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Faculty and Alumni Notes.

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LP and Education

In this issue of *The Juilliard Review* we are publishing, in recognition of the great and variously motivated interest in the subject, the first part of a list of "serious" American music on LP records. The size of this list, and the interest shown in it, are indications of the immense importance of the LP to the musician, the student and the consumer, and also of the changing orientation of the musical population to the nature of musical repertoire and performance. This last phenomenon poses interesting questions which are increasingly occupying the minds of many of us—critics, composers, performers and teachers—for whom music is both a livelihood and something more.

What a lot is recorded! Before the LP, the list of American music on records could have been printed, in large type, on a very few pages. At the beginning of 1955 there is already so much that one is entitled to draw the inference that eventually everything (good, bad and indifferent) will be recorded. In view of the obvious advantages that may easily result from having so much music of all kinds so easily available, one is tempted to declare how marvelous it is, and leave it at that. It is probably a splendid thing that anyone, anywhere, can hear any work of Beethoven, for example, any time he wants, and that he can also choose (in the case of most standard works) from among, say, three to fourteen recorded versions, varying greatly in price as well as in quality of performance. (This choice, because of problems of retail distribution, particularly in smaller communities, is somewhat less wide than it might first appear to be.) It is also a wonderful thing, especially for those whose acquaintance with standard works is a

bit beyond the first stages of "music appreciation," that LP records now offer an almost unbelievably wide choice of music off the beaten track: less-known works of familiar composers, music of earlier periods, and contemporary compositions. How much there is that many of us have never heard (and might never have heard) except for such recordings!

This is completely obvious, and seems, almost without qualification, to be to the good of all concerned. One is nearly persuaded that the recording business begins to resemble that of book publishing. A comprehensive miscellany of past and present is represented in the catalogs of book publishers. The "classics" are kept in print, in every variety of edition, good and bad. It is not really hard to find publishers for contemporary books of all sorts. The reader can usually, though not of course invariably, find what he wants. Discrimination, in books as in records, remains up to the purchaser; if there is not too much evidence of discrimination in the production, one recognizes that all tastes must be pleased.

Between books (or printed music) and records there is nevertheless one important difference, and that is performance. Performance itself is a curious phenomenon. At a gathering which I recently attended, I was much interested to learn that of the poets, writers and critics present all preferred reading *Hamlet* to seeing it performed on the stage. This is curious, if perhaps unimportant, though it is surely significant enough to note. In music, such a preference does not exist; its possibility is admitted, but not really taken seriously. It is granted that there are difficulties in reading a complex work for large orchestra, and that there are also differences between such a reading and an actual projection in sonority. Yet surely there are many people who would rather sit at home of an evening reading Schubert *Lieder* (as an example) than go to Town Hall to hear them done with the kind of "expression" that is often visited upon them. It is also possible that this kind of amateurism is the best foundation for criticism and even for enjoyment.

What is crucially involved in the matter of the LP is the nature of performance. On a concert stage, both good and bad performances are ephemeral. (One may remember them, but seldom accurately.) On LP, a good performance is a joy forever; but a bad one, also, is relatively permanent. For standard works, one may as well say *caveat emptor*: let the buyer listen and choose, let him not place

on his shelves that version of a Haydn Symphony with distorted tempi and Brahmsian sonority; let him avoid the version of the Schumann *Second* that makes it sound like a minor work of Tchaikovsky. But what about unique recordings of early music, and what about contemporary pieces? It is no secret that many recordings of contemporary works give little but pain to their unfortunate composers. The public, like many of the critics and reviewers, has no way of judging performances of most new works, and many old ones. The composer, moreover, has no recourse or remedy, generally, in the matter of the quality of performance in recordings of his work. Consolation, it is true, resides in the assumption that, if the present prodigality of recording continues, all unsatisfactory recordings will at length be replaced by better ones. This is of course devoutly to be wished . . . but meanwhile?

It is apparent that the LP affects our entire musical culture in many ways. The recorded performance not only brings enjoyment and entertainment; it functions "educationally" on a scale far wider than the classroom, the lecture or any variety of live music. It not only brings music to those who want it, but is supposed to "sell" music to many who don't. We are now in the world where art, education and plain business overlap: the world of *The Listener's Digest* and of a number of other ideas aiming "to enlarge the audience for great music" or (more modestly) to make great music painless. A recent advertisement, offering a record a month at bargain prices, tells the prospective purchaser that "under this program you can now enjoy in your own home a complete library of *all the world's great music*." (Italics mine.) A series of "treatises" accompanies the records so purchased, and it is promised that "In a short time you and your family will be able to really understand the fine points of music and be able to listen to it in much the same manner as do the critics and composers themselves!"

