Members of the group are Robert Mann and Robert Koff, violins, Raphael Hillier, viola, and Arthur Winograd, cello.

The ensemble of the musicians seemed last evening to be perfect. In the happy and agreeable music of the Haydn it was interesting to follow the form which was perfectly outlined by the musicians. The phrasing was especially graceful and the beauty of tone in the Adagio a preview of what we enjoyed in the slow movement of the Schubert.

The Schubert was restful in the Andante, rhythmically interesting in the Scherzo and brilliant in the Presto. It was easy to listen to after Bartok.

We are grateful to the Juilliard Quartet for its brilliant interpretation of the strange Bartok music. It seemed in the first and last movements to be out of joint, like the times, and yet we can remember the day when the gentle discords of the Debussy quartet seemed harsh and unbearable. With this cheerful thought, we can honestly say that the middle three movements were fascinating to hear.

The rhythm is captivating, the curious tonal effects more amusing than disturbing and the sheer technical virtuosity required, breathtaking.

After the Prestissimo there was a buzz of conversation. It seemed that everyone wished to ask his neighbor what he thought. The middle movement is really the meat of the work. Here there was a shimmering background of sound for the cello theme which was timidly taken up in turn by the other instruments. It began and ended on a single high note.

The pizzicato playing in the fourth movement was of every conceivable type. The speed and tone color here were pure virtuosity. The audience could not refrain from applause. It was very exciting.

The last movement returned to the bold bowing of discords and we were convinced that several more hearings will be required to thoroughly appreciate the complete work.

The audience was invited by Mrs. Roberta M. Alford, acting director

of the Museum, to enjoy the usual coffee hour on stage after the program.

This Clipping From
LOS ANGELES, CAL.
NEWS

NOV 3 0 1950

★ Records in the News

Some musical historian of the year 2150 A.D. (Atomic age) will probably note in the customary dry style of musical historians that Bela Bartok achieved wide fame shortly after his death in 1945, and that in the classical tradition of the 20th century he died impoverished.

This same historian will also probably note that Bartok managed to compose six quartets, among numerous other works, and that these quartets were recorded on the cumbersome discs that were used in those dark ages before telepathic reproducers and time machines.

Having paid tribute to the bare facts, our historian will then proceed to edit, annotate, dissect and disembowel all that has been written about Bartok and in addition will edit, annotate, dissect and disembowel the scores of the great composer.

On page 892 our historian will append, as a fleeting afterthought, a footnote referring his reader to the reverse position of the time machine which will play the six quartets as recorded by the Juilliard String quartet on Columbia L.P.s ML-4278, 4279, 4280, and then continue his essay ad infinitum.

Which brings us back to 1950, where we should have stayed in the first place. As a critic we're undoubtedly sticking our neck out by saying that these are the greatest quartets written in our time, but then our neck has grown quite long in service and another inch or so shouldn't matter. The Juilliard group gives an excellent performance and the recording is tops.

(For the sake of the record, our historian of 2150 A.A. is Milton Babbitt the 10th, descendant of Milton Babbitt the first, who wrote the notes for the cycle played in 1949, which were used in the notes for the recording.)

This Clipping From
WASHINGTON, D. C.
POST

JAN 3 1950

The Record Player

Juilliard Quartet Sparkles Waxing Six Bartok Items

BARTOK: Six String Quartets.
Juilliard Quartet. Columbia ML
4278-79-80. \$4.85 each.

Columbia records have done
us all one of the impressive
services in recorded music his-
tory.

These quartets are heard
regularly today on our chamber
music programs. They are among
the most remarkable achieve-
ments in all chamber music
literature. Covering a period of
30 years in the life of this
twentieth century giant, they
illustrate completely the growth
in musical ideas and techniques
of the late Hungarian genius.

The Juilliard Quartet has
played them often in important
festivals and on their regular
programs. They have that fami-
liarity and authority in them
that produces the most convinc-
ing reading.

You are free to pick whatever
period of Bartok you want to
enjoy and study. The first two
quartets are dated 1908 and 1917.
The third and fourth provide the
greatest changes of the six, dat-
ing from 1927-28.

The last two were written in
1938 and 1940. Eventually you
should have all three of these
great disks. The playing of the
Juilliard men is of power and
beauty, filled with that affection
that comes with intimate under-
standing. We think when you
have given these the same stud-
y, you too will feel a similar under-
standing and affection.

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

JAN 15 1951

League of Composers, Dec. 17, E.—
Played by Beveridge Webster, Robert
W. Moevs' Sonata per Pianoforte (1950)
received its world premiere. The out-
standing interpretation of Mr. Webster
(particularly the third movement, Ca-
none, had exemplary reading), was a

great asset in the favorable impression
of the composition. William Schuman's
Quartet No. 4 (1950) played with their
usual mastery by the Juilliard String
Quartet, had a first New York perfor-
mance. It impresses more by its fine work-
manship than its inspirational wealth.
In the impressive interpretation, it
gained a pronounced success. The com-
poser acknowledged the strong applause.

HANOVER, N.H.
GAZETTE
1/25/51

Rapheal Hillyer is a member of
the Juilliard String Quartet which
is on a concert tour in the west.
They will play in Salt Lake City,
Portland, Seattle, Vancouver, Los
Angeles, San Francisco and Den-
ver.

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

JAN 1- 1951

The Juilliard String Quartet, quar-
tet-in-residence at the Juilliard School of
Music, begin their second transcon-
tinental tour this month. In addition to
their regular concerts, they appear in
piano quintets with Rosina Lhevinne.

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

JAN 1- 1951

Chamber Music

The Juilliard Quartet, which plays
modern music as convincingly as any
ensemble now before the public, gave
a series of four programs built
around Schönberg's four string quar-
tets and his Ode to Napoleon Buona-
parte, for string quartet, piano, and
reciter. In his Introduction to My
Four Quartets, written for this series
by the master himself, Schönberg re-
vealed that he had composed at least
five or six quartets before he pub-
lished what is called his First Quar-
tet.

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

JAN 15 1951

The Juilliard String Quartet embarks on its
second transcontinental tour this month. In some
concerts they will be joined by Rosina Lhevinne.
Ethel Bartlett and Rae Robertson will give the
American premiere of G. Francesco Malipiero's
Fifth Symphony, for two pianos concertante, with
the Indianapolis Symphony, under Fabien Sevitzky,
on Feb. 4 and 5.

This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

JAN - 1951

The Budapest String Quartet recently re-
turned to the States after a European tour
which began early in September with appear-
ances at the Edinburgh Festival, followed by
concerts in England, Holland, France, and
Switzerland. . . . Grant Johannesen, pianist,
completes his sold-out tour of the Pacific Coast
area on Jan. 24 with a recital in Los Angeles
at the Wilshire Ebell Theatre. . . .

The Juilliard String Quartet, quartet-in-resi-
dence at the Juilliard School of Music, will em-
bark on their second transcontinental tour in
January. In addition to their regular concerts,
the Quartet will appear with the eminent pian-
ist, Mme. Rosina Lhevinne in quintets. . . . The
Glee Club of Adelphi College, Garden City, N.
Y., gave the first American performance of a
group of English carols by Wilfrid Mellers,
one of Great Britain's leading young composers,
Dec. 19, at the college's annual Christmas con-
cert. The carols were written for women's
chorus and celesta. Proceeds from the concert
were for Korean aid and for the scholarship
fund.

This Clipping From
ALBANY, N. Y.
TIMES-UNION

JAN 16 1951

String Quartet Well Received At Institute

By EDGAR S. VAN OLINDA

In a peculiarly appropriate
"18th century drawing room" set-
ting, the Albany Chamber Music
association presented the second
of its series of string quartets
Sunday night in the Albany In-
stitute of History and Art. The
guest ensemble was the Juilliard
String quartet; Robert Mann,
Robert Koff, Raphael Hillyer and
Arthur Winograd, resident quar-
tet of the New York city music
center.

Youth, enthusiasm and brilli-
ance were allied to technical su-
periority in the projection of
their program which included
the spritely Haydn work, op.
76, No. 4; the Beethoven quar-
tet, op. 59, No. 2 and the mod-
ernistic 6th quartet by the
Czech composer, Bela Bartok.
As was to be expected, the
youthful group gave an alert,
well-groomed interpretation of
the classical composers, spiced
with the technical fireworks of
the Bohemian composer, who,
incidentally died in 1945 at the
Trudeau sanatorium in the Ad-
irondacks.

The music of Bartok is not pri-
marily harmonic, except when
such a method is suited to ex-
press his ideas. He regards har-
mony as an incidental part of the
melodic structure. The four move-
ments are prefaced with the term,
"mesto," which, we are informed
is translated, "sad." However,
that element of the work was
conspicuous by its absence, and
the composition emerged as an
exciting, provocative, but thor-
oughly entertaining bit of instru-
mental fireworks, in which the
composer has injected some eerie
tonal colors and unusual rhythmic
patterns. In spite of insistent
applause, the members of the
quartet offered no encore, being
content to rest on their laurels.

This Clipping From
ALBANY, N. Y.
TIMES-UNION

JAN 14 1951

MUSIC

By EDGAR S. VAN OLINDA

THE Albany Chamber Music
association will present the
second in its series of string
quartet concerts tonight at the
Albany Institute of History
and Art at 8:30 o'clock. Due to
other commitments in the
West, the concert, originally
scheduled for tomorrow night,
was advanced one day.

The guest artists are the Juil-
liard String quartet, resident
soloists of the Juilliard insti-
tute in New York city. The
members are Robert Mann and
Robert Koff, violinists; Raphael
Hillyer, violist, and Arthur
Winograd, cellist. The pro-
gram, which is open to only
members of the association,
will include the Haydn, op. 76,
No. 4; the Beethoven, op. 59,
No. 2; and the Bartok, No. 6
quartets. The final work by
Bartok was heard a couple of
summers ago at the Tangle-
wood Musical festival by the
group which will make its Al-
bany debut tonight.

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

JAN 14 1951

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

JAN 14 1951



SCHEDULED FOR SALT LAKE CONCERT—The Juilliard String Quartet, consisting of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, will play concert on Granite series on Wednesday.

GRANITE SCHEDULES JUILLIARD STRING UNIT

Four American musicians, hailed as one of the country's leading chamber music groups, will make their appearance on the Granite Arts Association series when the Juilliard String Quartet performs at Granite High School Auditorium Wednesday at 8:15 p.m.

Coming from four points on the east and west coasts, the musicians came together in the quartet under sponsorship of the Juilliard Musical Foundation to serve as quartet-in-residence at the Juilliard School of Music in New York.

All distinguished solo performers, the players include Robert Mann, Portland, Ore.; Robert Koff, Los Angeles; Raphael Hillyer, Ithaca, N. Y., and Arthur Winograd, New York City.

Noted for their careful attention to new music as well as old, the group is expected to include some modern work or works on its program. Recently it performed the six quartets of Bartok, a project that has brought added prominence through recordings of the series by Columbia Records.



The Juilliard String quartet will appear for the Granite Arts Assn. on Wednesday evening at the Granite auditorium. This group has had good reception from discriminating critics in country.

SALT LAKE CITY, UTAH
TRIBUNE

JAN 18 1951

Granite Arts' Stock Rises Via Juilliard

By Lowell Durham

From the point of view of quality of musical offering and excellence of performance Granite Arts stock rose to its highest figure in this writer's recollection Wednesday night. It marked the first Salt Lake appearance of the comparatively new Juilliard String Quartet.

It was the first visit of a professional string quartet in seven months, locally. Provo, by contrast, offered eight such groups last season on its concert series.

Ultimate in Music

Why is it important? Because the ultimate in music literature is found in this medium. The big-name "glamour" attractions that plague the concert circuits contribute little that is worthwhile to our life, while draining us financially. But with chamber music performances our musical picture is enriched by the caliber of repertoire heard.

And when it is performed as it was Wednesday night—a program of consummate artistry—a never-to-be-forgotten musical experience is assured all attendants.

The personnel of the quartet comprise the youngest professional group I have ever heard.

No So Juilliard

Ordinarily, this would seem to mitigate against it, but not so with the Juilliard. Topped by the violin wizardry of Robert Mann, the ensemble is composed of four artists who are perfectionists, even in their youth.

Tone quality was superb; balance, matchless; intonation, sure as a die; coordination, perfection; phrasing and interpretation, in the finest taste, and realization of technical difficulties, breathtaking. Above all else was an enthusiasm and zest for the music that brought a youthful exuberance to the entire performance.

Quartet Billed For Event by Granite Arts

The next concert scheduled by the Granite Arts association will take place Wednesday evening at 8:15 p.m. in the high school auditorium at 33rd South and 5th East when the Juilliard string quartet will present a program. This internationally famous group serves as a "quartet in residence" for the Juilliard School of Music in New York, and they have been acclaimed by critics and composers alike.

One of the most characteristic aspects of the Juilliard is the youth of its personnel. Each of the members has graduated in the last six years from their student training. The members are: Robert Mann, Portland, Ore.; Robert Koff, Los Angeles; Raphael Hillyer, Ithaca, N. Y., and Arthur Winograd, New York City.

The functions of the Juilliard, outlined when the group was first assembled, are: (1) to transmit the art of chamber music playing to members of future quartets through teaching, and (2), to foster the performance of fine music—old and new—through public performances.

Given Brilliant Reading

With Mr. Mann leading the way, the familiar Haydn G Major quartet, with its Beethovenesque scherzo and dashing finale was given a brilliant reading. Then followed the first local hearing of the Ravel quartet in years—too often it gives way to the Debussy in programming. The middle movements survive in memory over the other two.

The Ravel brought the virtuosity of Robert Koff, Raphael Hillyer and Arthur Winograd to the fore in beautiful solo passages for second violin, viola and cello, respectively. The closing Beethoven C Major quartet (Op. 59) found the ensemble rising to performance heights seldom witnessed anywhere.

This Clipping From
SALT LAKE CITY, UTAH
TELEGRAM

Granite Arts Concert

Juilliard String Quartet Performs

By Jim Fitzpatrick

The Juilliard string quartet appeared Wednesday evening to an appreciative audience of the Granite Arts Assn. at the Granite high school auditorium. Though they are one of the youngest groups of their kind, they performed with mature skill and intelligence.

The most interesting work they offered was Ravel's "Quartet in F," a seldom heard example of the Frenchman's art. Although the composer was very young and under the tutelage of a conventional master, it nevertheless foretells rather curiously Ravel's subsequent concern with impressionism.

This was the first appearance of a quartet in Salt Lake this season (and, as far as I know, the very first of the Juilliard). What someone has called "the crown of music" should be heard more often here, and the Juilliard is certainly one of the finest agencies for its presentation.

This Clipping From
PORTLAND, ORE.
OREGONIAN

String Quartet Scheduled



First Portland hearing of Juilliard String quartet will be feature of Multnomah college concert series January 24, at 8:30 p. m., in Playhouse theater. Members of ensemble are: Robert Mann, former Portlander, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

Former Portland Musician Is Quartet's First Violinist

The Juilliard String quartet will be presented by Multnomah College Concerts January 24 at the Playhouse theatre. First violinist of the group is Robert Mann, former Portland musician, who was for a number of years concertmaster of the Portland Junior symphony.

Mr. Mann, a graduate of the Juilliard School of Music, New York, in 1943, was winner of the Naumburg award in 1941 and made his formal debut in Town Hall in December of that year.

This will be his first concert appearance here since he left to study in New York.

THE QUARTET was founded with the aid of the Juilliard Musical foundation to stimulate the development of chamber music in America. The quartet members are in residence at the music school and its four musicians are members of the school ensemble faculty.

Leonard Bernstein said of the group: "This group is America's one great contribution to quartet history." Walter Piston commented: "In an unbelievably short time the Juilliard quartet has achieved a perfection of ensemble rarely obtained without many years practice."

Tickets are on sale at the Multnomah music school office, 1109 SW Morrison street through January 20. The box office at the J. K. Gill company opens January 22.

FIRST VIOLINIST — Robert Mann coming with Juilliard quartet January 24.

This Clipping From
PORTLAND, ORE.
OREGONIAN

String Quartet Will Play Schubert, Mozart Numbers

The program to be played by the Juilliard String quartet at the Playhouse theater Wednesday at 8:30 p. m., as one of the presentations of Multnomah college concerts, includes the Schubert "Death and Maiden" quartet, the fourth quartet of Bela Bartok, and the quartet in A Major of Mozart.

Schubert based his quartet on the song "Death and the Maiden" composed nine years earlier. The

This Clipping From
PORTLAND, ORE.
OREGONIAN

Ex-Portlander Will Return

Juilliard Quartet Billed January 24

The Juilliard String quartet will be presented by Multnomah College concerts Wednesday, January 24, at 8:30 p. m. at the Playhouse theater. First violinist in the quartet is Robert Mann, ex-Portland musician who, for many years, was concertmaster of the Portland Junior Symphony orchestra.

Mr. Mann was graduated from the Juilliard School of Music in 1943. Winner of the Naumburg award for 1941, he made his formal debut at Town Hall in New York in December of that year. This will be his first concert appearance in Portland since leaving here for New York.

The quartet was founded with the aid of the Juilliard Musical foundation. The quartet is in residence at the Juilliard School of Music in New York and its four musicians are members of the ensemble faculty of the school.

Leonard Bernstein has said of the quartet, "This group is America's one great contribution to quartet history. Every note they play tells of devotion, taste, maturity, sensibility, and joy in music."

