

THE JUILLIARD SCHOOL
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Juilliard String Quartet 1953 - 1954

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JUILLIARD STRING QUARTET

PRESS BOOK

JUN 14 1953

Music and Art

The Summer Will Sparkle With Musical Happenings

By Alfred Frankenstein

ABOUT A DECADE AGO the writer of these lines observed that there was no need to stop giving concerts in San Francisco in April because it gets hot in New York in July. In recent years—and especially this year—the musical community of the Bay Area has seen that point, perhaps a trifle too clearly, and one looks back with a certain degree of nostalgia to the good old days when music critics hereabouts could take their vacations in the spring.

The music season has ceased to exist in the Bay Area. But moods change with the global season. For example, when people start giving concerts and opera outdoors, when chamber music courses are planned in terms of the summer sessions in the colleges, and Arthur Fiedler comes from Boston to direct the San Francisco Symphony Orchestra in pop concerts like those he gives on the Charles River Esplanade back home. This summer season opens today, with the first of 15 Sunday afternoon events at the Sigmund Stern Grove.

Today's Stern Grove attraction is the annual carnival sponsored by the city's Recreation and Park Commission; details of the program can be found in today's Music Date Book. There will be four orchestral concerts on the Stern Grove series, conducted by Kurt Herbert Adler on June 21; Earl Bernard Murray, July 19; Julius

cisco Opera Company, will give a joint recital on July 26, and another joint recital, by Jennie Tourel, mezzo-soprano, and Jodge Bolet, pianist, will take place on August 15. The series closes on Saturday night, July 12, with the San Francisco Ballet Company.

Juilliard String Quartet. Four concerts of modern music at Wheeler Auditorium on the campus of the University of California, June 29, and July 1, 6 and 8. The first and last programs are given over entirely to Bartok, all six of whose quartets will be performed. The second program consists of quartets by Schoenberg, Berg and Webern, and the third of quartets by the contemporary Americans, William Schuman, Harold Shapero and Walter Piston.

Art Commission. Ten popular concerts by the San Francisco Symphony Orchestra, Arthur Fiedler conducting, at the Civic Auditorium, on Tuesday and Saturday nights, starting July 11. The first two soloists are new to the Bay Area. The

SEATTLE, WASH.
POST INTELLIGENCER

MAY 3 1953

Seattle Soprano Wins In B. C.

LENORA OVERBY, mezzo-soprano, returned last week from the British Columbia Musical Festival and had two third-place certificates to show her teacher, Marguerite Langford, as well as an adjudicator's comment, "a very great vocal talent." The Seattle singer competed against 23 others in the "operatic solo—ladies' open, 20 years and over" division and against 11 in "concert group of songs." . . . Since March the membership rolls at Local 76, Musicians' Association, have carried the name of Nazir Jairazbhoy, player of the sitar. . . . Letters from Bela Bartok to pianist William Creel, who plans to to Seattle this summer, are quoted liberally in a special issue of

and spuds. . . . Coming this summer, two concerts by the Juilliard String Quartet at Meany Hall. . . . Theodor Uppman, baritone who was here with the Gershwin Festival, goes to the Metropolitan Opera next fall for debut as Pelleas. . . . Jean Fenn, who made a hit as soprano lead in "Song of Norway" on Hugh Becket's Civic Auditorium series, hopes to jump from New York City Opera Co. to Metropolitan; she's auditioned for latter this month. . . . Bass George Peckham is Seattle Choral's first president, Leonard Moore director. Part of the chorus has been invited to appear in August before Western Division Conference of the National Music Teachers' Association.

JUN 21 1953

U. C. Concerts

Four UC campus concerts will be given by the Juilliard String Quartet, of New York, June 29, July 1, 6 and 8. Two will make up a Bartok cycle. One will stress twelve-tone composers, Schoenberg, Webern and Berg. One will feature American composers, William Schuman, Harold Shapero and Walter Piston.

OAKLAND, CALIF.
TRIBUNE

JUN 14 1953

Chamber Ensembles To Grace Summer

By CLIFFORD GESSLER, Music and Dance Editor

Summer is traditionally a chamber music season in the Bay area, and many concertgoers consider it one of the most pleasurable periods of the musical year. There is something particularly gracious in the intimate communication of small groups of stringed instruments, alone or together with piano or wind.

Thus far at least three chamber ensembles are scheduled for Bay area visits. Most challenging project is that of Juilliard String Quartet, which will play four all-contemporary concerts in Wheeler Hall June 29, July 1, 6 and 8.

The Juilliard group, quartet-in-residence at the music school of that name in New York, will play the six Bartok quartets, for performance of which they are justly famed, at the first and fourth concerts. The July 1 program features composers of the 12-tone "school"—Schoenberg, Webern, Alban Berg. On July 6 they play works of three contemporary Americans—William Schuman, Harold Shapero, and Walter Piston.

Budapest String Quartet, for many years an annual visitor, returns this week for a schedule differing from that of former years. Only two concerts at Mills College are announced—July 2 and 9, both with mixed programs. Contemporaries featured with the classics are Mil-

haud and Martinu. The Budapesters play their celebrated Beethoven cycle at San Francisco Museum of Art on five Tuesdays, starting next Tuesday night. They are also engaged for one concert at Stanford University, July 1.

OAKLAND, CALIF.
TRIBUNE

JUN 28 1953

Juilliard Quartet In Bartok Program

Bela Bartok's quartets, numbers two, three and five, will be played at 8:15 p.m. tomorrow at the first of four concerts of contemporary quartet music by the Juilliard String Quartet in U.C.'s Wheeler Auditorium.

Bartok's quartets, number one, four and six will be played by the Juilliard Quartet at their final concert, 8:15 p.m. Wednesday, July 8.

Three 12-tone composers—Arnold Schonberg and his pupils, Anton von Webern and Alban—will be featured at the concert July 3. Schonberg's quartet number three, von Webern's five pieces and Berg's lyric suite, will be performed at this concert.

The music of contemporary American composers—William Schuman's quartet number three, Harold Shapero's quartet number one, and Walter Piston's quartet number one—will be performed at the July 6 concert.

The Juilliard String Quartet was founded with the aid of the Juilliard Musical Foundation and is in residence with the Juilliard School of Music in New York. The quartet's members—Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, 'cello—are members of the ensemble faculty of Juilliard School.

String Quartets Highlight Season For Concert-Goers

By RUTH FRANKLIN

Concert goers remaining in the Bay area or nearby during the summer months will find that good chamber music will travel to them. Summer concerts by outstanding chamber music ensembles highlight the musical calendar beginning with the current Budapest String Quartet series at the San Francisco Museum of Art, appearing under Mills College auspices.

The internationally famed group who are in residence for the summer at Mills opened their Museum series Tuesday evening. Programs scheduled at the museum will be heard on successive Tuesday evenings, June 23, 30 and July 7 and July 14 at 8:30 p.m. The Beethoven Cycle is being performed.

Marking Mills College's 25th series of summer chamber music concerts, the Budapest group will appear for their eleventh season at Mills College Concert Hall Thursday evenings, July 2 and 9. Music of Mozart, Brahms, Schubert and Milhaud is programmed. Stanford University will present the quartet at a single concert Wednesday evening, July 1, at 8:15 at Cubberly Hall on the Palo Alto campus.

JUILLIARD QUARTET

Sponsored by the University of California Committee on Drama, Lectures and Music, the Juilliard String Quartet, a distinguished American group, composed of Robert Mann and Robert Koff, violins; Raphael Hillyear, viola, and Arthur Winograd, cello, will give four concerts of contemporary quartet music at Wheeler Hall. Dates of the performances, set for 8:15 p.m., will be Monday, June 29; Wednesday, July 1; Monday, July 6, and Wednesday, July 8.

Two of the concerts, June 29

and July 8, will offer all-Bartok works, while the July 1 program will feature three 12-tone composers, Arnold Schonberg, Anton von Webern, and Alban Berg. The music of William Schuman, Harold Shapero and Walter Piston will be played at the July 6 concert. The ensemble is the quartet-in-residence at Juilliard School of Music and the four musicians are members of the ensemble faculty of the school.

BERKELEY, CALIF.
GAZETTE

JUN 30 1953

String Quartet In UC Concert

The Juilliard String Quartet will give a concert at 8:15 p.m. tomorrow, in Wheeler Auditorium on the Berkeley campus of the University of California, of chamber music by three twelve-tone composers.

Arnold Schoenberg's quartet No. 3, Anton von Webern's five pieces, and Alban Berg's suite will be played.

This will be their second in a series of four concerts presented by the University's Committee on Drama, Lectures and Music. The remaining concerts are scheduled for Monday, July 6, and Wednesday, July 8. Tickets are available at University Extension offices in Berkeley, Oakland, and San Francisco; at Stephens Union on the Berkeley campus; and at the box office before each concert.

This Clipping From
REDWOOD CITY, CAL.
TRIBUNE

JUN 20 1953

The World of Music:

Bay Area Summer Concert Series Is Underway

By CHARLES SUSSKIND

Last Sunday inaugurated a season of 15 afternoon events, to be held weekly in the Sigmund Stern Grove in San Francisco. The concerts are free of charge and begin at 2 p.m.

The program for tomorrow is an orchestral concert under the direction of Kurt Herbert Adler, which will be followed next week by a performance of "Pagliacci" under the baton of Arturo Casiglia. Other operas,

to be offered in following weeks, are "Rigoletto," on July 26, and "La Boheme," on Aug. 16. Light operas, such as "Iolanthe," will also be offered, as well as choral concerts and ballet performances.

The Budapest Quartet has initiated its series of five Tuesday concerts at the San Francisco Museum of Art, in which they will play all of Beethoven's quartets. The ensemble will also be heard

in three concerts elsewhere in the Bay Area: two at Mills College on July 2 and 9, and one at Stanford University on July 1.

By way of contrast, the Juilliard String Quartet will perform all six quartets by the late Bela Bartok, in two concerts at the Wheeler Auditorium of the University of California on June 29 and July 8. The Juilliarders will also give two other concerts in Berkeley on July 1 and 6, both devoted to con-

temporary music.

Perhaps the most ambitious series of all consists of ten popular concerts by the San Francisco Symphony Orchestra, under the direction of Arthur Fiedler. Mr. Fiedler is the well-known conductor of the Boston "Pops" performances back on the banks of the Charles River; he is familiar to music lovers throughout the nation because of his countless records.

SAN FRANCISCO, CAL.
NEWS

JUN 26 1953

Voice, Tenets of Gandhi In 'Conquest by Love'

Unusual Recording Compiles Speeches by Late Indian Leader; Native Music Added

By Marjory M. Fisher
The News Music Editor

The many who have studied the philosophies of the East will be grateful to Heritage Records for bringing the voice and teachings of Mahatma Gandhi to record libraries. It makes an interesting and thought-provoking 10-inch L. P. disk issued under the title, "Conquest by Love."

Compiled from numerous radio and recorded speeches, edited and presented with narration by Krishna Menon of the United Nations, the record also brings the voices of Alfred Einstein and Jawaharlal Nehru and sometimes of the mob. Indian and African musical numbers intersperse the text.

This is indeed a collectors' item. The text will be interpreted by each listener in accordance with his own concepts. Certainly no one can rightly deny that Gandhi perceived much basic truth.

Michael Rabin is a gifted and accomplished violinist, well known in New York. His Columbia record played with Arthur Balsam at the piano features short numbers by Dvorak, Kreisler, Wieniawski, Engel, Kroll and part of the Bizet-Sarasate "Carmen" Fantasy—excellently.

Youngsters will welcome "All Aboard a Covered Wagon" with Mr. I. Magination — from Columbia.

Bela Bartok's quartets, numbers two, three, and five, will be played at 8:15 p. m., Monday,

at the first of four concerts of contemporary quartet music by the Juilliard String Quartet in Wheeler Auditorium at UC.

This will be one of the series' two all-Bartok programs. Bartok's quartets, number one, four, and six will be played by the Juilliard Quartet at their final concert, 8:15 p. m., Wednesday, July 8.

Three 12-tone composers — Arnold Schoenberg and his two famous pupils, Anton von Webern and Alban Berg—will be featured at the Wednesday, July 3, concert. Schoenberg's quartet number three, von Webern's five pieces, and Berg's lyric suite, will be performed at this concert.

THE ARGONAUT
SAN FRANCISCO, CALIF.

JUN 19 1953

The Juilliard String Quartet will give four concerts of contemporary quartet music on the Berkeley campus of the University of California, Monday, June 29; Wednesday, July 1; Monday, July 6, and Wednesday, July 8.

Two of the concerts will feature all-Bartok programs. Bela Bartok's quartets, numbers 2, 3 and 5, will be performed at the June 29 concert. His quartets numbers 1, 4 and 6 will be performed at the July 8 concert. The July 1 concert will feature three twelve-tone composers. Arnold Schoenberg's Quartet No. 3, Anton von Webern's Five Pieces, and Alban Berg's Lyric Suite will be performed at this concert. The music of contemporary American composers—William Schuman's Quartet No. 3, Harold Shapero's Quartet No. 1 and Walter Piston's Quartet No. 1—will be performed at the July 6 concert. Each performance will begin at 8:15 p.m. in Wheeler Auditorium on the Berkeley campus.

JUN 21 1953

OF MUSIC AND THE DANCE

Bartok's Works Analyzed by H

By CLIFFORD GESSLER, Music and Dance

The late Bela Bartok is perhaps the first composer since Beethoven to be honored frequently with complete cycle performances of his string quartets, as the Juilliard ensemble is doing this season at University of California.

Esteemed by thoughtful musicians in his lifetime as one of the outstanding composers of our time, Bartok's work has become increasingly known to the public in this country since his death in New York in 1945. "From being one of the least accessible of 20th century composers, Bartok has become one of the best known," writes Halsey Stevens, in "The Life and Music of Bela Bartok," published recently by Oxford University Press in New York.

Stevens is remembered here from his sojourn at University of California, and now chairman

of composition at U.S.C.

It is appropriate that a contemporary composer brings his own experience and understanding to the study of Bartok and his music. Stevens makes it clear from the start that he is concerned primarily with analytical and critical discussion of the music. The main facts of the composer's life are given in the first 100-odd pages. The author points out that exhaustive and definitive treatment must come later, when source material is more readily available. He quotes liberally and illuminatingly from Bartok's letters, but didn't have access to all of them.

While Stevens discusses all Bartok's surviving works, often with illustrative examples, there is a natural emphasis on the six quartets. He finds that they match in profundity and vigor the last quartets of Beethoven.

and "belong with these as the most significant materializations of the form."

The secret of Bartok's style he identifies as his derivation of harmonic materials from the melodies of monodic folk music, of which the composer made a nearly lifelong study. Stevens traces Bartok's progress from early works under the influence of Strauss and Debussy, through a period of quoting folk material, to the phase of complete assimilation of that material, in original music based on it. Stevens' structural analysis of

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

JUN 28 1953

Grove Bills 'Pagliacci';
Marin to Hear Pianists

OUTDOOR OPERA AND concert—both in San Francisco and across the Golden Gate Bridge—dominate the musical calendar today. In the rest of the week, three chamber music groups of first-rank national reputation will play concerts in the city and on out-of-town campuses.

"Pagliacci," conducted by Arturo Casiglia, will be the opera this afternoon, at popular Stern Grove. Arthur Peters will sing the dramatic tenor role of Canio. He made a sensational hit in the role when he took it over on only a couple of hours' notice, last winter at the Opera House.

Francesco Bolla, San Francisco baritone, will be the Tonio, in his last local appearance before going abroad to sing opera in Italy. He is already booked for baritone leads of "Traviata" and "Boheme" in Genoa, next September.

Today's Nedda will be Geri Williams, who is remembered for a piquant soprano role in San Francisco Opera performances of "The Magic Flute." Winther Andersen will be the Silvio, with Antonio Alonzo as Beppe.

* * *

Starting another summer season of the Marin Music Chest, the two-piano team of Luboshutz and Nemenoff will be this afternoon's attraction under the lofty trees at Forest Meadows, Dominican College, San Rafael.

Famed both for its perfect teamwork and its musicianship, the duo will play a Mozart Sonata; Brahms' "Variations on a Haydn Theme;" Chopin's "Rondo," and works of Debussy and Mischa Portnoff. A novelty will be music from the amusing modern ballet, "On Stage," by the American composer, Norman delo Jolo.

* * *

In its third Century Club concert, tomorrow night, the Alma Trio will play a new Trio by David Diamond, American composer, and Mendelssohn's D minor Trio. Violinist Maurice Will and Pianist Adolph Baller will pair off in Mozart's B flat Sonata. Baller will pair off with Cellist Gabor Rejto in a Bach G major Sonata.

* * *

For the third concert of its Beethoven cycle at the San Francisco Museum, Tuesday night, the Budapest String Quartet has picked the Quartets Opus 18 No. 5, Opus 74 and Opus 130 (using Beethoven's original "Big Fugue" Finale).

The Budapesters will go down to Stanford University, Wednesday evening. And Mills College will hear them Thursday evening in a miscellaneous program of Mozart, Milhaud's Quartet No. 15 and Brahms' Quartet Opus 67.

* * *

Three quartets by the late Bela Bartok—the No. 3, No. 2

SAN FRANCISCO, CAL.
CHRONICLE

JUN 30 1953

Four Programs of Modern Works

Juilliard Quartet Opens
Concert Series at UC Hall

By ALFRED FRANKENSTEIN

The Juilliard String Quartet opened an important new series of concerts last night at Wheeler Hall on the campus of the University of California.

These concerts—four, all told, on successive Monday and Wednesday nights—are devoted to modern quartets. The first and last programs are given over entirely to Bartok; the second, tomorrow night, deals with Schoenberg and his disciples, Berg and Webern; and the third, next Monday night, to the American composers, William Schuman, Harold Shapero, and Walter Piston.

Since the Juilliard players gave the complete Bartok cycle in San Francisco not long ago, and these concerts were reviewed in some detail, it is scarcely necessary to discuss last night's performance at length. It consisted of Bartok's third, second, and fifth quartets in that order, and it had the effect which an all-Bartok program produces—an effect of continuous, incredible freshness, inventiveness and ingenuity.

It is as if each of these works had been produced by a process of unending fresh statement, as if their production was not the result of labor but of an easy, fluent, natural outpouring without precedent in music since the death of Mozart.

The Juilliard group specializes in Bartok and plays his quartets with special authority. What I especially like about its work is its ability to combine refinement with size and weight. It also has a singularly beautiful collective tone, and these four players—Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd—always seem to return to things they have often played with the fire and interest of first performances.

Dance Masters
Open Convention

Delegates from twenty states will assemble at the Sir Francis Drake Hotel today, to open a five-day national convention of the Dance Masters of America, under presidency of Phil Osterhouse. Many noted teachers will hold classes to present fresh ideas in all phases of dance art and entertainment.

and No. 5—will make up the first of four UC concerts of New York's Juilliard String Quartet, tomorrow evening at Wheeler Hall.

Meantime, the Juilliard concert at UC this Wednesday evening will feature composers who have written music in the modern free form, atonal "twelve-tone" style. The program lists the Third Quartet by Schoenberg, founder of atonality; and works of his two most celebrated disciples, Alban Berg ("Lyric Suite") and Anton Webern ("Five Pieces").

* * *

JUN 26 1953

Music at University of California

The Juilliard String Quartet will give four concerts of contemporary chamber music at the University of California's Berkeley campus beginning next week, and the programs should be worth the attention of music lovers hereabouts since some of the music is not heard too often, either on the radio or in concert. The first and fourth programs will feature the quartets of Bartok, which the ensemble has previously played in San Francisco, the third program will bring us works by American contemporaries and the second

program will be devoted to compositions by Schoenberg, Webern and Alban Berg. This series of programs serves to point up the importance of university sponsorship of musical events, for increasingly such concerts have tended to become outlets for the performance of new music and unfamiliar music of all periods. At a time when concert life has kept pretty much to traditional channels, with only occasional forays into untried paths, the universities have taken the opportunity to render valuable service by providing paths for both creative and executive expression.

One such series organized by the music department of the university, now chaired by composer Joaquin Nin-Culmell, was the spring group of "Noon Concerts" held in the university's new Dwinelle Hall on the Berkeley campus. These concerts, under the supervision of Professor Joseph Kerman, brought both students and Berkeley residents the chance to hear music and new performers under informal circumstances (the audience snacks while they are entertained) and affords an outlet for musicians to perform or to have their new works heard. According to Nin-Culmell and Kerman, the series will begin again in fall, and judging by the enthusiastic response the spring series got, room 155 Dwinelle should be filled to capacity when the first program is given. The summer sessions, now going on, will not have the series but instead the Juilliard Quartet's programs and other recitals will be given. Music lovers, whose annual summer trek to chamber music concerts began with the first Budapest Quartet concert last week, thus will have a choice of diets to choose from for the balance of the summer season, what with Beethoven at the Art Museum and modern music in Berkeley. . . .

WESTFIELD, N.J.
LEADER
7/16/53

NJC Music Series Plans Are Announced For 1953-54 Season

The Chamber Music Series inaugurated several years ago at the New Jersey College for Women will be revived for the 1953-54 season, the music department of the State University has announced. Four chamber music programs will be presented at Voorhees Chapel on the N. J. C. campus in Series Two of the Rutgers University Concerts. Series One, comprising concerts of varied nature, is to be presented in the College avenue gymnasium on the Rutgers campus.

The first of the chamber music concerts will be given Friday evening, October 23, and will feature the Pro Musica Antiqua under the direction of Safford Cape. This Belgian group of 15 instrumentalists and vocalists has long been recognized for its interpretation

JUL 8 1953

American Quartets Played at UC

By ALFRED FRANKENSTEIN

Three contemporary American composers provided the program which the Juilliard String Quartet presented Monday night at UC's Wheeler Hall. One of them, Harold Shapero of Brandeis University, was altogether new to Bay Region audiences, and the ingenuity, tunefulness and mastery of colorful effect displayed in his Quartet No. 1 were therefore especially impressive.