This hardly calls for comment. We remember: *They laughed when I sat down at the piano . . . they were amazed when I spoke to the waiter in French . . .* and we need not be surprised at the persistence of the pathetic illusion that anything, including non-Euclidean geometry, can be learned or acquired in six easy lessons. But it is worthwhile to remind ourselves occasionally of what goes on in the world outside of our academic and professional cloisters, and it is also not without some importance for our academic or professional futures. This is a live issue, and has wider implications than appear on the surface; and for that reason it was a

happy idea of Juilliard's President William Schuman to propose a public debate on a recent manifestation of recorded music education, the RCA-Victor *Listener's Digest*, which has caused some stir in sections of the press and the public. The debate, held at Juilliard on December 14, brought together Mr. George R. Marek, Director of Artists and Repertoire of RCA-Victor, Dr. Leopold Stokowski, who wrote the preface to *The Listener's Digest* booklet, and, on the other side, Dr. Paul Henry Lang, music critic of *The New York Herald-Tribune*, and Mr. Harold C. Schonberg, of *The New York Times*. Since both the latter had expressed their views in print, the interest of the audience centered to some degree on what Dr. Stokowski and Mr. Marek would say in defense of the idea "that the recording of music in digest form serves the art of music." Not surprisingly, they made it plain that the justification of the *Digest* (aside from the business aspects) was the hope that it would prove to be "educational." Mr. Marek suggested that music is really too difficult, and that "formidable" works should, in order to tempt people to listen, be put into easily comprehensible form. *The Listener's Digest*, according to Dr. Stokowski, is an "experiment," designed to lead people to great music by way of "quotation." It is, in many ways, unfortunate that the time available did not allow for a rather thorough exploration of the concepts and ends of the educational processes thus apparently envisaged, but, as in most public discussions, more was to be derived from attitudes than from proofs. Underlying the remarks of all of the participants was a concern, for the most part not directly expressed, for the power of recordings as forces in the shaping of musical taste and culture. It became perfectly apparent during the evening (if it had not been to everyone before) that the LP is a fascinating social problem as well as a many-sided musical one.

R.F.G.

Bernard Stambler's article *A Festival of British Music* appeared in the Winter 1954 issue of *The Juilliard Review*. Mr. Stambler recently directed performances, at Juilliard School of Music, of musical versions of T. S. Eliot's *Sweeney Agonistes* and *The Waste Land*. He is at present completing a book on Dante's *Purgatorio*.

Four American Composers

by *Bernard Stambler*

In a recent issue of one of our literary quarterlies—this was a memorial issue for Dylan Thomas—a contributor regretted the death of the young poet but reminded his readers that it is of course impossible for a critic to arrive at a meaningful statement about the work of any living creative artist. Four biographies recently published nevertheless strive for a total picture of their subjects while dealing with composers of whose output, we may hope, we have thus far seen only the smaller part.¹ These four, covering as they do, in time, the span from the closing years of the past century to the present day and, in background before turning to composition, the span of Americana from the village band to Tin Pan Alley, tempt one into anatomizing the living American composer—examining, to borrow Robert Burton's terms, his Causes in general, his Symptoms or signs, his Prognosticks or indications, and his Cures. While none of these books is in the fullest sense an official biography, all were written with varying degrees of tacit co-operation from their subjects, so that to a certain extent each may be considered some partial projection of the composer's idea of himself.

¹ *Aaron Copland*, by Arthur Berger. Oxford University Press, 1953.

William Schuman, by Flora Rheta Schreiber and Vincent Persichetti. G. Schirmer, 1954.

Samuel Barber, by Nathan Broder. G. Schirmer, 1954.

Charles Ives and His Music, by Henry Cowell and Sidney Cowell. Oxford University Press, 1955. This book was completed before Ives' death and speaks of him as living.

At first consideration the lives and aims of these four individuals seem to hold only one common purpose: to defeat any attempt at statistical generalization. Ives and Barber came from families professionally connected with music; Copland and Schuman did not. Ives and Barber had each decided by the age of eight to become a composer; Copland's decision did not come until he was fifteen or sixteen, and Schuman's not until he was twenty. (Perhaps there is some correlation worth examining between the place of music in the life of a family and the age at which a composer commits himself to music.) Similarly these four men provide varying answers to the question of whether our American composer owes much or little to a living tradition, to a professional teacher, to colleagues in a school or clique, and to the question—aesthetic as well as practical—of how composing is related to the other vital activities of the person.