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

Mult. College Offers Famed NY Juilliard Quartet

The Juilliard String quartet, of which Robert Mann, former concertmaster of the Portland Junior symphony, is first violin, will appear in concert today at 8:30 p. m. at the Playhouse theatre, under the auspices of Multnomah college concerts.



ROBERT MANN
Portland to lead quartet

fourth quartet of Bartok came in a vital period during which the composer's attitude developed toward the extremism which characterized his mature works.

The Mozart A Major quartet is the fifth of the group of six quartets dedicated to Haydn.

The members of the Juilliard quartet, of which Robert Mann, ex-concertmaster of the Portland Junior Symphony orchestra for many years, is first violin, include Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

The New York Times wrote of this ensemble:

The instrumentalists and the Juilliard school place us in their debt for presenting this series, which promises to be as important as the quartet's Bartok series last season.

Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello, complete the ensemble.

Irving Kolodin of the New York Sun wrote of the Juilliard musicians: "May they remain together to celebrate a silver anniversary in the manner of the Flonzaleys."

Tonight's program will include quartets by Mozart, Bartok and Schubert. Tickets are on sale at the J. K. Gill boxoffice until 5:30 p. m. and at 7:30 p. m. at the theatre boxoffice.

Robert Mann Returns Here With Juilliard String Group



JACQUES GERSHKOVITCH, LEFT, AND ROBERT MANN
Conductor and ex-concertmaster meet after 13 years

BY HILMAR GRONDAHL
Music Editor, The Oregonian

How does a string quartet, or for that matter any small musical ensemble of serious intent, survive as an economically solvent entity in today's turbulent existence?

Robert Mann, an ex-Portland-er whom thousands hereabouts will recall as the concertmaster for Portland Junior Symphony orchestra of a dozen years ago, was in town Sunday, and gave us his answer. Jacques GersHKovitch, his conductor, was there to hear it.

This young violinist knows what it is all about, for he is first violinist with the Juilliard String quartet which was founded when the young musician was discharged from the army in 1946.

Residence Quartet Solution

The solution, according to Mann, is to be a "quartet in residence" connected with some going school, as the Juilliard String quartet is with the Juilliard School of Music, or as the Kolisch quartet is at the University of Wisconsin.

In such cases a basic yearly salary pays for certain professional obligations such as teaching or coaching in the school. The quartet then has enough free time for preparing programs and concertizing during the concert season.

At Juilliard the Oregon-born violinist coaches several string ensembles.

A notable exception to this formula is the Budapest String quartet which has annual assistance from a philanthropic source plus sizable royalties from many recordings.

It is a pity, it was agreed, that the financial returns for re-producing some of the finest creative effort of the master composers is so poor as to keep its performers almost perpetually in financial jeopardy.

When Robert Mann went into the army in 1943, he was sent to a camp in Missouri. In the next barracks to his there was a young cellist, likewise fresh out of school, named Winograd.

In no time at all this pair had rounded up a third and were giving trio recitals.

When they were sent up to New England with the coast guard, they added their classical predilections to a hot jazz band of ten players to become one of the service's most popular entertainment units in that area.

With the end of their service in sight in 1946, Mann and Winograd sent a letter to William Schumann, president of Juilliard, advocating the establishment of a quartet in residence at that school. He liked the idea, and a year later the four young men, whom Portlanders are to hear in recital at the Playhouse theatre Wednesday night, made their New York debut at Town Hall.

Juilliard String Quartet In Concert Wednesday Night

The Juilliard String Quartet is announcing an exceptionally interesting program for Wednesday night, when it will appear at the Playhouse theatre as one of the attractions sponsored this season by Multnomah college concerts.

The musicians will play the favorite "Death and the Maiden" quartet by Schubert, which was based on his song of that name composed earlier. They will offer the Mozart A major quartet, which is fifth in a set of six dedicated to Joseph Haydn. And they will play a Bartok work, his

fourth quartet, which represents this composer in his most vital period.

MEMBERS of the Juilliard quartet are Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello. Mr. Mann is a former Portlander and was concert master of the Portland Junior symphony for several years.

Reserved seats to the concert will be on sale at the J. K. Gill boxoffice Monday through Wednesday.



CHAMBER MUSIC ENSEMBLE—Coming in concert Wednesday night to the Playhouse theatre, the Juilliard quartet personnel is: Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola; Arthur Winograd, cello.

YAKIMA, WASH.
HERALD

JAN 21 1947

Juilliard School String Quartet to Appear For Friday Evening Performance in Ellensburg

By ALISON LYLE
Herald Staff Writer

The celebrated Juilliard string quartet will appear in Ellensburg Friday at 8:15 p. m. in the auditorium of Central Washington College of Education. The quartet was founded with the aid of the Juilliard Musical foundation with the purpose of stimulating chamber music in America. In residence at the Juilliard School of Music in New York, the quartet appears only under the sponsorship of the school.

The four members are on the faculty of the school. First violinist is Robert Mann, a native of Portland, Ore., who was graduated from the Juilliard school and made his formal debut at the New York Town Hall in December, 1941. That same year he was winner of the Naumburg award. Robert Koff, second violin comes from Los Angeles and was graduated from Oberlin Conservatory of Music in Ohio. After studying at Juilliard he appeared many times in concerts.

Violist Raphael Hillyer, from Ithaca, N. Y., is a graduate of Dartmouth college and received his M. A. degree from Harvard. After attending the Curtis Institute in Philadelphia, he was a member of the Boston Symphony orchestra until 1946, when he joined the quartet. Arthur Winograd, cellist, comes from New York city and attended New England Conservatory of Music in Boston and the Curtis Institute. He is a former member of the NBC symphony and the Galimir quartet.

EUGENE, ORE.
REGISTER-GUARD

JAN 21 1947

Oregon Musician In Juilliard Four

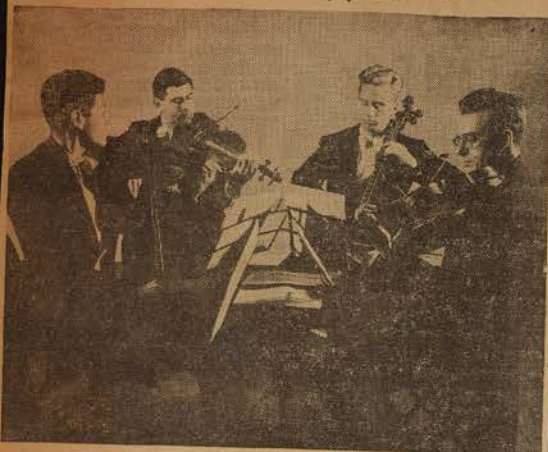
Oregon music lovers will have an opportunity January 24 at 8:30 p. m. to pay homage to Robert Mann, brilliant first violinist for the Juilliard string quartet, when the four, under sponsorship of Multnomah College, play at Portland's Playhouse Theater.

The young musician played in junior symphony during Portland high school days. In 1941 he won the Naumburg award, and that December made his formal debut at Town hall, in New York. He was graduated from Juilliard School of Music two years later. This is his first concert appearance in his home state.

Founded by aid of the Juilliard Music Foundation, the quartet's aim is to stimulate development of chamber music "in keeping with the highest ideals and noblest traditions." The quartet is in residence at Juilliard School, in New York, as members of the ensemble faculty.

Tickets may be obtained at J. K. Gill company.

Quartet Slates Appearance



Members of the Juilliard School of Music string quartet will appear in concert Friday evening at 8 o'clock in the auditorium of the Central Washington College of Education in Ellensburg. Left to right they include: Robert Mann, violin; Raphael Hillyer, viola; Arthur Winograd, cello; and Robert Koff, violin.

SPokane, Wash.
SPOKESMAN-REVIEW

STRING QUARTET PROVES DELIGHT

Critic Finds Bartok Work
"Very Interesting"

By CHARLOTTE UPTON

Bela Bartok's Quartet No. 5 entered the public ring for the first time in Spokane last night and after five rounds had most of the audience leaning on the ropes. It was bounc-drunk, but not beaten.

The Juilliard string quartet played it in the second number in its concert at Providence hall. Bartok drew anything but apathy. Most people reacted violently against it; some were willing to be convinced; a few liked it. This reviewer found it very interesting.

Written without signature, its key varied as greatly as its rhythm and its mood. It was haunting and blatant, lyrical and belligerent, always unpredictable.

It was like an abstract painting with vivid color and wonderful texture, but on first hearing, as on first seeing, without pattern. Greater familiarity would undoubtedly bring out more design.

Mme. Lhevinne Scores

If the Bartok work was the sensation of the evening, Mme. Rosina Lhevinne as guest pianist and the Juilliard string quartet in the Mozart and Brahms G minor quartets were the delight. It was a reassuring blending of the finest of two generations.

Mme. Lhevinne has been a foremost figure in the world of music since her first appearance with her husband, Josef Lhevinne, in 1899. The Juilliard quartet is a newcomer, though thoroughly established by now as America's leading quartet.

Both the guest artist and the quartet were superb. They played as one, a delectable blending of virtuoso parts. It takes a true artist to realize that there are times when the whole is greater than the sum of the solo parts.

Other Works Praised

The Mozart and the Brahms, representing the best in chamber literature, provided good contrast. Mozart was lilting and heart-breaking; Brahms more restrained and thoughtful, more full blooded. The audience was enchanted with their performance, taking all five players to its heart at once. The applause was spontaneous and prolonged. It loved Mme. Lhevinne in her ruby red velvet, and it considered the Juilliard string quartet magnificent. The concert was a Roy Goodman presentation.

String Group Will Present Concert Here

The Juilliard String quartet will play here January 25 at Providence auditorium. Appearing with it as guest artist will be Mme. Rosina Lhevinne, concert pianist and teacher.

The quartet was founded with the aid of the Juilliard Musical foundation to stimulate in America the development of chamber music.

Leonard Bernstein the conductor writes of it, "This group is America's one great contribution to quartet history. Every note it plays tells of devotion, taste, maturity, sensibility and joy in music."

The coming concert is made possible through special arrangement with the Juilliard school of music where members of the quartet reside.

Its four musicians, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, are members of the faculty at the school. Each is a soloist in his own right.

After the death of her husband, Josef Lhevinne, with whom she gave duo-piano concerts, Madame Lhevinne went into semiretirement. Last year she joined the duo-piano team of Vronsky and Babin to make a recording of Mozart's Triple Piano concerto. She spends most of her time teaching at the Juilliard school, where she has been a member of the faculty since the school's organization.

Roy Goodman is presenting the ensemble.

Unusual Concert Scheduled by Juilliard String Quartet

A concert of unusual distinction is scheduled for Spokane Thursday, January 25, when the Juilliard string quartet will play at Providence auditorium as a Roy Goodman concert presentation.

Mme. Rosina Lhevinne will appear with the quartet as guest pianist.

The quartet was born through the union of two separate goals: The desire of William Schuman, dean of the Juilliard School of Music, for a young American quartet, and the life-long hope of the four individual members for the opportunity to play quartets.

Practice Required

By accident the four artists met and the idea of the Juilliard string quartet was evolved. Mme. Lhevinne made a welcome fifth and the only stipulation was that all should practice.

Since their debut four and one half years ago, members of the quartet, except for annual vacations, have been together an average of six days a week rehearsing and learning an extensive repertoire of the best classic and contemporary music.

They have contributed such outstanding services as the first performance in America of the complete Bartok quartets, the Schoenberg cycle and a host of contemporary composers. They are equally famous for their interpretations of the standard repertoire.

Rosina Lhevinne stands with the greatest musical interpreters of the present day. A member of the faculty at Juilliard for more than 25 years, she is noted both as a pianist and a teacher.

However, her distinguished work as a teacher never interfered with her career as a concert artist. Mme. Lhevinne and her husband, the late great pianist, Josef Lhevinne, were famous for duo-piano concerts.

The ensemble will be the first of its kind in Spokane for many years. Tickets are being handled by the Roy Goodman music store.

INTEREST VARIED AMONG ARTISTS

The four personalities who comprise the Juilliard String Quartet, appearing in concert Thursday night at Providence auditorium, come from the four corners of the United States.

Robert Mann, violinist, was born in Portland. Winner of the Naumburg award for 1941, he was graduated from the Juilliard school of music in 1943 and made his formal debut at Town Hall that same year.

Robert Koff, violinist, is a native of Los Angeles. Koff was graduated from Oberlin Conservatory of Music and subsequently studied at Juilliard. He has concertized extensively.

Raphael Hillyer, violist, was born in Ithaca, N. Y. He attended Curtis Institute of Music in Philadelphia, was graduated from Dartmouth in 1936 and received his master of arts degree from Harvard in 1938.

He was a member of the Boston Symphony orchestra until 1946 when he joined the quartet.

Cellist New Yorker

Arthur Winograd, cellist, is the only member of the quartet who is a native of New York city. He is a graduate of the New England Conservatory of Music in Boston and the Curtis Institute and is a former member of the NBC symphony orchestra.

Although there are few leisure hours, each member of the quartet has followed interests in addition to his professional occupation of chamber music. Mann is a photographer and composer. Koff is a first class carpenter and has dabbled in scientific literature.

Hillyer is a family man as well as a scholar. His interests run from mathematics and medicine to linguistic studies in Chinese, German and Russian. Winograd is considered the philosopher of the group. His main hobby is mountain climbing.

The concert, a Roy Goodman presentation, will have the noted pianist, Mme. Rosina Lhevinne, as guest artist.

Friday, Jan. 26, 1951. SPOKANE DAILY CHRONICLE

CHAMBER MUSIC RETURNS TO CITY

Chamber music came to Spokane last night after an absence of many years.

There have been occasional locally produced programs, but the representation of the famed Juilliard String Quartet at Providence auditorium was the first "import" of its kind in several seasons. Guest artist was the noted concert pianist and teacher, Mme. Rosina Lhevinne.

Presented by the Roy Goodmans, it was an event which attracted not only a large lay audience, but Spokane's top musical talent.

The quartet is composed of four young artists, all of whom have distinguished themselves as solo performers. They are Robert Mann and Robert Koff, violinists; Raphael Hillyer, viola, and Arthur Winograd, cello.

Mme. Lhevinne, with a background of concertizing in both this country and Europe, has been an instructor at New York's famous Juilliard graduate school for more than 25 years.

The five presented a program which proves why chamber music, which had its beginning in Europe more than four centuries ago, is becoming increasingly popular in the United States. Here was a small group of talented performers offering symphony in miniature and with results that were astoundingly effective.

Most impressive presentation of the evening was the beautiful "Piano Quartet in G Minor" by Brahms, but for sheer musical excitement Bartok's "Quartet No. 5" was the blue ribbon event. Only those thoroughly familiar with the noted Hungarian's works could appreciate all the delicate, and at times bizarre, nuances.

The program opened with Mozart's lovely "Piano Quartet in G Minor" with Mme. Lhevinne at the piano and violin, viola and cello making up the ensemble. As in the closing Brahms, Mme. Lhevinne at the piano revealed the skill and rare feeling which have made her famous down through the years.—B. E.

Noted Pianist Will Appear With Quartet

Mme. Rosina Lhevinne will play here Thursday night as guest pianist with the Juilliard String quartet in Providence hall.

String Group's Concert Set

The Juilliard string quartet with Mme. Rosina Lhevinne as guest pianist will appear in concert at 8:15 tonight at Providence auditorium.

The program will open with the Mozart piano quartet in G minor—allegro, larghetto and allegretto. Next will come the quartet No. 5 of Bela Bartok, heard for the first time in public performance here.

Madame Lhevinne and the quartet will close the program with Brahms' piano quartet in G minor—allegro, intermezzo, andante con moto and presto a la Zingarese.

The concert is under the sponsorship of Roy Goodman.

JUILLIARD STRING QUARTET TO PLAY JANUARY 25



Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd are the members of the Juilliard string quartet who will play for the first time in Spokane January 25 at Providence

auditorium. Mme. Rosina Lhevinne will appear with them as guest pianist. The event will be a Roy Goodman concert presentation. All are soloists in their own right.

Strings Group to Play Here This Month

Ever since the Juilliard string quartet was organized four years ago to serve as quartet-in-residence at the Juilliard School of Music in New York, it has been making ensemble history. It will be heard for the first time here January 25 at Providence as a Roy Goodman concert presentation.

The Juilliard musical foundation envisaged two functions for the quartet: To transmit the art of chamber music playing to members of future quartets and to foster the performance of fine music, both old and new, through public performances.

The quartet is composed of four young artists. Robert Mann is a native of Portland, Ore.; a graduate of the Juilliard school in 1943 and winner of the Naumberg award for 1941.

Town Hall Debut

Robert Koff, native of Los Angeles, is a graduate of Oberlin college and participant in many chamber music and concert tours.

Raphael Hillyer, native of Ithaca, N. Y., is a graduate of Dartmouth college, the Curtis Institute of Music and the Harvard school of music. He is a former member of the Boston Symphony orchestra.

Arthur Winograd, native New Yorker, is a graduate of both the New England Conservatory of Music and the Curtis Institute of Music.

The quartet made its debut in Town hall during the season of 1947-48 and later appeared under the auspices of the New Friends of Music.

The success of both these concerts led to appearances under the

sponsorship of the League of Composers. Now the quartet each year undertakes extensive tours of the nation.

Sponsors of the quartet include Harvard university, the Library of Congress, Dartmouth college, Yale university, Oberlin college, Antioch college, Cornell university, Notre Dame university and many other leading musical and educational organizations.

Mme. Rosina Lhevinne will be guest pianist with the group.