One came away with the feeling that Shapero enjoys writing music, that nothing delights him so much as to discover and work out the implications of his own material, and that for him the art of musical composition is a thing of infinite adventure and stimulation. All of this comes over in his work, which one will remember as an especially rich, vivid and delightful highlight of the Juilliard Quartet's remarkable series.

LYRICISM AND DRAMA

Shapero, if this one work is any criterion, is essentially a lyric composer. William Schuman, with whose third quartet the evening began, is a dramatic composer, and nothing brings out his dramatic qualities so clearly as a contrast like that which this program provided.

of pre-classical music. The program will include Renaissance rondeaux and ballads, 13th century dances and rounds, works of Guillaume Dufay, Josquin, Joequin des Pres, Orlando di Lasso and madrigals of Claudio Monteverdi and of the English School of Elizabeth I.

The next concert, Friday evening, Dec. 4, will be presented by the Italian Quartet. This organization of four young Italian artists performs complete programs from memory. Scheduled for presentation here are works by Mozart, Debussy and Beethoven.

The third concert of the series will be given by the Juilliard String Quartet Friday evening, Feb. 19. This quartet was founded with the aid of the Juilliard Musical Foundation and its members, Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd, are on the faculty of the Juilliard School in New York. Included on their program will be the Brahms Quintet, with Beveridge Webster, also of the Juilliard faculty, as assisting pianist.

The final concert of chamber music will be presented Friday evening, March, 19, by the Philadelphia Woodwind Quintet. This group consists of five members of the Philadelphia Orchestra: William Kincaid, flute; John de Lancie, obo; Anthony Gigliotto, clarinet; Mason Jones, solo horn; and Sol Schoenbach, bassoon. Included on the program will be works by Mozart, Beethoven and Hindemith.

Tickets for the Series Two chamber music concerts will be ready for distribution Sept. 15. Seats for these concerts are not reserved.

Everything in the Schuman is older piece than the other two. It was written 20 years ago, and it has stood the test of a handsome number of performances. The whole score is a perfect example of Piston's impeccable craftsmanship, and its slow movement is the kind of Piston adagio that can illuminate a whole season of chamber music concerts, as did the adagio of his piano quintet when it was given here some years ago.

PISTON QUARTET

Walter Piston's first quartet, which ended the program, is an

NEW BRUNSWICK, N. J.
SUNDAY TIMES

JUL 12 1953

Program of Chamber Music To Augment Rutgers Concerts

The Chamber Music Series inaugurated several years ago at the New Jersey College for Women will be revived for the 1953-54 season. Four chamber music programs will be presented at Voorhees Chapel on the N. J. C. campus in Series Two of the Rutgers University Concerts. Series One, comprising concerts of varied nature, is to be presented in the College avenue gymnasium on the Rutgers campus.

The first of the chamber music concerts will be given on Friday, October 23, and will feature the Pro Musica Antiqua under the direction of Safford Cape. This Belgian group of 15 instrumentalists and vocalists has long been recognized for its interpretation of pre-classical music. The program will include Renaissance rondeaux and ballads, 13th century dances and rounds, works of Guillaume Dufay, Josquin, Joequin des Pres, Orlando di Lasso and madrigals of Claudio Monteverdi and of the English School of Elizabeth I.

The next concert, on Friday, December 4, will be presented by the Italian Quartet. This organization of four young Italian artists performs complete programs from memory. Scheduled for presentation here are works by Mozart, Debussy and Beethoven.

The third concert of the series will be given by the Juilliard String Quartet February 19. This quartet was founded with the aid of the Juilliard Musical Foundation and its members, Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd, are on the faculty of the Juilliard School in New York. Included on their program will be the Brahms Quintet, with Beveridge Webster, also of the Juilliard faculty, as assisting pianist.

The final concert of chamber music will be presented on March 19, by the Philadelphia Orchestra. This group consists of five members of the Philadelphia Orchestra: William Kincaid, flute, John de Lancie, obo; Anthony Gigliotto, clarinet; Mason Jones, solo horn; and Sol Schoenbach, bassoon. Included on the program will be works by Mozart, Beethoven and Hindemith.

Tickets for the Series Two chamber music concerts will be ready for distribution September 15. Seats for these concerts are not reserved.

THE ARGONAUT
SAN FRANCISCO, CALIF.

JUL 10 1953

**JUILLIARD STRING QUARTET PLAYS
TWELVE-TONE MUSIC**

When the music history of this century is written Arnold Schoenberg will unquestionably occupy a central place as one of the three moulders of its musical thought. Likes and dislikes apart, his music has influenced composers as Joyce's writing has been felt by poets and novelists, and Picasso's painting has found echoes among artists. Nor is it accidental that all three began work at roughly the same time; Joyce's "Dubliners" and "Portrait

of the Artist" were written just about the time Schoenberg's "Piano Pieces Opus 11" were shocking musical Vienna and Picasso's experiments with cubism were in the making. Schoenberg possessed one of the most amazingly acute musical ears of any musician in this century and his knowledge of music past and present was both many-sided and profound. When he broke with conventional types of musical articulation in 1908-9 he did so because what he had to express could not be stated in the old way, just as Karl Philipp Emanuel Bach gave up the fugue-writing his famous father still used and began writing sonatas.

Schoenberg's codification of principles of articulation with a twelve-tone scale which he called "Method of composition with twelve tones" aroused and still arouses bitter denunciation from theorists and critics, but the music itself, oddly enough, is now beginning to reveal itself for the true romantic expression it essentially is. And the music of his pupils Webern and Berg is even more obviously romantic at heart, despite the unusual idiom; the common ancestry of these three composers in the music of Bruckner and Mahler is becoming more patent as time goes on. A program of their music, such as that given last Wednesday by the Juilliard String Quartet in the second of their series of concerts in Wheeler Hall on the University of California's Berkeley campus, reaffirmed this impression. Schoenberg's third quartet, Opus 30, the five pieces for string quartet of Anton von Webern, and Alban Berg's "Lyric Suite" made up an evening of music which provided a convincing refutation of the commonly-held notion that twelve-tone music has no variety.

In fact, though certain procedures appeared in the work of all three composers, the three used the tone-row technique in different ways and produced different results with it. Schoenberg's quartet is perhaps the most mature expression heard on this program, Webern's five pieces more in the nature of sketches, and Berg's suite in the nature of explorations of moods characterized by the tempo designations. All three explored certain instrumental resources of the string quartet such as harmonics but each composer had his own way of using them and each had a different purpose in mind and produced different results with it. All in all, the program demonstrated that the twelve-tone technique can produce quite as varied kinds of music as any other method of articulation and played as well as the Juilliard Quartet plays, the program was a most satisfying one.

SEATTLE, WASH.
TIMES

JUL 12 1953



RETURN ENGAGEMENT: The Juilliard Quartet, one of the most popular ensembles in last season's Friends of Music series, will return

to Seattle for two summer concerts, Thursday evening and July 21, at Meany Hall. Both programs will start at 8:30.

Words and Music:

Summer Calendar Shows Life

By LOUIS R. GUZZI

A sudden burst of activity marks this week's calendar, with the film industry, the Music Under the Stars company and the University of Washington contributing heavily.

Leading the entries are a demonstration of CinemaScope and stereophonic sound at 10 Friday forenoon at The 5th Avenue, a Kern-Hammerstein show at the Aqua Theater Friday and Saturday evenings, a return of the popular Juilliard String Quartet at Meany Hall Thursday evening, performances by

ensembles Tuesday and Friday evenings at Meany Hall, a University of Washington Band concert Wednesday evening at Meany Hall and an organ concert boasting many "firsts" by Walter Eichinger Tuesday evening at the University Methodist Temple.

'Showboat' Featured

Several hundred film exhibitors, distributors and movie-equipment dealers in the Northwest will attend the CinemaScope demonstration at The 5th Avenue, sponsored by 20th Century-Fox and Evergreen Theaters. The theater has installed a new 50-foot-wide screen and an intricate multiple-sound sys-

tem for the Northwest preview of the medium.

Numbers from "Showboat" will feature the Kern-Hammerstein concert at the Aqua Theater by the Music Under the Stars company. Gustave Stern will conduct a narrated version of the musical. Singing the leads will be Joanne Davies as Magnolia, John E. Wright as Gaylord Ravenal, Beth Hawkins as Julie and Robert Johnson as Joe. Among other selections will be tunes from "Roberta," "The Girl From Utah," "Very Warm for May" and "Swing Time."

The Juilliard Quartet's appearance will be the first of two summer engagements. It will perform a second concert July 21. The quartet has heeded a request by Dr. Stanley Chapple, director of the University of Washington's School of Music that it include some contemporary on each program. In its Thursday-evening concert, it will play Bartok's Second Quartet in A Minor in addition to Mozart's Quartet in D Major (K-499) and Schubert's Quartet in D Minor.

On its second program, the quartet has scheduled the Third String Quartet of William Schuman, head of Juilliard; Beethoven's Quartet in C Major, and Bartok's Sixth Quartet.

George Kirchner, director of the High School Institute at the University of Washington, reports some heartening news. The personnel of this year's institute have reversed the alarm-

The Quartet's performance made listening more than enjoyment. It was an experience. The opening movement, with its bitter-sweet feeling and hinting sudden crescendos, is a teaser.

The real excitement and vitality lies in the second movement. Yet for all its violence, a lyrical melody breaks through now and again to make the movement all the more enjoyable. The third movement, with its ethereal beginning, returns the listener to the opening mood.

Best feature of Thursday's Juilliard program is that it's only half the story. The wise ones are lining up right now for next Tuesday night's program.

Seattle Post-Intelligencer
18 S* Fri., July 17, 1953

**MUSIC PLEASES
MEANY CROWD**

By John Vorhees

Meany Hall may not have been filled for the Juilliard Quartet's opening program Thursday night but it was filled with applause for the four young musicians—Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

More than 500 persons saw and heard a group whose playing was a study in timing, in feeling, in blending—in short, in excellence.

Most anticipated—and most regarding—work of the evening was Bartok's Quartet No. 2 in A minor.

SEATTLE, WASH.
POST-INTELLIGENCER

JUL 12 1953

Counterpoint

By JOHN VOORHEES, Post-Intelligencer Music Editor

AN experiment is going on at the University of Washington. But instead of test tubes, they're using four prominent young musicians. Instead of formulae, they're using Beethoven and Bartok.

For the first time a supplementary series of summer chamber music is being presented by the Friends of Music and the Office of Lectures and Concerts. They're bringing the Juilliard String Quartet to Seattle for two programs, July 16 and 21.

Whether this will be the last of summer chamber music or the first of an annual occurrence depends upon what happens this summer. If the experiment works and the programs are financially successful, three concerts by a chamber group will be planned for next summer, Dr. Stanley Chapple said.

This may not sound like a very daring experiment and, in light of what's going on, musically, around the country, it isn't.

The demand for chamber music seems to be on the increase. During the past few years more and more serious music fans have realized the beauty and craftsmanship of chamber music. It provides a good balance for concert seasons mainly featuring large orchestras playing romantic symphonies and concert stars tending to display their virtuosity.

★ ★ ★

Festivals

A look at this summer's festivals shows that chamber music is popular both in or out of the chamber. It's a highlight not only of most of the European festivals but in the United States as well.

For instance, the New Music Quartet is scheduled to play at Aspen, Colorado, while the Paganini Quartet will attend the Montecito Festival at Santa Barbara and play all 17 of Beethoven's string quartets.

The Walden Quartet will play at Ojai, Calif., and a string quartet will be a feature of New York State's Chautauqua.

Bennington College in Vermont will hold a chamber music school in August and the Paganini Quartet's Henri Temianka is conducting a summer camp for string players this month in Idaho.

Long-playing records have given chamber music a tremendous shot in the arm, too. Columbia alone has five impressive groups—the Juilliard, Budapest, Busch, New Music and New York quartets—under contract.

★ ★ ★

SEATTLE, WASH.
POST-INTELLIGENCER

JUL 14 1953

Off The
Record:

Goodman Heard In Bartok Number

By Maxine Cushing Gray

LIKE A MAN who goes in for custom-made shirts, clarinetist Benny Goodman knows where to shop for music tailored to his measure. With a yen to do something on the serious side, he asked the late Bela Bartok to write a piece for his instrument. It turned out to be *Contrasts for violin, clarinet and piano*.

Columbia has brought out an LP re-issue of the 1938 work, played by Goodman and sandwiched between two distinguished Hungarians, the composer and violinist Joseph Szigeti. To say that Benny holds his own in virtuosity is complement indeed. The work is excitable without being cheap, but for our money the item with longest life expectancy is a short, eloquent *Portrait*, (Op. 5, No. 1) for Szigeti and the Philharmonia Orchestra conducted by Constant Lambert. This is extra choice in that the *Portrait* is available on records for the first time in this country. It shares the reverse side of *Contrasts* with a folksy *Rhapsody No. 1*, steeped in the erratic rhythms of Hungary.

Though Bartok died eight years ago, come September, he and his music are live issues here in Seattle this summer. For instance the Juilliard Quartet, which has recorded all six Bartok string quartets for Columbia, will play the second and sixth at their Meany Hall concerts Thursday and the following Tuesday, respectively. Stephen Balogh is to lecture on Bartok next month at a music teachers' convention here, and a student and friend of the composer, Wilhelmine Creel, is once again on the summer faculty at University of Washington.

★ ★ ★

ON COLUMBIA'S same Special Collectors Series that devoted exponent of new music, Szigeti, is heard in the first

Excellent Performance By Juilliard Quartet

By DR. IDA HALPERN
The Province Music Critic

The extension department of UBC shows great enterprise in presenting the dynamic Juilliard Quartet in a series of five string quartets.

In the Brock Hall on Monday night this excellent group presented in masterly fashion three Bela Bartok quartets.

Unfortunately the attendance was not a large one. Seemingly for the average chamber music lover three Bartok quartets in succession sounded a bit too heavy. On the other hand, the trained musician, if he really listens intelligently, may find himself exhausted.

However, the performance of Nos. 2, 4 and 6 of the Bartok Quartet proved to those present a great emotional experience.

The Juilliard Quartet, consisting of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello, is a first-class ensemble which deserves many superlatives. They have a freshness, brilliance and excitement, combined with masterful playing.

The opening Quartet No. 2, a useful work of Bartok, has a delightful short introductory figure, evolving gradually into

the complexities of modern writing. It was interpreted with great finesse, subtlety and, to our mind, deepened in quality compared to previous hearings.

One remembers Ravel's remark that this is "the logical continuation of Beethoven's last quartets."

The fascinating No. 4, a favorite of ours with its weird-sounding harmonies, piccicati and barbaric rhythms, is built on a most logical foundation. Outstanding was Arthur Winograd, the cellist, in the third movement where the cello melody is quite typical of the Hungarian instrument, taropato. The folk lore character, at times Hungarian and others Rumanian, is quite evident in many parts.

Monday, July 20 the Juilliard Quartet will be heard in an all-Beethoven program.

Vancouver Province, July 19, 1953

THE ARGONAUT
SAN FRANCISCO, CALIF.

JUL 17 1953

Concerts, Radio and Records

William Schuman, Harold Shapero and Walter Piston belong to the group of composers largely influenced by Igor Stravinsky; the type of musical idiom exemplified typically in Stravinsky's "Symphony in Three Movements" (1945) form the compositional basis for a number of contemporary composers besides the three under consideration, though not all of them use the particular rhythmic schemes one associates with so much of Stravinsky's music. The Juilliard String Quartet's third program at Wheeler Hall in Berkeley included the third quartet of Schumann, and the first efforts in the genre by Shapero and Piston. Placed together in this way the resemblances of idiomatic expression were much more obvious than they might have been had each work appeared on a different program.

Schumann's quartet consists of three movements in which contrast between them derives chiefly from the different structural patterns employed; moods follow from these patterns, and from the recurrence of thematic material which figures to a certain extent. Shapero's first quartet explores similar structural approaches and contains a deeper slow movement than any of the others; Piston's quartet seems a bit contrived, with a fugate in the slow movement, and a rather neatly turned rondo-finale. Taken in contrast with the music of the twelve-tone composers played last week, these three quartets, though structurally competent and well scored for the medium, do not begin to be as challenging as the work of Schoenberg, Webern and Berg. In fact, the problem of attaining more than surface differences between works must be a difficult one for composers like Schuman; one suspects that few people might be able to distinguish all three of his quartets. . . . The Juilliard group played with the same attention to detail, precision of timing, and flair for nuance that they give to Bartok and to everything they play, which is to say that the performances were of top quality.

Vancouver Province, July 31, 1953

Recital By Quartet Stirring

By DR. IDA HALPERN
The Province Music Critic

A most stirring concert was presented Thursday night in the Brock Hall at UBC when the Juilliard Quartet appeared in their last recital of five concerts given during the summer.

This group is really great in their execution of modern and contemporary music which, in its nervous, dynamically exciting conception, finds a counterpart in the interpretation of these four excellent musicians.

Their program consisted of three Austrian masters of the atonal school, Schoenberg, Von Webern and Alban Berg.

Especially beautiful were the five short movements for string quartets by Von Webern, a work written in 1909 and already showing a subconscious feeling for the coming idiom of atonality.

Usually this work is a study in sound, but the Juilliard Quartet present it as a most exquisite emotional experience. I never heard it done more beautifully.

In the Schoenberg Quartet No. 3 we felt that the emotional quality was overdrawn, thus obscuring the character of the difficult composition.

Schoenberg at this period (1926) was rationalistically logical, cool and rather dry, no longer experimenting with the new device of atonality which he discovered, but already a master of the 12-tone technique.

The first movement, representing the motif of the tone rows with its 12-tone basic shapes treated in counterpoint, is rather intellectual. In the second, Schoenberg is not entirely atonal but a little closer to the previous tradition, and the third movement has a charm of an early waltz; the composer can't deny his Viennese origin.

Alban Berg's lyric suite, his most personal work written shortly after his opera, Wozzek, was again played in a masterly fashion.

This strong expressive music, depicting joy, love, mystery, passion, delirium and finally desolation in its six respective movements, is not entirely written in the 12-tone technique (atonality).

The last stage of desolation was exquisitely defined by the viola player, Raphael Hillyer, in his fine diminuendo showing all the human tragedy.

Vancouver Province, July 24, 1953

Juilliard Quartet: 2d Concert Is Pleasing To Audience

By John Voorhees

Seattleites were treated to another brilliant evening of chamber music Tuesday night when the Juilliard Quartet played the second of its two summer concerts in Meany Hall.

Two contemporary quartets—one by William Schuman, head of the Juilliard School, the other by Bartok—and Beethoven's Quartet in C Major, Opus 59, No. 3, thoroughly pleased the more than 500 members of the audience.

BALANCED—

The evenly balanced program continued to show that the four young musicians are more than a match for any score that rests on their music stands.

Schuman's Quartet No. 3, opening the program, might be termed as "modified contemporary" with its alternate romantic passages and short dissonant phrases. Moving briskly along, the Quartet should satisfy those who complain contemporary music is nothing but noise.

Beethoven composition was clearly the musical highlight of this weeks performance.

PRECISION—

The precision and feeling with which the four string artists performed the quartet was breath-taking. The tremendous, cascading climax of the Beethoven quartet was the peak of the evening's music.

Bartok's Quartet No. 6, an anti-climax after the Beethoven, includes every trick in the musical book. Abounding in pizzicati, the rather melancholy work was as much fun to watch as to hear.

No wthe question is: How soon can we get the Juilliard Quartet to return for more of its outstanding performances?

QUARTET PRAISED

Pentland Composition Receives 'Tender' Care

By DR. IDA HALPERN
The Province Music Critic

The third concert of the Juilliard Quartet in UBC's Brock Hall was devoted to modern contemporary music displaying three works of Canadian, English and American composers.

It is a great credit to the Juilliard Quartet, with their flair for modern music, to seek out works which are rarely performed.

Tippett, whose Quartet No. 2 was played, is currently gaining considerable attention in Britain. Piston's No. 1 Quartet was previously performed in Vancouver.

We heard only the Barbara Pentland Quartet for Strings, a first performance for Vancouver audiences. This is an early work of Miss Pentland, written 10 years ago. It is quite lyrical and poetic in concept without frills and startling effects. One could feel genuine sincerity.

The writing is skillful, favoring to a great extent unisono parts which are gradually developed contrapuntally. Some soli showed emotional feeling.

The Juilliards performed this work with tender care, interpreting it convincingly and with authority.

Next concert on July 27 will feature Mozart, Dvorak and Schubert.

INDIANAPOLIS, IND.
STAR

JUL 31 1953

Earlham Names Artist Series

Earlham College has announced its Artist Series to be presented during the 1953-54 college term.

Three artists will appear in the programs. Margaret Deneke, pianist, will be the performer Nov. 6. Angna Enters will give a dance-mime recital Jan. 15, and the Juilliard String Quartet will appear March 5.

Miss Deneke, British pianist, made her last tour of the United States in 1935. Since that time she has been an associate of Albert Schweitzer, well known Christian missionary, musician and physician.

Angna Enters has been called America's foremost dance-mime and is a versatile artist in pantomime, dance, acting and also in painting, sculpture and music.

The Juilliard String Quartet from the Juilliard School of Music in New York has appeared annually at the college for the past few years.

The programs, which will be held in Goddard auditorium on the campus, are open to non-college guests.

ley Park Monday.

be conducted

BEETHOVEN QUARTETS

Juilliard Group Again
In Excellent RecitalBy DR. IDA HALPERN
The Province Music Critic

Beethoven, the giant of music, still draws large audiences. This could be seen when the Juilliard Quartet presented Monday night their second evening of chamber music in UBC's Brock Hall.

The program consisted of three Beethoven quartets illustrating the three periods of Beethoven's creative power.

Opus 18 No. 5, which shows Beethoven in his youth, and his homage to Mozart, was played very finely in the spirit of the work and its time.

Mr. Mann, first violinist, was notable for his virtuosity. In its great movements of the theme with variations one felt that the use of more pianissimo might have given lucidity to the work. In fact throughout the concert there was a certain difference in interpretation, especially in the Quartet Opus 95.