Our inquiry will teach us little of the etiology of the American composer: we learn nothing that helps us prophesy which given son of a village bandmaster or of a printing official will become a noted composer. But we may see some of the early symptoms. Here is Copland:

The idea of becoming a composer seems gradually to have dawned on me some time around 1916, when I was about fifteen years old. Before that I had taken the usual piano lessons, begun at my own insistence two years previously. My parents were of the opinion that enough money had been invested in the musical training of the four older children with meager results and had no intention of squandering further funds on me.

Schuman's youth, after being torn away from baseball, had a notable fling at writing popular songs and night-club material, but on his graduation from high school was firmly oriented toward the New York University School of Commerce. But:

Some months before his twentieth birthday there came a moment seemingly unrelated to all that had gone before, a moment that was to stand out vividly as the climax of his youth.

He had been persuaded by his sister to go to a concert of the New York Philharmonic:

The details of the program meant little to Schuman. . . . He felt as if his head would split with the surge of impressions, as if his heart would snap with sheer excitement. . . . He was intrigued by the tunes that changed as they recurred and the measures in which the drummer had nothing to play. There seemed to be more inventive ability displayed at this one con-

cert of the New York Philharmonic than by all the jazz bands on Broadway.

Barber studied the piano when he was six and began to compose a year later. A note he gave his mother when he was about eight indicates his youthful problems and determination:

To begin with, I was not meant to be an athlete I was meant to be a composer, and will be, I'm sure. . . . Don't ask me to try to forget this . . . and go and play foot-ball.—*Please . . .*

The inner-directed man for Copland, the epiphany for Schuman, the Twain-Tarkington lad for Barber: for Ives the biographer's gambit is the mythic. Charles Ives began by having the right kind of father for the composer-as-folk-hero:

One of young Charlie's earliest memories is of his father standing in the back garden at Danbury, without hat or coat in a heavy thunderstorm, and listening in exasperation to the ringing of the church bell next door. Try as he might he couldn't find the exact combination on the piano to reproduce it, and he ran out into the storm to listen and then back to the keyboard, over and over again. It may be that he finally concluded, rightly, that the tones in the bell were not in the piano, for not long afterward he began to build a machine that would play the tones 'in the cracks between the piano keys.'

On certain national holidays, such as Washington's Birthday or the Fourth of July, it was usual for several bands from the country near by to join under George Ives's leadership in Danbury, and he would sometimes try breaking them up into sections that were stationed about, one perhaps up in the church steeple, another on the roof of the Danbury News Building on Main Street, and a third on the village green. Each section would play, in turn, a variation on *Greenland's Icy Mountains* or *Jerusalem the Golden* specially composed for it.

Charles Ives' first attempts at composition, when he was eight or nine, were in the vein of his beloved father's tinkering with sounds.

A biographer exhibits, while he narrates such anecdotes as these, a heavy mantic wisdom. "Can we not see," we almost hear him saying, "the oak in this acorn?" And indeed we do see something retroactively symbolic in the path by which each of these four entered the precincts of music.

How is the American composer trained? Here perhaps the differences among our four reveal not only four individual circumstances but also a historical change in American musical life. In the 1880's Charles Ives studied with his father "piano, violin, cornet, sight-reading, and harmony, as well as counterpoint—all on the strictest academic principles." Essentially, Ives' training was not so

much that of studying with a small-town Professor as it was the discipline of a system of apprenticeship in which the master passes on to his disciple a total and living experience of the art; the concept of music which Ives received from his father-teacher remained always as the center around which he composed even when he was most violently taking off from it.

In 1921 Copland is one of the leaders of the new musical migration to Europe, as one of the first students to enroll in the school at Fontainebleau, in the vanguard of the pilgrimage to France as the repository of all artists' desires. By Barber's time, seven or eight years later, the advantages of a European conservatory are available at home: he is one of the first to enroll in the newly founded Curtis School of Music. For Barber, however, as for Copland, Europe remains a fountain to be regularly revisited for spiritual refreshment. With Schuman, the youngest of our four, we come full swing: for him, as for Ives, though with urban pedagogy, America provides the composer's education.

What becomes of the composer so dedicated, so trained, so directed? Again, in our four, we have not only individual geniuses to consider but also certain historical changes in the situation of the American composer. Ives is only today acquiring any kind of sizable audience, as he emerges from the cocoon of an ardent clique. Barber and Schuman essentially never had to struggle to get a wide general hearing for their music. Copland provides a transition between the two situations: in his earlier days a clique audience, for the past dozen years a general audience.

While there is still much that may be legitimately complained of in the "situation" of the American composer in his relations with performers and audiences, the increase in dialogue since Ives stopped writing at the time of the first World War has been tremendous. The composer has increasingly had the chance to speak his piece, and the public has increasingly spoken its part through prizes, commissions, and perhaps above all through the grants from the great foundations that have been established in the past thirty years.