ELLENSBURG, WASH.
RECORD

JAN 23 1951

Juilliard School String Quartet At CWC Friday

The famed Juilliard School of Music in New York City has sent its string quartet on tour of the United States and that quartet is to spend one evening in the Yakima and Kittitas valley area, according to Prof. Wayne Hertz, chairman of the division of music at Central Washington College.

Friday evening at 8 o'clock in the College auditorium, the quartet will bring to contemporary music the painstaking musicianship usually reserved for the revered works of other periods. The music critic for the New York Times has called the

quartet "one of the most stimulating young ensembles . . ."

The four members of the Juilliard String Quartet are Robert Mann of Portland, Oregon; Robert Koff of Los Angeles; Raphael Hillyer of Ithaca, New York; and Arthur Winograd of New York City. The quartet consists of two violins, a viola and a cello. Hillyer was a member of the Boston Symphony orchestra before he joined the Juilliard group and Winograd was a member of the N.B.C. Symphony orchestra.

The quartet was organized on a non-commercial basis, and appears only under the sponsorship of a school, in this case Central Washington College. Adults will be charged \$1.25 for the 8 p.m. performance and students, 65 cents, to help defray costs.

This Clipping From
ELLENSBURG, WASH.
RECORD

JAN 25 1951

Quartet Appears Here



The Juilliard string quartet (above) will appear in the Central Washington College Auditorium Friday, January 26, at 8 p.m. The quartet's members have played with famous symphony orchestras, including the Boston symphony and the N.B.C. symphony. Left to right they are: Robert Mann, violin; Raphael Hillyer, viola; Arthur Winograd, cello, and Robert Koff, violin.

LOS ANGELES, CAL.
EXAMINER

Juilliard Quartet Due in Pasadena

THE SOUTHERN California debut of the Juilliard String Quartet will take place at the Coleman Chamber Concerts in the Pasadena Playhouse on Sunday afternoons, January 28, at 3:30.

Organized in 1947 by the Juilliard Musical Foundation, the quartet has achieved instant recognition for its immense vitality and deep penetration into contemporary works. Their recordings of the six Bartok Quartets have been recently released.

WEST LOS ANGELES,
CAL.
INDEPENDENT
1/18/51

Juilliard String Quartet to Play

The Juilliard String Quartet, the quartet-in-residence at the Juilliard School of Music, New York, will play in UCLA's Royce Hall Auditorium on Tuesday, January 30, at 8:30 p.m.

LOS ANGELES, CAL.
EXAMINER

String Quartet to Perform

AN INFREQUENTLY performed work—the Quartet No. 3, by Bela Bartok—will highlight the program to be presented in the Assistance League Playhouse tomorrow evening by the Hollywood String Quartet.

The Bartok work was introduced to West Coast concertgoers by the Juilliard String Quartet at the 1949 Ojai Festivals.

Also programmed are the Mozart Quartet in G Major, K. 387, and the Brahms Piano Quintet, Opus 34.

LOS ANGELES, CAL.
TIMES

Juilliard String Quartet Slates Two Programs

The Juilliard String Quartet, quartet in residence at the Juilliard School of Music, New York, will be heard in the Coleman Chamber Music series in Pasadena Playhouse next Sunday afternoon at 3:30, and in Royce Hall, UCLA, Tuesday night, Jan. 30.

LOS ANGELES, CAL.
HERALD & EXPRESS

The Juilliard String Quartet will make a perennial visit to the Los Angeles area within the next few days to present two concerts. At 3:30 p. m. tomorrow the group will be heard at the Pasadena Playhouse in the first 1951 Coleman Chamber Music Concert. Then on the following Tuesday the Quartet will play in U.C.L.A.'s Royce Hall with the concert beginning at 8:30 p. m.

The Los Angeles Conservatory of Music and Arts will present its first opera of the Spring Opera Festival Friday night in the Wilshire Ebell Theater. The Opera is "Carmen," to be sung in English and with Siroon Mangurian in the title role, Orlin Wittercraft as Don Jose, William Matchan as Escamillo and Yola Casselle as Micaela. Two performances will precede the Los Angeles opening—one in San Pedro High School Auditorium on Tuesday night and the other in the Santa Ana High School Auditorium on Wednesday night.

LOS ANGELES, CAL.
TIMES

Juilliard Unit to Play Today

The Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, New York, will play in the Coleman Chamber series in Pasadena Playhouse at 3:30 p.m. today. The group was heard at the Ojai Festival two years ago. The Pasadena program lists Bartok's Quartet No. 6, Haydn's Quartet Opus 76, No. 4, and Beethoven's Quartet in E Minor, Opus 59, No. 2.

The Juilliard Quartet also will be heard at Royce Hall, UCLA, at 8:30 p.m. Tuesday. The program will consist of Schubert's Quartet in A Minor, Schoenberg's Fourth Quartet and Beethoven's Quartet, Opus 59, No. 2.

LOS ANGELES, CAL.
TIMES

JUILLIARD STRING GROUP SHOWS MUSICAL GROWTH

For the third event of its 47th season, the Coleman Chamber Music Society presented the Juilliard String Quartet yesterday afternoon at Pasadena Playhouse. This was the Juilliard's initial appearance in the Los Angeles area and, if memory serves, the first in Southern California since May, 1949, when the group was introduced at the Ojai Festival.

This youthful aggregation made up of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello, is the most striking up-and-coming chamber music group in the country. Sponsored by the Juilliard Institute, where the quartet is in residence, their duties as faculty members have been adroitly minimized so that an uncompromising schedule of rehearsals may be maintained.

Much Progress Shown

Such rigorous discipline in conjunction with the rich talent displayed by each player is now paying off and it is the opinion of this observer that with a few more seasons for further maturing, the Juilliard Quartet will take over the pre-eminent spot in this country long held by the Budapest Quartet.

For its introductory program in Pasadena, works by Haydn, Beethoven and Bartok were chosen. It was only necessary to hear the slow movement from Haydn's "Sunrise" Quartet, which opened the program, to be

convinced of the rapid strides made by the quartet since their Ojai appearance, in the matters of contemplation, tranquility and emotional control. This growth was further confirmed with the playing of the *molto adagio* movement from Beethoven's second Rasoumowsky quartet.

Warm Tone

Spirited drive, rhythmic verve and strong emotional discourse have been outstanding assets of the Juilliard group from the beginning. Add to these assets splendidly matched tone of warmth and opulence and technical equipment of a high order, and the essentials of masterly chamber music performance are almost completely at hand.

The Juilliards have acquired a wide reputation as interpreters of the Bela Bartok quartets. One can understand why after hearing them play the unique Sixth Quartet, composed in 1939 in New York just a half dozen years before Bartok's death. They performed this demanding work with intensity and musical discernment.

The Juilliard Quartet will make its first Los Angeles appearance at UCLA tomorrow night. A. Q.

LOS ANGELES, CALIF.
MIRROR

JAN 29 1951

Juilliard Quartet Plays in Pasadena

BY ROBERT TROTTER

The Coleman Concert Series sponsored a concert yesterday afternoon by the Juilliard String Quartet, in the Pasadena Playhouse. They performed quartets Opus 74, No. 4 by Haydn, Opus 59, No. 2 by Beethoven, and Quartet No. 6 by Bartok.

The group was especially

outstanding for their top-quality performance of the last quartet of Bartok.

Pasadena concertgoers were mildly upset by this music, which is full of striking new sonorities and an intensity which can make conservative listeners very nervous. I wonder how many were convinced the entire fault lay in the music?

The Juilliard Quartet performed the Haydn with great vitality and lyrical beauty, but occasionally minute slips in bow-

ing and nervously unsteady tone took away from the feeling of highest quality. Haydn is difficult to begin programs with, demanding thorough control.

The dramatic Second Rasoumowsky Quartet by Beethoven was more successful, yet the last movement lost coherence and rhythmic vitality from too much speed.

While the players are all very fine, they could be more evenly matched in tone: the second violin is consistently louder than the first, creating a bad balance.

LOS ANGELES, CAL.
EXAMINER

Juilliard Four to Play Here

THE JUILLIARD String Quartet, the quartet-in-residence at the Juilliard School of Music, New York, will play in UCLA's Royce Hall Auditorium this evening at 8:30.

Their Los Angeles appearance is sponsored by the University Friends of Music and UCLA's Committee on Drama, Lectures and Music.

The program will consist of Schubert's A Minor Quartet, Schoenberg's Fourth Quartet and Beethoven's Quartet, Opus 59, No. 2.

The Schoenberg number is of especial interest since Arnold Schoenberg formerly was a member of the UCLA faculty.

PASADENA, CAL.
INDEPENDENT

Juilliard Group to Play Here

The brilliant Juilliard quartet will perform in the Coleman chamber music concert series at 3:30 Sunday afternoon at Pasadena Playhouse.

Opening with the beautiful "Sunrise" Quartet, Op. 76 No. 4 by Haydn, they will continue with the famous E Minor Quartet by Beethoven and conclude with one of the acknowledged masterworks of our own day, the Bartok Quartet No. 6. Tickets for this concert are available at the Playhouse box office.

A pre-concert lecture will be given by Albert Adams at the Pasadena Playhouse on Friday evening at 8 o'clock. The public is invited to this informal, illustrated discussion.

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

Juilliard Quartet Pays Tribute to Schoenberg

By RICHARD LIPSCOMB

The Juilliard String Quartet played in Royce Hall on the UCLA campus last night, making one of its few appearances in this area

this season. Before a small audience, the Juilliard group performed quartets by Schubert, Schoenberg and Beethoven, in that order. The Schoenberg work, his Fourth String Quartet, Op. 37, was a special tribute to the dean of modern composers who formerly taught on the campus and now lives close by.

Though played with all the genuine enthusiasm this group musters for the moderns, the Schoenberg work remains inaccessible in its atonality to non-professional ears, in contrast to the more readily digestible fare of Schubert and Beethoven.

As a foursome, the Juilliard group—Robert Mann, first violin, Robert Koff, second violin, Raphael Hillyer, viola and Arthur Winograd, cello—plays well with fresh punctuation, a big tone and a rangy richness that has both grace and sweep, but tends to get out of balance. Man's leadership often came across too sharply, making an assessment of the other instrument difficult.

The third movement of the Beethoven Quartet in E Minor, Op. 59, was no less than exciting listening, and as a whole, the work came alive with delightful verve and fine phrasing. Schubert's Quartet in A Minor, Op. 29, which opened the program, was also well worth a trip to Westwood.

SANTA MONICA, CAL.
OUTLOOK

Quartet From Juilliard To Play Tuesday

The Juilliard String Quartet, the quartet-in-residence at the Juilliard School of Music, New York will play in UCLA's Royce Hall Auditorium Tuesday at 8:30 p.m.

The program will consist of Schubert's "A Minor Quartet," Schoenberg's "Fourth Quartet" and Beethoven's "Quartet, Opus 59, No. 2." The Schoenberg number is of especial interest since Arnold Schoenberg formerly was a member of the UCLA faculty.

Members of the quartet include Robert Mann, violin; Robert Koff of Los Angeles, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

For reservations or further information, telephone BR-26161 or AR-30971.

PASADENA, CALIF.
STAR-NEWS

Coleman Concert Due

Coleman Chamber Music Concerts will resume following the customary pause during the holiday season, with a concert at the Pasadena Playhouse Sunday at 3:30 p.m. Artists are the brilliant Juilliard String Quartet, described by Leonard Bernstein as "America's one great contribution to quartet history." Their diversified program includes the

beautiful "Sunrise" quartet of Haydn, the famous E Minor Quartet from Beethoven's Opus 59, dedicated to Count Rasoumowsky, and on the recognized contemporary masterworks, Bartok's Quartet No. 6. Tickets are available at the Playhouse box office.

A pre-concert lecture by Albert Adams will be given at Pasadena Public Library Friday at 8 p.m. The public is invited to this informal, illustrated discussion, for which a small admission charge is made.

PASADENA, CALIF.
STAR-NEWS

Juilliard Quartet Here Next Sunday

Chamber music, once the privilege of royal courts and wealthy private homes where a group of musicians was retained in regular employ, has now become accessible to all music lovers through the media of frequent concerts, radio programs and recordings. Where kings and princes formerly had their own private orchestras from which many chamber groups could easily be assembled, our great colleges and universities now have quartets-in-residence, giving concerts, teaching and coaching student groups. Mills College at Oakland has had the Budapest Quartet every summer for many years. Occidental College features the Alma Trio, U.S.C. the Hungarian Quartet, U.C.L.A. the Paganini Quartet. A similar pattern is being followed all over the country, to the immense benefit of chamber music.

One of the outstanding quartets-in-residence, formed for this very purpose, is the Juilliard Quartet of the Juilliard School of Music in New York City. In addition to their playing and teaching at the Juilliard School, they have given regular concerts for the New Friends of Music in New York City, the Coolidge Festival in Washington, D.C., and the Berkshire Festival, Tanglewood, as well as many of the other major music centers. The universal enthusiasm of critics and public alike may be summed up in the words of Irving Kolodin of the New York Sun: "The young men are impressive for the remarkable polish and suavity of their playing, its superb integration and finesse."

The Juilliard will make its first Southern California appearance on the Coleman Chamber Series at the Pasadena Playhouse, Sunday, Jan. 28, at 3:30 p.m. Tickets go on sale tomorrow at the box office.

PASADENA, CALIF.
STAR-NEWS

Juilliard Quartet in Western Debut

By CHARLES D. PERLEE

A long-established tradition was broken yesterday at Pasadena Playhouse when a modern work was placed at the end of the concert instead of being sandwiched between two classics. The Juilliard String Quartet—made up of instructors at the great conservatory—left until last Bela Bartok's Quartet No. 6. Perhaps this was to give the anti-modernists in the Coleman audience a chance to go home. If anyone left, I wasn't aware. Whether one liked or disliked this very enigmatic piece of music, is beside the question—that was up to the individual to decide. But it must be admitted that the quartet should have been performed—and regardless of the certain weird aspects, there were some exciting moments and even some beautiful ones.

Unusual Effects

To those who were shocked by the unusual effects the startling glissandos, the "backwards" pizzicatos and the harsh cries—this Quartet No. 6 is less dissonant than other Bartok quartets and the final movement, though at times terribly sad, has sonority worthy of the earlier masters. And if you laughed at the "burlesque" movement, I'm pretty sure that you were supposed to. It is hilarious—a bit drunk and disorderly.

The elderly lady behind us said: "Well, one thing I know: I'll never like Bartok." Perhaps she won't, but here is an example of how someone found she could enjoy Bartok. My sister-in-law, five years ago in San Francisco, thrust into my hands an album of Bartok's own recordings of his "Mikrokosmos" (for piano.) She said: "Here, take this home with you. It's terrible." This Christmas, while she was visiting us, I put it on the phonograph, in between some Chopin records. She paid not much attention to the Chopin, but sat up at the Bartok and exclaimed: "My, that's wonderful! What is it?"

Youngest Quartet

Violinists Robert Mann and Robert Koff, Violist Raphael Hillyer and Cellist Arthur Winograd—the men from Juilliard—are probably the youngest quartet to ever appear on a regular Coleman Chamber Music Association concert. They play with a great deal of vigor and there was perhaps too much vigor in Haydn's "Sunrise" Quartet and in Beethoven's "Rasoumovsky" No. 2. However, the zestfulness of these young men is in itself an attraction. Their very youthfulness brings something new to often-heard music. They are fine musicians and greater subtlety will come later.

PASADENA, CALIF.
STAR-NEWS

Words About Music

By CHARLES D. PERLEE



JUILLIARD STRING QUARTET

Left to Right: Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd

Juilliard String Quartet Makes Pacific Coast Debut Here This Afternoon

The Coleman Chamber Music Association resumes its 47th annual series this afternoon at 3:30 at Pasadena Playhouse with the first West Coast appearance of the Juilliard String Quartet from New York.

The quartet, composed of Violinists Robert Mann and Robert Koff, Violist Raphael Hillyer and Cellist Arthur Winograd, is the official "quartet-in-residence" of the famed Juilliard School of Music. The group has gained national recognition for its exceptional performances for Columbia Records of all six of the quartets of the late Bela Bartok.

This is the program that will be heard this afternoon: Haydn's Quartet No. 4 Opus 76 ("The Sunrise"), Bartok's Quartet No. 6 and Beethoven's Quartet in E Minor Opus 59, No. 2 of the Rasoumovsky series.

OAKLAND, CALIF.
TRIBUNE

ARTISTS AT OPERA HOUSE

Artists coming to San Francisco Opera House in the next fortnight include William Kappel, pianist, Tuesday night; Ferruccio Tagliavini, tenor, Friday night; Elena Nikolaidi, contralto, February 6; Charles Laughton and the Vienna Choir Boys February 11.

The Juilliard String Quartet comes to Colonial Room, St. Francis Hotel, next Sunday afternoon at 4 o'clock in quartets of Haydn Beethoven and Bartok; Martial Singher, baritone, February 11.

SAN FRANCISCO, CAL.
NEWS

Monteux, Casadesus, Tagliavini Win Praise

Opera House Audiences Well Pleased With Friday Fare

By Marjory M. Fisher
The News Music Editor

THE ARGONAUT
SAN FRANCISCO, CALIF.

JAN 26 1951

Twilight Concerts

The third of Spencer Barefoot's Twilight Concerts in the Colonial Ballroom of the St. Francis Hotel on February 4 at 4 p.m., features the first public San Francisco performance of the Juilliard String Quartet. The quartet is composed of Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello. They will present music by Haydn, Beethoven, and Bartok. The major purpose of this quartet is to explore the lesser-known literature of the past and to bring to the front contemporary music. It was founded with the aid of the Juilliard Musical Foundation and the quartet appears only under the sponsorship of the Juilliard School of New York.