The Juilliards form an excellent, refreshingly young cham-

ber music team which excites the audience and themselves in music.

This quality of excitement in art is a great asset. In their interpretation of Beethoven they make the classical master in his restraint just as exciting as Bartok's primitive emotion in intellectual modernism.

We were fascinated and at the same time a bit perturbed. They played superbly, working out details magnificently, but stressed contrasts too strongly, exaggerating dynamic changes.

Opus 132, one of the most difficult of Beethoven's last quartets, a work of gigantic spiritual strength, was beautifully played. Here the Juilliard quartet comprehended fully the overpowering strength and beauty of this sublime work. Especially the slow movement of thanksgiving was touchingly depicted.

Next concert will feature modern works of Pentland, Tippet and Piston on Thursday, July 23.

MUSICAL COURIER
NEW YORK, N. Y.

AUG - 1953

MUSICAL JOTTINGS

A gold-topped baton presented by **John Philip Sousa** to the U. S. Marine Band when he bade farewell to it 60 years ago has been given back to that organization by his daughters, **Jane Priscilla Sousa** and **Mrs. Helen Sousa Abert**, with three of the March King's MS works. . . . The National Council of Mu Phi Epsilon held dedication ceremonies of its Scholarship Lodge at the National Music Camp, Interlochen, Mich., on July 18 and 19, built in memory of the founders, **Winthrop S. Sterling** and **Elizabeth Mathias Fuqua**. . . . **Paul Hindemith** and **Igor Stravinsky** have been nominated honorary members of the Vienna Society of Friends of Music. . . . **Maria Jeritza** will sing this autumn as guest at the Vienna State Opera, as **Tosca**, **Santuzza**, and **Girl of the Golden West**. . . . **Mayor Vincent R. Impellitteri** and Parks Commissioner **Robert Moses** spoke at the opening of the Guggenheim Memorial Concerts; the Mayor presented scrolls to **Capt. Harry F. Guggenheim** and conductor **Edwin Franko Goldman**, honoring the 2,000th of these programs. . . . The AFM in its 56th annual convention in Montreal re-elected **James C. Petrillo** unanimously to his 14th consecutive term as president. . . . Among entrants from the U.S. in the Lausanne contest for young opera singers, **Madeleine Chambers**, soprano, won the Prix de la Ville de Lausanne; **Micheline Saunders**, one of the "attestations" with medals; and **Gene Cox** and **Arthur L. Kagan**, medals. . . . A new film, Hungarian Rhapsody, based on **Liszt's** life was to begin production in July in Italy. . . . **Dr. George T. Jones**, assistant professor of music at the Catholic University of America, Washington, D. C., won a Fulbright award for research in music in Europe for the next school year. . . .

Connecticut has passed a measure prohibiting the barring by any theatre of a critic, after a case in which one with an acid pen caused his banning by a producer. . . . **Marie Powers**, contralto, and **Victor Delafosse**, tenor, both from the U.S., are giving joint recitals in

France and Germany. . . . The Tulsa Opera, Inc., in its sixth season will give two performances of *Madame Butterfly* in Convention Hall there, Nov. 19 and 21, under **Ralph Sassano**, managing director. . . . The Chamber Music Associates have expanded plans for 30 workshops and five professional concerts in the coming season at the Brooklyn Academy of Music, with the Juilliard and New Music Quartet, the Academy Trio appearing in five professional workshops. . . . The Plymouth Rock Center of Music and Drama, Duxbury, Mass., revived **Frederick S. Converse's** opera *The Ppe of Desire* on July 15 in double bill with *Pagliacci*.

Vanessa (the) Arnold July 22, 1953

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

AUG - 1953

San Francisco

By Anna Young

Concert

"Carnival in San Francisco" presented by the Recreation and Park Department, opened the **Midsummer Music Festivals'** season at Stern Grove on June 14. The program consisted of folk dancing, ballet and circus numbers with music by a symphony orchestra directed by **Gilbert Millar**. The **San Francisco Symphony Orchestra**, under the baton of Kurt Herbert Adler, gave a concert June 21. The soloist was John Carter, tenor, who sang "Il mio tesoro" and "Una furtiva lagrima." **Arturo Casiglia** conducted a highly effective performance of "Pagliacci" on June 28 before a tremendous crowd. The cast was made up of youthful, able and willing singers. Gerri Williams was a vocally sparkling Nedda; Arthur Peters sang Canio; Francesco Bolla, Tonio, and Winther Anderson, Silvio. The chorus looked and sang well.

There have been several chamber music groups heard during the past month.

The **Alma Trio** performed at the Century Club in a fine program consisting of Mozart's Sonata for violin and piano in B flat, Bach's Sonata for cello and piano in G and Mendelssohn's Trio in D minor.

In Berkeley the **Juilliard String Quartet** played Bela Bartok's quartets, No. 2, 3 and 5. Later this same group featured composers who have written in modern free form style. Listed were Schonberg's "Quartet," "Lyric Suite" by Alban Berg, and Anton Webern's "Five Pieces."

The **Budapest Quartet** gave two concerts at Mills College, including an all-Beethoven program at the first concert. The second was composed of varied selections—Milhaud's "Quartet," No. 15, Brahms' Quartet No. 3 in B flat and a quartet by Mozart.

The San Francisco Art Commission's 1953 Pops concert series, under the direction of **Arthur Fiedler**, began its six weeks of summer concerts at the Civic Auditorium on July 11. These concerts take on a relaxed, Viennese atmosphere, with listeners seated at small, candle-lit tables placed on the main floor, while the balconies are crammed to the rafters with rapt Fiedler-music enthusiasts.

Fifteen soloists have been engaged for the ten concerts which are being given twice a week.

Meantime, in Carmel, Calif., the 16th annual **Bach Festival** took place July 20-26. All performances were under the direction of **Gastone Usigli**. Distinguished soloists participated supported by a large chorus and a symphony orchestra.

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This Clipping From
DAYTON, OHIO
JOURNAL HERALD

AUG 29 1953

Music Club Of Dayton To Open Season Soon

Last Concert Of Summer Series Given At Island Park Band Shell Tomorrow

The Dayton Music club will open its 1953-54 season with a musical tea to take place at the Dayton Art institute, Tuesday, Sept. 29.

Among those to take part on the program are Barbara Wasson and Madonna Goss, pianists; Marilyn Hash Coburn, Betty Stump and Winnie McGuigan are to sing. The last two are to present a scene from "Martha."

This season the club plans to present on its programs talented young people of Dayton, chiefly those programmed to appear in Young People's concerts given by the Philharmonic orchestra.

On this first program will be Mariel Burtanger, daughter of Mrs. Carrol I. Burtanger, member of the Dayton Music club. Miss Burtanger is a violinist.

Among high points on the club's calendar are concerts by Grant Johannsen, American pianist, who will appear in morning musicale at the Dayton Art institute, Tuesday, Oct. 27. At the latter part of March the **Juilliard String quartet** is to give a morning program. This will come at the time the Ohio Federation of Music clubs meets in convention here.

Mrs. F. D. Schnacke, pianist, will arrange and take part on a program titled "Old and New Classicists." These classicists are Bach and Hindemith.

A Rachmaninoff program will be arranged by Eleanor McCann. The Dayton Music club chorus directed by O. E. Gebhardt will give a program at the Dayton Art institute, May 11. Theodore Rehl, gifted young pianist from the Oberlin Conservatory of Music, will appear as guest soloist on this occasion.

Island Park



Lily Pons, a favorite with audiences around the world, returns to Salt Lake City for a concert in Tabernacle Dec. 15.



Another top attraction on this year's University Lecture and Artists Series is duo piano team of Luboshutz and Nemenoff.



On Jan. 7 the "20th Century Minstrel," Richard Dyer-Bennet, will sing his popular ballads before a Kingsbury Hall audience.



Salt Lake City, Utah Tribune Sept. 6, 1953

The ever-popular United States Navy Band will open the 1953-54 University Lecture and Artists series in the Salt Lake Tabernacle Oct. 5. Band contains 80 pieces.

University Lists Artist-Lecture Dates

Change in name accompanies the announcement of the 1953-54 season of the University Lecture and Artists Series, known by local patrons during the past 35 years as the Master Minds and Artists Series, sponsored by the University of Utah Extension Division.

The shift in title will mean no change in the purpose of the series of providing top-notch talent in both the concert and lecture fields to townspeople and university students, according to Dean Harold W. Bentley, director of the division.

Perform in Tabernacle

Opening the 1953-54 series, the ever-popular United States Navy Band will perform in the Tabernacle on Oct. 5. This fine aggregation of 80 talented musicians under the baton of Lt. Commander Charles Brendler will also give a matinee concert for Salt Lake school children on the same date.

The distinguished pioneer in industrial relations Cyrus Ching will speak in Kingsbury Hall on Oct. 15. The former director of the Federal Mediation and Conciliation Service has recently been appointed chairman of the Atomic Energy Labor-Management Relations panel by President Dwight D. Eisenhower.

Late Afternoon Meeting

Mrs. Eleanor Roosevelt will address a special late afternoon meeting on Nov. 9, when the former First Lady will report on her round-the-world tour and the United Nations.

Premier duo-pianists Luboshutz and Nemenoff, well known here for their sparkling performances of both classic and contemporary works, are the only piano team to have appeared with Arturo Toscanini. They will be heard in Kingsbury Hall on Nov. 20.

Season highlight will be the Tabernacle concert of Lily Pons on Dec. 15, her first appearance in Salt Lake City in a number of years.

On Jan. 7, the "20th century minstrel" Richard Dyer-Bennet

will present a program of the world's great traditional songs in Kingsbury Hall. This top artist in the ballad field is a master in interpreting his popular material.

Much Critical Acclaim

The brilliant dancer Jean Leon Destine brings his exotic Haitian dance group to Kingsbury Hall on Jan. 11, after much critical acclaim for his gala "Haiti Festival" at the Ziegfeld Theatre in New York and on tour. His exciting program ranges from old French court dances to primitive voodoo rhythms.

Returning for the third year by demand is the young Juilliard string quartet on Jan. 26, as a feature of the annual University string festival. It is expected to produce a spirited performance of both contemporary and classic works.

The Utah Symphony and the 300-member University of Utah combined choruses will again join ranks in a Tabernacle production of the mag-

nificent Verdi Requiem on Feb. 13, as part of both Symphony and University series.

On Feb. 18, adventurer John M. Goddard is slated to narrate his Egyptian film tour, "Kayaks Down the Nile," in Kingsbury Hall.

Lowell Thomas, radio and television commentator, will discuss current world events in his talk before series members in March, exact date to be realized later.

Third Tabernacle Event

A third Tabernacle event is planned, if a suitable attraction is available during the season. In addition, under series policy, several special extra musical and lecture events will be added, including a Utah talent concert during April, promoted by the Utah Concerts Council.

Season tickets are now on sale by mail order to the University of Utah Extension Division, with all seating on a non-reserved basis.



One of radio's best known voices will boom from the stage of Kingsbury Hall when Newscaster Lowell Thomas lectures

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This Clipping From
CLEVELAND, OHIO
PRESS

SEP 19 1953

Cafarellians Mark Their 20th Year

In the depression year of 1933 a performance of "Madame Butterfly" was given for a milk fund benefit. Soprano who sang the title role and the production's organizer were one and the same, Carmela Cafarelli.

Every year since then Miss Cafarelli has presented her singers in opera. It is the only home-grown company in the city.

For the 20th anniversary, the Cafarellians will offer a twin opera bill next Sunday, Sept. 27, in Masonic Hall, 8:30 p. m.

A town musician of Cleveland, ex-librarian Clarence S. Metcalf, has provided the evening's novelty: His opera, "The Town Musicians of Bremen." Libretto is by another Cleveland, Gilbert O. Ward.

Frank Hruby Jr. will direct an orchestra of 25 (mostly Cleveland Orchestra men), 40 choristers and principals Judith Molnar, Marie Domonkos, Therse Graskemper, Eleanor Kanaba, Flora Jennings, Marie Grill, Michael Pappas, William Toth, Theodore Greener, Frances Centa, Philip Vitello, Marjory Saxton, Camille Witt, Paul Stanko, Clyde Hiss, Rita Diess, Geraldine and Pat Kamin-sky, Charles Masa, Judy Moss and Preston Smith.

Opera No. 2 is "Pagliacci," with Maurice Goldman directing and Raymond Petrich, Walter Fredericks, Myrtle Pappas, Philip Vitello, Michael Pappas singing.

Added attraction: Dancing by students of the Serge Nadejdin ballet school.

Band From Paris—

The 72-piece Guard Republican Band, of Paris will blare at the Arena next Sunday, Sept. 27, at 3 p. m. Higbee's is helping G. Bernardi sponsor the music.

This is the first American tour of this famed band in 50 years. The 72 bandsmen will play classical and semi-classical music climaxed by traditional French marches.

The Higbee Music Center will be host to more than 3000 junior and senior high school band members for the concert. Six thousand attended the band's first American concert in Montreal Thursday night.

Music Plans: East Side—

The Italian Quartet will open Series A of the Chamber Music Society's 1953-54 season on Oct. 20. Virtuosi di Roma follow on Nov. 10. Reginald Kell Players (including Cleveland Pianist Joel Rosen) are Dec. 1; the New Music Quartet, Apr. 6.

The Virtuosi lead off Series B and since both series meet Nov. 10, the event will be at WHK. Budapest String Quartet, with ex-Cleveland Violist Carlton Cooley, is Jan. 12. Albeneri Trio is Feb. 23 and Juilliard String Quartet, Mar. 16.

All programs except Nov. 10 are in Severance chamber hall.

Walter Blodgett has added more dates to the Art Museum's recital calendar for 1954:

Pianist Robert Goldsand of New York, Feb. 5; Fortnightly Club, Feb. 24; St. Paul's Festival Choir and Orchestra in Beethoven's "Missa Solemnis", Mar. 7 (at the church); New Art Wind Quartet of New York, Mar. 12.

Blodgett is also lining up the Walden Quartet,



MARIE DOMONKOS, sings the soprano part of the hen in "The Town Musicians of Bremen".

Knitzer String Quartet and a harpsichord-chamber orchestra concert, utilizing the museum's new Dolmetsch concert harpsichord.

He will also continue his organ programs on Oct. 7, Nov. 11, Dec. 9, Jan. 13, Feb. 17 and Mar. 10.

Music Plans: West Side:

West Shore Concerts launches its 1953-54 business with the Cleveland Little Symphony under Louis Lane, Sept. 28. The Press' Arthur Loesser will follow on the piano, Oct. 26.

Duo-Pianists Carl Bobbish and Frederick Koch play Nov. 30. Tenor William Martin and Pianist Joan Terr are on Jan. 18. Cleveland Philharmonic Orchestra under F. Karl Grossman with Pianist Myrna Macklin, performs Mar. 29.

High spot of the season will be Met Mezzo Mildred Miller, Feb. 15. Concerts are still at Rocky River High, but they are all on Mondays now.

Parma Symphony has already begun rehearsal for its four scheduled concerts. Opening program is Nov. 22. Contralto Beatrice Krebs will be soloist in a January event. The Parmans are under the leadership of Bruce McIntyre, who organized them last year.

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This Clipping From
ATHENS, OHIO
MESSENGER

SEP 20 1953

Athens Chamber Music Society Announces Concerts for Year



NEW ART WIND QUINTET

The Athens Chamber Music Society is announcing its series of concerts for the 1953-54 season. Three regular attractions will be offered: The Mannes-Gimpel-Silva Trio (piano, violin, 'cello) on November 8; the Juilliard String Quartet on March 14; and the New Art Wind Quintet on April 4. In addition, there will be the annual concert by members of the society scheduled for Jan. 24. All concerts will be given in Ewing Auditorium at 8 p.m.

Eugene Jennings, chairman of the ACMS, commenting on the series of concerts, said: "In selecting the ensembles for the third season of concerts sponsored by the ACMS, we have endeavored to maintain the high standards set by the performing groups of past years, and, at the same time, offer something 'special' to a wide range of music lovers."

Season memberships are available at Gandee's as well as the School of Music office.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
SEP 27 1953

Attractive Music Schedule Listed

WITH resumed presentations by the Providence Community Concert Association, the Boston Symphony and Rhode Island Philharmonic orchestras, the Rhode Island School of Design, Brown University and other groups, a busy and comprehensive music season is promised for Providence.

Missing this season are the Aaron Richmond "Celebrity" series and the Rhode Island College of Education series. The Brown University music department will continue its customary procedure of concert giving, but not as a "series."

The department's first event will be a concert of 17th Century music in the Museum of Art, R.I. School of Design, next Sunday afternoon. In addition to its announced schedule, the department is tentatively planning for programs Nov. 8 and 9 and Jan. 12 and 28.

Opening dates for other major courses are Oct. 13, Providence Community Concert Association; Oct. 27, Rhode Island Philharmonic Orchestra; Nov. 3, School of Design chamber music; and Nov. 24, Boston Symphony Orchestra. Dates for the entire season, as so far announced, follow:

October

- Oct. 4—Concert of 17th Century music, members of Brown University department of music, Museum of Art, R.I. School of Design, 3 p.m.
- Oct. 5—"Music Hour," members Brown University department of music, Faunce House Art Gallery, 8:15 p.m.
- Oct. 7—Lecture, "The Fine Arts in Our Time," Aaron Copland, American composer, Marshal Woods Series, Alumnae Hall, 8:15 p.m.
- Oct. 13—Jose Greco and Spanish dancers, Providence Community Concert Association, Veterans Memorial Auditorium, 8:30 p.m.
- Oct. 27—Rhode Island Philharmonic Orchestra, Francis Madeira, conductor; James Melton, tenor soloist, Veterans Memorial Auditorium—8:30 p.m.
- Oct. 30—Memorial concert for Mrs. Mary C. Hall, sponsored by R.I. Federation of Music Clubs, Music Mansion, 8 p.m.

November

- Nov. 2—Faunce House "Music Hour," 8:15 p.m.
- Nov. 3—Juilliard String Quartet, Museum of Art, R.I. School of Design chamber music series, school auditorium, 8:30 p.m.
- Nov. 5—Chopin Club Guest Night, Plantations Auditorium, 8:30 p.m.
- Nov. 11—Memory Day organ recital for Edgar John Lowmes, Flor Peeters, Sayles Hall, 8:30 p.m.
- Nov. 17—Dorothy Maynor, soprano; Providence Community Concert Association, Veterans Auditorium, 8:30 p.m.
- Nov. 24—Boston Symphony Orchestra, Charles Munch, conductor, Veterans Memorial Auditorium, 8:15 p.m.

December

- Dec. 1—Quartetto Italiano, R.I. School of Design series, school auditorium, 8:30 p.m.
- Dec. 4—University Glee Club, Hollis E. Grant, director, R.I. School of Design Auditorium,

Dec. 8—Rhode Island Philharmonic Orchestra, Francis Madeira, conductor, Veterans Memorial Auditorium, 8:30 p.m.

Dec. 10—Latin carol concert, Brown University department of classics, Alumnae Hall, 8:30 p.m.

Dec. 13—Pius X Choir of Manhattanville College of New York and Radio and Television Chorale of Rhode Island, C. Alexander Peloquin, director, sponsored by R.I. Manhattanville Club, R.I. School of Design Auditorium, 8:15 p.m.

Dec. 29—Boston Symphony Orchestra, Veterans Memorial Auditorium, 8:15 p.m.

January

Jan. 19—Boston Symphony Orchestra, Veterans Memorial Auditorium, 8:15 p.m.

Jan. 25—Yehudi Menuhin, Providence Community Concert Association, Veterans Memorial Auditorium, 8:30 p.m.

February

Feb. 2—Griller String Quartet, R.I. School of Design series, school auditorium, 8:30 p.m.

Feb. 9—Rhode Island Philharmonic Orchestra, Francis Madeira, conductor, Veterans Memorial Auditorium, 8:30 p.m.

Feb. 11—University String Quartet and assisting artists, Alumnae Hall, 8:30 p.m.

Feb. 16—Minneapolis Symphony Orchestra, Antal Dorati conductor; Natalie Ryshna, piano soloist, Providence Community Concert Association, Veterans Memorial Auditorium, 8:30 p.m.

Feb. 18—Brown University Chapel Choirs, Sayles Hall, 8:30 p.m.

Feb. 23—Boston Symphony Orchestra, Veterans Memorial Auditorium, 8:15 p.m.

Feb. 26—Combined glee clubs of Dartmouth and Pembroke colleges, Paul Zeller and Millard Thompson, directors, Alumnae Hall, 8:30 p.m.

March

Mar. 9—Concert performance of "Carmen," Rhode Island Philharmonic Orchestra, Francis Madeira, conductor; Nancy Chase, soprano; Jean Madeira, contralto; Brown University Chorus, St. Dunstan's Boy Choristers, Veterans Memorial Auditorium, 8:30 p.m.

Mar. 11—Brown University Orchestra, Martin Fischer, conductor, Alumnae Hall, 8:30 p.m.

Mar. 16—Morley and Gearhart, duo-pianists; Providence Community Concert Association, Veterans Memorial Auditorium, 8:30 p.m.

Mar. 23—New Music String Quartet, R.I. School of Design series, school auditorium, 8:30 p.m.

Mar. 30—Boston Symphony Orchestra, Veterans Memorial Auditorium, 8:30 p.m.

April

April 9—University Glee Club, Hollis E. Grant, director, R.I. School of Design Auditorium, 8:30 p.m.

April 20—Rhode Island Philharmonic Orchestra, Francis Madeira, conductor; William Kapell, piano soloist, Veterans Memorial Auditorium, 8:30 p.m.

April 22—Brown University Glee

SEP 27 1953

French Band, Two Operas Today's Fare

By Herbert Elwell

THE CLEVELAND OPERA ASSOCIATION in cosponsorship with Higbee's Music Center presents the Guard Republican Band of Paris in a concert at the Arena this afternoon at 3.

This is the first appearance in Cleveland of the official band of the French Army, whose conductor is Capt. Francois-Julien Brun. The American tour of the band, which began in Montreal, Sept. 10, is by arrangement with the French minister of defense and the Association Francaise d'Action Artistique.