Would Ives' music have taken a different course if the situation had been different for him? At the heart of Ives' music lies a core of integrity—but what is he being faithful to? To the music that demands expression, he says. In what Ives has to say verbally about

his music—and he speaks with the skill and accuracy displayed by all four of our composers—he claims firm kinship with the transcendent individualism of Emerson and Thoreau. This New England individualism is one of the clearest expressions of an idea and way of American life and would seem to deserve exhibition in music—but has this particular way of life ever been transformed into art? Hawthorne, who came closest to such a transformation, contributed a personal pessimism opposed to the essence of New England's Transcendentalism, which had grafted German idealism onto the parent stock of the Puritan certainty of God's will. Most of the other transcendentalists, trying to make social a philosophical idea of self-reliance and liberty, expended themselves in Schools of Philosophy. And Emerson and Thoreau—certainly the noblest and greatest of them all—what of them? Emerson, in his lonely and pathetic old age, was least lonely when his wandering mind peopled his world with congenial illusions rather than cold facts; Thoreau created his fantasy in the height of his powers, a fantasy of Walden Pond as a wild nook where a man might find himself against Nature, a fantasy that is dissipated when one visits Walden Pond and finds it a pretty picnic place only a conveniently appetite-stimulating distance from the homes of his mother and friends—his regular pantry-raiding of these homes is still a byword in Concord.

Is this aggressive faith in individual liberty doomed always to end in the cantankerous solipsism of Emerson or in the tragi-comic fate of Brook Farm, the greatest social endeavor of this faith, now a home for dispossessed Lutheran children, with the only local relic of its dream the neighborhood gossip that still recalls "them Brook Farmers were believers in—uh—free love?" Ives is truly, as his biographers say, the sole and perfect expression of this spirit in music: he developed, in terms of himself and of his art, the forms of New England individualism. But let us, with all the respect due his integrity and all the admiration due his music, examine his situation with a cold eye.

Other young students have had their experiments disapproved or even scorned by their teachers (do we not hear that every really creative talent has had this experience?) without withdrawing into the tight school shell that Ives built around himself while at Yale. Other artists have been compelled to make the bitter decision of

whether to earn a livelihood by their art or outside it.² But how many in their later days have justified their decision in these terms:

Some ask me about, and apparently don't get it right, why and how a man who apparently likes music so much goes into business.

As a boy I was partially ashamed of music,—entirely wrong attitude but it was strong. Most boys in the country towns of America I think felt the same way. When other boys on Monday morning in vacation were out driving the grocery cart, riding horses or playing ball, I felt all wrong to stay in and play the piano. And there may be something in it. Hasn't music always been an emasculated art? Mozart helped too much. Father felt that a man could keep his music interest stronger, cleaner, bigger and freer if he didn't try to make a living out of it. . . .

But—but if he has a nice wife and some nice children, how can he let the children starve on his dissonances? . . . So he has to weaken (and if he is a man he *should* weaken for his children) but his music . . . more than weakens—it goes 'ta-ta' for money! Bad for him, bad for music!

There is nothing necessarily wrong with Sunday composing, even though Ives here justifies it by all the other-derived criteria he elsewhere so contemns. However, a dangerous chain of notions may be inaugurated by a Sunday artist: from a staunch refusal to trust his fate to the whim of a capricious mob he moves easily enough to a refusal to lower his standards to the taste of an audience of his peers and eventually finds himself with no need of an audience at all. This, on the evidence of the Cowells, is not far from the process that Ives went through:

'I began to feel that if I wanted to write music that was worth while (that is, to me), I must keep away from musicians.' . . . Ives has often expressed regret at having to write out a piece at all, since its rhythms will then be hopelessly crystallized.

. . . He is well satisfied, on the whole, if the sense and feeling of the idea can be seen and heard in the mind by a fellow score-reader. Physical realization in performance is far less important to him.

. . . In certain sorts of composition Ives makes a distinction between the music, which is the idea, and the sound, which is simply a physical disturbance during a performance.

. . . The celesta is not normally audible above the trumpet,

² It was no accident that led Charles Ives into insurance. Historically, the modern concepts and practices of insurance developed in New England as one of the highest expressions of her canny optimism: Trust in God statistically but keep your own powder dry.

but Ives wishes the celesta tone-quality in the music, so he writes for an ideal celesta that *would* balance a loud trumpet, even though he knows perfectly well that it does not exist.

... Some of Ives's Music of the Idea, therefore, was quite frankly written not so much to be sounded (though there is no objection to this if it proves possible) as to be perceived, to be heard in the mind's ear.