The fourth concert of the current season will be given on February 11, with Martial Singher, baritone, as guest artist. This will be Mr. Singher's first public recital in San Francisco.

VALLEJO, CALIF.
TIMES HERALD

JAN 28 1951

Juilliard Quartet To Play Sunday

Playing quartets of Haydn, Beethoven and Bartok, America's foremost string ensemble, the Juilliard String Quartet, will give its first public appearance in San Francisco next Sunday, February 4.

An event of outstanding musical importance, the program is one of the Spencer Barefoot Twilight Series held in the Colonial Ball Room of the St. Francis Hotel. Tickets are available at Sherman, Clay.

San Francisco and the Bay Area will hear America's foremost string ensemble—The Juilliard String Quartet—for the first time when the celebrated group presents the third of this season's Twilight Concerts at 4 p.m. tomorrow in the Colonial Ball Room of the St. Francis Hotel.

The quartet of young American musicians will play the following program:

"Sunrise" Quartet, Opus 76, No. 4 Haydn
Quartet, Opus 135 Beethoven
Quartet, No. 5 Bartok

Founded with the aid of the Juilliard Musical Foundation, with the purpose of stimulating in the United States the development of chamber music in keeping with the highest ideals and noblest traditions, the Juilliard String Quartet in a very short time took its place as the outstanding American string

group and one of the most brilliant chamber music organizations playing today. Its international tours have brought it increased prestige. Its concert cycles in New York City have been widely acclaimed. Its Columbia recordings of the six Bartok quartets are world-famous.

Members of the Juilliard String Quartet are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello. Mann is a native of Portland, Ore.; Koff of Los Angeles; Hillyer was born in Ithaca, N. W. and Winograd in New York City. The four started playing together as students at Juilliard School of Music. They are now members of the ensemble faculty of the school, and are the quartet in residence at Juilliard.

MUSICAL LEADER
CHICAGO, ILL.

FEB - 1951

Institute of Musical Art Anniversary Concert

It has been the custom to honor the founding of the Institute of Musical Art, annually. The forty-sixth anniversary concert took place at the Juilliard School of Music on Jan. 12. It consisted of a program presented by the Juilliard String Quartet which included Mozart's A Major Quartet K. 464, Schubert's Posthumous D minor Quartet, "Death and the Maiden," and William Bergsma's Second String Quartet. The work by the young American composer was commissioned by the Koussevitzky Foundation in 1944. The Quartet has individuality and is well written.

ETUDE
PHILADELPHIA, PA.

FEB - 1951

Bartok: Six Quartets

The six string quartets of Bela Bartok cover nearly his entire life-span as a composer. The first was written in 1907; the last in 1939. They mirror faithfully his development as a composer, and the gradual evolution of his musical thought. All six have been recorded by the Juilliard String Quartet, and are performed with skill and devotion. (Columbia, three LP discs).

MUSICAL AMERICA
NEW YORK, N. Y.

FEB - 1951

Library of Congress, Music Division, East Capitol St. and Independence Ave., S.E. Auspices: Gertrude Clark Whittall Foundation; Elizabeth Sprague Coolidge Foundation; Nicholas Longworth Foundation. Coolidge Auditorium, 528. Chamber-music concerts; vocal, choral, and instrumental programs. Chamber-music festival, Oct. 28 to 30: five concerts by Hungarian String Quartet, Juilliard String Quartet, New York String Quartet, a chamber orchestra conducted by Howard Mitchell, Jennie Tourel, Milton Katims, Alexander Schneider, Julius Baker, Frank Miller, and Erich Itor Kahn. Four works commissioned by the Elizabeth Sprague Coolidge Foundation, sponsor of the festival, were scheduled for first performances: Aaron Copland's Piano Quartet; Gian Francesco Malipiero's Five Fables, for voice and chamber orchestra; Robert Palmer's Piano Quintet; and William Schuman's String Quartet.

SAN MATEO, CAL.
TIMES & NEWS LEADER

String Quartet to Open Week's Musical Events

San Francisco and the Bay Area will hear America's foremost string ensemble — the Juilliard string quartet—for the first time when the celebrated group presents the third of this season's twilight concerts tomorrow at 4 p.m. in the Colonial ballroom of St. Francis hotel.

The quartet of young American musicians will play the following program: "Sunrise" quartet, Opus 76, No. 4 by Haydn; quartet, Opus 135 by Beethoven, and quartet No. 5 by Bartok.

Founded with the aid of the Juilliard Musical foundation, with the purpose of stimulating in the United States the development of chamber music in keeping with the highest ideals and noblest traditions, the Juilliard quartet in a short time took its place as the outstanding American string group and as one of the most brilliant chamber music organizations playing today. Its international tours have brought it increased prestige.

Members of the Juilliard string quartet are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello. Mann is a native of Portland, Ore.; Koff of Los Angeles; Hillyer was born in Ithaca, N. Y., and Winograd in New York city.

The four started playing together as students at Juilliard School of Music in New York. They are now members of the ensemble faculty of the school, and are the quartet in residence at Juilliard.

SAN FRANCISCO, CALIF.
CHRONICLE

Juilliard Quartet To Play Tomorrow

The Juilliard String Quartet will be the third attraction in the Twilight concert series, tomorrow afternoon at 4 o'clock in the Colonial Ballroom of the St. Francis Hotel. The program will feature Haydn's "Sunrise" Quartet, Beethoven's Quartet, Opus 135, and Bartok's Quartet No. 5.

OAKLAND, CALIF.
TRIBUNE

LOCAL CONCERTS SET

The Juilliard String Quartet, which played an invitational concert last year in San Francisco, will make its public Bay area debut this afternoon at 4 o'clock in Colonial Room, St. Francis Hotel, playing Haydn's "Sunrise" quartet Opus 76 No. 4, Beethoven's Opus 135 and the fifth quartet of Bela Bartok, whose six quartets the group recorded recently.

VALLEJO, CALIF.
TIMES HERALD

Quartet

Juilliard Ensemble Performs Today

Said Aaron Copland of the Juilliard String Quartet which makes its first public San Francisco appearance this afternoon at the Hotel St. Francis, "The formation of the quartet is an event of prime importance in America's musical life. These young players bring to chamber music the same brilliance and depth of feeling that typifies Bernstein or Shaw in the conducting field."

The four members of the quartet are Robert Mann, violinist, born in Portland, Oregon, graduated from Juilliard; Robert Koff, violinist, born in Los Angeles, graduate of Oberlin Conservatory and Juilliard; Raphael Hillyer, violinist, born in Ithaca, New York. Attended Curtis Institute, graduated from Dartmouth, Master of Arts from Harvard, member of Boston Symphony. And Arthur Winograd, cellist, born in New York City, studied at New England Conservatory and Curtis Institute, member of NBC Symphony.

The immediate objective of this group is to perform the great works of the repertoire; explore lesser known literature of the past; and to bring to contemporary music the painstaking musicianship usually reserved for the revered works of other periods.

SAN FRANCISCO, CAL.
EXAMINER

Juilliard String Four Here Today

CLASSIC TO modern will be the "Twilight Concert" of the Juilliard String Quartet, this afternoon at 4 in the St. Francis Hotel Colonial Room. The nationally noted New York group will play Haydn's "Sunrise" Quartet, Beethoven's mature Opus 135 and Bartok's Quartet No. 5. Members of the group are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

PASADENA, CALIF.
STAR-NEWS

UP AND DOWN THE SCALE

John Bauer, managing director, Ojai Festivals, points out we were in terrible error when we said that the Juilliard Quartet made its West Coast debut at the Coleman Concert in January. Actually, the quartet played three performances in Ojai in 1949. We are sorry, but the publicity from the agency announced that it was their first appearance. And this writer was not responsible for the headline—"JUILLIARD QUARTET IN WESTERN DEBUT" on the review. But we'll apologize anyway, Mr. Bauer.

Juilliard Quartet Is Superb

By R. H. HAGAN

A Twilight Concert yesterday at the St. Francis Hotel marked the first local public appearance of the Juilliard String Quartet. It also marked the first time in many years that a local audience has heard chamber music played in a way that can be discussed only in superlatives.

It used to be said of the old Lener Quartet, when that group was in its prime, that its members locked themselves in a practice room until their interpretation of a given work reached the ultimate degree of perfection. Whether the young players in the Juilliard ensemble utilize the lock-and-key method or not, they have attained a unity in performance and interpretive insight that is unique even among the best contemporary string quartets, and they demonstrated it yesterday by playing three works that are as challenging as any that have been assembled on one program.

It was essentially a program that can be described as a penetration in depth. It began with a vigorous but balanced reading of one of the richest and ripest of Haydn's chamber works, the Quartet, Opus 76, No. 4. It continued with an impeccable version of Beethoven's transcendently introspective last quartet, Opus 135. Its climax was the fifth quartet of Bela Bartok.

The Bartok, with its cruelly difficult rhythms, its tense structure and its exploitation of about every sound that four-stringed instruments are capable of making, was given an interpretation of Euclidean clarity and beauty, and one in which the Juilliard group set a highwater mark for the current music season—an achievement which can certainly stand repeating in the not too distant future.

INDIANAPOLIS, IND.
STAR

FEB 17 1951

Budapest Quartet Here Wednesday; Juilliard Booked

THE BUDAPEST String Quartet and the Juilliard String Quartet have been booked for final events in current series of the Indianapolis Ensemble Music Society.

The Budapest, with Violin Milton Katims assisting, will offer a program of quintets Wednesday, Feb. 21, at 8:30 p.m. in the World War Memorial Auditorium.

The Juilliard group was announced as replacement for the program originally scheduled Jan. 17. The event was cancelled when members of the Loewenguth Quartet were seriously injured in an automobile accident en route to Indianapolis. The Juilliard Quartet will be heard Wednesday night, March 21, in the World War Memorial Auditorium. Program will be announced later.

The team of the Budapest and Katims will perform the Mozart Quintet in D Major, K. 593; Beethoven Quintet in C Major, Op. 29 and Brahms Quintet in C Major, Op. 111.

Juilliard Quartet Is Well Received By Audience At St. Francis Ballroom

By JULIUS SALNER

It was a perfect Sunday afternoon of music a week ago in the Colonial Ballroom of the St. Francis Hotel when the Juilliard String Quartet was presented in concert by Spencer Barefoot. There were two hours of finest chamber music, masterly performed and in a perfect setting for this type of music.

The concert opened with Haydn's Quartet Opus 76 No. 4 in B flat Major. This string quartet offers music that is singularly refreshing and relaxing in its sweet simplicity. The second offering was Beethoven's Quartet Opus 135 in F Major. One of the later Bee-

thoven works, where this great composer cast aside all convention, it is the last of the sixteen quartets which he wrote.

After the intermission the four artists presented Bartok's Quartet No. 5. It was the first time I had heard a Bartok quartet. This modern work, full of interesting new sound effects, was played with unusual interpretive insight. I liked especially the finale of the wonderful Scherzo Alla Bulgarese.

The members of the quartet are young people, and achieve a very nice blend. In contrast to the players, the audience was mostly middle-aged or elderly people.

SAN FRANCISCO, CAL.
EXAMINER

String Group Plays Bartok

By ALEXANDER FRIED

IT MAY seem frivolous to mention it: But the first thing you notice in the Juilliard String Quartet is that every member has a full shock of hair, with no visible gray amid the black or the cellist's gold.

The key fact is that the New York group is very young, as quartets go. Its youthfulness was one of its most enjoyable, yet challenging qualities, in a superb concert yesterday afternoon at the St. Francis Hotel Colonial Room.

In two classic works—Haydn's "Sunrise" Quartet and Beethoven's Opus 135—the players had a young, modern way of individualizing every phase of the music, dramatizing it, making it alert and creative.

Hence their style was questionable. They lost Haydn's easy eighteenth century courtliness.

They charged Beethoven—with was prophetic enough in his own way—with peculiar bursts and pauses of temperament, force and insight.

Despite its unusualness, the playing had value because it was so fine, so skilled, so audacious, so controlled, so sharply felt. The element of control suppressed neither the music's spirituality nor its verve.

All the qualities that were special and arguable in the performances of the classics came to good account in Bartok's Quartet No. 5.

Bartok leads the ear and the spirit into new realms of sound.

new excitements of clash and energy, new searches in mysticism. The Juilliarders spoke his message brilliantly and deeply, with dash and violence; with tenderness and spiritual wonder-

ment; and with Balkan humor, too.

By Charlotte Hiller

Juilliard Quartet Bows

The Juilliard String Quartet was heard here for the first time in Spencer Barefoot's Twilight Series. In the Colonial

Ballroom of the St. Francis Hotel the group played Haydn's Quartet, op. 76, No. 4, Beethoven's op. 135, and the Fifth Quartet of Bela Bartok. If Haydn is rarely performed with the Juilliard's intense emphasis on rhythmic contrasts, their approach proves that every age appraises great works from a different angle, and justifiably so when the playing is so searchingly musical and technically proficient. The reading of Beethoven's last quartet was as refreshing, though perhaps it has not quite attained the maturity which Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd ultimately will give it. The Bartok quartet is so abundant in technical difficulties, so original in tonal effects, and rich in contrasts melodic and rhythmic, that it was an admirable accomplishment to transmit it to an audience with such superb balance of tone.

FEB 16 1951



MUSIC

By JOSEPH BISKIND

Concerts in Review

Of late skeptics and cynics have been bemoaning the dearth of fine chamber music ensembles, pointing to the fact that such famous groups as the Flonzaley and London and Pro Arte Quartets are no longer with us, at least in their former set-up, and that few of the newer ensembles seem destined for such heights of greatness. In the meantime, however, the eastern press has been rife with accounts of the concerts given by a remarkable new string quartet, whose four members were students at the Juilliard School of Music, and who have now been made quartet-in-residence at that institution. Furthermore, an album of long-playing records containing the six string quartets of Bela Bartok has been made by them, and it too has received glowing tributes from the critics.

On February 4 our energetic local impresario, Spencer Barefoot, presented the Juilliard String Quartet to us at one of his Sunday afternoon concerts in the Colonial Ballroom of the St. Francis Hotel, and not even this winter's inclement weather could keep away the enthusiastic audience. Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd are four irrepressible young men who have an affinity for chamber music that has made this activity their main interest since their student days at the Juilliard School; despite their irrepressible spirits, they are serious about their aims, and their playing is marked by a unique fusion of serious insight and astounding vigor.

HAYDN, BEETHOVEN AND BARTOK

The program consisted of a late Haydn quartet in B flat, Beethoven's last string quartet, Opus 135 in F major, and the fifth string quartet of Bela Bartok. The young musicians took this taxing program in their stride, and though one must certainly note that in the case of the first two works they still have room for improvement, one must also say that few experiences in chamber music have been as exciting as was their performance of the Bartok quartet. The reason they were not quite as successful in Haydn and Beethoven lies perhaps in the fact that they are still a youthful group, for this music demands the depth and understanding that can only come from years of experience and Mann and his friends are only at the beginning of their work.

MUSICAL COURIER
NEW YORK, N. Y.

MAR 1 - 1951

FEB 24 1951

Spotlight on the Moderns

It is odd to turn from Milhaud, who writes frankly in keys, and find a soothing antidote in the relatively liberated chromaticism of Berg's

"Lyric Suite." Its great delicacy of texture is something Milhaud has shown himself at his best capable of attaining, though in very different terms. Not, however, in his octet. Berg's gossamer effects, the breadth of the sixth movement, and many other ingenuities are beautifully deployed by the Juilliard Quartet (Columbia LP 2148, \$4).

—ARTHUR BERGER.

DAYTON, OHIO
JOURNAL HERALD

FEB 24 1951

Juilliard Quartet

The Juilliard String Quartet will present a program for members of the Dayton Music club Tuesday morning, March 6, at the Engineers club. This is a change of date. The quartet was scheduled to appear here April 24.

Members of the club will hold a business meeting Tuesday morning at the Dayton Music club. A change or so in the club's constitution will be considered.

DAYTON, O.
NEWS

FEB 25 1951

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 16 1951

New Friends List Music for 1951-52

Season Will Offer 2 Operas in Concert Form

Two operas, Purcell's "Dido and Aeneas" and Handel's "Il Pastor Fido" (The Faithful Shepherd) will be presented in concert form by the New Friends of Music during their sixteenth season of chamber music, according to the plans for 1951-52 announced yesterday by the organization's president, Ira A. Hirschmann. As usual, there will be sixteen concerts on Sunday afternoons at 5:30 in Town Hall, beginning Nov. 4; subscription ticket prices have been reduced for a large part of the orchestra and for the loges. In addition to the two operas, the programs will include Beethoven's chamber music and works by six contemporary composers: Samuel Barber, Norman Dello Joio, Roy Harris, of this country; Carlos

Chavez, of Mexico, and Heitor Villa-Lobos, of Brazil.

The list of soloists includes Suzanne Danco, soprano; Jennie Tourel, mezzo-soprano; Elena Nikolaidi, contralto; Richard Dyer-Bennet, tenor; Hortense Monath, Claudio Arrau, Eugene Istomin, Karl Ulrich Schnabel, pianists; Alexander Schneider and Roman Totenberg, violinists; Joseph Schuster, cellist; Julius Baker, flutist, and Robert Bloom, oboist.