This assemblage of 72 wind players is one of the foremost bands of Europe. It is heard on all state occasions in Paris, and is renowned for its concert performances. The French have always been noted for their expert wood-wind players. Among the members of the band are some of the best musicians in Europe.

Bands in Europe long have had artistic standards which only in more recent years have been approached by bands in this country. If I recall correctly, some of the more famous European bands employ string basses, a fact which gives them some affinity with symphony orchestras. Their repertoires, too, overlap noticeably with those of symphony orchestras. One can see by the program of the Guard Republican Band that it by no means spends all its time playing military marches or music appropriate only to public ceremonies. A good many of the items listed can be heard more or less regularly at symphony concerts.

The program is as follows: "Roman Carnival" Overture by Berlioz, Recitative and Polonaise by Weber, "L'Arlesienne" Suite No. 2 by Bizet, "Bouree Fantastique" by Chabrier, "Marche Indienne" by Selenick, Debussy's "Prelude to an Afternoon of a Faun," "Till Eulenspiegel's Merry Pranks" by Richard Strauss, and "Martial Music from the Revolution to the Present," consisting of pieces by Mehul, Hanne Brun and Sousa.

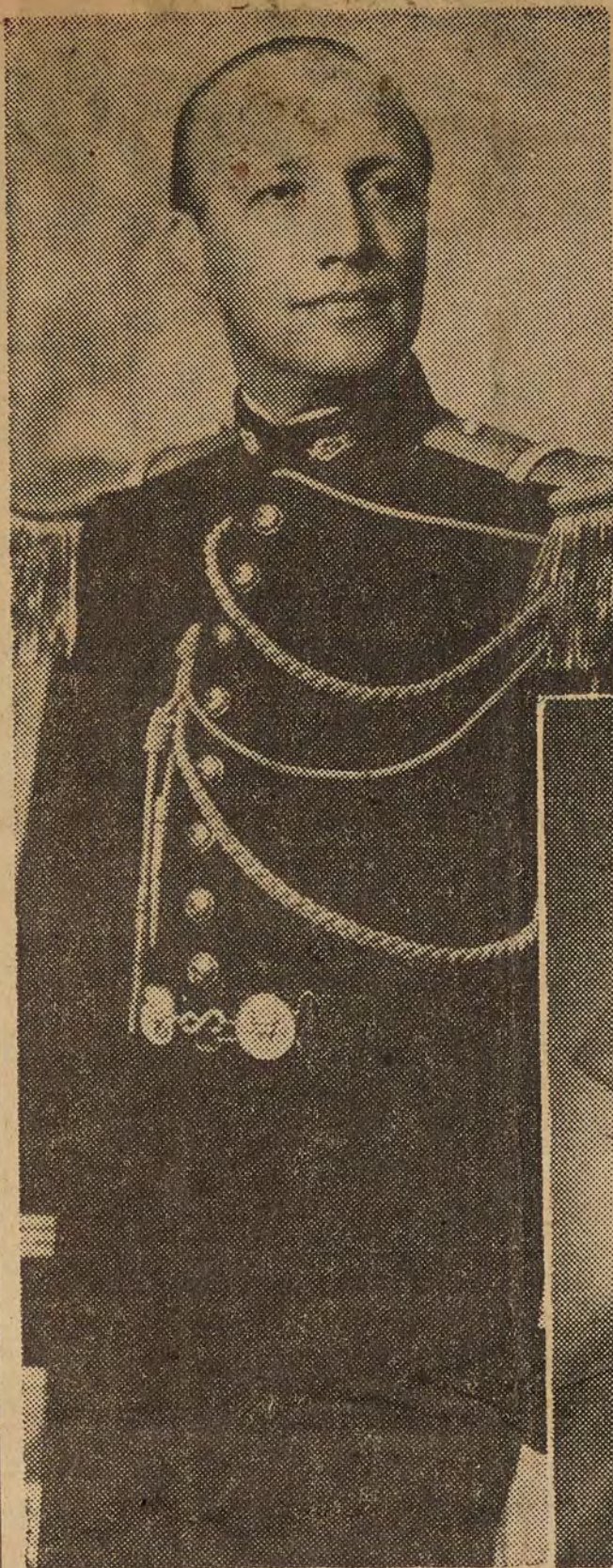
The last visit of the Guard Republican Band to the United States was in 1904, when it came to play at the St. Louis Fair. The present tour will take it to 75 principal cities in the United States and Canada.

Two Operas on Top

"The Town Musicians of Bremen" by Cleveland's Clarence Metcalf and "Pagliacci" by Leoncavallo are the two operas to be presented this evening at 8:15 at Masonic Auditorium by the Cafarelli Opera Company, under the direction of Carmela Cafarelli.

Metcalf, who retired a few years ago as librarian of the Cleveland Public Library is now director of the Wakefield Museum at Vermilion, O. For years he has devoted his spare time to composition, and at one time he conducted an orchestra here. His opera has one previous performance here. It is based on a Grimm fairy tale, with libretto by Gilbert O. Ward. Several of the singers in the opera assume the parts of animals. The conductor will be Frank Hruby, jr. In the cast are Judith Molnar, Marie Domanikos, Therese Gras-

Appearing Here in Concerts and Opera



FRANCOIS-JULIEN BRUN

Capt. Francois-Julien Brun conducts the Guard Republican band of Paris at the Arena this afternoon at 3. Harriette Konopka, soprano, appears in the Polish opera, "Halka," at Music Hall next Sunday after-

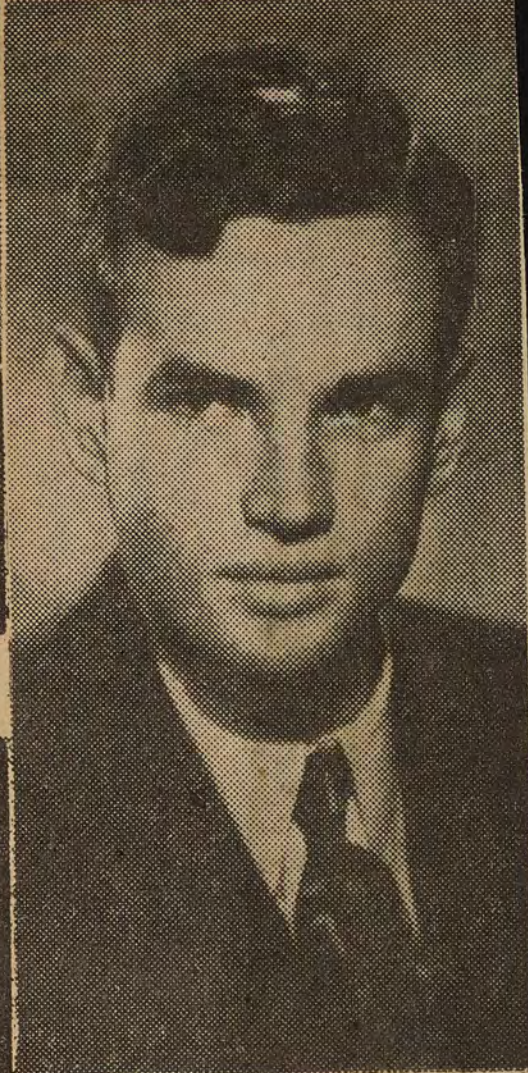


INGRIDA AND
KARINA GUTBERGS



HARRIETTE KONOPKA

noon. Louis Lane conducts the Cleveland Little Symphony at the first West Shore concert of the season tomorrow night at Rocky River High School. Ingrida and Karina Gutbergs, Latvian duo-pianists,



LOUIS LANE



WALTER
FREDERICKS

FRANCES
CENTA

appear in concert Saturday evening at First Baptist Church. Frances Centa and Walter Fredericks appear with the Cafarelli Opera Company in a double bill at Masonic Auditorium this evening.

kemper, Eleanor Kanaba, Flora Jennings, Marie Grill, William Toth, Theodore Greener, Frances Centa and others.

Starring as Canio in "Pagliacci" is the tenor, Walter Fredericks, who has a wide reputation as an opera, radio and concert singer. Others in the cast include Raymond Petrich, Myrtle and Michael Pappas, and Philip Vitello. Maurice Goldman will conduct. The orchestra will be composed of Cleveland Orchestra musicians. The Nadejdin Imperial Ballet will present characteristic dances.

West Shore Concerts Open

The fourth season of the West Shore Concerts begins tomorrow night at Rocky River High School, where Louis Lane, resident conductor of the Summer Pops, will conduct the Cleveland Little Symphony, composed of 24 musicians from the Cleveland Orchestra. Jeanne Douthett, 17-year-old violin student of Joseph Knitzer of the Cleveland Institute of Music and recent winner of the Nathan Milstein contest, will be soloist in the Haydn concerto in C major. The program includes the overture to Rossini's "La Scala di Seta," Wagner's "Siegfried Idyll," Mozart's G minor symphony and a commissioned work by Hale Smith, "Pastorale for Winds."

The young Cleveland composer, Hale Smith, studied composition with Marcel Dick and took his B. M. and M. M. degrees at the Cleveland Institute of Music. His works have been performed in the Cleveland area and broadcast over New York Station WNYC. He has composed scores for the Karamu Theater and recently was winner of an award from Broadcast Music, Inc.

The Latvian duo-pianists, Ingrida and Karina Gutbergs, who come with excellent notices from such places as Salzburg, Bayreuth, Stockholm and Boston, will be heard in recital Saturday evening at 7:30 at the First Baptist Church Auditorium, 1926 Euclid Avenue. They are being presented by the Latvian Association of Cleveland and will play works by Handel, Mozart, Saint-Saens, Glinka and others.

Louis Kowalski's Polonia Opera

Company, sponsored by the Lechia Association of the Polish National Home, will give a performance of the Polish opera, "Halka," by the noted Polish composer, Stanislaw Moniuszko, at Music Hall next Sunday afternoon at 3. Andrej Bielecki, tenor of the San Carlo Opera, has been engaged for this occasion to sing the leading role. Among others in the cast is Harriette Konopka.

school concerts designed to acquaint children with the beauties of chamber music. More information concerning this program will appear later in this column.

Orchestra Plays Americans

The Cleveland Orchestra this season is doing well by the American composer. The list of Americans who will be represented at the symphony concerts in Severance Hall is as follows: Ernest Bloch, John Knowles Paine, Edward MacDowell, Edward T. Griffes, Wayne Barlow, George Gershwin, Walter Aschaffenburg, Arthur Shepherd, Walter Piston, Heitor Villa-Lobos, David Diamond, Samuel Barber, Ulysses Kay and Herbert Elwell.

Other novelties among the programs published in advance by George Szell include the "Paganini Variations" by the Berlin composer Boris Blacher, and the "Capriccio for Orchestra" by the Austrian, Gottfried von Einem, both of which will receive their first American performances. Also new to Cleveland on the list are Prokofiev's Seventh Symphony and Hindemith's new symphony, "Die Harmonie der Welt." Bartok's "Music for Strings, Percussion and Celesta" and Stravinsky's "Symphony of Psalms" though previously performed here, will be done for the first time by the orchestra.

The orchestra's Sunday afternoon "Twilight" concerts, and its children's concerts also will contain a substantial amount of American music. American works are also included in the eight children's programs the orchestra gives in other cities.

All this points to a coming of age, a growing maturity of outlook concerning the importance of the American composer and the whole creative side of musical activity in this country.

Educational Records Take Hold

This column does not ordinarily discuss recordings, but since I had the pleasure some time ago of writing a story about "Musical Sound Books for Young Listeners," it now seems appropriate to follow it with a word about the phenomenal way in which this Cleveland-born record library has taken hold over the country, especially since there will be hearings of these records at the Higbee Co. Thursday and Friday. On Thursday afternoon at 2 there will be an invitational audition in the Higbee Lounge. On Friday the public will be invited to hear the records in the record department.

These records are based exclusively on material selected and annotated by Lillian Baldwin, director of music appreciation in the Cleveland Public Schools and consultant in music education to the Cleveland Orchestra. Her books are widely used by music educators all over the country, and it was in response to an urgent need for this material in recorded form that this record library came into existence. It was made possible through the Kulas Foundation of Cleveland.

The producer of the recordings is Paul Lazare, one time concert manager and producer of musical motion picture "shorts." Some of the recordings were made by a chamber orchestra in Hamburg, Germany. Some were made in this country by the pianist, Sondra Bianca. Some were done by the Baldwin-Wallace Choir.

The material apparently is so well suited to the needs of music education as well as to the taste of musical amateurs in the home that there has suddenly sprung up an enormous demand for the set, which is being distributed not only to schools and libraries, but through department stores in several large cities. The first set was sent to Athens, Greece, a fact which shows that news of the project already has reached Europe.

At a recent meeting of music educators in New York, Marion Bauer is said to have characterized the enterprise as "a musical crusade." More sets in this library will be forthcoming in the future. It should indeed contribute enormously toward the betterment of musical taste among young people, and fill a gap which the large commercial recording companies have left unfilled.

Chamber Music Series Announced

The Cleveland Chamber Music Society has announced two subscription series for its fourth season, including seven Tuesday evening concerts. Five of these will be in Severance Chamber Music Hall, two at Studio One, WHK.

Series A opens with the Italian String Quartet on Oct. 20. It includes the Reginald Kell Chamber Players on Jan. 26 and the New Music String Quartet, with Harry Fuchs, cello, April 6, all three at Severance. Series B includes the Budapest String Quartet at WHK Jan. 12; the Albeneri Trio, Feb. 23, and the Juilliard String Quartet, March 16 at Severance. Both series include a concert at WHK Nov. 10 by the Collegium Musicum ("Virtuosi") di Roma.

In addition to these extremely distinguished offerings, the Chamber Music Society will sponsor an extensive program of

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This Clipping From
MUSICAL LEADER
CHICAGO, ILL.

OCT - 1953

Brooklyn Academy of Music Expands Program

Quaintance Eaton, for many years Associate Editor of Musical America, has been made head of the newly formed Office of Public Service of the Brooklyn Academy of Music. This new office was made necessary because of the greatly expanded program of activities at the Academy, which is the concert, lecture, and adult education center of the Brooklyn Institute of Arts and Sciences now entering its 130th year of consecutive operation. Dr. Julius Bloom, Director of the Academy of Music, announces that the famous Brooklyn landmark has been completely renovated to accommodate a greatly expanded program of musical events. Ten special series of music and dance will be given, supplemented by a number of single attractions. These will include the traditional appearances of the Boston Symphony Orchestra, and a major concert series beginning on Nov. 10 with a recital by Alexander Brailowsky. The recipient of the American Artists Award for 1953, Louis M. Kohnop, pianist, will be heard in a bonus recital.

There will be three innovational series: the Saturday Star Parade opening with Charles Laughton, Nov. 21; Six Ideas for Piano, a series that takes a fresh look at the keyboard repertory; and Theater for Dance, featuring six contemporary dance companies. Appearing with the Brooklyn Chamber Music Society will be performances by the Juilliard and the New Music String Quartets. Miles Kastendieck, chairman of the New York Music Critics Circle, will conduct eighteen discussion meetings, "Fundamentals for the Listener."

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This Clipping From
THINK
NEW YORK CITY

OCT - 1953

Chamber Music Grows Up

By ANN M. LINGG

Foreign and domestic ensembles which have advanced its development as an "institution" in our musical culture.

CHAMBER MUSIC, least flamboyant and most abstract among the various forms of musical expression, has become an institution in practically every American community. Its roots are now firmly fixed in the musical soil of the nation. Even among young people it has taken the place of many another pastime. In Tanglewood this past summer the number of student concerts had to be doubled because virtually every student was also playing in some chamber music group or other and coveted an opportunity to perform.

* * *

WHILE the South Mountain Chamber Music Festival brought another outdoor summer season to a glorious conclusion, New Yorkers already had an opportunity to listen to a string-playing foursome from abroad, the celebrated Quartetto Italiano which arrived late in September for a tour of fifty-six communities. This group and other great foreign and domestic ensembles—the Loewenguth Quartet, the Albeneri Trio, New York Quartet, the Pasquier Trio, Philadelphia Woodwind Quintet, Juilliard String Quartet, New Music Quartet and the Amadeus Quartet—have high-compression schedules. They play not only in major concert halls, but in colleges and universities, museums and art galleries, the latter on Sunday afternoons.

Universities take great pride in having the members of their own music divisions perform. The Stanley Quartet of the University of Michigan, for example, was among those which played last year at the Coolidge Auditorium of the Library of Congress.

As most music lovers know, two great patronesses of chamber music in America are Elizabeth Sprague Coolidge and Gertrude

Clarke Whittall, who donated one of the nation's most delightful small concert halls in the Library of Congress in Washington. Too, they have commissioned many new works and have organized a great number of chamber music concerts and festivals.

Washingtonians are particularly fortunate in that the superb Budapest String Quartet happens to reside in the capital, enabling it to give twenty or more concerts a season in the Library's Whittall Pavilion. For these performances they are granted the use of the invaluable Stradivarius instruments which Mrs. Whittall donated to the Library.

During the season in New York, three or four ensembles may be playing on the same evening. And, although the New Friends of Music, brainchild of the late Arthur Schnabel, ended as an organization last spring, another organization formed to take its place. Thus, the late Sunday afternoon concerts at Town Hall, which New Yorkers have been attending since the mid-thirties, are being continued this season.

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ATCHOGUE, N.Y.

ADVANCE
10/8/53

Noted Violinist Coming to BNL On Wednesday

Joseph Fuchs, Beethoven
Sonata Interpreter, to Be
First Artist in Season

UPTON—Joseph Fuchs, violinist, will launch the fourth annual concert series at Brookhaven National laboratory here Wednesday at 8:30 p.m.

Mr. Fuchs, a native of New York city, was a pupil of Franz Kneisel, leader of the Kneisel quartet. At the age of 17, Mr. Fuchs was awarded the Morris Loeb Memorial prize and toured Europe. He has appeared as soloist with orchestras throughout the United States, and in recitals in virtually every major center of the country. As Decca's principal violin recording artist, he has recorded the complete cycle of the Beethoven sonatas for violin and piano. His violin is the "Cadiz" Stradivarius, which dates from 1722 and is sometimes called the "Cannon."

Accompanied by Artur Balsam, Mr. Fuchs' selections will be: Adagio in E and Rondo in E by Mozart; Chaconne from the Partita for Violin Alone in D Minor by Bach; the Sonata No. 8 in G Major, Op. 30, No. 3 by Beethoven; and the Franck Sonata in A.

Individuals employed by the laboratory can obtain for their friends, tickets for this concert and the other four music or dance programs in the series. Single admissions are \$1.75 each; subscription to the entire series, \$6.

Other programs in the Brookhaven series will be:

Donald McKayle and his modern dance group, November 24. Mr. McKayle is one of the lead-

ers of the New Dance group in New York city.

The Juilliard quartet, January 7. This group, composed of faculty members of the Juilliard School of Music, has made three previous appearances at Brookhaven.

John Langstaff, baritone, February 25. Specializing in English and American folk music, he has sung with symphony orchestras and in opera, on radio and television, and appeared at Brookhaven in 1952.

Ernest and Lory Wallfisch, viola and piano, March 24. Mr. Wallfisch received his musical training in Rumania and, with his wife as accompanist, appeared on the concert stage in many European countries before coming to the United States in 1946.

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This Clipping From
PORTLAND, ORE.
OREGONIAN

OCT 18 1953

Junior Symphony Season To Feature Noted Guests



Five reasons for enjoying the concerts of the Portland Junior Symphony orchestra's 30th season are shown above: Eugene Fuerst, conductor of the November concert; Eugene Linden, conductor of the April concert; James Bastien, piano soloist with Fuerst; Robert Mann, violinist, and Jacob Avshalomoff, conductor, respectively of the February concert of orchestra.

Outstanding conductors and soloists will highlight the Portland Junior Symphony orchestra's 30th anniversary season. Present on the podium for the orchestra's opening concert November 21 will be Eugene Fuerst, who will conduct works by Bach, Mozart, Schubert, Prokofieff, Wagner and Cesar Franck. The Franck work, "Symphonic Variations for Piano and Orchestra," will feature James Bastien, brilliant young Portland pianist, as soloist.

Robert Mann, a former junior symphony concertmaster who is now a member of the Julliard quartet and is on the faculty of the Julliard conservatory in New York, will be the orchestra's February concert guest soloist in a performance of the Beethoven concerto, to be played in memory of Jacques Gershkovitch, conductor of Portland's nationally famous orchestra for 29 years.

Jacob Avshalomov, also a junior symphony alumnus, will conduct the February concert. The program, planned as the anniversary salute to the group's 30th birthday, will present works from the orchestra's first concert, including the "Raymond" overture by Thomas and Schubert's "Unfinished Symphony."

Eugene Linden, who recently appeared in Portland as director of the Northwest Grand Opera association's production of "La Boheme," will conduct the jun-

ior symphony's final concert of the season, scheduled for mid-April.

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This Clipping From
SEATTLE, WASH.
TIMES

OCT 19 1953

Times Readers Have Their Say

Editor, The Times:

THAT TREASURED JULY 15 ISSUE

RUMORS fill the air that The Seattle Times will soon reappear after machines have stood still for nearly three months. So we have had ample time to read and re-read that last issue of July 15 which we have treasured through the long period of Times-less time. Maybe it will become a valuable collector's item.

In the meantime, we have tried to solve the crossword puzzle on page 55. Maybe the solutions for Question 1 Across and Down are "Spas" and "Stalemates." Solution will appear in tomorrow's issue, we were informed then. The Times was a bit too optimistic.

At the time—or Times—of the last issue, the Korean war was still in full fury. The main headline of the front page read: "U. N. Line Pierced by New Red Drive." Only 11 days later was the truce finally signed. That last issue was one week after Beria's sensational disappearance and two weeks before Senator Taft's death.

HOW often did we deplore that The Times did not cover the glamor days of Seattle in the first week of August—the Seafair with its parade and Aqua Follies, the governors' conference and the visit of President Eisenhower.