One may, philistinely objecting to this aesthetic, reject all of Ives' Music of the Idea and yet find solid accomplishment in his earlier music. But this ivory skyscraper of the Music of the Idea was constructed by the same artist who spoke with constant eloquence of a coming century of the average man:

There is an innate quality in human nature which gives man the power to sense the deeper cause, or at least to be conscious that there are organic and primal laws . . . underlying all progress.

The instinctive reasoning of the masses has been the impelling influence in social progress; the intellect has been subordinate . . . perhaps because the premises, or the lessons from the deeper impulses have not been universally distributed, hence only the few have been able to observe them, and the many have not. But as the truer premises are becoming more widely distributed, the major intellect grows in power to appreciate them; superstition is giving way to science.

This melioristic credo is quoted from the work of Ives which thus far has had the greatest circulation: *The Amount to Carry*, a handbook for insurance agents. Here, I believe, is the heart of the sad paradox of Ives. When he committed himself to the insurance business he did it—admirably enough—with all the energy, fervor, and faith that a man may summon for his profession. His sense of dedication went into his profession; his music, by his own decision and development, is the music of a great amateur.³

³ The Cowells' insistence that Ives, along with Schoenberg, Stravinsky, and Bartók, is one of the big four of our century, and that his music contains a century of progress—fifty years elapsed, unattributed, and unappreciated and another fifty years to come—may be an accurate judgment. Nevertheless he reminds me rather of James Joyce, who, after the same kind of early rebuff to his art that Ives received, vowed to make art his avocation and, like Ives in music, in words developed idiosyncratic sensibility and associationism to the highest point they have yet reached. Also like Ives, Joyce made fundamental use of the 'take-off,' as a device midway between parody and mythopoeia: the take-off is perhaps the surest sign of the gifted and impatient amateur. Joyce's achievement is the work of genius, yet he has had no followers and it is not easy to see how he could. There is also in Ives some reminder of William Dunton, who, throughout a long life, in ingenuity,

The anatomizing of the American composer turns almost into allegory of the artist in search of himself. In this allegory Ives seeks increasingly and, at the end, exclusively within himself; Copland is the wanderer. Copland's wanderings are not only physical—to France, to South America, to Mexico; they are also physical and artistic—in search of a creed, in acquisition of style and material, ultimately in development of a self that may be expressed.

This perhaps is the only way of the American artist of our time. In the nineteenth century he could afford to be (or perhaps had to be) sectional or regional, but today the region is no longer an economic or spiritual unit. Copland's *Wanderjahre*, through the '20's and into the '30's, coincided with the American generation that went to the world to invite the world in. Today, with the technical improvement of what, after the Army, we call 'communications,' the world willy-nilly comes in.

What was this world for Copland? It was a world of musicians, musicians of all kinds and quirks, here and abroad, musicians who talked about music and did something about music. It was a world of coming to grips with the practicalities of music, performers, conductors, and publishers; of maneuvering for performances of one's music, of the music of others; of obtaining grants and commissions for oneself and for others; of working so diligently for one's selfish needs in music that the goal became that of working for the art itself. It was a world in which one mixed freely and instructively with practitioners of the other arts.

Barber's career is in many ways in this same tradition; he has moved in these same worlds and had profited by them. Feel the depth of an experience he felt while with the American Academy in Rome:

On Thursday we obtained special permission from the Vatican. . . . They are studying the great frescoes of Michelangelo in the Sistine chapel to see why they are cracking, and have erected a large scaffolding at one end of the chapel, about six feet below the ceiling. . . . And then to climb up a narrow ladder (which looked as if it had been used by Michelangelo himself!) and walk around on the creaking scaffolding, with

scope, and inventiveness far outshone his brothers-in-law, Daniel Defoe and Charles Wesley the elder; from Dunton's head teeming with ideas only one thing remains—a book listing and describing the 564 projects with which he intended to spend his life.

people like little dots in the chapel below. To be able to touch with your hand all the outlines, often cut in the fresco with his stylus. To see the guide lines which he made, to keep the giant perspective. And then, most wonderful of all, to lie down on your back for three hours in the plaster and dust and stare up at this magnificent conception. . . . We stared at them as long as we were allowed, the painters could not understand how the softness of the face could be done in fresco; the fine modelling of the flesh, then the impetuous sweep of the brush-strokes in the details which would speak from below. But the strange thing is how beautiful they seemed from so close. I would never have thought it, and to go around as we did with an electric light held up to the dark corners which cannot be seen by daylight, the new life the colors take on, gives one an entirely new conception of Michelangelo as colorist. . . . There were some old Italian painters with us, . . . who had never been able to see these things before, and it was a sort of emotional orgy. They went around with tears in their eyes: "But look at this, what a glorious color. . . . Come quick, over here, look at the sweep of this back . . ." and everyone stepping on everyone else and becoming white with dust. It was as if someone discovered some beautiful new work of Beethoven, after knowing every note of his for a lifetime, and seeing all of a sudden some of his most intimate secrets.