The ensembles to be heard are the Budapest, Hungarian, Loewenguth, Juilliard, New Music, New Friends of Music and Pascal Quartets, the Quartetto Italiano; Alberner Trio, and Mannes Choral Group and Chamber Orchestra. Full information may be obtained at the office of the New Friends of Music, 15 West Forty-fourth Street.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

MAR 11 1951

Juilliard Quartet to Play at Carleton

NORTHFIELD, MINN.—The nationally acclaimed Juilliard String Quartet will give a concert at 8 p.m. Thursday in Skinner Memorial chapel on the Carleton college campus. Particularly admired for its playing of modern music, the quartet will include works from the contemporary repertoire in its Carleton program. The concert is open to the public at an admission fee of \$1.



THE JUILLIARD String quartet will appear for the Dayton Music club March 6 at the Engineers club.

Quartet Program Is March 6

THE DATE of the Juilliard String quartet's performance for the members of the Dayton Music club has been advanced to Tuesday, March 6. The program at the Engineers club, originally scheduled for March 14, will begin at 10:30 a. m.

The quartet which has distinguished itself in performances in New York and on tour has played for the Dayton group before.

Mrs. F. O. Pansing is chairman of the event for which the quartet, in residence at the Juilliard School of Music, will play first the Mozart Quartet in G Major. Other works to be heard are the Walter Piston Quartet No. 1 and Beethoven's D Major opus.

Annual business meeting and election of officers of the club is scheduled for Tuesday of this week

MUSICAL LEADER
CHICAGO, ILL.

APR - 1951

New York Concerts

The Juilliard String Quartet has just returned from a tour that took them to the Pacific Coast, in which they scored one success after another. This group, still young in years, including Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, has more than justified the confidence shown them by giving them title of Juilliard String Quartet. They proved their talent again in their concert on Feb. 23 in the Juilliard Concert Hall, in a program which gave plenty of opportunity for contrasting styles and techniques. They opened with a delicately played and beautiful interpreted Quartet in F, Op. 77, by Haydn and closed with a powerful performance of Beethoven's Quartet Op. 135. Between these two they gave a repeat performance of William Schuman's Fourth String Quartet.—M. B.

OWATONNA, MINN.
PEOPLE'S PRESS

MAR 6 1951

Juilliard Quartet at Carleton March 15th

NORTHFIELD—The nationally acclaimed Juilliard String Quartet will perform a concert of unusual interest on Thursday evening, March 15, at 8 p.m. in the Skinner Memorial chapel on the Carleton college campus.

Particularly admired for its playing of modern music, the quartet will include works from the contemporary repertoire in its Carleton program. The concert is open to the public at an admission fee of one dollar.

Founded with the aid of the Juilliard Musical Foundation, the quartet is devoted to the advancement of chamber music in America. The group's efforts are directed toward performing the great standard works of the repertoire, reviving neglected or lesser known chamber music of the past, and bringing to the public, in definitive readings, representative compositions from the contemporary chamber music literature.

ST. PAUL, MINN.
PIONEER PRESS

MAR 11 1951

Juilliard Quartet To Appear At Carleton

NORTHFIELD—The noted Juilliard String quartet will present a concert at 8 p. m. Thursday in Skinner Memorial chapel at Carleton college.

The group, which is quartet-in-residence at the Juilliard School of Music in New York City, is particularly famed for its performance of modern works. It will include selections from its contemporary repertoire in the program.

Members are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello.

Thursday, Mar. 8, 1951

The Palladium-Item and Sun-Telegram, Richmond, Ind.,

String Quartet To Present Concert At Earlham Mar. 8

The Juilliard string quartet will present a concert of chamber music in Goddard auditorium, Earlham college, Thursday, Mar. 8, at 8:15 p. m.

The last program on Earlham's "Great Artist Series," the concert will be open to the public without charge. Other programs in the series were a piano recital by Katherine Bacon and a program of modern dance by Eleanor King.

The Juilliard quartet is sponsored

by the Juilliard School of Music in New York. Members of the group are Robert Mann, first violin; Robert Koff, second violin; Arthur Winograd, cello; and Raphael Hillyer, viola.

Met During War

Mann, Winograd, and Koff met during World War II while serving in an army musical group. They decided that they would rather play chamber music than army marches and planned to get together after the war and form a string ensemble.

Shortly after the war ended, William Schuman became head of the Juilliard school and persuaded the school to organize a string quartet. Hearing of Robert Mann, he commissioned him to form the group. Mann quickly summoned Winograd and Koff. This gave the quartet two violins and a cello.

Consents To Switch

They still needed a viola. Then Raphael Hillyer, a violinist with the Boston symphony, heard about the group and consented to switch from violin to viola.

From the beginning members of the quartet astonished critics with their feeling for chamber music and their skill. People found it hard to believe they were just starting.

In the five years of the Juilliard quartet's existence, the group has been much in demand for concerts and music festivals. This is their third appearance at Earlham. The others were in 1948 and 1949.

Rock Island, Ill.
Argus
MAR 7 - 1951



JUILLIARD STRING QUARTET TO APPEAR—The Augustana Concert series will present the Juilliard String quartet in concert at Augustana college chapel at 8:15 p. m. Tuesday, March 13. Members of the quartet pictured above, left to right, are Robert Mann, violin; Raphael Hillyer, viola; Arthur Winograd, cello, and Robert Koff, violin. The program will include numbers by Beethoven, Bartok and Schubert.

The Juilliard String quartet was founded with the aid of the Juilliard Musical foundation in order to stimulate in America the development of chamber music in keeping with the highest ideals and the noblest traditions. The quartet is in residence at the Juilliard School of Music in New York, and its four musicians are members of the ensemble faculty of the school and appear only under the sponsorship of the school. These young men have received the highest acclaim from critics and famous musicians. These young players bring to chamber music the same brilliance and depth of feeling that typifies Bernstein or Shaw in the conducting field.

Tickets may be purchased at the door or at the Augustana school of music office.

MOLINE, ILL.
DISPATCH

MAR 7 - 1951

Juilliard String Quartet at Augustana



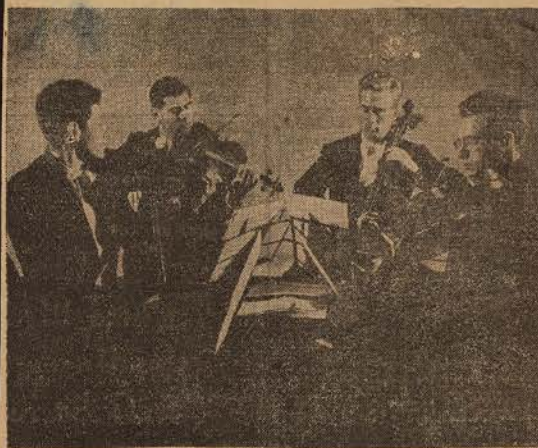
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JACKSONVILLE, ILL.
JOURNAL

MAR 11 1951

JUILLIARD QUARTET HERE MONDAY



The Juilliard String Quartet which was founded with the aid of the Juilliard Musical Foundation in order to stimulate in America the development of chamber music will be presented by the MacMurray Concert Series on Monday evening at 8:15 o'clock in the Annie Merner Chapel. The public may obtain a limited number of tickets by calling the college business office.

The Quartet is in residence at the Juilliard School of Music in New York. Its four musicians are members of the ensemble faculty of the school. It is organized on a non-commercial basis and appears only under the sponsorship of the school.

The four members of the Quartet are Robert Mann, violin, who won the Naumberg Award for 1941; Robert Koff, violin, a graduate of the Oberlin Conservatory of Music and of Juilliard; Raphael Hillyer, viola, a former member of the Boston Symphony Orchestra; and Arthur Winograd, cello, member of the N.B.C. Symphony Orchestra.

MAR 6 1951



TO GIVE CONCERT AT AUGUSTANA—The Juilliard string quartet will present a concert at 8:15 p. m. Tuesday, March 13, in the chapel of Augustana college. Tickets may be obtained at the door the night of the concert or at the college school of music office. Members of the quartet are (left to right) Robert Mann, violin; Raphael Hillyer, viola; Arthur Winograd, cello, and Robert Koff, violin. The program will include quartet numbers by Beethoven, Bartok and Schubert. The quartet, founded with the aid of the Juilliard Music Foundation to stimulate interest in development of chamber music, has won high acclaim from critics and famous musicians.

DAYTON, OHIO
NEWS

MAR 7 1951

Strings Please At 3rd Music Club Program

The Juilliard String quartet, noted for its musicianship and beauty of tone presented its third program Tuesday for the Dayton Music club at the Engineers club auditorium.

The ensemble, in residence at the Juilliard School of Music, has established itself as a chamber music group of real distinction. The young men play as if imbued with the spirit of making music—making good music, for they make up one of the most listenable groups of its kind.

The quartet opened the program with the Mozart quartet in G Major, one of the most magnificent works of its kind for strings. The performance was mature in its conception and in its execution. Memorable for its buoyant lyricism, it followed on the heels of the contemporary Walter Piston quartet No. 1—providing ample opportunity to compare the music of today with that of the past.

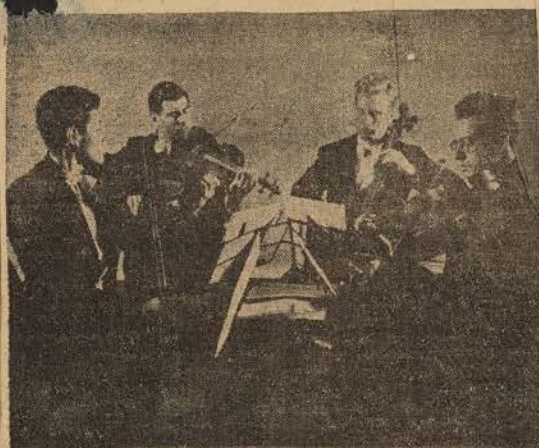
The musicians were honored at a luncheon following the program.

Wednesday night the quartet will perform at Antioch college in Yellow Springs and later at Earlham college in Richmond, Ind.—B. A. Dietz.

JACKSONVILLE, ILL.
COURIER

MAR 10 1951

JUILLIARD QUARTET HERE MONDAY



The Juilliard String Quartet which was founded with the aid of the Juilliard Musical Foundation in order to stimulate in America the development of chamber music will be presented by the MacMurray Concert Series on Monday evening at 8:15 o'clock in the Annie Merner Chapel. The public may obtain a limited number of tickets by calling the college business office.

The Quartet is in residence at the Juilliard School of Music in New York. Its four musicians are members of the ensemble faculty of the school. It is organized on a non-commercial basis and appears only under the sponsorship of the school.

The four members of the Quartet are Robert Mann, violin, who won the Naumberg Award for 1941; Robert Koff, violin, a graduate of the Oberlin Conservatory of Music and of Juilliard; Raphael Hillyer, viola, a former member of the Boston Symphony Orchestra; and Arthur Winograd, cello, member of the N.B.C. Symphony Orchestra.

Recital By Juilliard Quartet Critic Terms One Of Best

By MERAB EBERLE
Journal Herald Staff Writer

The Juilliard String quartet, comprised of faculty members of New York's Juilliard School of Music, gave its third recital in this city yesterday morning for the Dayton Music club. The program was presented in the Engineers' club auditorium.

This string quartet is without doubt one of the best of its kind. The young men who comprise it play as one. They impart to their interpretations a vitality which is too infrequently come upon in programs of this nature. Too, they have a superb regard for line and part.

The string ensemble played three compositions; one by Mozart, one by Beethoven, and a third by the American composer, Walter Piston, whose "Quartet No. 1" was sandwiched between the others. This was an admirable way of contrasting the past with the present, and of keeping the program lively.

The Mozart work was the "Quartet in G Major, K. 387," aristocratic, graceful, singing. And the string ensemble saw to it that the Mozart composition was accorded a sensitive interpretation.

The Beethoven work, "Quartet in D Major, Opus 18," is light-hearted and lyrical, and coming as it did, after the Piston quartet, it seemed like happy laughter.

The Roth quartet gave the Piston work its first performance in New York city 17 years ago. At that time the composer's disregard of the old system of tonality must have half-shocked his audience. But we have grown accustomed to such music; and when it is as well-contrived as is the Piston quartet we find it enjoyable.

The Juilliard quartet will play at Antioch college, Yellow Springs, this evening; and then will go to Earlham college in Richmond, Ind.

TIME MAGAZINE
CHICAGO, ILL.

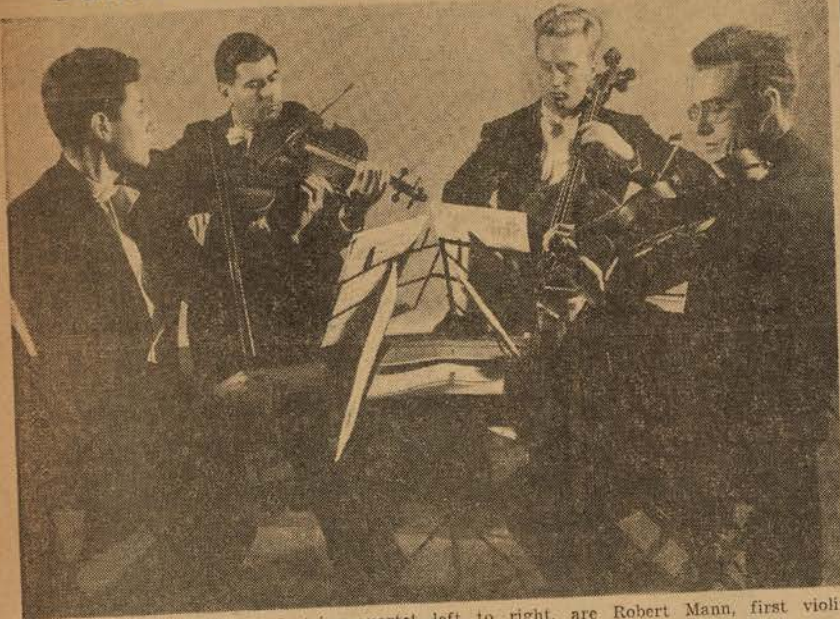
MAR 12 1951

Berg: Lyric Suite (the Juilliard String Quartet; Columbia, 2 sides LP). Austrian Atonalist Alban Berg, who died in 1935, is rapidly coming into his own. His opera *Wozzeck* is enjoying a spate of concert performances (Columbia and Artist Records have recorded excerpts), and it will be a featured work at this year's Salzburg Festival. The *Lyric Suite*, composed six years later (1926), comes far more strangely to the ear, is not recommended for those not already pleased to make Berg's acquaintance. Performance and recording: excellent.

RICHMOND, IND.
PALLADIUM ITEM

MAR 4 - 1951

Juilliard Quartet To Play Tonight



Members of the Juilliard string quartet, left to right, are Robert Mann, first violin; Raphael Hillyer, viola; Arthur Winograd, cello; and Robert Koff, second violin.

The last concert in the "Great Artist Series," sponsored by Earlham college, will be presented by the Juilliard string quartet Thursday night at 8:15 o'clock in Goddard auditorium, Earlham.

A program of chamber music will be presented. The concert is open to the public without charge.

INDIANAPOLIS, IND.
NEWS

MAR 1 - 1951

LOTS OF STRINGS

Quartet, Toscanini Share Spotlight

By HERBERT P. KENNEY, JR.

A WARNING FOR JUILLIARD QUARTET

The Juilliard Quartet, which will play for the Ensemble Society of Indianapolis March 21, would be wise not to repeat here the work it has recorded on a 10-inch Columbia LP—Alban Berg's "Lyric Suite." The last time that was played here there was a, well, a commotion. It is an excellent recording, as if the youth and enthusiasm of the players matched the modern idiom, expressed as atonality, of Berg. For some reason Columbia has been able to get the six movements on a 10-inch disc as against the 12-inch disk of an earlier version.

BOSTON, MASS.
MORNING GLOBE

MAR 18 1951

Verdi: Dramatic scenes from "Ernani," "Otello" (Willow Song and Ave Maria), "La Traviata," "Don Carlos" (Tu che le vanità), and "La Forza del Destino," by soprano Eleanor Steber, with the Metropolitan Opera Orchestra conducted by Fausto Cleva. Choice dramatic red meat of the soprano repertory, done with a good deal of skill and distinction by this artist who continues to grow vocally and in expression. Columbia ML-2157.

Milhaud: Cantate de l'Enfant et de la Mere, and "The Household Muse," by Darius Milhaud, pianist and conductor; Madeleine Milhaud, diseuse; the Juilliard String Quartet and pianist Leonid Hambro. This is pre-World War II Milhaud, interesting, clever as always, and rather more substantial, to my mind, than recent stuff like "Bolivar." Good performance and a keen recording. Columbia ML 4305.

MUSICAL LEADER
CHICAGO, ILL.

APR - 1951

The remarkable Juilliard String Quartet is on its second extended tour this season. The programs include a combination of classical repertoire and contemporary chamber music.

JACKSONVILLE, ILL.
JOURNAL

MAR 14 1951

Juilliard String Quartet Superb In Concert Here

The program presented by the Juilliard String Quartet in Annie Merner chapel Monday evening brought to a climactic close the current artist series course of MacMurray college.

Quartet playing, generally considered the most intellectual of all music forms, makes heavy demands on the performers not only from the standpoint of technical perfection but also because a unit of mind and spirit is required if really great ensemble is to result. These demands were adequately met by the Juilliard players.

The opening number Quartet in D major K 575, by Mozart revealed the refinement of rhythm and dynamics that the group has achieved, as well as impeccable intonation. The first movement for its lyric beauty of tone might be mentioned especially. Throughout the work the grace that is inherent in Mozart was never missing.