Then the Rainiers still hoped to win the pennant in the Pacific Coast League. The Dodgers were hard pressed by the gallant Braves of Milwaukee; the Yankees were still 58 games from entering the World Series. The schooner Goodwill had just won the Pacific yacht race to Hawaii.

In Long Beach, the "prettiest girls in the world" (?) competed for the title of Miss Universe. Anyway, on page 16 we could admire for three months the photo of six pretty contestants eating cheesecake at lunchtime. They smile toward page 17 where five good-looking Chinese girls of Seattle competed for the title of a queen of Chinatown to be crowned in the coming night of August 5—also unfortunately never covered by The Times.

The Juilliard String Quartet had just come to Meany Hall the middle of July. The famous Japanese exhibition had just opened in the Volunteer Park Art Museum. "Music Under the Stars" invited to a concert with singers of "Showboat." The movies were showing "Dream Wife," "Star of Texas." The Stock Exchange in New York was in friendly mood—railroads and aircraft advanced; the dark days came only later.

BUT our mind was more captivated by speculations as to what happened to all the comic or tragic characters of the Comics Page. All of a sudden, their activities and feelings were cut off on that July 15. Nobody heard any more of what happened later to Dick Tracy, Terry Lee, Orphan Annie, Aggie Mack, Joe Palooka, L'il Abner, Captain Easy and all the other celebrities.

For instance, in the cosmic strip "Twin Earths," flying saucers coming en masse from a strange planet also named Terra, brought terror to our Earth. "You are just in time," said one beautiful, scarcely dressed Terra girl, and then—no continuation for nearly 100 days.

Well, it is a strange feeling to hold an old newspaper for three months as the last issue and to wait in vain for the newspaperboy every afternoon.

—ERNEST HOCHSCHILD,
1736 Belmont Ave.

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This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

OCT 25 1953



Marian Anderson, outstanding contralto, will highlight the USAC concert series.



New ballet and novelty dance will be presented by the Agnes de Mille dance group.

All at the USAC

A concert by Marian Anderson heads an impressive list of attractions just announced for the 1953-54 concert season at Utah State Agricultural College. The world-famous Negro contralto will give her Logan concert March 1.

The exciting program of entertainment will be further highlighted by the appearance of Maurice Abravanel and the Utah Symphony and a presentation by the Agnes de Mille Dance Theatre.

Nine events, including music, lecture and dance, make up the series announced by Prof. Arthur H. Holmgren and Mrs. N. W. Christiansen, who head the Utah State Agricultural College Lyceum Committee, and the Cache Valley Civic Music Assn., co-sponsors.

Learned as Substitute

Miss Anderson attributes the range and timbre of her voice to her youthful experience of substituting for absent sopranos, tenors or bass in the church choir. She began singing in her home town, Philadelphia, Pa., before she was old enough to read.

On the steps of the Lincoln Memorial she sang to 35,000 persons in 1939 in what has probably become the most famous concert performance in American history. She sang at this national shrine after being refused Constitution Hall in Washington by the Daughters of the American Revolution. At their invitation she sang at Constitution Hall the next evening in perhaps her second most famous appearance.

She has, since then, sung nearly 1,100 concerts to nearly 5,000,000 persons. In many world capitals she has received the highest awards bestowed by the respective governments. Repeatedly she has gone to Europe, South America, and numerous other parts of the globe. After her current tour, she will depart for her first concert tour of the Far East.

Other concerts include the following:

Had Broadway Lead

William Olvis, tenor, has appeared in concert, opera, operetta, oratorio and most recently on the Broadway stage as

the male lead in "My Darlin' Aida." His Oct. 28 performance in Logan follows appearances from New York to the Hollywood Bowl and the praise of critics throughout the country.

Maurice Abravanel and the Utah Symphony will be in Logan Nov. 5. Under Maestro Abravanel this group of artists have become recognized as one of the leading orchestras in America.

With Irving Wassermann, Logan pianist, as soloist, and Dr. N. W. Christiansen, head of the USAC instrumental music division, as director, Utah State's own symphony orchestra will present a concert Dec. 9.

String Quartet Set

The celebrated Juilliard String Quartet, which has established itself as one of the foremost interpreters of chamber music literature, will appear Jan. 27. Hailed by music critics as "one of America's greatest contributions to quartet history," its members are from the faculty of the Juilliard School of Music in New York City.

Agnes de Mille Dance Theatre, consisting of ballet dancers, a chorus and a full string orchestra, will be in Logan Feb. 2. A new kind of ballet and novelty dance will be presented in a program ranging from Bach to Broadway. Half the program will be dance works from such hits as "Oklahoma," "Carousel" and "Brigadoon." Miss de Mille did choreography for these and several other successful Broadway musicals.

Nile Adventures

A color film, "Kayaks Down the Nile," will be presented by John M. Goddard on Feb. 17. It portrays his dangerous and exciting adventures on a nine-month, 4,200-mile expedition from the remote head streams of Egypt's lifeline to the Mediterranean Sea.

John Mason Brown, often referred to as the most popular figure of the entire lecture world, will return to Logan on Feb. 19. This author, lecturer and drama critic is already known to

many in this area who attended his lecture series during the USAC summer school.

A recital by Benno and Sylvia Rabinof on April 14 concludes the announced concert series. Benno, a brilliant young violinist, and his equally-accomplished wife Sylvia, a pianist, have won the admiration of capacity audiences throughout the country.

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This Clipping From
NEW YORK, N. Y.
TIMES

OCT 25 1953

Juilliard Quartet at New School

The sixteen Beethoven string quartets will be performed in a series of five Sunday evening concerts at the New School by the Juilliard String Quartet. Dates of the concerts will be Nov. 12, 22 and 29, Dec. 6 and Dec. 13. Tickets may be obtained from the Juilliard School of Music and at the Eighth Street Bookshop, 32 West Eighth Street.

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

OCT 25 1953

Juilliard Quartet

The Juilliard String Quartet will play all of Beethoven's quartets at 8:15 p. m. on five consecutive Sundays, beginning Nov. 15, at the New Social Research, 66 W. 12th St., it was announced yesterday.

Tickets will be sold in Room 236 of the Juilliard School of Music, and at the Eighth Street Bookshop, 32 W. Eighth St.

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This Clipping From
PAWTUCKET, R. I.
TIMES

OCT 31 1953

Concert Features String Quartet

Ensemble Again Opens RISD Music Series

For the third consecutive year the Juilliard String Quartet, by popular acclaim, will be presented by the Museum of Art, Rhode Island School of Design, in a concert of chamber music. Opening the 1953-54 series of chamber music concerts, the quartet will perform at the RISD Auditorium, Providence, Tuesday night at 8:30.

The group comprises four members of the teaching staff of the Juilliard School of Music. They are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, violincello.

The program is as follows:

- | | | |
|---|-----|----------------|
| Quartet No. 2 | I | Virgil Thomson |
| Allegro Moderato | | |
| Tempo di Valzer | | |
| Adagio sostenuto | | |
| Allegretto | | |
| Quartet in E Minor | II | Verdi |
| Allegro | | |
| Andantino | | |
| Prestissimo | | |
| Scherzo—Fuga. Allegro assai mosso | | |
| INTERMISSION | | |
| Quartet in E Flat Major, Opus 127 | III | Beethoven |
| Maestoso—Allegro | | |
| Adagio, ma non troppo e molto cantabile | | |
| Scherzando vivace | | |
| Finale | | |

**THE ORIGINAL
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This Clipping From
**PROVIDENCE, R. I.
JOURNAL**

NOV 1 - 1953



Juilliard String Quartet opens the Museum of Art's chamber music series Tuesday night.

Juilliard String Quartet Schedule

PROVIDENCE'S music season makes another advance this week with the opening of the chamber music series of the Museum of Art, Rhode Island School of Design, Tuesday night at 8:30 o'clock, when the Juilliard String Quartet plays in the school auditorium.

This will be the third consecutive appearance here of this group, all of whom are members of the faculty of the Juilliard School. They are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, violoncello. All were born in this country and received their musical education here.

Mann, winner of a Naumburg Award, attended the Juilliard School. Koff did, too, and also studied at Oberlin Conservatory. Hillyer went to the Curtis Institute and holds an M.A. degree from Harvard. Winograd studied at the New England Conservatory of Music and was graduated from the Curtis Institute.

They formed the quartet early in their musical careers and have built a repertoire that extends from the pre-Bach period to the present, including classical and romantic quartet literature. Noted for their playing of contemporary music, they will include an example Tuesday night—Virgil Thomson's Quartet No. 2. It has four movements, Allegro Moderato, Tempo di Valzer, Adagio sostenuto and Allegretto. Their program:

Quartet No. 2 Virgil Thomson
Quartet in E Minor Verdi
Quartet in E-Flat Major, Op. 127..... Beethoven

Faunce House Music Hour
Francis Madeira, pianist, and Otto van Koppenhagen, cellist, both members of the Brown music department faculty, will give the second informal concert in the Faunce House "Music Hour" series tomorrow night at 9 o'clock in the Faunce House Art Gallery.

The opening number will be Suite in A Minor for cello and piano, by Hugh F. MacColl, played in memory of this Providence composer. It was his last work and was dedicated to Prof. van Koppenhagen. After intermission Prof. Madeira will play Beethoven's Sonata "Pathetique" and Chopin's Ballade No. 3 in A flat. The public is invited.

Chopin Club Guest Artist
The Chopin Club will present Joyce Flissler, New York violinist, as the artist for its annual Guest Night concert in Plantations Auditorium Thursday night at 8 o'clock. Winner of the Naumburg Foundation's award, Miss Flissler made a successful debut in Town Hall, New York, two years ago.

She had won many other



Joyce Flissler
Chopin Club soloist.

honors, including the City-Wide N.Y. Schools Contest, the Loeb Memorial Prize, and the Young Peoples Philharmonic Auditions. She began her piano study at the age of four at the Mannes School. A few years later she transferred her interest to the violin and was graduated from the Juilliard School with an M.A. degree. In addition to her recitals she has been soloist with orchestras under Leon Barzin, Jean Morel and Leopold Stokowski.

Wednesday night she will be assisted by Carl Mosbacher, pianist, in the following program:

- I.
Concerto in C Major Haydn
- II.
Romance in G Major Beethoven
"Contemplation" Brahms
Sonata No. 3 (Ballade), for unaccompanied violin Ysaye
- III.
Rondo in D Major Mozart
"L'Isle Joyeuse" Debussy
Carl Mosbacher
- IV.
"Beau Soir" Debussy
Nocturne in C-Sharp Minor Chopin
"Banjo and Fiddle" Kroll
Introduction and Rondo Capriccioso Saint-Saens

NOV 4 - 1953

Music

Juilliard Quartet Opens Chamber Music Series At School of Design

By WILLIAM DINNEEN

The Juilliard String Quartet, appearing here for the third consecutive year as part of the chamber music series of the Museum of Art of the Rhode Island School of Design, held in the School of Design Auditorium, opened the current series last evening with another unusual program, brilliantly performed and apparently highly pleasing to the near-capacity audience.

Members of the quartet, all of the faculty of the Juilliard School of Music in New York and all American trained, are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, violincello.

The program:

- I
Quartet No. 2 Virgil Thomson
Allegro Moderato
Tempo di Valzer
Adagio sostenuto
Allegretto
- II
Quartet in E Minor Verdi
Allegro
Andantino
Prestissimo
Scherzo—Fuga. Allegro assai mosso
INTERMISSION
- III
Quartet in E Flat Major, Opus 127 Beethoven
Maestoso—Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

The Juilliard String Quartet is famous for its interpretation of contemporary music, so it was natural to have the program open with the Quartet No. 2 by Virgil Thomson. One hearing is hardly enough on which to base a complete appraisal, but hardly anyone who heard the concert can have failed to compare the first two movements of the Thomson opus with the first two movements of the Verdi work which followed. The method, probably properly called romantic neo-classical in general style, used, among other things, devices of imitation in both first movements and waltz time in the second movements.

Verdi and Thomson follow different paths in the other sections—Thomson using a rather nostalgic (?) Adagio and a "Mozartian" (?) fourth movement (which had also some cyclical elements, it seemed to me), where Verdi follows a "Prestissimo" with a "Scherzo." The Verdi "Scherzo" is actually a free fugue form, and just misses greatness by failing to follow up some rather exciting ideas which are heard along the way.

Perhaps this is enough to suggest that the evening was highly interesting as a study in comparisons and contrasts. For those who may have felt that Verdi sounded remarkably modern and Thomson remarkably old-fashioned, the Verdi work was composed in 1873, to put it in its proper period, and it was the only chamber music work ever written by this composer.

The Beethoven work which followed intermission is long, highly personal and full of musical

aphorisms, where Beethoven often seems to reach conclusions without bothering to tell the listener where the ideas came from in the first place. At times he seems to be going through his famous notebooks and incorporating themes—now Scottish, now Austrian or whatever. The Juilliard String Quartet gave this difficult work a devoted reading, and the audience responded with vigorous applause, both for the Beethoven and for the evening as a whole.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 4 - 1953

Music

Chamber Music Series At R.I.S.D. Is Opened By Juilliard Quartet

By WILLIAM DINNEEN

The Juilliard String Quartet, appearing here for the third consecutive year as part of the chamber music series of the Museum of Art of the Rhode Island School of Design, held in the School of Design Auditorium, opened the current series last evening with another unusual program, brilliantly performed and apparently highly pleasing to the near-capacity audience.

Members of the quartet, all of the faculty of the Juilliard School of Music in New York and all American trained, are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, violincello.

The program:

- I
Quartet No. 2 Virgil Thomson
Allegro Moderato
Tempo di Valzer
Adagio sostenuto
Allegretto
- II
Quartet in E Minor Verdi
Allegro
Andantino
Prestissimo
Scherzo—Fuga. Allegro assai mosso
INTERMISSION
- III
Quartet in E Flat Major, Opus 127 Beethoven
Maestoso—Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

The Juilliard String Quartet is famous for its interpretation of contemporary music, so it was natural to have the program open with the Quartet No. 2 by Virgil Thomson. One hearing is hardly enough on which to base a complete appraisal, but hardly anyone who heard the concert can have failed to compare the first two movements of the Thomson opus with the first two movements of the Verdi work which followed. The method, probably properly called romantic neo-classical in general style, used, among other things, devices of imitation in

both first movements and waltz time in the second movements.

Verdi and Thomson follow different paths in the other sections—Thomson using a rather nostalgic (?) Adagio and a "Mozartian" (?) fourth movement (which had also some cyclical elements, it seemed to me), where Verdi follows a "Prestissimo" with a "Scherzo." The Verdi "Scherzo" is actually a free fugue form, and just misses greatness by failing to follow up some rather exciting ideas which are heard along the way.

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The Beethoven work which followed intermission is long, highly personal and full of musical aphorisms, where Beethoven often seems to reach conclusions without bothering to tell the listener where the ideas came from in the first place. At times he seems to be going through his famous notebooks and incorporating themes—now Scotch, now Austrian or whatever. The Juilliard String Quartet gave this difficult work a devoted reading, and the audience responded with vigorous applause, both for the Beethoven and for the evening as a whole.

NOV 4 - 1953

Juilliard Quartet Delights Beethoven, Verdi Admirers

The Juilliard String Quartet added to its popularity by presenting last night a well-received performance of chamber music in the R. I. School of Design auditorium, Providence.

For the third consecutive year this group of young teachers from the Juilliard School of Music in New York delighted their Rhode Island admirers with fine musicianship and showmanship.

The program comprised only three works—Quartet No. 2 by Virgil Thompson, one of the more witty and ironic works of this modern composer; Quartet in E Minor by Verdi, played with all the expression the composer could ask for, but with more histrionics than seemed compatible to me; and the magnificent Quartet in E-Flat Major, opus 127, by Beethoven.

The Virgil Thompson number began with an allegro moderato movement, lively and sonorous and drifted, after a break, into the second movement, tempo di valse, lilting and dainty. The third movement, adagio sostenuto, was plaintive, almost melancholy. This may have been the composer's irony showing through, because the finale allegretto was scintillating and melodic and ended with a feeling of satisfaction. However, some of the moods were difficult to analyze because of the body motions of the players.

IT SEEMED AT TIMES they all agreed to put their shoulders to the wheel and heave together. Or they accented pesante tones with a jerk of the neck or a spasmodic downbeat with the chin.

This made the playing seem more difficult than it was. But it is typical of Juilliard musicians to put "body English," as it's vulgarly called, into their interpretations. It's noticeable among their pianists, too. And these gestures, grimaces and lunges interfere with the listeners' concentration on delicate and intricate phrases.

At one stage of the Verdi, the third movement, prestissimo, and later in the final movement, scherzo—fuga, allegro assai mosso, the flashing bow strokes, the tossed hair, the arching elbows seemed like sword thrusts in tierce, quarte, riposte, thrust, lunge and parry. It was more suited to D'Artagnan, Porthos, Athos and Aramis of the King's Guards than to Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the Juilliard String Quartet.

However, it took nothing away from the music of the harmonious Verdi number which brought murmurs of approval and loud applause for the performers at the brilliant and racing ending.

THE PROGRAM closed with the Beethoven number which was the best of the three. The four movements, maestoso-allegro; adagio, ma non troppo e molto cantabile; scherzando vivace; and finale, were played on singing strings, especially the adagio with its abundant legato passages.

It may safely be stated that this group is one of the finest string quartets in the country, and when they forget for a moment their histrionics to play a dreamy and undulating soprano and alto duet, or a tenor and baritone duet on the viola and cello, as was heard last night once or twice, then their superb musicianship eclipses any affectation of showmanship.

The concert was sponsored by the Museum of Art of the R. I. School of Design. Miss Marion MacRae Makepeace, subscription chairman, stated last night that subscriptions for the remaining three concerts this season are available. The next concert will be Dec. 1 at 8:30 p. m. in the RISD Auditorium. The Quartetto Italiano will be the performers and will present works by Beethoven, Turina, Wolf and Mozart.

C. H. L.

NEW SCHOOL AUDITORIUM, 66 W. 12th ST.

THE JUILLIARD SCHOOL OF MUSIC PRESENTS THE
JUILLIARD STRING QUARTET

BEETHOVEN CYCLE

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NOV 5 - 1953

NEW YORK TIMES
NOV 10 1953
MUSIC NOTES
Events today: Paul J. Sifler, organist, St. Paul's Chapel, Columbia University, 12 noon; Benno Moiseiwitsch, pianist, Carnegie Hall, 8:30
The Juilliard Quartet will perform all the Beethoven quartets in five Sunday evening concerts at the New School Auditorium, beginning next Sunday.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 15 1953
Juilliard String Quartet, The New School Auditorium, 66 W. 12th St., 8:15.
Quartets in D major, Op. 18, No. 3; in C major, Op. 59, No. 3; in E flat major, Op. 127.....Beethoven

BROOKLYN, N. Y.
EAGLE
NOV 16 1953
Juilliard Quartet at Academy of Music
The Juilliard String Quartet will give a recital Wednesday evening at the Academy of Music, the program consisting of Mozart's Quartet in D major, K. 575, Alban Berg's "Lyric Suite," and Beethoven's Quartet in C major, opus 59, No. 3. The artists are Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, 'cellist. Their program opens the current series of professional concerts sponsored by the Chamber Music Associates.
Subsequent concerts in the series will be held on Wednesday evenings, Dec. 16, Jan. 27, Feb. 24 and March 24. The Juilliard Quartet will appear twice in the series as will the New String Quartet. The remaining date is reserved for the Academy Trio.

CLEVELAND, OHIO
PLAIN DEALER
NOV 8 1953
Single tickets are available at Severance Hall and at Burrows or from Mrs. Helen Yale, executive secretary, 11605 Miles Avenue S. E. A limited number of subscription tickets for Series "B," including concerts by the Budapest Quartet, the Albeneri Trio and the Juilliard Quartet, are still available.

MUSICAL COURIER
NEW YORK, N. Y.
NOV 15 1953
SCHOOL NOTES
The Riverdale Orchestra has been re-established under the direction of Arthur Christmann at the Riverdale (N. Y.) School of Music. . . . A violin believed to have been made by Jacobus Steiner was recovered by the Connecticut police two years after it disappeared from Bennington College. The instrument was the property of Priscilla Johnson, of Steamboat Spring, Colo., a former sophomore at the school. . . . The Juilliard String Quartet opened a cycle of Beethoven Quartets at the New School for Social Research.

NEW YORK TIMES
NOV 16 1953
Juilliard Quartet Opens Series
The Juilliard String Quartet began a series of five concerts devoted to the string quartets of Beethoven last night at the New School for Social Research. The auditorium was filled to its 511-seat capacity and some would-be ticket purchasers were turned away. The quartets played were No. 3 of Op. 18, No. 3 of Op. 59 and the E flat major, Op. 127. The other concerts will be given on the next four consecutive Sunday evenings.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 13 1953
Music for Today
Philharmonic-Symphony Orchestra, Carnegie Hall, 2:30 p. m.; Rolande Young, pianist, Town Hall, 8:30 p. m.; Don Shapiro, pianist, Greenwich House Music School, 46 Barrow St., 8:30 p. m. (free); Rosa Ponselle recordings, Brooklyn Academy of Music, 8:15 p. m.; Juilliard String Quartet, Juilliard Concert Hall, 130 Claremont Ave., 8:30 p. m. (invitation); Helsinki University Chorus, City College Great Hall, 12:40 p. m.

NEW YORK, N. Y.
HERALD TRIBUNE
NOV 15 1953
Wednesday
Ilona Kabos, pianist; Town Hall, 8:30.
Sonata in G major Op. 78.....Schubert
"D'Après une lecture de Dante".....Liszt
Impromptus in A flat major, Op. 29; in F sharp major, Op. 36; in G flat major, Op. 61; Fantaisie-impromptu, Op. 66.....Chopin
Three Burlesques, Op. 8c; Deux Danses Roumaines.....Bartok
Budapest String Quartet, Kaufmann Auditorium, Y. M. H. A., Lexington Ave. at 92d St., 8:40.
Works by Haydn, Mozart, Beethoven.
Juilliard String Quartet, Brooklyn Academy of Music, 8:30.
Juilliard Concert Series, Concert Hall, 130 Claremont Ave., 8:30.
Works by Brahms, Mozart, Hindemith, Ives, Schumann, Kagan, Barber, Ravel.