For the artist this broadening and deepening of his vistas is a part of finding himself, of finding a self to express, so that the music he writes furthers the cause of music, not the cause of self. Schuman's career displays a rapid, almost instinctive grasp of this process: from the time he first heard an orchestral concert it was only ten years to an achievement marked by accolades of audiences and performers, when the New York Music Critics' Circle presented its first award, for the best orchestral work of the season, to his *Symphony No. III*.

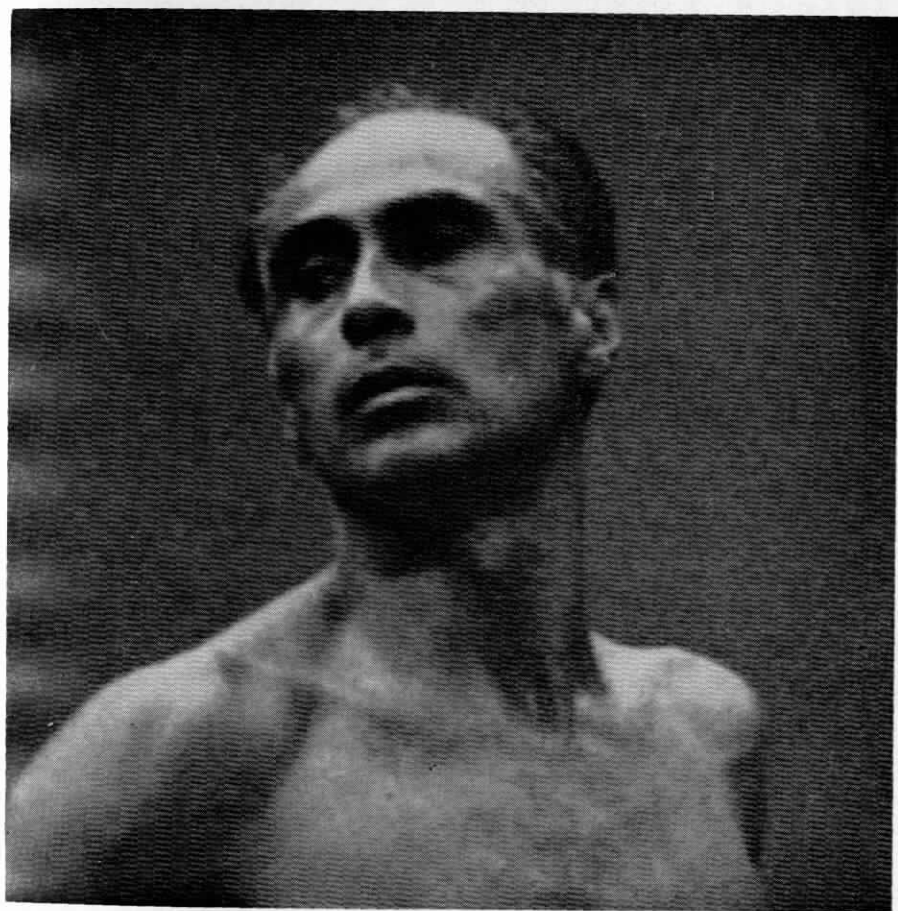
It is not so much that it is more rewarding to be an American composer now than it was thirty or forty years ago but that it is a less torturing problem today to know what it means to be an American composer. Copland and Schuman, along with Harris, Sessions, and others are beacons and orreries for the young artist of today in manifesting how a rapprochement may be worked out among the demands of the music of the past, the expressible qualities of one's country, and the needs of one's self.

A composer is not more and not less than a man composing. His wholeness must be in his music, and it must be properly focussed. How he comes into the right relations with his environment may be a difficult, even a distasteful job—but it is part of