In the F major quartet of Dvorak, the American, the players brought all the enthusiasm and contrast which the composer felt characteristic of this country and especially of the Mississippi valley. From their instruments came the sweetest tones of melodies Negro-inspired, birdlike trills, and as in the finale a great carefree abandon.

It was in the final number, Beethoven Op. 131 in C sharp minor, that the ensemble rose to its greatest heights. This quartet, which Beethoven himself considered his best, is rated by certain authorities as unsurpassed in all musical literature. The noble fugue which opens this monumental work was interpreted with maturity and deep understanding. In fact this high level of interpretation was maintained throughout the entire seven movements which this monumental quartet comprises.

From all standpoints the Monday evening performance was great ensemble.

NEW YORK, N. Y.
AMSTERDAM NEWS

APR 7 - 1951

Helen Thigpen, soprano, and the Juilliard String Quartet, in recital at St. Mark's Methodist Church, 137th St., and Edgecombe Ave., Sun. April 8, 3:30 p. m. Augustus Jenkins, pres. of Methodist Men, sponsors. Dr. S. H. Sweeney, pastor.

BRIDGEPORT, CONN.
POST

MAR 8 - 1951

Lyric Suite, a comparatively easy introduction to that provocative atonalist, by the Juilliard Quartet (Columbia; 10-inch LP).

JACKSONVILLE, ILL.
COURIER

MAR 13 1951

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From all standpoints the Monday evening performance was great ensemble.

FARIBAULT, MINN.
NEWS

MAR 14 1951

Julliard String Quartet Plays at Carleton March 15

The nationally acclaimed Julliard String Quartet will perform a concert of unusual interest on Thursday evening, March 15, at 8 p. m. in the Skinner Memorial Chapel on the Carleton college campus. Particularly admired for its playing of modern music, the quartet will include works from the contemporary repertoire in its Carleton program.

The Julliard String Quartet, whose members are Robert Mann, violin, Robert Koff, violin, Raphael Hillyer, viola, and Arthur Winograd, cello, is the quartet-in-residence at the Julliard School of Music in New York and is organized on a non-commercial basis, appearing only under the sponsorship of the renowned music school. Founded with the aid of the Julliard Musical Foundation, the quartet is devoted to the advancement of chamber music in America. The group's efforts are directed toward performing the great standard works of the repertoire, reviving neglected or lesser known chamber music of the past, and bringing to the public, in definitive readings, representative compositions from the contemporary chamber music literature.

On the occasion of its debut at Town Hall in New York on December 23, 1947, the Julliard String Quartet was hailed by critics and public as one of the leading ensembles in the musical life of this country. Its reputation has been further enhanced by the success of subsequent tours. In addition to their concertizing activities, the four musicians are members of the ensemble faculty of the Julliard school. They are all American-trained and had wide experience in solo, ensemble, and orchestra work prior to the founding of the Julliard String Quartet.

String Quartet Is Well Received in College Concert

BY FERN DAVIS.

An estimated four hundred quad-city music lovers braved last night's icy streets for the concert of the Julliard string quartet in the Augustana college chapel and were rewarded with an evening of fine musicianship. Presented by the Augustana school of music, the ensemble was composed of Robert Mann and Robert Koff, first and second violins; Raphael Hillyer, viola, and Arthur Winograd, cello.

Playing a well-planned program of chamber music whose effectiveness was heightened by extreme contrast, the young artists brought to a receptive audience an enthusiastic and selfless interpretation of the works of the masters.

All the warmth and depth of Beethoven were marked in the lively opening allegro movement of his "Quartet in C Minor, opus 18, No. 4." The easy-flowing scherzo style, the minuetto and concluding allegro movements, each a work unto itself, conveyed to the listener the essential emotional qualities of Beethoven, the originality of his rhythms.

Bela Bartok, Hungarian composer whose "Quartet No. 3" formed the following portion of the concert, has been described by biographers as "no gentle spirit." Often equipped with a background, or underlying beat such as is heard in the drums of savage tribes, his works reflected the turmoil of the man himself. Highly unconventional in pattern, the composition, listed among Bartok's finest work, gave full rein to the sensitive perception of the performing artists. Crashing chords vied with appealing minor passages holding nostalgic overtones.

The melodic movements of Franz Schubert's "G Major Quartet, opus 161" seemed to give an added mellowness to strings following the aggressive Magyar-influenced Bartok work. To a technically flawless interpretation, the young men brought an intelligent understanding, to a well-executed performance, warmth.

Enthusiastic listeners applauded the string group for a total of three curtain calls.

The quartet, founded with the aid of the Julliard Musical foundation, is in residence at the Julliard School of Music in New York. Organized for the purpose of stimulating development of

chamber music in America, the group appears only under the sponsorship of the school.

SEATTLE, WASH.
POST INTELLIGENCER

MAY 1 1951



Off the Record

By Suzanne Martin

Fiercely Modern: If the New York Philharmonic's broadcast of Wozzeck stirred your blood, race to the nearest record emporium for composer Alban Berg's Lyric Suite for String Quartet. It's as atonal as Schoenberg, Berg's mentor, but with a relieving strain of romanticism. The Julliard String Quartet give it an intensely beautiful performance. (Columbia, 10 inch L. P.)

WASHINGTON, D. C.
TIMES-HERALD

JUN 3 - 1951

Music That Goes 'Round

By DAVID KUSHELOFF

Other well worthwhile items in the 13-disc series are Alban Berg's Lyric Suite, performed by

the Julliard String Quartet.

NEWARK, N.J.
HERALD NEWS
6/9/51

THE DISC

Review Of Recordings
BY JOSEPH L. WOOTTON

The Julliard String Quartet recording of Alban Berg's Lyric Suite for String Quartet—Columbia (ML-2148) 10 inch L. P. is an example of 'off key' music which when listened to without an adequate explanation of the intent of the composer can prejudice interest in the works of other Chamber Music composers, whose works contain melodic lines.

INDIANAPOLIS, IND.
TIMES

New Spurt of Interest—

String Quartet Scores a Hit

Performance by Juilliard Group
Well Received in War Memorial



By Henry Butler

The Juilliard String Quartet last gave a fine account of itself to members of the Ensemble Music Society in World War Memorial.

Last night's program, substituting for the Loewenguth Quartet appearance cancelled by an auto accident last January, seemed to represent a new spurt of interest in modern music on the part of the Ensemble Society's program committee.

It opened with Bartok's Quartet No. 6, continuing more placidly and reassuringly with Mozart's A major (K. 464) and Schubert's "Death and the Maiden" quartets.

The Bartok, besides demanding every resource of the listener, compels the musicians to do a variety of playing with a range of technical tricks seldom required by conventional repertoire. It was the most impressive test possible for the Juilliard newcomers to Indianapolis.

Have Excellent Tone

Robert Mann, first violinist; Robert Koff, second violinist; Raphael Hillyer, violist, and Arthur Winograd, cellist, have built a completely admirable quartet. All four have excellent tone and technique, plus a lot of highly intelligent musical ideas.

Mr. Mann plays in the deceptively self-effacing style of an ace quartet's first fiddler. You think it is just self-effacement until you realize that it's an integral part of the ensemble's strategy. All for one, and one for all is a cliché with especial meaning here. The subtle quality of Mr. Mann's expressiveness in the "mesto" (sad) interludes of the Bartok was echoed by the others.

Whatever the composer's intentions may have been, Bartok's Quartet No. 6 seems to contain more expressiveness of a sort most listeners can easily get than do the previous five quartets. It has moments of profound tragic feeling—so much so, that perhaps conservative listeners might suspect Bartok of having been right on the verge of death-bed repentance, too late, of course, to start all over again writing like Haydn.

Uses Ancient Scales

The portions that sound most ornery to conservatives are those where Bartok uses ancient folk music and scales, doing rugged and doctrinaire counterpoint. In those curious, sometimes nightmarish passages, there are hints of quotations from standard composers—Strauss, Brahms, et al.—who were influences on Bartok's very early writing. The mixer-master of Bartok's subconscious certainly churned up some amazing concoctions.

After the Juilliard Quartet's beautiful performance in the Bartok, it was a foregone conclusion they'd do well with Mozart and Schubert. Same tact, same understanding, same exact figuring of effects.

Their playing is altogether superb.

RECORDS

By LOUIS JOHN JOHNNEN

Lyric Suite (Alban Berg)—Ten-inch. Modernly atonal, but romantically honest. Sometimes difficult to take. The Juilliard String Quartet plays it stirringly.

works should be thanked for making this seldom played work available. In years to come the world gets more complicated possibly Berg's quartet will seem as simple as one by Mozart.

NEW YORK, N. Y.
TIMES

APR 8-1951

RECORDS: AMERICANS

Compositions by Ives, Sessions and Barber
—Scores by Berg and Sibelius

By HOWARD TAUBMAN

Berg is represented by one of his finest works, the Lyric Suite. Written in 1926, it uses twelve-tone techniques in a stirring, personal way. There is mystery in this music as well as the throbbing voice of an ardently romantic na-

ture. The Juilliard String Quartet's performance is intense and poetic.

CANON CITY, COLO.
RECORD

Other recommended quartet records: Faure's C minor piano quartet with Arthur Robinson and members of the Paganini Quartet (RCA Victor; 10-inch LP); Brahms' B-flat, played by the Busch Quartet (Columbia; 12-inch LP); Berg's Lyric Suite, a comparatively easy introduction to that provocative atonalist, by the Juilliard Quartet (Columbia; 10-inch LP).

—Delos Smith.

PITTSBURGH, PA.
PRESS

APR 8-1951

the RECORD CORNER

—By SAM HOOD

Alban Berg's "Lyric Suite"—This 1926 string quartet, recorded on a Columbia Masterworks disc featuring the Juilliard String Quartet, is by an Austrian modern who died in 1936. He was a disciple of Arnold Schoenberg, the father of the 12-tone atonal idiom which disregards key signature.

Here is a tangled idiom that—although is a quartet—sounds like one would expect the Milhaud "Octet" to sound. Berg's output was small but a little goes a long way. One even wonders why such an unmelodic opus is called the "Lyric Suite."

However, Columbia Master-

MUSICAL COURIER
NEW YORK, N. Y.

APR 15 1951

Helen Thigpen, soprano, and the Juilliard String Quartet gave a concert on April 8 at St. Mark's Methodist Church, New York.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 10 1951

CONCERT

By Francis D. Perkins

Joint Recital

Helen Thigpen, soprano, with David Allen as the assisting pianist, shared a program with the Juilliard String Quartet Sunday afternoon in St. Mark's Methodist Church, at Edgcombe Avenue and 137th Street. All six artists took part in the first concert performance of Peggy Glanville-Hicks' "Profiles from China." Miss Thigpen began the program with works of Cesti, Purcell, Durante and Marcello, and closed it with two unfamiliar songs by Chausson, "Oraison" and "Serre Chaude" and "Night Song," "The Junk Man" and "Joy" by the contemporary American composer, Howard Swanson. The Juilliard group played Haydn's quartet in G major, Op. 54, No. 1, and the late Bela Bartok's fourth quartet.

Miss Glanville-Hicks' five "Profiles," for voice, piano and string quartet, were composed six years ago; the texts, short poems on Chinese subjects, are by Eunice Tietjens. The music seemed grateful from a vocal point of view, and the instrumental scoring was well balanced and proportioned. There are a few reminiscent moments, but the melodic ideas and the effective use of harmonic color project and reinforce the atmosphere suggested by the text.

Miss Thigpen, here and elsewhere in the concert, sang communicatively, with a voice of exceptional color and warmth. Except for a few top notes in "Fate in Cenere" from Marcello's "Didone," where emotional intensity gave an edge to her singing, her vocal merits were displayed with equally meritorious tone production, and her interpretative powers were especially noteworthy in the Chausson and Swanson songs. The members of the quartet, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, were thoroughly at home both in Haydn and the very different idiom of Bartok's music.

JOURNAL AND GUIDE
NORFOLK, VA.

APR 7- 1951

To Appear In Concert In New York On April 8



Helen Thigpen and the Juilliard String Quartet are scheduled to appear in concert in New York's St. Mark's Methodist Church on April 8. In the picture below:

Left to right: Robert Koff, second violin; Robert Mann, first violin; Arthur Winograd, cello; Raphael Hillyer, viola;

David Allen (accompanist) at the piano, and Miss Thigpen, soprano, are shown rehearsing Glanville-Hicks' "Profiles from China," that will have its first concert performance on the program.

NEW YORK AGE
NEW YORK, N. Y.

APR 14 1951

MUSICAL TREAT: Soprano Helen THIGPEN and the Juilliard String Quartet packed St. Mark's Methodist Church last Sunday afternoon when a star-studded audience witnessed the illustrious singer's superb reading of Glanville Hicks' "Profiles From China." Among the many socialites and celebrities spotted in the audience were Alma MORGENTHAU (sister of the Ex-Secretary of the Treasury), Eva GAUTHIER, Blanche YURKA, the actress, Muriel RAHN and Dick CAMPBELL, Edward VARESE and William WARFIELD.

MUSICAL AMERICA
NEW YORK, N. Y.

APR 15 1951

Helen Thigpen, Soprano
Juilliard String Quartet
St. Mark's Methodist Church,
April 8, 3:30

Helen Thigpen and the Juilliard String Quartet were presented in a joint concert by the Methodist Men of St. Mark's Methodist Church. Miss Thigpen, her accompanist David Allen, and the quartet joined forces to give the first concert performance of Peggy Glanville-Hicks' "Profiles from China." Other works in the program included Haydn's Quartet in G major, Op. 54, No. 1; Bartók's Quartet No. 4; a recitative and aria from Marcello's "Fate in Cenere"; and songs by Cesti, Purcell, Durante, Chausson, and Howard Swanson.

—N. P.

NEW YORK, N. Y.
AMSTERDAM NEWS

APR 14 1951

Thigpen And Juilliard String Quartet



Photo by Campbell

TAKING BOWS AT LAST SUNDAY'S CONCERT at St. Mark's Methodist Church, after a resounding ovation by the audience, are Helen Thigpen, celebrated soprano, (right) and members of the Juilliard String Quartet who shared honors on the program with works by Haydn and Bartók. In the photo, (l to r) Robert Mann, violin; David Allen, accompanist for Miss Thigpen; Raphael Hillyer, viola; Arthur Winograd, cello; and Robert Koff, violin. Presented by Alonzo Greene Attractions in cooperation with Methodist Men of St. Mark's Church.

ATLANTA, GA.
DAILY WORLD

APR 21 1951

Helen Thigpin And Quartet Appear At N. Y.'s St. Mark

By CARL DITON
NEW YORK—(ANP)—The Negro church throughout America may in our own time be making a monumental contribution to the cause of Negro musical art, and to authoritatively estimate it would be a huge undertaking.

As concerns New York City, however, we are certain, for added to the number of high standard musical attractions already staged in Harlem, St. Mark's Dr. Samuel J. Sweeney, pastor, launched a unique affair this afternoon featuring chamber music with Helen Thigpin, soprano and the highly reputable string quartet of the Juilliard School of Music.

Chamber music is not new to the Negro. Indeed it is pleasant to relate that Negro string quartets have been in existence for at least a quarter of a century. But what is now is the financial maintenance of a quartet organization such as the Juilliard School of Music has achieved whose sole purpose is to popularize music through that medium, contemporary as well as ancient, and to arrange appearances in Negro as well as other communities.

Helen Thigpin who has concertized extensively, including appearances with symphony orchestras, stands among the top Negro singers of the day.

And her ace is to be congratulated in that by far the bulk of her training has been accomplished (and still is) under the guidance of American Negro teachers, including those of Howard university. Miss Thigpin opened the program with Costi's E dove l'aggiri, and Marcello's Fate in cenere from the cantata "Didone" revised by the celebrated Italian composer, Respighi.

Within this group the singer evidenced a voice of wide range.

tapering in richness from large to small as she ascended the scale, as well as as a captivating and dramatic interpretative style.

The Juilliard players countered with the genial C major Hydn quartet, Op. 54, No. 1; Allegro con brio, Allegretto, Menuetto Allegretto. Presto. They were superb in their sympathy for one another and for their mastery of dynamics and balancing of tone. Later on they interpreted with commendable skill the 4th quartet of Bela Bartok; Allegro, Prestissimo con sordino, Non troppo lento, Allegretto pizzicato, Allegro molto. To this reviewer, of all the modern composers, Bartok seems to be the more human.

RICHMOND, CAL.
INDEPENDENT

APR 19 1951

By OWEN CALLIN
HOLLYWOOD,

The Juilliard String Quartet has recorded in their entirety, Bela Bartok's Quartets (Nos. 1-6) for Columbia. They are contained on three 12-inch LPM's beside the standard speed. The first was written in 1907 and the last in 1939, six years before the Hungarian composer's death. They present a fine architectural study of Bartok's music and the recordings a historical achievement for the diskery.

COLUMBUS, OHIO
CITIZEN

APR 22 1951

Recognizing the increasing appreciation of the late Alban Berg, Columbia has issued his Lyric Suite, played by the Juilliard String Quartet. Like most of Berg's music, it has a strange design, but the form becomes more and more apparent with successive hearings.

TRENTON, N. J.
SUNDAY TIMES ADVERTISER

APR 15 1951

Berg's Lyric Suite, comparatively easy introduction to that provocative atonalist, by the Juilliard Quartet (Columbia; 10-inch LP).

ATLANTIC CITY, N. J.
UNION

APR 26 1951

Conference On Music To Open Tomorrow

"The Living Spirit of Nations," an allegory depicting forces that build a united world, will highlight "Atlantic City Night," feature of the Eastern Division of the Music Educators' National Conference which opens tomorrow evening in Convention Hall.