PORTLAND, ORE.
OREGON JOURNAL
NOV 16 1953

Junior Symphony Celebrates



Robert Mann

ROBERT MANN, first violinist with the Juilliard quartet, has been on several European and American tours with that group.
And so, when the baton of Eugene Fuerst is raised at the opening concert, it will be the magic signal for another noble year of beautiful music. In a program chosen especially to honor Dr. Gershkovitch, the number most likely to evoke his memory might well be the gay and whimsical "Lieutenant Kije" by Prokofieff. By this same joyful, witty spirit are his life and works remembered.

GREENSBORO, N. C.
NEWS
NOV 15 1953
Chamber Music Season Opens December 1
The Juilliard String Quartet will be heard by members of the Greensboro Chamber Music Society on Tuesday, December 1, at 8:30 p.m. in the auditorium of Music Building at Woman's College in the opening program of the season.
Composed of young American musicians who are members of the faculty of the Juilliard School of Music in New York, the Quartet has been hailed as "one of America's contributions to quartet history." Members of the quartet include Robert Mann, violinist; Robert Koff, violinist; Raphael Hillyer, violist, and Arthur Winograd, 'cellist.
The repertoire of the Juilliard String Quartet covers a wide span from the works of the classical period of those of the contemporary

composers. The quartets by Bartok in particular are a specialty with this ensemble, which has recorded six of them for Columbia records.

NEW YORK TIMES
NOV 15 1953
JUILLIARD STRING QUARTET, New School Auditorium, 8:15 P. M. First of five Beethoven programs.
Quartet in D, Op. 18, No. 3; Quartet in C, Op. 59, No. 3; Quartet in E flat, Op. 127.

NEW YORK TIMES
NOV 18 1953
MUSIC NOTES
Events tonight: Ilona Bakos, pianist, Town Hall, 8:30 o'clock; Mannes Orchestra, Carl Bamberger conducting, Mannes College of Music, 8:30; Program of operatic excerpts, Malin-Verdi Auditorium, 8:15.
Andre Parchal, organist, James Memorial Chapel, Claremont Avenue and 121st Street, 8; Victor Powell, organist, Christ Episcopal Church, 8:30; Budapest String Quartet, Lexington Avenue "Y", 8:40; Juilliard String Quartet, Brooklyn Academy, 8:30.

JUILLIARD STRING QUARTET
3rd BEETHOVEN CONCERT
Sunday Evening, Nov. 29 at 8:15
Tickets at Box Office \$1.00
New School Auditorium, 66 W. 12th St.
Nov. 25, 1953

NEW YORK TIMES

NOV 29 1953

SERIES: Free Sunday afternoon concerts at the New-York Historical Society look as if they might become a city institution. Last season, under the leadership of Francis W. Bilodeau, the society began such a series in its 370-seat auditorium. The programs drew so well that there was only a single rainy Sunday when the little hall wasn't filled to capacity. Encouraged by the response, the society is sponsoring another series this season. Again they will be given on all the Sundays of December, January, February and March, and because there are seventeen Sundays during that period the series will be one concert longer than last year. To make the series possible, all the artists are donating their services. The Juilliard String Quintet will give the first concert on Dec. 6. One innovation will be three opera performances by the Community Opera, Inc.

GREENSBORO, N. C.
RECORD

NOV 30 1953

Juilliard Quartet To Perform Here In Tuesday Event

The Juilliard String Quartet will play works by Beethoven, Schumann and Bartok in the concert for members of Greensboro Chamber Music Society at Music Building, Woman's College, at 8:30 p.m. Tuesday.

The ensemble, founded with the aid of the Juilliard Musical Foundation, has established itself as a foremost interpreter of chamber music literature. In addition to performance of the great works, it also explores the lesser known literature of the past and gives attention to works by contemporary composers.

Tuesday's program will open with Quartet in C Minor, Opus 18, No. 4 (four movements) by Beethoven. Schumann's Quartet in F Major, Opus 41, No. 2 (four movements) will follow. After the intermission, the quartet will present Bartok's Quartet No. 5 (five movements).

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 29 1953

Music Programs Here This Week

Juilliard String Quartet, New School Auditorium, 66 W. 12th St., 8:15. Quartets in G major, Op. 18, No. 5; in F major, Op. 59, No. 1; in G sharp minor, Op. 131 Beethoven

NEW YORK TIMES

NOV 29 1953

CONCERT AND OPERA PROGRAMS OF THE WEEK

JUILLIARD STRING QUARTET, New School for Social Research, 8:15 P. M. Beethoven quartets: G, Op. 18, No. 5; F, Op. 59, No. 1; C sharp minor, Op. 131.

NEW BRUNSWICK, N. J.
SUNDAY TIMES

NOV 29 1953

Chamber Music to Continue Comeback In New Brunswick on Friday Night

Friday night's concert by the Italian Quartet will be the last 1953 concert in the series. Succeeding concerts will be presented by the Juilliard String Quartet on February 19 and the Philadelphia Woodwind Quintet on March 19.

MUSICAL AMERICA
NEW YORK, N. Y.

DEC 1 - 1953

OTHER EVENTS

An **American Repertory Series** of five concerts of contemporary American music began at the Greenwich House Music School on Nov. 13. Works by Otto Luening, Jack Beeson, and Alan Hovhaness were played by Don Shapiro, pianist. Later concerts will include ensemble as well as solo pieces. . . . The **Juilliard String Quartet** began a series of five concerts devoted to the quartets of Beethoven, on Nov. 15 at the New School for Social Research.

GREENSBORO, N. C.
NEWS

DEC 1 - 1953

**Juilliard Quartet Plays
Concert Here Tonight**

The Juilliard String Quartet will play in a concert at 8:30 o'clock tonight for members of the Greensboro Chamber Music Society. The concert will be given in the Music Building at Woman's College.

Tonight's program will include the four movements of Beethoven's Quartet in C Minor, Opus 18, No. 4; the four movements of Schumann's Quartet in F Major, Opus 41, No. 2, and the five movements of Bartok's Quartet No. 5.

MUSICAL LEADER
CHICAGO, ILL.

DEC - 1953

emy of Music . . . The **Juilliard String Quartet** performed at the Brooklyn Academy, Nov. 18 . . . "Fun with Music," a series for children, started its fourth season at the Brooklyn Academy, Nov. 21 . . .

NEW YORK, N. Y.
WEEKLY EAST SIDE NEWS

DEC 5 - 1953

**Concert Sunday At
Historical Society**

The second annual Sunday afternoon Concert Series at The New York Historical Society will start tomorrow at 3 P. M. with a program of chamber music by the Juilliard String Quartet and an introductory talk by Dr. Grace Spofford, former Director of the Music School of the Henry Street Settlement. Dr. Spofford will speak about her experiences last summer as the United States Delegate to the International Conference on Music Education held under the auspices of UNESCO in Brussels, Belgium.

The Juilliard String Quartet will play Beethoven's Quartet in 8 flat major, Opus 18, no. 6, and the "American" quartet by Dvorak. Founded with the aid of the Juilliard Musical Foundation, the group has established itself as one of the foremost interpreters of chamber music literature. The Quartet is in residence at the Juilliard School of Music and its four musicians — Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd—are members of the ensemble faculty of the school.

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 9 - 1953

Erdman Dance Recital

Jean Erdman and her dance company will give their only local recital of the season tonight at 8:30 at the Brooklyn Academy of Music as the second event in the Academy's Theater for Dance series.

Appearing as guest artists with Miss Erdman will be the Juilliard String Quartet, supplying the musical accompaniments for the dancer's two new works, "Broken City," set to the first movement of Arnold Schoenberg's String Quartet No. 3, and "Song of the Turning World," choreographed to Beethoven's Great Fugue.

Other dance compositions on the Erdman program include "Io and Prometheus," "Changing Woman," "People and Ghosts" and "Portrait of a Lady."

BROOKLYN, N. Y.
EAGLE

DEC 9 - 1953



DANCING IN BROOKLYN — Jean Erdman and her company will perform tonight at the Academy of Music as the second event in the "Theater for Dance" series. Her program will include two premieres, and she will have the Juilliard String Quartet as guest artists.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 18 1953

Music for Today

Iona Kabos, pianist, Town Hall, 8:30 p. m.; Juilliard String Quartet, Brooklyn Academy of Music, 8:30 p. m.; Budapest String Quartet, Y.M.-Y.W.H.A., Lexington Ave. and 92nd St., 8:40 p. m.; Community Civic Opera Company, opera excerpts, 225 W. 46th St., 8:15 p. m.; Andre Marchal, organist, James Memorial Chapel, Union Theological Seminary, 8 p. m. (free); Mannes Orchestra, Mannes College of Music, 157 E. 74th St., 8:30 p. m. (free); Recorded music, New York Public Library, Fifth Ave. and 42nd St. (Room 213), 12 and 8:15 p. m. (free).

NEW YORK, N. Y.
POST

NOV 18 1953

Music Tonight ...

Iona Kabos, pianist. Town Hall 8:30.
Budapest String Quartet, first of a series of five concerts. Lexington Av. Y.M.-Y.W.H.A. 8:40.
Juilliard String Quartet; quartets by Mozart, and Beethoven. Lyric suite by Berg. Brooklyn Academy of Music. 8:30.

JUILLIARD STRING QUARTET

2nd Beethoven Concert
Sunday Evening, Nov. 22 at 8:15
Tickets at Box Office \$1.00
NEW SCHOOL AUDITORIUM
66 WEST 12th ST.

Nov. 19, 1953

BROOKLYN, N. Y.
EAGLE

NOV 19 1953

MUSIC

Juilliard String Quartet Offers 3 Masterpieces

By PAUL AFFELDER

The first of five concerts by professional ensembles, presented under the auspices of Chamber Music Associates, was given last evening at the Academy of Music by the Juilliard String Quartet. The program was interesting, varied and admirably balanced; it also served to show us to what artistic heights the Juilliard foursome has risen during the past few years.

For most listeners, the novelty of the evening was Alban Berg's "Lyric Suite." This six-movement work may have sounded strange to many, but none can gainsay its rich fertility of invention. In its alternating fast and slow movements, the composer expresses six emotional states: jovial, amorous, mysterious, passionate, delirious and desolate. He accomplishes this with every musical means at his command, demanding from the hard-working players every possible kind of harmonic and tonal effect.

Complicated Score

One can detect many influences in this complicated score—Franck, Debussy, Wagner (there is an actual quotation from "Tristan und Isolde" in the last movement) and Berg's teacher, Arnold Schoenberg. The music is, in reality, more polytonal than atonal—in other words, one hears several different keys at once, rather than no central key at all. In this work, then, the influence of Schoenberg and his intricate twelve-tone system is less evident than in some of Berg's other compositions.

The suite was given a most intensive, virtuosic interpretation last evening, one that left us gasping at the assured and dramatic manner in which its complex patterns were unfolded.

Surrounding this modern masterpiece were two gems from the past. The program began with a late Mozart Quartet—the one in D Major (K. 575). Considering the period in which it was written, this was as remarkable and revolutionary as the Berg, for it represents one of the earliest

examples of quartet writing which gives equal prominence to all four players. Recognizing the generally serious nature of this work, the Juilliard players performed it with care and without frivolity in a perfectly balanced reading.

Play 3d Rasoumovsky

Rounding out the concert—and sounding fresh and solid after the modern harmonies of the Berg—was Beethoven's Third "Rasoumovsky" Quartet in C Major, Opus 59, No. 3. It should be noted, however, that there are some daring harmonic progressions in the very opening of this work.

As to its interpretation, we were best satisfied with the two middle movements, the two end ones suffering a bit from excessive speed. This applied particularly to the final fugue, taken at such a fast clip that it bore no rhythmic relationship to the music that had preceded it. Unfortunately, it is getting to be the fashion to see how rapidly this final movement can be played; in so doing, the performers should remember they are dealing with music far above the level of Chopin's "Minute" Waltz and Paganini's "Moto Perpetuo." This is music, not show stuff. Nevertheless, from the purely technical angle, it came off in brilliant fashion.

Immediately following the intermission, Nathan Kogan, President of Chamber Music Associates, spoke briefly about the work of the organization. He mentioned that, as the result of its concerts and informal workshop sessions, there has been a renewed interest in chamber music playing in the borough—so much so, in fact, that the Brooklyn Public Library is purchasing \$1,000 worth of music to be used by C. M. A. members and other chamber music fans.

RIDGEWOOD-B'KLYN, N. Y.
LONG ISLAND ADVOCATE

NOV 19 1953

Frank Frazer's

NEW YORK
REVIEW

The Juilliard String Quartet will be heard in a recital next Wednesday evening, November 18, at 8:30 o'clock, in the chamber hall of the Brooklyn Academy of Music.

NEW YORK TIMES
NOV 22 1953

JUILLIARD STRING QUARTET, New School for Social Research, 87 W. 12th St., 8:15. Beethoven program: Quartet in C minor, Op. 18, No. 4; Quartet in E-flat major, Op. 74; Quartet in B-flat major, Op. 130, with Grosse Fuge.

MONDAY

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 22 1953

Music This Week

Concerts and Recitals

Juilliard String Quartet, New School Auditorium, 66 W. 12th St., 8:15. Quartets in C minor, Op. 18, No. 4; in E-flat major, Op. 74 (Harp Quartet); in B-flat major, Op. 130, with Grosse Fuge, Beethoven.

SALISBURY, N. C.
POST

NOV 22 1953

String Group Performs Here

The Juilliard String Quartet will appear in concert at the Livingstone College Auditorium, Wednesday, Dec. 2, under the sponsorship of the College Lyceum Committee. One of the best of such ensembles in the country, the Juilliard String Quartet boasts an excellent group of skilled artists. They are:

Robert Mann, violinist, who was born in Portland, Oregon. He won the Naumburg Award for 1941 and made his formal debut in Town Hall in December of the same year. Mr. Mann was graduated from The Juilliard School in 1943.

Robert Koff, violinist, is a native of Los Angeles, Calif. He was graduated from Oberlin Conservatory of Music, and subsequently entered the Juilliard School of Music. Mr. Koff has presented numerous recitals and has appeared frequently in chamber music concerts.

Raphael Hillyer, violinist, was born in Ithaca, New York. After attending Curtis Institute in Philadelphia, he was graduated from Dartmouth College in 1936. Two years later he was awarded the degree of Master of Arts from Harvard. Mr. Hillyer was a member of the Boston Symphony Orchestra until 1946, when he joined the Juilliard String Quartet.

Arthur Wingograd, cellist, is a native New Yorker. He studied at the New England Conservatory in Boston and later was graduated from the Curtis Institute. Before joining the Juilliard String Quartet he was cellist of the Galimir Quartet and a member of NBC Symphony Orchestra.

Season tickets will be honored for this program.

BROOKLYN, N. Y.
EAGLE

DEC 10 1953

DANCE

'Theater for Dance' Series Offers Two New Works

By PAUL AFFELDER

A world premiere and a first New York performance were included in the program offered at the Academy of Music last evening by Jean Erdman and her Dance Company as the second event in the Brooklyn Institute of Arts and Sciences' "Theater for Dance" series.

Both of the new works were set to music for string quartet and utilized the services of the Juilliard String Quartet. Seen for the first time anywhere was "Broken City," a rather desolate work about life, terror, love and death in a desolate city, with desolate music from Schoenberg's Quartet No. 3, Opus 30.

JUILLIARD STRING QUARTET LAST BEETHOVEN CONCERT

Sunday Evening, Dec. 13 at 8:15
Tickets at Box Office \$1.00

New School Auditorium, 66 W. 12th St.

Dec. 10, 1954

ERIE, PA.
TIMES

DEC 13 1953

Intermission Notebook

by
TIMMIE SULLIVAN

THE FOUR QUARTETS of Arnold Schoenberg have been recorded for Columbia masterworks records by the Juilliard String Quartet, an ensemble which has received special praise for its interpretations of contemporary music. Schoenberg, himself, commented in 1950 that this was the kind of performance which he had always envisioned for his Quartets but had very rarely heard.

Also due on the market soon is the third volume of the 1952 Prades Festival recordings including music of Schubert, Schumann and Brahms. Performers for the series include Isaac Stern, Alexander Schneider and Joseph Szigeti, violinists; Milton Katims, violist; Dame Myra Hess, Mieczyslaw Horszowski and Leopold Mannes pianists.

This Clipping From
CUE
NEW YORK, N. Y.

DEC 13 1953

about New York

over in brooklyn, almost any Monday night, dozens of amateur musicians pour into the Academy of Music, carrying violins, violas, cellos, or assorted wind instruments. They are members of the unique Chamber Music Associates, a group of non-professionals who like to play and talk music with anybody in sight. Now in its third season, this dedicated group of some 100 musicians have taken chamber music out of the rarified atmosphere where it has been hiding for a half century and made it once more an informal evening's entertainment among friends. At their meeting room, you will hear heated discussions among various clusters of players about phrasing, tempo, and the like. They meet four or five times a month, and nobody has to be coaxed to practice. Many of the workshops organized by the group are under the direction of professional artists, such as violinist William Knoll, pianist Joseph Wolman, the Juilliard and the New Music String Quartets. Additional workshops are directed toward the inexperienced instrumentalist. They also put on a number of top-drawer concerts at the Academy each season. To become either a performer or listener in this novel workshop group, write Chamber Music Associates, 30 Lafayette Avenue in Brooklyn. You may never solo at Carnegie Hall, but you will discover other rewards.

HERALD TRIBUNE, N.Y.

DEC 13 1953

Juilliard String Quartet, New School
Auditorium, 66 W. 12th St., 8:15.

NEW YORK TIMES

DEC 13 1953

JUILLIARD STRING QUARTET, New School
for Social Research, 8:15 P. M. Beethoven
program.

ST. PAUL, MINN.
PIONEER PRESS

DEC 20 1953

John H. Harvey—

Records Put Special Stress
On Bach And Schoenberg

SCHOENBERG: Complete String Quartets; Juilliard quartet; Columbia—This also is a three-record set but not available as "singles." Sample received includes the Quartet No. 2 in F sharp minor, with Uta Graf, soprano, singing the texts of the last two movements, and the Quartet No. 3. The F sharp minor quartet, written in 1907, already is pretty indeterminate as to tonality and has a shadowy, other-worldly atmosphere. No. 3, which dates from 1939, is in the completely developed 12-tone idiom and shows the composer at the height of his powers. It is compact, forceful, cleanly chiseled and free from post-Romantic vapors. Excellent, authoritative performances.

DALLAS, TEXAS
NEWS

DEC 27 1953

Latest Records in Review

DUODECANAL: Here is something for you twelve-tone scalers and you may gain a new idea that the system is warm and turbulent emotionally, not dry and mathematical. So quickly do fashions change. Strict observance of the system may give you the impression that the theme contours are perversely angular, but maybe time will correct this, too.

The album contains the four quartets of Arnold Schoenberg, including the elaborate No. 3 to poems by Stefan George and well-sung by Soprano Uta Graf. There is room also for Anton von Webern's "Five Movements for String Quartet," Opus 5 and Alban Berg's Quartet No. 3. The Juilliard Quartet are the artists.

This is an especially valuable set and juxtaposes Schoenberg with his talented disciples, Webern and Berg. But the old master doesn't sound less free despite a critical notion to the contrary.

(Columbia, three 12-inch discs, LP.)

CENTRAL ISLIP, N.Y.

MESSENGER

12/30/53

String Quartet
In Concert at
Brookhaven Lab.

UPTON — The Juilliard String Quartet will play quartets by Haydn, Piston and Beethoven in a concert at Brookhaven National Laboratory, Thursday, Jan. 7, at 8:30 p. m. Individuals employed by the Laboratory can obtain tickets for their friends at \$1.75 each.

Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Juilliard School of Music in New York. The quartet, which has made several appearances at Brookhaven and has toured widely in the United States and Europe, is also known for its Columbia recordings.

Founded with the aid of the Juilliard Musical Foundation, the group expresses as its objectives: "To perform the great works of chamber music literature; to explore the lesser known literature of the past; and to bring to contemporary music the painstaking musicianship usually reserved for the revealed works of other periods."

Other programs in the current Brookhaven concert will be:

John Langstaff, baritone, Thursday, Feb. 25. Specializing in English and American folk music, he has sung with symphony orchestras and in opera, on radio and television, and appeared at Brookhaven in 1952.

Ernest and Lory Wallfisch, viola and piano, Wednesday, March 24. Mr. Wallfisch received his musical training in Rumania and, with his wife as accompanist, appeared on the concert stage in many European countries before coming to the United States in 1946.

BILLBOARD
CINCINNATI, OHIO

DEC 26 1953

From Bach to
A. Schoenberg
Via Romantics

The Juilliard Quartet, already noted for its excellent disk series on Bartok, performs the difficult works superbly. As a Schoenberg document, the album holds even greater appeal in that it includes a quartet by **Alban Berg**, plus several short selections by **Anton Webern**, two Schoenberg disciples who have attracted audiences of their own among those who appreciate the modern idiom in composition. Is Horowitz.

JUILLIARD SCHOOL, 8:30, WNYC.
String Quartet No. 2....Bernard Wagenaar
Piano Quintet in F minor, Op. 34....Brahms
Fourth String Quartet.....Bartok

PORT JEFFERSON, N.Y.
RECORD
12/31/53

Brookhaven Lab Concert By Juilliard String Quartet

UPTON — The Juilliard String Quartet will play quartets by Haydn, Piston and Beethoven in a concert here at Brookhaven National Laboratory, Thursday, January 7, at 8:30 p.m.

Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Juilliard School of Music in New York. The quartet, which has made several appearances at Brookhaven and has toured widely in the United States and Europe, is also known for its Columbia recordings.

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Ernest and Lory Wallfisch, viola and piano, Wednesday, March 24. Mr. Wallfisch received his musical training in Rumania and, with his wife as accompanist, appeared on the concert stage in many European countries before coming to the United States in 1946.