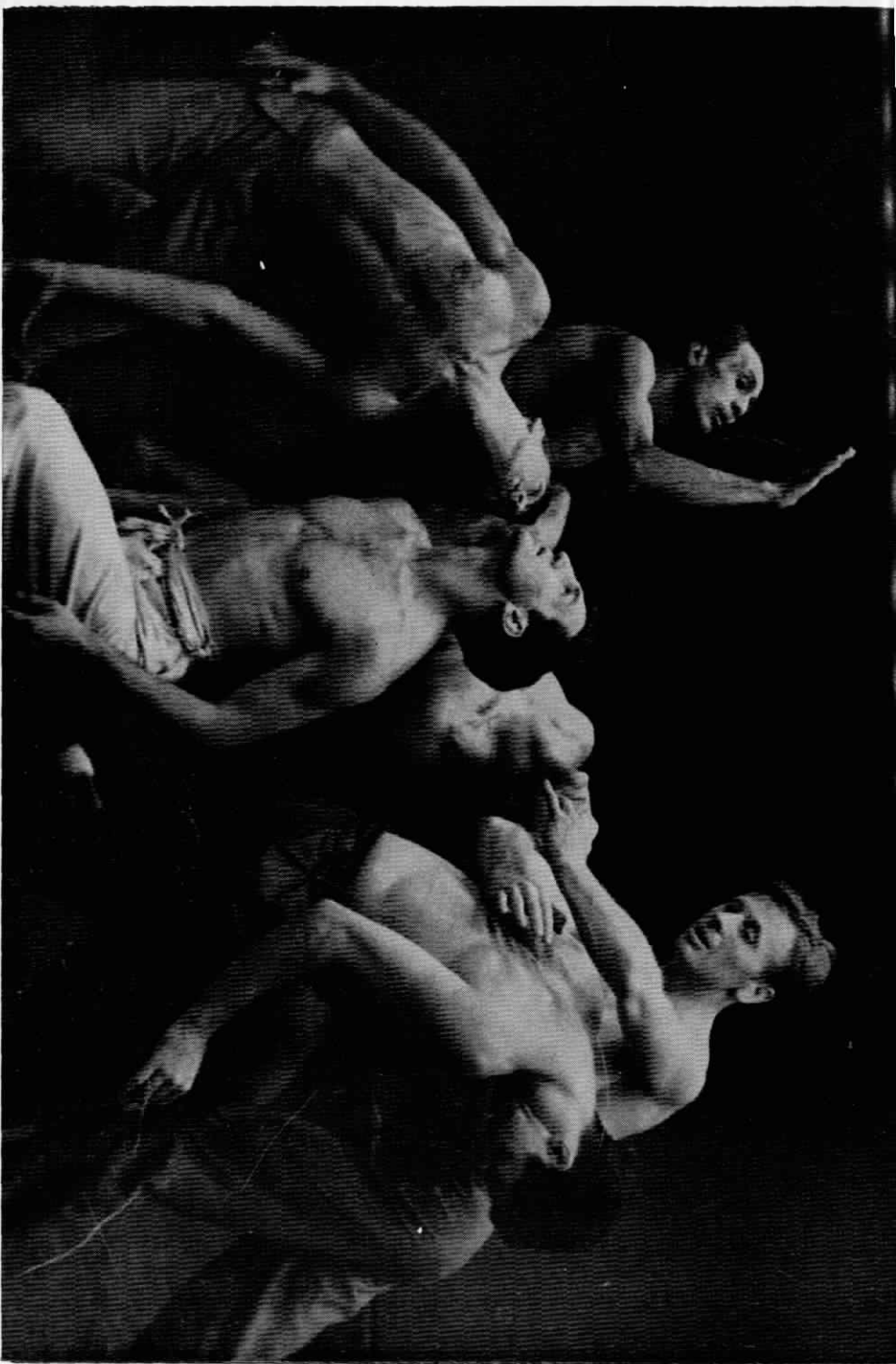
his job as an artist. We have discarded the notion of the artist-of-the-future in a garret, but the poet-in-a-bank may turn out to be equally useless to the art.

Ives is essentially a tragic expression of the experience of the artist. Partly by choice, partly by situation he was forced farther and farther from musicians, whether performers or composers: in terms of the transcendentalist symbol of the chambered nautilus he reversed the normal progress of the artist by crawling deeper and deeper within himself. The breakdown he suffered in 1918, which marked the end of his creative work both in business and in music, though immediately caused by the shock of the war, was only the last in a series of shocks to a soul progressively denied the artistic communion with others that it increasingly needed.

Ives lived on for twenty-six years after his breakdown; in these years he privately printed his songs and saw other works of his printed, always with the staunch insistence that it be done entirely at his expense, that he pay his own way in music. This, the apotheosis of his New England sturdy independence, is saddest of all. The artist does not, and should not, pay his own way in this sense. He pays his way in the world by uncovering and developing his talent: this is his self-expression, and the world acknowledges receipt by listening or looking with attention. It is not self-expression but something that cripples self when the artist tries to base his art on the rigid principles of something outside art, whether it be business ethics or a mystic philosophy: iron bars do not a composer make.



José Limón
Photograph by Matthew Wysocki



José Limón and Group During a Rehearsal for "The Traitor"
Photograph by Matthew Wysocki

José Limón's most recent work, *The Traitor*, was presented for the first times on August 19 and 22, 1954, at the American Dance Festival held in New London, Connecticut. Mr. Limón is a member of the Dance Faculty of Juilliard School of Music.