The program will open with an organ recital by Robert C. Heath, of the High School music department. Dr. John P. Milligan, superintendent of schools, Atlantic City, will make the address of welcome to the conference, with Bertha W. Bailey, president of the conference, responding.

Platform guests will be members of the Atlantic City school staff assisting with the conference: Leniz D. Gold, assistant superintendent of schools, directing chairman; John H. Jaquish, director of music and a past president of the conference, as conference host; Lyle W. Knowles; Edward E. Hippensteel; Alfred Saseen; Elizabeth D. Vance; Mabel Palsgrove; Mazie V. Scanlan; Samuel A. Gillingham; Harry M. Fagan; Clarence S. Dike; Charles R. Hollenbach; Ralph Trullitt; John Craven and Theodore Hearn.

The High School allegorical presentation including several hundred students is under the direction of John H. Jaquish. Assisting Mr. Jaquish are: Ruth E. French, Script and Dramatics; Elsie C. Mecaskie, Glee Club; Mildred G. Matteo, Dance; Luke L. Heath, Stage; Robert C. Heath, Orchestra; and Mabel J. Thorburn, Costumes, with a large part of the teaching staff cooperating.

Four-Day Program

During the next four days, a great variety of musical organizations will appear at various sessions of the conventions. Outstanding features as the following to be heard are: Male Chorus, the Atlantic Conference of the Associated Male Choruses of America; the famous Juilliard String Quartet; the noted Ithaca College Band; five notable State Teachers college choral groups from Trenton, N. J., West Chester, Pa., Frostburg, Md., Potsdam, N. Y., and Framingham, Mass.; two children's choruses from Allentown and Bethlehem, Pa.; five orchestras representing elementary, junior high, high school and college level; four high school glee clubs and choirs; the New Jersey All-State Chorus and Orchestra; the Philadelphia All-City Orchestra; a Concert Choir from New York University presenting a Choral ballet; a symphonic orchestra from Fredonia State Teachers College, N. Y., and two chamber operas by Montclair State Teachers College.

A number of nationally known leaders in the field of music education will assist in developing the convention theme "Music for Courage, Unity and Freedom." In addition to the many speakers, demonstrations, and workshops in music teaching—instrumental and vocal—will be conducted by institute and workshop experts to promote better instruction in the field of music.

NEW YORK, N. Y.
TIMES

APR 19 1951

Concert Aides to Be Tea Guests

Mrs. Theodore Steinway will give a tea this afternoon in her home at 901 Lexington Avenue for members of the concert committee aiding her in the sale of tickets for the second annual Olga Samaroff Memorial Concert, to be held on May 24 at Town Hall. The artists at the forthcoming event, proceeds from which will be used to aid talented piano students, will be William Kapell, pianist, and members of the Juilliard String Quartet. Serving as co-chairmen with Mrs. Steinway are Mrs. William Francis Gibbs and Dr. Margaret Stanley-Brown Sellers.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 15 1951

Aid Samaroff Foundation

William Kapell and Juilliard Quartet to Give Concert May 24

The second annual Olga Samaroff Memorial Concert on May 24, proceeds of which will go to the Olga Samaroff Foundation, Inc., an organization assisting talented young pianists, is made by the co-chairmen, Mrs. Theodore Steinway, Mrs. William Francis Gibbs and Dr. Margaret Stanley-Brown Sellers. The concert will take place at Town Hall and will feature William Kapell, pianist, and the Juilliard String Quartet, whose members are Robert Mann, violin; Robert Koff, violin; Raphael Hillier, violin, and Arthur Winograd, cello.

ELIZABETH, N. J.
JOURNAL

APR 21 1951

Music Conclave To Draw Many

The convention of the Eastern Division of the Music Educators National Conference, to be held from Friday through May 1 at the Ambassador Hotel, Atlantic City, is expected to draw a large number of Elizabeth and Union County music teachers. A highlight of the program will be the appearance of the Battin and Thomas Jefferson High School Advanced Glee clubs on Sunday, April 29.

Performing groups will include the Associated Male Choruses, the Juilliard String Quartet, Ithaca College Band and the New York University Chorus. Mrs. Bertha W. Bailey, of New York University, is president of the Eastern Division.

ATLANTIC CITY, N. J.
UNION

APR 30 1951

MUSIC EDUCATORS

Concerts Feature

By WILLIAM McMAHON

New York school music
Juilliard Quartet Plays

Second part of the program was presented by the well known Juilliard String Quartet composed of Robert Mann, Raphael Hillier, Robert Koff and Arthur Winograd. They performed the "Quartet in F" of Ravel and the "Quartet in B flat major" of Mozart.

ATLANTIC CITY, N. J.
PRESS

APR. 27 1951

Music Educators Conference Opens Tonight With Concert

"The Living Spirit of Nations," an allegory depicting forces that build a united world, will highlight "Atlantic City Night," feature of the Eastern Division of the Music Educators' National Conference which opens this evening in Convention Hall.

The program will begin with an organ recital by Robert C. Heath, of the High School music department. Dr. John P. Milligan, superintendent of schools, will make the address of welcome with Bertha W. Bailey, president of the conference, responding.

Jaquish Host

Platform guests will be members of the Atlantic City school staff assisting with the conference: Lentz D. Gold, assistant superintendent of schools, directing chairman; John H. Jaquish, director of music and a past president of the conference, as conference host; Lyle W. Knowles; Edward E. Hippensteel; Alfred Saseen; Elizabeth D. Vance; Mabel Palsgrove; Mazie V. Scanlan; Samuel A. Gillingham; Harry M. Fagan; Clarence S. Dike; Charles R. Hollenbach; Ralph Truitt; John Craven and Theodore Hearn.

The High School allegorical presentation including several hundred students is under the direction of Jaquish. Assisting will be Ruth E. French, script and dramatist; Elsie C. Mecaskie, Glee Club; Mildred G. Matteo, dance; Luke L. Heath, stage; Robert C. Heath, orchestra; and

Mabel J. Thorburn, costumes, with a large part of the teaching staff cooperating.

During the four days, a great variety of musical organizations will appear at various sessions of the convention. Outstanding features to be heard are: Male Chorus, the Atlantic Conference of the Associated Male Choruses of America; the famous Juilliard String Quartet; the noted Ithaca College Band; five notable State Teachers college choral groups from Trenton, West Chester, Pa., Frostburg, Md., Potsdam, N. Y., and Framingham, Mass.; two children's choruses from Allentown and Bethlehem, Pa.; five orchestras representing elementary, junior high, high school and college level; four high school glee clubs and choirs; the New Jersey All-State Chorus and Orchestra; the Philadelphia All-City Orchestra; a Concert Choir from New York University presenting a Choral ballet; a symphonic orchestra from Fredonia State Teachers College, N. Y., and two chamber operas by Montclair State Teachers College.

A number of nationally known leaders in the field of music education will assist in developing the convention theme "Music for Courage, Unity and Freedom." In addition to the many speakers, demonstrations, and workshops in music teaching—instrumental and vocal will be conducted by institute and workshop experts to promote better instruction in the field of music.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 20 1951

Juilliard Quartet Plays on Thursday Night



Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff will be heard with William Kapell in the Olga Samaroff memorial concert in Town Hall

ATLANTIC CITY, N. J.
PRESS

APR. 29 1951

This Week in MUSIC by William McMahon

Atlantic City is in the midst of one of the largest musical jamborees ever staged here.

And if the type and quality of the programs being presented by various high school vocal and instrumental groups almost continually day and night during the Eastern Music Educators Conference is an example of musical interest by the younger generation, then fears expressed in some quarters about musical delinquency among the youth element are groundless.

Nearly every kind of a musical combination possible from the junior groups up to the famed Juilliard String Quartet has been or will be in operation here before the conference closes.

NEW YORK, N. Y.
POST HOME NEWS

MAY 20 1951

Samaroff Concert Set for Thursday

William Kapell, pianist, and former pupil of Olga Samaroff, distinguished pianist, educator and author, together with the Juilliard String Quartet, will perform at the second annual Olga Samaroff memorial concert Thursday night in Town Hall.

Proceeds will go toward the work of the Foundation which helps talented piano students with "grants-in-aid." The latter provide money for living expenses and extra-curricular cultural activities.

The program will open with the Chopin Sonata in B Minor, Op. 58, played by Kapell. The Quartet in C Minor, Op. 131, of Beethoven, played by the quartet, follows. Concluding will be the Quintet in E Flat, Op. 44, for piano and strings, played by pianist and quartet. Tickets may be obtained at the Steinway Hall box office.

NEW YORK, N. Y.
NEWS

MAY 22 1951

Memorial Concert

Pianist William Kapell and the Juilliard String Quartet will appear at the second annual Olga Samaroff Memorial Concert, Thursday evening at Town Hall.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAY 25 1951

Music

Juilliard Four, Kapell Honor Olga Samaroff

The second concert sponsored by the Olga Samaroff Foundation took place last evening in the Town Hall. This was the second such in what is to an annual musical memorial of the late pianist and pedagogue.

One of Mme. Samaroff's most brilliant pupils, William Kapell, and the Juilliard String Quartet appeared. Mr. Kapell was heard in the Chopin Sonata in B minor, Op. 58, and in the Schumann Quintet in E flat, Op. 44, in which the Juilliard foursome also took part. The string players' own contribution was the Beethoven Quartet in C sharp minor, Op. 131.

The Olga Samaroff Foundation, founded two days after the death of the distinguished musician, gives grants-in-aid to deserving pupils recommended by the Juilliard School of Music and the Philadelphia Conservatory of Music.

BROOKLYN, N. Y.
EAGLE

MAY 25 1951

MUSIC

by PAUL AFFELDER



William Kapell, Juilliard Quartet Heard in Samaroff Memorial Concert

The Olga Samaroff Foundation benefited from a concert presented before a good-sized audience at Town Hall last evening. The foundation, established as a memorial to Mme. Samaroff by a group of her former pupils, carries on the work of the renowned pianist, teacher and lecturer by helping talented but needy music students.

The concert, also intended as a tribute to Mme. Samaroff's memory, featured one of her most illustrious pupils, the pianist William Kapell, together with the Juilliard String Quartet. Three major works comprised the program—the Chopin Sonata in B Minor, played by Mr. Kapell; the Quartet in C Sharp Minor, Op. 131, of Beethoven, performed by the Juilliard foursome, and the Schumann Piano Quintet in E Flat Major, in which Mr. Kapell joined the quartet.

All three compositions were more than competently interpreted, yet none of them left us completely satisfied. Mr. Kapell, who has been developing a more lyrical approach to the piano of late, reverted to his old habits last night, giving us a performance of the Chopin sonata that was full of virtuosic fire but one that was also too full of heavy, percussive tone. He made too much of a display piece out of this essentially romantic work, making the two end movements sound more like Liszt than Chopin. There was, however, a light, pearly flow to the brief scherzo and a certain amount of the requisite poetic feeling in the largo cantabile.

Satisfying Reading

Artistically, the most satisfying reading was that of the Beethoven Quartet. This was particularly true of the long andante, in which the variations were given an exceptionally clear delineation. The ensuing presto also was notable for the brightness of spirit and the smoothness with which its extremely tricky give-and-take passages were delivered. We noted a certain hesitancy of approach in the opening movement and a lack of the necessary "bite" in the finale.

The Schumann Quintet was accorded a vigorous, forthright

interpretation which would, however, have benefited greatly from tonal warmth and more subtlety of phrasing.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 25 1951

CONCERT AND RECITAL

Samaroff Memorial

William Kapell and the members of the Juilliard String Quartet contributed their services last night for the second annual concert at Town Hall in memory of Olga Samaroff, who died three years ago. Mr. Kapell, who was a pupil of this distinguished pianist and teacher, opened the program with Chopin's sonata in B minor. Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, played Beethoven's quartet in C-sharp minor, Op. 131, and were heard with Mr. Kapell in Schumann's quintet in E flat for piano and strings.

A general spirit of devotion marked the performances of these three masterpieces. In the sonata Mr. Kapell was in impressive technical form; energy was a slightly too prominent characteristic in the performance of the first movement, but there was interpretative persuasiveness in his playing of the more lyric measures of the music, including the largo, which he had dedicated to his teacher. The interpretation of the Beethoven quartet was lucid and laudably proportioned, although it did not always fully realize the

expressive resources of this work.

Good dynamic balance between the piano and the other instruments characterized the performance of the Schumann quintet. The proceeds of the well attended concert will be used for the grants which the Olga Samaroff Foundation provides for talented young pianists in the schools with which Mme. Samaroff was associated at the time of her death, the Juilliard School and the Philadelphia Conservatory of Music. F.D.P.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAY 25 1951

More of Kapell Than Chopin

By MILES KASTENDIECK

Another Olga Samaroff memorial concert brought a stimulating evening of music in Town Hall last night. William Kapell, the pianist, and the Juilliard String Quartet offered a substantial program. Probably the late date in the season accounted for only a fair-sized audience.

A spirit of youthfulness pervaded the performances. Though they proved to be more vital than distinguished, they bore the stamp of musical integrity and dedicatory purpose. They also reflected the high quality of these young musicians' work.

Kapell played Chopin's Sonata in B Minor. His performance expressed more of Kapell than of Chopin because of the over-brilliance of the first and last movements.

The scherzo, the largo and the lyric portions of the first movement had moments of real distinction. These represented his maturing style whereas the rest of his performance denoted a reversion to his older style of playing too loud and too fast.

The quartet consisting of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd tackled

NEW YORK, N. Y.
POST HOME NEWS

MAY 25 1951

WORDS and MUSIC

By Harriett Johnson

Samaroff Foundation Gives Concert

The second annual memorial concert of the Olga Samaroff Foundation last night in Town Hall had many points of significance. William Kapell, pianist, and pupil of Mme. Samaroff, together with the Juilliard String Quartet, donated their services of the program which began with the Chopin Sonata in B Minor, Op. 58, and ended with the Schumann Quintet in E Flat, Opus 44, for piano and strings.

Beethoven's Quartet in C Sharp Minor, Op. 131, completed the list. Musically, the evening justly honored the memory of a most

distinguished American musician.

Mme. Samaroff, as anyone who knew her will testify, was one of those rare human beings who combined greatness of spirit with greatness of gifts. As concert pianist, teacher, author, educator and former music critic of the New York Post, she was both recreative and creative in her art. But she was much more. Her love for humanity was like an aura giving light to every thought and act. She was happiest when she helped others and she constantly invested in human beings.

Foundation a Proper Memorial

Therefore no memorial could be more fitting than the work of the foundation which is to give "grants-in-aid" to scholarship piano students. The money is to be used specifically for living expenses and cultural activities so that the individual is aided in developing his whole being, not just his musical self.

"What you are reflects in how you play," she often said. Her electric personality was an inspiration to countless pupils and now, through contributions and money from events like last night's concert, the ideals she fostered with fiery conviction are being perpetuated. The work of the foundation is proof that when we truly live, we never die.

PORT CHESTER, N. Y.
ITEM

MAY 14 1951

CONCERT AT COLLEGE YONKERS—

The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open to the public, the program will be presented in Westlands, college administration building.

the elusive Opus 131 of Beethoven. They gave a good account of the score without illuminating its content. Mann found the first violin

part a bit arduous at times in matter of intonation and interpretation.

An animated performance of

Schumann's Quintet brought the concert to an invigorating close. Kapell provided authoritative stabilization and again

New York Journal-American
★ Fri., May 25, 1951—11

played the lyrical portions with a new quality of tone.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAY 24 1951

William Kapell, pianist, and the Juilliard String Quartet are giving their services for the Olga Samaroff Foundation's second annual concert tonight at 8:45 in Town

all. The program includes Chopin's piano sonata in B minor, Beethoven's quartet in C sharp minor, Op. 131, and Schumann's quintet in E flat. The proceeds will aid piano students in the two institutions in which the late Olga Samaroff was a member of the faculty, the Juilliard School of Music and the Philadelphia Conservatory of Music.

NEW YORK, N. Y.
POST HOME NEWS

MAY 4 - 1951

Beethoven to be Featured In 'New Friends' Programs

The works of Beethoven will be featured by the New Friends of Music during its 16th season of chamber music concerts at Town Hall, which begin Sunday, Nov. 4, at 5:30. According to Ira A. Hirschmann, president, two operas will be presented in concert form, this being an innovation for the New Friends. One will be Purcell's "Dido and Aeneas" and the other is Handel's "Il Pastor Fido." (The Faithful Shepherd.) Both will be done with chamber orchestra, soloists and chorus.

Included in the compositions of Beethoven are to be the complete cycle of 16 string quartets and "Grosse Fuge," lieder, violin and piano sonatas, string trios, the septet for string and woodwind instruments, cello and piano sonatas, and trios for Also to be performed are compositions by six contemporary North and South American com-

posers. These are: Samuel Barber, Carlos Chavez, Norman Dello Joio, Roy Harris, William Schuman, Hector Villa-Lobos.

Among the participants during the season will be Jennie Tourel, mezzo-soprano; Elena Nikolaidi, contralto; Suzanne Danco, soprano; Richard Dyer-Bennet, ballad-singer. Pianists include Claudio Arrau and Hortense Monath; violinists, Alexander Schneider, Roman Totenberg. Among the ensembles to be heard are the Budapest, Juilliard, New Music, Hungarian, Loewenguth, and Pascal String Quartets.

According to the management subscription prices for a large section of the orchestra and lodge have been reduced. For further information contact the New Friends' office at 15 W. 44th St. NY 2-3337.