BAY SHORE, N.Y.
SENTINEL
12/31/53

STRING QUARTET CONCERT

The Juilliard String Quartet will play quartets by Haydn, Piston and Beethoven in a concert at Brookhaven National Laboratory, Thursday, Jan. 7 at 8:30 p. m. Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Juilliard School of Music in New York.

PATCHOGUE, N.Y.
ADVANCE
12/31/53

Juilliard Quartet To Give Concert Next Thursday

UPTON — The Juilliard String quartet will play quartets by Haydn, Piston and Beethoven in a concert at Brookhaven National Laboratory next Thursday at 8:30 p. m. Individuals employed by the laboratory can obtain tickets for their friends.

Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Juilliard School of Music in New York. The quartet, which has made several appearances at Brookhaven and has toured widely in the United States and Europe, is also known for its Columbia recordings.

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John Langstaff, baritone, February 25. Specializing in English and American folk music, he has sung with symphony orchestra and in opera, on radio and television, and appeared at Brookhaven in 1952.

Ernest and Lory Wallfisch, viola and piano, March 24. Mr. Wallfisch received his musical training in Rumania and, with his wife as accompanist, appeared on the concert stage in many European countries before coming to the United States in 1946.

LAKE RONKONKOMA,
N.Y.
MIRROR
12/31/53

String Quartet In Concert at Brookhaven Lab.

UPTON — The Juilliard String Quartet will play quartets by Haydn, Piston and Beethoven in a concert at Brookhaven National Laboratory, Thursday, Jan. 7, at 8:30 p. m. Individuals employed by the Laboratory can obtain tickets for their friends at \$1.75 each.

Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Juilliard School of Music in New York. The quartet, which has made several appearances at Brookhaven and has toured widely in the United States and Europe, is also known for its Columbia recordings.

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Ernest and Lory Wallfisch, viola and piano, Wednesday, March 24. Mr. Wallfisch received his musical training in Rumania and, with his wife as accompanist, appeared on the concert stage in many European countries before coming to the United States in 1946.

SAYVILLE, N.Y.
NEWS
12/31/53

CONCERT SCHEDULED

Upton—The Juilliard String Quartet will play quartets by Haydn, Biston and Beethoven in a concert at Brookhaven National Laboratory, Thursday, January seventh at 8:30 p.m. Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Juilliard School of Music in New York.

DAYTON, OHIO
SUNDAY JOURNAL HERALD

JAN 2 - 1954

Casals Series Adds Works Of Schumann

The Juilliard quartet has recorded, for Columbia, Schoenberg's "Quartet No. 2 in F-Sharp minor" for strings and soprano, and "Quartet No. 3."

COLUMBUS, OHIO
STAR

JAN 2 - 1954

JOE R.
MILLS
ON
RECORDS



Schoenberg, like olives, is an acquired taste and for those fortunates who have achieved the proper level of musical sophistication, Columbia has their precise dish in a release of their man's four quartets, handsomely done by the Juilliard String Quartet.

Columbia's three-volume "Lp" set also includes two works by contemporaries of Schoenberg: Anton von Webern's Five Movements for String Quartet, Opus 5 and Alban Berg's String Quartet, Opus 3.

The Juilliard Quartet performed the complete Schoenberg cycle for the composer in California in 1950. Schoenberg commented that this was the kind of performance which he had always envisioned for his Quartets but had very rarely heard. He summed up his appreciation with a resounding "Kolossal"

HOUSTON, TEX.
POST

JAN 10 1954

RECORD MUSIC

By HUBERT ROUSSEL

SCHOENBERG: Quartette Number 2 in F-Sharp Minor (for strings and soprano) and Quartette Number 3, played by the Juilliard String Quartet (Columbia ML-4736).

It is Arnold Schoenberg's disciples, rather than Schoenberg himself, who have made his name more frightening to some than the Headless Horseman.

Here are two examples of a point I have often made: That the style in which a composer writes, his musical language, is not important. The important thing is whether he uses it naturally and whether it serves

to express a content of real feeling and thought. That being so, you will not be much conscious of the language.

The first of these quartettes is comparatively early Schoenberg (1910), the latter represents the full development of his 12-tone technique. Anybody with real interest in music will find himself held as much by the newer work as the older—though the presence of a soprano in that one is a novelty adding much to its character, thanks to the fine singing of Uta Graf.

NEW YORK TIMES

JAN 3 - 1954

JUILLIARD STRING QUARTET, Juilliard School, 8:30 P. M.

DANCE NEWS
NEW YORK, N. Y.

JAN - 1954

By Anatole Chujoy

JEAN ERDMAN and company, with Juilliard String Quartet, at Brooklyn Academy of Music, Dec. 9.

Talented Company

The talented dancers who make up the company are Barbara Casper, Remy Charlip, Kate Clyne, Mimi Kirk, William Ligon, Irene Loren, and William Lennard (who only danced Prometheus). Kate Clyne and Irene Loren stood out in the group and in People and Ghosts.

The Juilliard String Quartet played for the two new works; Mieczyslaw Kolinski was at the piano. Nik Cernovich did the decor and costumes for Broken City; Jean Erdman designed the costumes for Song of the Turning World. Doris Einstein gets the credit for the well integrated lighting effects.

The important performance could have been better attended.

LOS ANGELES, CAL.
EXAMINER

JAN 8 1954

Classical

'Kismet' Triumph on Wax

By Patterson Greene

Examiner Drama-Music Editor

Record of the Week—

"Kismet," operetta, music adapted from Borodin.

An excursion into modernism is an album of four string quartets by Schoenberg, five movements of Anton Webern's Opus 5 and Alban Berg's Opus 3, played by the Juilliard String Quartet. Add to these re-issues of Gieseking playing Ravel and Debussy; and of Weingartner and Beecham conducting Mozart.

SALT LAKE CITY, UTAH
TRIBUNE

JAN 10 1954

Dates Changed for Three Concerts

The Juilliard String Quartet, well-known to Utah audiences for spirited performances of both classics and contemporary chamber music, will be heard on Jan. 28 at 8:15 p.m. in Kingsbury Hall. The quartet's tour and campus conflicts in bookings made the shift from the preceding Tuesday desirable.

String Quartet In Concert at Brookhaven Lab.

UPTON — The Julliard String Quartet will play quartets by Haydn, Piston and Beethoven in a concert at Brookhaven National Laboratory, Thursday, Jan. 7, at 8:30 p. m. Individuals employed by the Laboratory can obtain tickets for their friends at \$1.75 each.

Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd of the ensemble faculty of the Julliard School of Music in New York. The quartet, which has made several appearances at Brookhaven and has toured widely in the United States and Europe, is also known for its Columbia recordings.

Founded with the aid of the Julliard Musical Foundation, the group expresses as its objectives: "To perform the great works of chamber music literature; to explore the lesser known literature of the past; and to bring to contemporary music the painstaking musicianship usually reserved for the revealed works of other periods.

Other programs in the current Brookhaven concert will be:

John Langstaff, baritone, Thursday, Feb. 25. Specializing in English and American folk music, he has sung with symphony orchestras and in opera, on radio and television, and appeared at Brookhaven in 1952.

Ernest and Lory Wallfisch, viola and piano, Wednesday, March 24. Mr. Wallfisch received his musical training in Rumania and, with his wife as accompanist, appeared on the concert stage in many European countries before coming to the United States in 1946.

STONY BROOK, N.Y.
GAZETTE
1/2/54

String Quartet In Concert at Brookhaven Lab.

UPTON — The Julliard String Quartet will play quartets by Haydn, Piston and Beethoven in a concert at Brookhaven National Laboratory, Thursday, Jan. 7, at 8:30 p. m. Individuals employed by the Laboratory can obtain tickets for their friends at \$1.75 each.

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HERALD TRIBUNE, N.Y.
JAN 3 - 1954

THE RECORD WORLD

By HERBERT KUPFERBERG

'Gurre-Lieder' and Later Schoenberg

Later Schoenberg: Those who wish to trace the development of Schoenberg's atonalism, which came after the "Gurre-Lieder," can do so with the help of an admirable Columbia album (three disks, \$17.85) which contains all four of his string quartets, with a couple of Webern and Berg thrown in for good measure. The Julliard String Quartet are the performers, with Uta Graf, soprano, taking care of the vocal part in the last two

movements of the Quartet No. 2 in F-sharp minor.

The most interesting works are the first and the last, which is odd because they are quite different, No. 1 being a rather conventional though highly agreeable work, while No. 4 can well stand as an epitome of atonal string writing.

HERALD TRIBUNE, N.Y.
JAN 3 - 1954

Music This Week

Julliard String Quartet, Concert
Hall, 130 Clarmont Ave., 8:30.
Works by Haydn, Reigger, Smetana (tickets
free on request).

SALT LAKE CITY, UTAH
Deseret News Telegram

U. of U. Series Lists Changes In New Schedule

The Julliard String Quartet will be heard Jan. 28 instead of Jan. 26 as originally listed because of tour conflicts.

SPOKANE, WASH.
SPOKESMAN-REVIEW

JAN 3 1954

Juilliard Quartet Recital Set

The famed Juilliard string quartet of New York city will appear at the University of Idaho January 24 as a special attraction sponsored by the university chapters of Sigma Alpha Iota and Phi Mu Alpha-Sinfonia, national music honoraries for men and women.

The quartet's concert here is the only one in the Moscow area, and is not part of the Pullman-Moscow community concert series, said Professor Hall M. Macklin, head of the music department.

The quartet's performances have been hailed by such critics as Oliver Downes, Virgil Thompson and Alfred Frankenstein.

JAMAICA, N. Y.
LONG ISLAND PRESS

JAN 3 - 1954

Music On Long Island

By BARRY BROOK

Press music editor Gabriel Frontrier is touring the country doing research on a Ford Foundation scholarship. In his absence, Barry Brook is pinch hitting for him.

At the Brookhaven Laboratory one may hear one of the most outstanding string quartets ever to grow on American soil, the Julliard String Quartet. The members of the group, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd are of the ensemble faculty of the Julliard School of Music. Their first recordings of the six great Bartok quartets have made them world famous. Thursday night's program will include quartets by Haydn (Opus 76, No. 5), Walter Piston No. 1 and Beethoven (Op. 131).

SALT LAKE CITY, UTAH
Deseret News Telegram

JAN 7 - 1954

Dates Changed On Three Concerts at U.

The Juilliard String Quartet, well known to Utah audiences for its spirited performance of both classics and contemporary chamber music, will be heard on Jan. 28 at 8:15 p.m. in Kingsbury Hall.

In all cases, series members will present for admission the same tickets as originally issued for these events.

WORCESTER, MASS.
GAZETTE

JAN 7 - 1954



JUILLIARD STRING QUARTET, TO APPEAR HERE, IN REHEARSAL
From left: Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff.

Thomas Hovey Gage Concert Is Sunday

The first Thomas Hovey Gage Memorial Concert will be presented at the Worcester Art Museum at 3.30 p. m. Sunday by the Juilliard String Quartet of New York.

The annual concerts honoring the memory of the late Mr. Gage, who was one of the original incorporators of the Worcester Art Museum and who during his lifetime held every elective office of the corporation, have been made possible through a gift by his daughter, Mrs. Albert W. Rice. It is expected that they will be given regularly in January, the month of Mr. Gage's birth.

Members of the Juilliard Quartet are Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello. All were born in the United States and received their musical educations here. Robert Mann, winner of a Naumberg award, was educated at the Juilliard School. Robert Koff received his training at the Juilliard School

and at Oberlin Conservatory. Raphael Hillyer attended Curtis Institute and holds an A. M. degree from Harvard University.

Arthur Winograd studied at the New England Conservatory and was graduated from the Curtis Institute. They are now members of the ensemble faculty of the Juilliard School.

The program will be Debussy's Quartet in G minor, Opus 10 and Beethoven's Quartet in C major, Opus 59, No. 3. The public is invited to attend the concert.

WORCESTER, MASS.
TELEGRAM

JAN 8 - 1954

String Quartet Gives Concert at Museum Sunday

The Juilliard String Quartet of New York will be presented in the first Thomas Hovey Gage Memorial Concert at the Worcester Art Museum Sunday afternoon at 3.30. The concert is free to the public.

The annual concerts honoring the memory of the late Mr. Gage, one of the original incorporators of the Worcester Art Museum who held every elective office during his lifetime, are presented through a gift by his daughter, Mrs. Albert W. Rice. It is planned to give them regularly in January.

Members of the Juilliard Quartet are Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello. All were born in the United States and received their musical educations here. Robert Mann, winner of a Naumberg award, was educated at the Juilliard School. Robert Koff received his training at the Juilliard School and at Oberlin Conservatory. Raphael Hillyer attended Curtis Institute and holds an M. A. degree from Harvard University. Arthur Winograd studied at the New England Conservatory and was graduated from the Curtis Institute. They are now members of the ensemble faculty of the Juilliard School.

The program will be Debussy's Quartet in G minor, Opus 10 and Beethoven's Quartet in C major, Opus 59, No. 3.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 10 1954

Juilliard Quartet on Chamber Music Series

The Juilliard String Quartet will present the second in the current series of chamber music concerts sponsored by the Ethical Society a week from tomorrow evening at 8:30 o'clock in Sheldon Auditorium, 3648 Washington bl. The Pascal Quartet, originally scheduled to appear at that time, has cancelled its American tour.

The concert will mark the first appearance of the Juilliard Quartet in St. Louis. The program will include Beethoven's Quartet, Opus 74; Debussy's Quartet in G Minor, Opus 10, and Bartok's Quartet No. 4. Members are Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

JAN 10 1954

New Music Isn't Neglected On Discs

Schoenberg String Quartet Package Also Includes Berg, Webern

THE SCHOENBERG quartets, mentioned earlier, are performed by the Juilliard Quartet and are available on three 12 inch Lps. Uta Graf is the soprano in the Second Quartet. The last side contains two works by Schoenberg disciples. Anton von Webern is represented by his *Five Pieces for String Quartet* and Berg, by his *Quartet No. 3*.

The performances by the Juilliards contain the same exciting qualities which brought them such praise in their recordings of the Bartok Quartets. But despite the fine playing, the Schoenberg scores probably will find the limited audience they always have. The finest musicians still argue over the merits of the twelve-tone technique and it remains to be seen whether this form of musical expression will survive.

WORCESTER, MASS.
GAZETTE

JAN 11 1954

Juilliard Quartet Gives Excellent Gage Concert

By JOHN F. KYES

The concert yesterday afternoon at the Art Museum by the Juilliard String Quartet of New York had charm in abundance, of two kinds. In its own right, it was an excellent performance of superb scores by Debussy and Beethoven. Its memorial aspects also made the occasion notable.

This was the first Thomas Hovey Gage Memorial Concert, made possible through a gift by his daughter, Mrs. Albert W. Rice. It is planned that such a concert will be given each year in January, the month of Mr. Gage's birth. Mr. Gage was one of the original incorporators of the Museum, and before his death in 1938 had held every elective office of the corporation.

It was my privilege to sit with Mr. Gage for the last nine years of his life, at meetings of the Music Festival board. His keen intellect, discriminating taste in music, and ability to get along quietly but constructively with his fellowmen, endeared him to all who worked with him. He had a leading part in setting up the fine Sunday afternoon free concerts for which the Museum has become famous, and an annual performance of chamber music will be the most fitting memorial one could devise.

Mr. Gage for many years was a member of an amateur string quartet here, playing the viola. Frank J. Darrah, Worcester artist, was cellist, and the violins were played by Dr. A. Wilmer Duff, head of the physics department at Worcester Polytechnic Institute, and Dr. Walter C. Seelye. Dr. Seelye, the only surviving member, was at the concert yesterday and recalled that the group at various times included Joseph Greenwood, another artist of note, and William Brown. "We did not pretend to be top players," said Dr. Seelye, "but we had a lot of fun." I submit that fun of that sort is needed more than ever, and that people need to play more music as well as listen to it.

More Than 400 at Concert

More than 400 came yesterday, in spite of the wretched walking.

The four players, all members of the faculty at Juilliard School of Music in New York, teach ensemble to young chamber musicians. In Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd we had four equal personalities, creating a balanced and keenly alive ensemble. Their technical prowess was noteworthy, as was the zest and complete devotion with which the players entered into their task. The tone evoked from each of the instruments was silky, expressive, and even when played most loudly, never harsh.

Debussy's Quartet in G minor, Op. 10, the only quartet he wrote, was scoffed at by the critics of 1893, who derided its "orchestral" feeling and its "orgies of modulation." Today its rich textures have endured, and the mild use of the six-tone scale is not at all puzzling to modern ears. The opening movement, marked in French to be played with animation and great firmness, is tempestuous, exciting music. Its key theme is repeated in various forms throughout the work. The second

movement, "fairly rapidly and with strong rhythm," one of the most unique in the string repertoire, not only uses pizzicato a great deal, but in the most unusual forms. For instance, in one passage the second violin is busy for some measures plucking two strings at once. Finally, the cello continues the pizzicato against lovely legato themes in the upper instruments.

Soft, Sweet Effect

In the "Andantino," gently expressive, one finds some of the softest, sweetest effects imaginable. The ending is artistry itself. The final movement again rises to heights of noble excitement. An intricate score, otherwise we would perhaps hear it more often.

Beethoven's Quartet in C major, Op. 59, No. 3, was dedicated to Count Rasoumovsky, a wealthy Russian who settled in Vienna and played second violin in his own string quartet. This group often tried out new works by Beethoven under the composer's direction.

After the Debussy, the general form of this music at once impressed as more conventional, but its rich details revealed the genius. Some of the leaping intervals in the first violin were more daring than Debussy. Especially in the second movement, "Andante con moto quasi Allegretto," little bits of melody were woven in beautifully within the strict outlines of accepted chamber music forms. In the "Menuetto" is a famous scale passage, beginning high in the first violin's range, and taken up for a few notes by the viola, then passed to the cello, without the hearer being able to tell when one leaves off and the

next begins. This is playing with a common purpose and a great deal of skill.

The Finale of the Beethoven quartet is a breakneck fugue, with its effects elaborated vastly beyond the usual forms. If any final proofs was needed of the quality of the Juilliard ensemble, this test provided it.

INDIANAPOLIS, IND.
TIMES

JAN 10 1954

Record Review—

Beethoven's 'Eroica' Included On List of Good Classical LPs

COMPLETE STRING QUARTETS OF ARNOLD SCHONBERG have been recorded on several Columbia Masterworks records by The Juilliard String Quartet. Vol. II is on 12" LP record ML-4736 and consists of Schonberg's "Quartet No. 2 in F-sharp Minor for Strings and

Soprano," and his "Quartet No. 3." This is advanced "modern" music for which the ears of most people are not quite cultivated. Schonberg, who died in California in 1951, was recognized as one of the great and influential teachers of his era, and as one of its most challenging composers.

CLEVELAND, OHIO
NEWS

JAN 15 1954

WITH THE CLASSIAXIES

Prades Festival Chamber Music Columbia Feature

BY ELMORE BACON

There's definitely modern chamber music in the recording of Schoenberg Quartets No. 2 and No. 3 played by the Juilliard String

Quartet. The former features Uta Graf soprano. Its last movement, with its suspension of tonality, has been considered by some a milestone in musical history.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 19 1954

Juilliard Quartet Makes Memorable Debut Here

By FRANCIS A. KLEIN

Substituting for the Pascal Quartet in the Ethical Society's chamber music series last night at Sheldon Auditorium, the Juilliard String Quartet fully lived up to its enviable advanced reputation and made its St. Louis debut a memorable one.

The members are young; they play with a fresh eye, backed by a fierce concentration and a most remarkable integration that that let them seem at times like one instrument with four voices instead of four instruments blended into one. If something were lacking in the way of finesse and nuance, it didn't matter; the vitality they imparted to the Beethoven E Flat and to the Debussy in G Minor more than compensated for it.

BEETHOVEN TO BARTOK

Their program was calculated not only to show their own virtuosity but also the progress of

quartet-writing from the classicism of Beethoven to the ultra-modernism of Bartok, with whose electrifying Fourth Quartet they were scheduled to conclude.

Even in the Beethoven there are hints of things to come, though Beethoven here is not particularly venturesome, content for the most part to dwell on full sonorities which the Juilliard players realized handsomely, along with the intriguing, harp-like arpeggios in the long first movement. The composite tone was singing and rich in the lovely adagio, which has such breath-taking beauty one is reluctant for it to end. It leads to a lively presto, indeed, and here the Juilliard ensemble was on certain, firm and sure ground, and dug into it with delightful abandon. The variations of the concluding allegretto were a little on the anti-climactic side.

SHIMMERING EFFECTS

The quartet came nearer to our times with the Debussy, a strange and sensitive work foreshadowing the boldness of the later Bartok and Schoenberg, though not making so complete a break with tradition. The Juilliard group played it con amore, making the most of the shimmering effects, the sustained trills, the colorful tremolos with which the work abounds.

This was refinement and delicacy, however, touched with vigor, too, giving it perhaps more bite than is usually the case when Debussy is in the program.

Members of the Juilliard ensemble are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello. A somewhat different seating of the viola next to the first violin, and with the second violin completing the semi-circle, occupying the traditional place of the viola, may have added to the tonal qualities. Winograd's cello playing in particular was outstanding.

SYRACUSE, N. Y.
POST-STANDARD

JAN 17 1954

DISCUSSION:

Horowitz 25th Anniversary Recital Recorded in Toto

Schoenberg: Quartet No. 2, in F-Sharp Minor for Strings and Soprano, Op. 10; Quartet No. 3, Op. 30 (Columbia ML 4736). Continuing its devoted service to chamber music, Columbia has recorded the complete string quartets of Arnold Schoenberg and made them available as Set SL 188, of which this disc is a part.

Both the second and third quartets are works of striking originality, and at this late date it would be impudent to question their musical profundity. Uta Graf is heard as the soprano soloist in vocal settings of two poems by Stefan George which comprise the last movement of the Quartet No. 2. The Juilliard String Quartet performs beautifully, ably assisted by the expert Columbia engineers and their superb recorded sound.—B. H. D.

NEW YORK TIMES

JAN 17 1954

RECORDS

By HAROLD C. SCHONBERG

Getting back to today's trend of large-scale releases: the Juilliard Quartet has made for Columbia not one but all four of Arnold Schoenberg's String Quartets, and they are available in a three-disk set.

ST. LOUIS, MO.
POST-DISPATCH

JAN 17 1954

Juilliard String Quartet at Sheldon Memorial

The Juilliard String Quartet will play at Sheldon Auditorium, 3648 Washington boulevard, at 8:30 p.m. tomorrow as part of the Ethical Society series of chamber music concerts. It replaces the Pascal Quartet, which has canceled its American tour.

The Juilliard Quartet is composed of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello. The program will consist of Beethoven's Quartet Op. 74, No. 10—B Flat, Debussy's Quartet in G Minor, Op. 10, and Bartok's Quartet No. 4.

CINCINNATI, OHIO
ENQUIRER

JAN 17 1954

Words and MUSIC

by Arthur Darack



COLUMBIA has put out the complete string quartets of Arnold Schoenberg, on three 12-inch records, with Alban Berg's quartet Opus 3 and Webern's Five Movements for String Quartet Opus 5 thrown in for good measure. The Juilliard Quartet, which is going to play here Tuesday night, does the honors.

The Juilliard String Quartet is marvelously equipped for the task. And what a task it is!

But if you are of the "Waters of Minnetonka" school of music appreciation you will avoid this album like the pestilence.

It is full of 12-tone music (you say this in hushed tones) and dissonances (you say this in testily outraged tones) and there isn't much in the way of "oom pah pah," let's face it.

However this is music that will remain challenging and probably important long after the "Waters

of Minnetonka" have run dry and bless them when they do.

Uta Graf lends an eerie soprano in one of the quartets.

★ ★ ★

CINCINNATI, OHIO
TIMES-STAR

JAN 18 1954

Juilliard Quartet To Play Tuesday

The Juilliard String Quartet will be presented by the Cincinnati Chamber Music Society in a program at the Taft Museum on Tuesday evening, at 8:30 o'clock.

The Pascal Quartet, which was originally scheduled to appear on this date, has postponed its American tour until next year. The Juilliard Quartet will play Mozart's "Quartet in G Major, K. 387," Bartok's "Quartet No. 3" and Beethoven's "Quartet in A Minor, Opus, 132."

JAN 19 1954

JUILLIARD QUARTET PRESENTS CONCERT

Group Substitutes for Pascal
Ensemble in Chamber
Music Series.

By THOMAS B. SHERMAN

The Juilliard String Quartet, substituted for the Pascal Quartet last night for the second concert in the Ethical Society chamber music series played, as usual, in the Sheldon Auditorium. The program consisting of Beethoven's Quartet No. 10, in E-flat, the Debussy Quartet and Bartok's Quartet No. 4 was cordially received by a large audience.

In most important respects, however, the Juilliard ensemble was not up to the standard that has prevailed at these concerts for the last several seasons. Though a respectable precision was observed, the timbres of the several instruments lacked rich or otherwise interesting qualities and they were not well blended.

The performances suggested that the music had been studied but the control was not sufficient to produce the fine differentiations of sound, the subtleties of timing or the significant accents that result in the illuminated phrase. Most of the Debussy quartet was too coarse in texture to express its delicate and fanciful emotion. The muted andantino was an exception. It was notably poised, fluent and tender.

The quartet made its best showing with the Bartok music by reason of an aggressive treatment of pace and rhythm. Here too, a more exacting control could have made the variety of unusual sonorities that characterize this work much more arresting. Even so its bold character—manifested in all its elements and not the least so in its strange and striking melodies—was well enough projected to create a favorable impression in the audience.

As an encore, the Juilliard players repeated the pizzicato movement. The quartet was composed of Robert Mann, violin; Robert Koff, second violin; Raphael Hillyer, viola, and Arthur Winograd, cello.

JAN 20 1954

Music

Juilliard Quartet At Taft Museum

BY ELEANOR BELL

Because they are a body of virtuoso string players, the members of the Juilliard String Quartet turned a minor disappointment into a major occasion for good spirits last night at the Taft Museum. The quartet was pinch-hitting for the Pascal String Quartet in the Chamber Music Society's series.

The Juilliard Quartet, which is a young one as such matters go, can always be relied upon to come forward with a good vigorous program and to deliver it with drive and vitality. Their program last night consisted of three quartets each one of which represents the very highest expression of its day in this type of music.

From the 18th century there was Mozart's Quartet in G Major (K. 387); from the 19th, Beethoven's Quartet in A Minor, Opus 132; and from our own time, 1927 to be exact, Bartok's Quartet No. 3. This is a complex array of music to chew up and digest in an evening and the best phrase I can think of to convey my admiration for the Juilliard Quartet's reading of these scores is to say that gave all three quartets performances of great musical insight and demonstrated beautifully the three centuries of change in string-playing styles.

IT WAS the Bartok, of course, which occasioned the most animated discussion. One listener got a chuckle out of HIS listeners by calling it the Mad Scene from Bartok. I was struck last night by the manner in which Bartok got around the lack of propulsion that is characteristic of atonal music. He did it with intensely dramatic atmosphere and by use of those completely individual sonorities which have become his trade mark. The performers for their part spiked the score with a continuous momentum and excitement. I doubt if the piece can be played to much better effect.

The Beethoven Quartet is in its way an equally difficult listening problem, for it comes from that period when Beethoven was about to burst his buttons, or at least his bounds of musical expression. The quartet has a sublime Lydian mode Adagio, intended as a

song of thanksgiving after the composer recovered from a long illness, and I thought the Juilliard players treated it with the simplicity and directness that are so extremely difficult to achieve in an essentially emotional work.

* * *

THE MOZART Quartet came off with style, as was to be expected, although my only qualification about the whole evening's work has to do with the last movement. I realize it is a contrapuntal whiz-bang, but I thought the performers exceeded even the Molto allegro speed limit. Some of the charming Mozart landscape went by at too fast a clip to allow the passengers to take in the sights.

Words and Music

ARTHUR DARACK



Bartok Is Best

GIVE THE JUILLIARD Quartet enough time and the boys will invariably get around to playing some new or modern music. Not that they specialize in recent music. They play everything. But they can play new scores in so sensational a manner that the new music invariably sounds better than the old.

This was the case in the program last night which the Juilliard Quartet gave at the Taft Museum for the Cincinnati Chamber Music Society.

THE PROGRAM contained these quartets: K. 387 in G by Mozart, the Bartok Third Quartet and Beethoven's Opus 132 in A Minor.

THERE ARE two ways in which to listen to the Bartok piece. You can sit there and find the whizzing, wailing, sputtering sounds amusing and startling. Or you can see that they are but incidental to a powerfully worked out, intensely individual composition. The strange sounds are the plumage of the beast, but the animal has a sound, healthy constitution.

THAT constitution is made of the peculiarly diverse and rich fund of Bartok's equipment which he gathered from folk music, from art music and from his own talent—one of the most original in the history of music. There are those who say we can know nothing about the final resting place of this music. We are too near it; we have not heard it long enough to gain a perspective.

BUT AS IT was played last night, it had the same kind of absorbing interest for me as a great quartet by Mozart or Beethoven. The Juilliard Quartet played it as if possessed; certainly they believe in it completely and play it with all the amazing virtuosity, and precision, the tenderness and fire that you expect only in the standard repertory.

AND WHAT of the standard repertory last night? The program was so anchored at either end.

The Mozart was played too much like the Bartok. It dazzled and astonished and you sat wondering what other quartet could approach the Juilliard for such blazing virtuosity. But the most effective parts of the quartet were inevitably the most torridly paced. It was great playing, to be sure.

Whether it placed Mozart at his best is another question. I do not believe it.

BEETHOVEN'S sprawling, introspective Quartet in A Minor is not my idea of pleasant listening, nor, even, of emotionally taxing music.

Of the last five Beethoven quartets, this one is sometimes pointed out as the "most profound" — Sullivan gave great vogue to this notion—and ultimately the most rewarding Beethoven composition.

TO MY EARS it rambles, sometimes developing ideas of unearthly beauty, sometimes pushing forward to a lively sequence. But too often it seems like a sleepy bear, principally wanting to hibernate but stung into action now and again just long enough to get rid of the tormentor and then back to sleep.

NOTHING that the brilliant Juilliard Quartet did could quite pull together the vast epic and make a string quartet out of it. Perhaps it is music to be studied but not played. Perhaps it is neither—just music to be talked about or written about. It has certainly provoked its share of talk and print.

SAN FRANCISCO, CAL.
CALL-BULLETIN

JAN 21 1954

OFF THE RECORDS

Schoenberg Quartets Brilliantly Recorded

By MARIE HICKS DAVIDSON

The Four Quartets of Arnold Schoenberg are recorded for Columbia by the Juilliard String Quartet, which has received special praise for its interpretations of contemporary music.

The Juilliards performed the complete Schoenberg cycle for the composer in California in 1950. He commented that this was the kind of performance which he had always envisioned for his quartets but had very rarely heard. He summed up his appreciation with a resounding "Kolossal!"

THE ORIGINAL
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This Clipping From
COURIER
PITTSBURGH, PA.

JAN 23 1954

Arnold Schonberg is credited with broadening tonal relationship by his introduction of the twelve-part tone; invention of harmony for harmony's sake and the restoration of counterpoint. Also to his credit is that he taught Alben Berg and Anton von Webern, who are the foremost exponents of this modern school. All during Schonberg's lifetime his music was subject to much debate. In some places its playing was disastrous for the artist who dared. Today, we are seeing in Schonberg music, the ideas of a great composer and technician. An ex-

The Record Rack

By MEL PATRICK

ample of Schonberg's art is his Quartet 2 in F Sharp Minor for strings and soprano, and his Quartet 3, Op. 30, recorded by the Juilliard String Quartet. Ultra Graaf is soprano soloist.

JAN 22 1954

Juilliard Quartet to Play at Moscow

The noted Juilliard string quartet of New York city will be presented in concert at the University of Idaho Sunday at 8 p. m. in the music building.

Jointly sponsored by the university chapters of Sigma Alpha Iota and Phi Mu Alpha-Sinfonia, national music honoraries for men and women, the quartet's appearance is a special attraction and is not connected with the Community Concert series.

Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd. Schumann, Bartok and Beethoven compositions for string quartets will be played.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 24 1954

CONCERT NOTES

Arnold Schonberg, ever the one to do the unexpected, employs the human voice in his Second String Quartet in combinations with the stringed instruments that are fascinatingly unusual. The voice is that of Uta Graf and she sings two poems by Stefan George. The players are the Juilliard String Quartet, heard here recently in concert. And the music is that of Shonberg, who has only to be heard to take away a lot of the odium attaching to atonality and the 12-tone scale. The Juilliard also plays his Third Quartet brilliantly. — F. A. K.

SALT LAKE CITY, UTAH
TRIBUNE

JAN 24 1954



Members of the world-famed Juilliard String quartet are, from left to right, Robert Mann, violin; Raphael Hillyer, viola; Arthur Winograd, cello, and Robert Koff, violin

SPOKANE, WASH.
SPOKESMAN-REVIEW

JAN 24 1954

Idaho Slates String Quartet

Hailed by music critics as one of America's greatest contributions to quartet history, the Juilliard string quartet of New York city will appear at the University of Idaho at 8 p. m. tonight in Recital hall of the Music building.

Jointly sponsored by the university chapters of Sigma Alpha Iota and Phi Mu Alpha-Sinfonia, national music honoraries for men and women, the quartet's Moscow appearance is a special attraction not connected with the Community Concert series.

The quartet serves as artist quartet-in-residence at the Juilliard School of Music. Its performances have been hailed by such discriminating critics as Olin Downes, Virgil Thomson and Alfred Frankenstein. Members of the quartet are Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

The program will include compositions for string quartet by Schumann (Opus 41, No. 2 in F Major), Bartok's Quartet No. 3 and Beethoven's E Minor, Opus 59, No. 2.

BUFFALO, N. Y.
NEWS

JAN 27 1954

Disc Data

Schonberg Quartets Recorded

THE JULLIARD String Quartet has recorded for Columbia Vol. II of the Complete String Quartets of Arnold Schonberg, this latest release containing No. 2 in F-Sharp Minor for Strings and Soprano (Uta Graf sings the

soprano part) and No. 3 Students will find much to interest them in this LP.

PEEKSKILL, N. Y.
STAR

JAN 27 1954

New Croton Unit Slates Spring Concert Series

The Croton Friends of Music, a newly formed association, announced this week that the Juilliard String Quartet and pianist Rosalyn Tureck will appear at the group's Spring series of concerts.

The Quartet will be featured on March 27 at the Pierre van Cortlandt School on Larkin Place in Croton. On April 24 Miss Tureck will perform at the same school. Both concerts will start at 8:45 P. M.

"We are confident that our friends and neighbors in this area will welcome the opportunity to hear these great musicians within a few minutes driving distance from their homes and at modest prices," George Raymond, association president said today.

Mrs. Andor Czeisler is chairman of the ticket committee.

The Juilliard Quartet, consisting of the faculty ensemble of the Juilliard School of Music has received critical acclaim in this country and abroad. Olin Downes of the New York Times praised them for "superb playing."

Quartet members are Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd.

CINCINNATI, OHIO
TIMES-STAR

JAN 28 1954

Matter of Record—

New Chamber Music Items Include Prades "Sextet"

FOUR NEW chamber music recordings are topped by a fine interpretation of Brahms' first "Sextet" for strings. Beethoven is represented by an early quintet, the controversial moderns, Prokofiev and Schoenberg, by a pair of violin sonatas and a pair of string quartets respectively.

It is interesting to note that the Juilliard Quartet which recently gave a concert in our city under the aegis of the Cincinnati Chamber Music Society plays the Schoenberg.

SCHOENBERG, String Quartets, Opus 10 and Opus 30. The Juilliard String Quartet, (Columbia ML 4736.) To its growing library of Schoenberg, Columbia adds these representative samples of his chamber music. The earlier one, with vagrant melodies and misty harmonies, includes a soprano voice, Uta Graf, singing songs of Stefan Georg (which should be printed on the album.) The later one (1927) is written in Schoenberg's 12-tone scale, which aroused such violent controversy about 20 years ago. Both are hard going for all but Schoenberg students but they will repay frequent hearings. Performance and recording are excellent.—J. SAGMASTER.

OSSINING, N. Y.
CITIZEN-REGISTER

JAN 28 1954



CROTON CONCERT ticket is purchased by Mayor Fred B. Dorner from Mrs. Andor Czeisler, chairman of the Croton Friends of Music ticket

committee. Program, set for Mar. 27 at Pierre VanCortlandt Elementary School, will feature Juilliard String Quartet and Rosalyn Tureck, pianist.

SALT LAKE CITY, UTAH
Deseret News Telegram

JAN 28 1954

Juilliard Quartet Plays Thursday In Festival at U.

The Juilliard String Quartet will appear Thursday at 8:15 p.m. in Kingsbury Hall on the University of Utah campus.

The quartet is appearing as part of the university's sixth annual Chamber Music Festival through co-operation with the Concert and Lecture Series.

The quartet arrived in Salt Lake City early Thursday morning and is staying at the Hotel Utah.

Its evening performance will include Schumann's F Major Quartet, Beethoven's Opus 127, and Bartok's Quartet No. 3.

Miss Tureck, String Quartet To Open Area Music Series

The Juilliard String Quartet and Rosalyn Tureck, pianist, will be featured at the first concert of Croton Friends of Music, to be held March 27 at Pierre Van Cortlandt Elementary School, it was announced today by George Raymond, president of the group.

Miss Tureck, a Summer resident of Croton, also will take part in the second concert to be sponsored by the group, Mr. Raymond announced. This event is scheduled for April 24, also at the PVC school.

The quartet, an ensemble of Juilliard School of Music faculty members, includes Robert Mann, Robert Koff, Raphael Hillier and Arthur Winograd.

Croton residents may secure tickets from Mrs. Czeisler, while Mrs. Don Reiman of Scarborough Road is handling ticket sales in the Briarcliff area. Ossining residents may obtain tickets from Mrs. Helen Rogers at the Chamber of Commerce office.

Officers of the Croton Friends of Music in addition to Mr. Raymond and Mrs. Czeisler include Mrs. Norman L. Sobel, secretary; Mrs. Sam Adel, treasurer; Anthony J. Messina, program chairman and Murray Dolmatch, publicity chairman.

CROTON ON HUDSON
N.Y.
NEWS
1/28/54

Croton Friends List Concerts

The Croton Friends of Music, newly formed group devoted to advancing the musical life in this area, announced this week that the Juilliard String Quartet and pianist Rosalyn Tureck will appear at its spring series of concerts, at the Pierre Van Cortlandt School on Larkin Place, Croton.

The String Quartet will be featured on March 27 and on April 24 Miss Tureck will perform. Both concerts will start at 8:45 p.m.

Mrs. Andor Czeisler, chairman of the ticket committee, has announced that tickets are priced at \$1.50 for each concert or \$2.50 for the series. Student tickets may be purchased at \$.75 for individual tickets and \$1.25 for the series.

"We are confident that our friends and neighbors in this area will welcome the opportunity to hear these great musicians within a few minutes' driving distance from their homes and at modest prices," George Raymond, association president, said today.

In Croton tickets may be purchased from Mrs. Czeisler, Yorktown Road (CR 1-4292), as well as from many others who have volunteered to assist. Tickets may also be purchased as follows:

Tickets Available

In Montrose, from Mrs. Allen Husar, Franklin Delano Roosevelt Memorial Hospital, PE 7-2832; in Yorktown Heights, Mrs. Kirk Wilkinson, Baptist Church Road, YO 2-2196; in Scarborough, from Mrs. Don Reiman, Scarborough Road, BR 6-1765; in Ossining, from Mrs. Helen Rogers at the Ossining Chamber of Commerce office, OS 2-0009; in Briarcliff, Mrs. H. J. Almarhartz, BR 6-1723.

The Juilliard String Quartet, consisting of the faculty ensemble of the Juilliard School of Music, has received good notices in this country and abroad. Olin Downes of the New York Times praised them for "superb playing."

Other critics here acclaimed their "subtle and well-rounded musicianship," and "impeccable" playing; abroad, they were acclaimed as "a quartet of world range." Quartet members include Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd.

Rosalyn Tureck, who will be remembered by many as a long-time summer resident of Croton, recently won wide attention in music circles for her recorded interpretation of Bach's "well-tempered clavier." She is "altogether superb" according to the New York Times; the London Times hailed her for "exceptional insight and artistry."

Other officers of the Croton Friends of Music, in addition to Mr. Raymond and Mrs. Czeisler are: Mrs. Norman L. Sobol, secretary, Mrs. Sam Adel, treasurer, Anthony J. Messina, program chairman, and Murray Dolmatch, publicity chairman.



MAYOR DÖRNER purchasing spring concert series of the Croton from Mrs. Andor Czeisler, ticket Friends of Music.
chairman, Ticket No. 1 for the

—Photo by Mike Harth

CROTON ON HUDSON
N.Y.
NEWS
2/4/54



THE JUILLIARD STRING QUARTET, world famous interpreters of chamber music, will inaugurate the first concert series of the Croton Friends of Music. The program will take place on Satur-

day, March 27, at 8:45 p.m. in the Pierre Van Cortlandt School, Larkin Place. Rosalyn Tureck, noted pianist, will appear at the second concert April 24. Ticket informa-

tion is available from Mrs. Andor Czeisler at CRoton 1-4292. Admission is \$1.50 for each concert or \$2.50 for the series of two. Student tickets may be purchased at \$.75

individually, or \$1.25 for the series. Above, left to right, the quartet: Robert Mann, Robert Koff (standing), Raphael Hillyer and Arthur Winograd.

NEW YORK, N. Y.
SUNDAY NEWS

FEB 7 - 1954

RECORD REVIEW

Only the initiate will get much fun out of Columbia's new Arnold Schoenberg album, in which the late innovator's four quartets are ably performed by the Juilliard String Quartet. Advanced works by two of Schoenberg's contemporaries are included: Anton von Webern's "Five Movements for String Quartet" and Alban Berg's only string quartet.

SAN FRANCISCO, CAL.
CHRONICLE

FEB 7 1954

By R. H. Hagan

Schoenberg's 'Gurre-Lieder' and His String Quartets on Record

The quartet has some superb assistance from soprano Uta Graf, who sings the Stefan George poems which were set to music by Schoenberg as the last two movements of his Quartet No. 2.

While the controversy that hinges around Schoenberg (or rather his "school") may be still a very live one, in seniority, at least, it must give way to one of the oldest and most controversial questions in music. And this is: What is the correct way to play Bach?

The performance? Well, the Juilliard String Quartet accomplishes the same brilliant and vivid things for Schoenberg, Berg and Webern that it accomplished for Bartok's quartets in a memorable Columbia set issued a year or so ago.

NEW YORK, N. Y.
TIMES

FEB 12 1954

MUSIC NOTES

Events today: Philharmonic-Symphony, Dimitri Mitropoulos conducting, Carnegie Hall, 2:30 P. M.; National Orchestral Association, Leon Barzin conducting, Maurice Wilk, violinist, William Hess, tenor, Town Hall, 3; "Rigoletto," Metropolitan Opera, 8:30; Byron Janis, pianist, Carnegie Hall, 8:30; Ann de Ramus, pianist, Town Hall, 8:30. Also, Little Orchestra Society, Hunter College, 8:30; Stephen Wise Free Synagogue Choir, 30 West Sixty-eighth Street, 8:30; Juilliard String Quartet, Juilliard Concert Hall, 8:30; Boston Sym-

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 14 1954

Going On in Music

By FRANCIS D. PERKINS

Smaller ensembles include the Quintetto Boccherini and Barylli Quartet, both new to this country; the Trio di Trieste, Philadelphia Woodwind Quartet, Quartetto Italiano, Juilliard Quartet, and Nikolai and Joanna Graudan, cellist and pianist.