BOSTON, MASS.
HERALD

MAY 13 1951

Gardner Museum

The Juilliard String Quartet plays works by Schubert, Beethoven, and Dvorak at 2 this afternoon. Weekdays at 2:45 P. M. finds Wesley Copplestone, tenor, Elizabeth Zulalian, pianist, William Achilles, accompanist, featured Tuesday; Wilabelle Underwood, soprano, Kalman Novak, pianist, and Dolores Rodriguez, accompanist, Thursday; and Robert Barnes, baritone, Mineko Sasahara, pianist, and Hazel Hallett, accompanist, on Thursday.

NEW ROCHELLE, N. Y.
STANDARD-STAR

MAY 14 1951

CONCERT AT COLLEGE YONKERS--

The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open to the public, the program will be presented in Westland college administration building.

MUSICAL LEADER
CHICAGO, ILL.

JUN - 1951

MARION BAUER

Samaroff Memorial Concert

On May 24, a large audience attended the second annual concert in Town Hall for the

benefit of the Olga Samaroff Foundation. A fine chamber music concert was offered by William Kapell, one of the late pianist's most gifted students at the Juilliard School of Music, and the Juilliard String Quartet. The program included Chopin's Sonata in B minor, Op. 58, and the Schumann E flat Quintet, Op. 131, piano and strings. The extremely musical pianist won shouts and plaudits for his brilliant reading of the Sonata in which an occasional percussiveness marred an otherwise beautiful and deeply felt performance.

Messrs. Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd played the Beethoven Quartet with mature musicianship. The artists joined in a well balanced and satisfying interpretation of the Schumann Quintet, in which Mr. Kapell's tone blended well with the strings.

MUSICAL AMERICA
NEW YORK, N. Y.

JUN - 1951

Samaroff Memorial Concert Town Hall, May 24

William Kapell, pianist, and the Juilliard String Quartet (Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist; and Arthur Winograd, cellist) were the participating artists in the second annual Olga Samaroff Memorial Concert, presented for the benefit of the Olga Samaroff Foundation.

Mr. Kapell opened the program with a performance of Chopin's Sonata in B minor that was remarkable for its brilliance and technical aplomb. The scherzo was a marvel of lightness and the finale was dazzlingly impressive, but the young virtuoso seemed to skim the surface of the slow movement and did not let the broad, irresistible flow of the slow melody of the first movement carry him along by its own power. The Juilliard Quartet took the stage next to play Beethoven's Quartet in C sharp minor, Op. 131. An abstraction if any late Beethoven work is, this rhapsodic masterpiece depends a great deal on a meticulous choice of tempos. The tempos the quartet adopted seemed generally a shade too fast, and this seemed responsible in part for their incomplete emotional content. But it was a courageous undertaking, true to the printed score in every respect and unquestionable in its sincerity of purpose. The final work of the evening—Schumann's Quartet in E flat, Op. 44, for piano and strings—was the undiluted joy of the evening. Mr. Kapell and the quartet abandoned themselves to Schumann's imaginative outpourings with brio, brilliance, and balance in a thoroughly delightful performance of enormous grace and infectious lift.

—A. B.

MUSICAL LEADER
CHICAGO, ILL.

JUL - 1951

New Friends of Music Plans Sixteenth Season

Works by Beethoven, Handel, Purcell and six contemporary North and South American composers, beginning Nov. 4, will be presented in the chamber music concerts in the 16th season of the New Friends of Music at Town Hall. All sixteen string quartets, the Great Fugue, songs, violin and piano sonatas, cello and piano sonatas, trios and the Septet for String and Woodwind instruments will be included in the Beethoven offerings. An innovation will be Purcell's Opera "Dido and Aeneas" and Handel's "Il Pastor Fido" in concert form with chamber orchestras, soloists and chorus. Other arias and fantasias by Purcell and arias by Handel will also be heard. Works by Samuel Barber, Carlos Chavez of Mexico, Norman Dello Joio, Roy Harris, William Schuman and Heitor Villa-Lobos of Brazil will be presented. Among the ensembles will be the Budapest, the Hungarian, Loewenguth, the Juilliard, New Music String Quartets, the New Friends of Music Quartet (piano and strings), Quartetto Italiano making its American debut next season, and the Pascal Official Quartet of the French National Radio, the Albaneri Trio, the Mannes Choral Group and Chamber Orchestra, Sam Morgenstern conducting. Among the soloists will be Suzanne Danco, Richard Dyer-Bennet, Claudio Arrau, Eugene Istomin, Hortense Monath, Elena Nikolaidi, K. U. Schnabel, Alexander Schneider, Joseph Schuster, Roman Totenberg, Jennie Tourel, Robert Bloom and Julius Baker.

It is good news to learn that a large section of the orchestra and the loges have been reduced in the subscription prices, also that

tickets may be bought for a series of eight concerts on alternating Sundays.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

MAY 14 1951

CONCERT AT COLLEGE YONKERS--

The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open to the public, the program will be presented in Westlands, college administration building.

LONG ISLAND CITY, N. Y.
STAR-JOURNAL

MAY 4 - 1951

CONCERT AT COLLEGE YONKERS--

The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open to the public, the program will be presented in Westlands, college administration building.

YONKERS, N. Y.
HERALD STATESMAN

MAY 14 1951

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This Clipping From
TARRYTOWN, N. Y.
NEWS

MAY 14 1951

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The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open to the public, the program will be presented in Westlands, college administration building.

OSSINING, N. Y.
CITIZEN-REGISTER

MAY 14 1951

CONCERT AT COLLEGE YONKERS--

The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open to the public, the program will be presented in Westlands, college administration building.

MOUNT VERNON, N. Y.
ARGUS

MAY 14 1951

CONCERT AT COLLEGE

The Juilliard String Quartet, whose members are on the faculty of the Juilliard School of Music in New York City, will give a concert at Sarah Lawrence College tomorrow at 8 P. M. Open

to the public, the program will be presented in Westlands, college administration building.

MIDDLETOWN, CONN.
PRESS

MAY 16 1951

JUILLIARD QUARTET TO GIVE CONCERT HERE

The Juilliard String Quartet, hailed by music critics as "one of America's greatest contributions to quartet history" will play a recital at Wesleyan on Wednesday evening, May 23rd, at 7:15 o'clock. The program is part of the regular Assembly series: it will be given in Memorial Chapel, and is open to the public without charge.

The Juilliard Quartet is Quartet-in-Residence at the Juilliard School of Music in New York City. Since its formation in 1946, its career has been a sensational one, not only in New York (the music center of the entire world since World War II) but all over the United States. In successive seasons in New York it played all-Bartok and all-Schoenberg series to overflowing audiences in Times Hall. It has since recorded these works on Columbia Records.

WILMINGTON, N. C.
STAR

JUL 15 1951

Juilliard Quartet To Give Willeke Memorial Concerts

The Juilliard String Quartet will present the first of two concerts in memory of Willem Willeke by the South Mountain Association, Saturday afternoon, Aug. 4, at 4 on South Mountain.

The New Music String Quartet of New York will be heard in the second memorial concert, Friday afternoon, Aug. 10, at 4. The new Music String Quartet recently appeared in the chamber music series at Tanglewood.

Three Sunday afternoon concerts, Aug. 26, Sept. 2, and 9 will feature the Busch Serkin Trio, the Berkshire String Quartet with assisting artists, (both these concerts

through the generosity of Mrs. Elizabeth Sprague Coolidge), and William Masselos, young Greek pianist.

Tickets for all concerts are without admission charge, and may be had on written application to the South Mountain Association, Pittsfield. A stamped, self-addressed envelope must accompany all requests.

Music at South Mountain exists entirely through voluntary contributions to the South Mountain Association. All those who enjoy the concerts may help continue them by sending their contributions to the South Mountain Association.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 3 - 1951

Five concerts are scheduled for this summer by the South Mountain Association at South Mountain, Pittsfield, Mass. The Juilliard String Quartet will play Saturday, Aug. 4, and a concert in memory of Willem Willeke will be held Friday. The series continues with Sunday concerts by the Busch-Serkin Trio, Aug. 26; William Masselos, pianist, Sept. 2, and the Berkshire String Quartet, Sept. 9. All concerts begin at 4 o'clock. There is no admission charge; the series is supported by private contributions. Requests for tickets should be sent to Mrs. Willem Willeke, who has succeeded her late husband as musical director, South Mountain Association, Pittsfield, Mass.

MUSICAL AMERICA
NEW YORK, N. Y.

JUL - 1951

South Mountain Group Begins Summer Concerts

PITTSFIELD, MASS.—The South Mountain Association's annual series of summer concerts got under way on June 2 with a recital by Anahid and Maro Ajemian, violin and piano duo, at the Berkshire Museum, in co-operation with the museum. Other programs in the series will be given by the Juilliard String Quartet, Aug. 4; the Busch-Serkin Trio, Aug. 26; William Masselos, pianist, Sept. 2; and the Berkshire String Quartet, Sept. 9. A concert in memory of Willem Willeke will be played on Aug. 10.

COURIER
PITTSBURGH, PA.

JUN 23 1951

Classical RECORDS

By JOSEPH WOOTTON

The Juilliard String Quartet recording of "Alban Berg's Lyric Suite for String Quartet," Columbia (ML-2148) ten-inch L.P., is an example of "off key" music which when listened to without an adequate explanation of the intent of the composer, can prejudice interest in the works of other Chamber Music composers, whose works contain melodic lines.

Berg is a protégé of Arnold Schoenberg, the originator of atonality as an accepted musical art form. His Lyric Suite is completely atonal except for a quotation from "Tristan" in the final movement.

HARTFORD, CONN.
COURANT

JUL 26 1951

Memorial for Willeke At South Mountain

The annual series of chamber music concerts at South Mountain, Pittsfield, Mass., will open with two programs in memory of Willem Willeke, for 32 years musical director there.

Saturday afternoon, August 4 at 4 o'clock, the first concert will be played by the Juilliard String Quartet. The New Music String Quartet will be heard Friday, August 10, at the same hour.

Tickets for all South Mountain concerts are available without admission charge, on written application to the South Mountain Association. Requests must be accompanied by a stamped, self-addressed envelope. The concerts are made possible by voluntary contributions.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 27 1951

Free Tickets Available for Concert Aug. 4

Juilliard Quartet To Honor Memory Of Willem Willeke

The South Mountain Association announced today that tickets are now available — without charge — for the Juilliard String Quartet concert on Saturday, Aug. 4, in memory of Willem Willeke.

The tickets may be obtained on written application, with stamped self-addressed return envelopes, to the South Mountain Association. They are also available at England Brothers and at Mary and Zell's.

The Aug. 4 concert, which will be held on South Mountain at 4 P.M., is the first of two in memory of Mr. Willeke. At the second, to be held Aug. 10, the New Music String Quartet of New York will perform.

The Juilliard String Quartet was established by the Juilliard Music Foundation with the aim of stimulating the development of chamber music in America. Its members, all of whom teach at the Juilliard School of Music in New York, are Robert Mann and Robert Koff, violinists, Raphael Hillyer, viola, and Arthur Winograd, cello.

HARTFORD, CONN.
TIMES

AUG 2 - 1951

South Mountain Events Under Way Sunday

The annual series of chamber music concerts at South Mountain, near Pittsfield, Mass. will open with two programs in memory of Willem Willeke, for 32 years musical director there.

The first concert will be played by the Juilliard String Quartet on Saturday afternoon at 4 p. m. The New Music String Quartet will be heard Aug. 10, at 4 p. m.

Tickets for all South Mountain Concerts are available without charge on written application to the South Mountain Association, Pittsfield, Mass. The concerts are made possible by voluntary contributions.

SPRINGFIELD, MASS.
MORNING UNION

JUL 28 1951

Juilliard Quartet Concert On Aug. 4

Pittsfield, July 27—The Juilliard String Quartet will play the first memorial concert given for Willem Willeke at South Mountain, Saturday afternoon Aug. 4, at 4. Tickets for this concert, as well as those for the remainder of the series are free, and may be had on written application to the South Mountain Association, Pittsfield. Stamped self-addressed envelopes must accompany all requests.

The program for Aug. 4:
Quartet in D minor K. 421Mozart
Quartet No. 3Bartok
Quartet in A minor, op. 132 Beethoven

BOSTON, MASS.
MORNING GLOBE

JUL 29 1951

South Mt. Concert

The Juilliard String Quartet will give a concert at South Mountain, Pittsfield, Saturday afternoon at 4 in memory of Willem Willeke. There will be a second concert by the New Music Quartet Friday, Aug. 10. Mrs. Elizabeth Sprague Coolidge is sponsoring the concerts which are free to the public.

NEW YORK, N. Y.
TIMES

JUL 19 1951

MUSIC NOTES

In tonight's concert at Lewisohn Stadium, Jeanette MacDonald, soprano, will make her first appearance with orchestra in this city. Alexander Smallens will conduct the Stadium Symphony.

The Goldman Band's concert will be given tonight in Prospect Park, Brooklyn. Music by Handel, Gossec, Mendelssohn, Persichetti, Beethoven and Bruckner will be played.

The Juilliard String Quartet will give a concert at 4 P. M. today in the Juilliard Concert Hall.

Thursday, March 22, 1951

THE INDIANAPOLIS NEWS

Juilliard Quartet Plays With Growing Mastery

By WALTER WHITWORTH

The Juilliard String Quartet played in the War Memorial Auditorium last night under the auspices of the Ensemble Music Society of Indianapolis, and to those listeners receptive to the wonders of music it was a prodigal evening.

Music, in fact, came into its own, and when music comes into its own, there is nothing quite like it in the realm of the arts. The listener is fully aware of the capacities of genius. He is filled with satisfaction to hear these capacities expressed nobly and subtly and with almost bewildering radiance.

The four young men of the quartet played strikingly well

when the Ensemble Music Society presented them several years ago. In the intervening years, they have refined their art, have overcome their tendency toward impatient energy, have reached adulthood in their understanding of chamber music.

For their latest program here they chose Bartok's Sixth Quartet, Mozart's A Major Quartet,

K-464, and Schubert's "Death and the Maiden" Quartet in D Minor, published posthumously.

We cannot remember a more stimulating performance of the Schubert. There, revealed in the full light of the players' gifts, were the drama, the nostalgic sadness, the gaiety that was not wholly gay, the furious vigor and the all-pervading splendor of melody that was Schubert's extravagant endowment.

For Mozart, there was the discipline demanded by music that

is certainly glorious but that never loses its polish and self-contained perfection, music that never lets itself go. Mozart suggested, almost always, the deeper emotions; he perhaps sublimated them, rather than give rein to them. He was always the reserved aristocrat when setting his notes on paper, and it was this restraint, coupled with lovely tone quality and consummate phrasing, that especially marked last night's performance.

The program began with Bartok, so that those who twist and turn at the slightest suggestion of discord could arrive late. That is a curious point of view, for

Bartok is less discordant for 1951 than Wagner was for 1851. And Bartok, like Wagner, speaks for his day, a day full of doubts and menace and disquietude, a day that seems to be torn clearly from the past.

All this is in the music, clearly defined and expressed, even if discordantly expressed. And Bartok is nearly the sole composer of today who can sustain a slow movement without descending to sentimentality, who can sustain it with dignity and considerable profundity. Great music? We don't know. But it is strong music, and the Juilliard group, which has played the Bartok quartets from the beginning, senses the strength and the pertinence. This is music of their era, and they are at one with it.

WILMINGTON, DEL.
NEWS

JUL 12 1951

JENNIE TOUREL ADDED
FOR U. OF D. RECITALS

Jennie Tourel, whose voice has been described by some critics as "the finest on the concert stage today," has been added to the 1951-52 Artists Series at the University of Delaware.

Miss Tourel will be heard in a Mitchell Hall recital on the night of Nov. 20. Her engagement replaces one for Kathleen Ferrier, who will be unable to keep her fall date at Newark because of illness.

The change in schedule also has necessitated a rearrangement of dates, according to Dr. G. Gorham Lane, chairman of the committee on cultural activities at the university, which sponsors the annual Artists Series. The Juilliard String Quartet now has been booked for the night of Oct. 18, so that Miss Tourel could keep the November date. The later programs in the series remain unchanged: Virtuosi di Roma, Jan. 19; Bernac and Poulenc, Feb. 25; and Vronsky and Babin, March 24.

WILMINGTON, DEL.
NEWS

JUL 12 1951

Jennie Tourel Giving
Concert at Newark

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Miss Tourel will be heard in a recital at Mitchell Hall, Newark, on the night of Nov. 20. Her engagement replaces one for Kathleen Ferrier, who will be unable to keep her fall date at Newark because of illness.

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SEATTLE, WASH.
POST INTELLIGENCER

JUL 1 1951

FIVE IMPORTS . . . The Griller, Juilliard, Pascal, Berkshire and Hungarian Quartets, internationally famous string

groups, are on the U. of W. Chamber Music Series for next season. Two resident-artist concerts and three Stanley Chaple lectures are also on the series, now open through the Office of Concerts and Lectures, Meany Hall . . .

* * *

SEATTLE, WASH.
TIMES

JUL 1 1951

Booked for their first Seattle appearances are the Juilliard and Berkshire Quartets, one for January, the other for March. The former was founded by the Juilliard Foundation to stimulate in America the development of chamber music; its four musicians are faculty members of the Juilliard School. Natives all, they are America's great contribution to quartet history. The Berkshire of Indiana University was formerly the famous Gordon Quartet. It went to Indiana from Music Mountain in Connecticut to give the midwestern university the reputation of being the only college in that section of the country with a famous string quartet in residence.