Composing A Dance

by José Limón

To attempt an essay on the dance would take me into unfamiliar territory, since I have been trained to express meaning with movement and gesture rather than with words. But if I can, informally, as if I were speaking, tell about the way I compose a dance, perhaps this will be of interest to musicians, especially to composers and students of composition.

Let me give you, as nearly as I can, a description of this process, which, let me say at once, is for me a very painful one, because I am not basically a composer, or, as we say, a choreographer. Choreographers are born, not made, and I tangle with the art of choreography only because I am associated with a company which is a wonderful ensemble of dancers, who continually have to have new dances composed for them (since audiences will not come to our concerts unless there are new dances), and because our artistic director, Doris Humphrey, who was born a choreographer and is, to my mind, the greatest there is, and who is a very busy woman, can compose for us only one, or sometimes, if we are lucky, two works a year. Therefore, I am a choreographer too.

Don't misunderstand me, I don't do badly. I have not watched Doris Humphrey for twenty-five years without learning a few things. Genius is inscrutable and makes its own laws, but there are certain devices which, when properly observed and applied, can turn out a creditable and workmanlike piece of theatre. I consider myself, then, rather a performer who out of exigency must function as a composer as well.

My first requisite is an idea. I cannot function with abstractions, or with what is called absolute dance. I work out of the emotions, out of human experience, mine or those about which I have read or heard. Certainly there has to be a deeply felt motive or subject. There is usually a period of about two years during which I live with the idea. I think about it and read all I can find about it, usually during the long train rides across the continent on our concert tours. I sleep with it, and eat with it. I become obsessed and possessed. I try all sorts of movements and gestures which occur spontaneously, in the studio, or when I fancy that I am alone and unobserved, waiting for a subway, or an elevator, or in a room by myself. Often I have almost been caught and quickly must revert to the sober, sedentary demeanor to which all sane and reasonable people must conform, quite aquiver with frustration at the interruption, but relieved that I did not alarm the unsuspecting intruder by confronting him suddenly and without preparation with what he must surely take to be a madman. This goes on for weeks, then months, and then the time comes when I must begin or burst.

The tragedy of Judas Iscariot has been very close to me during the last few years, for the reason that there have been so many traitors around us, on both sides of the titanic antagonism. I have been affected by their accounts of treachery, and their confessions and self-justifications. I have great pity for these unhappy human beings, and for the anguish of spirit which they must experience and the torment in which they must live. And when I feel something very keenly, I have to make a dance about it. V. S. Pritchett writes that, "The truly symbolical figure of our time is the traitor or divided man—it is Judas."

With this as a motive there began the long process of thinking and planning. I do my best, or shall I say, I struggle most effectively, with a subject I have known all my life—literally from childhood. My father and mother and my grandmother in Mexico were fond of telling us stories, and I have made effective use of some of them. *La Malinche*, a Mexican folk legend, was one of them. My mother as a girl had a large black dog, which naturally had to be named *Otelo*. (He, like his namesake, came to a bad end. He swallowed a bone which he had not bothered to chew sufficiently, and died a slow and painful death.) This led to *The Moor's Pavanne*, which was a sad dance about *Othello*, who stupidly swallowed, whole, great calumnies. And the endlessly moving and fascinating stories

of the Old and New Testaments: there was the strange, and to a child almost unbearably beautiful story, of the simple Jewish girl named Mary, and her exalted destiny, which became *The Visitation*. Judas, I used to weep over. How could he do such a thing? I never hated him, as I was supposed to. I was only sorry for him, more than I can say. I still am, for he is still with us.

The idea as a dramatic dance developed slowly. There was to be a traitor, and a man whom he was to betray, and this man was to have other and devoted followers and there was to be a banquet, and the moment of betrayal, and the apprehension of the leader and the torment of the false friend and some sort of resolution. As you can see, this was following rather closely the accounts in the New Testament. But it was my intent to use all this only as it pertained to our own time.

Next, the music. The dance, as you know, is not complete without music. I had heard the *Symphony for Brasses* by Gunther Schuller. After the second hearing of this powerful and beautiful work I knew it was right for the idea. Then came weeks of listening to it, and learning it completely and planning the large choreographic sections in relation to it. This took much adjusting and careful fitting.

The next task was the hardest: to begin the actual search for the movements and gestures which would tell the story. There are always too many, and not enough; for to a dancer, movements and gestures come easily, too easily, but the exactly right ones have to be searched for patiently. One has to dig, literally, into one's bones and muscles for them, and often one loses one's way in a tangle of irrelevant and facile movements which have no validity and do not say what one imagines or intends. One has to select, eliminate, modify and examine exhaustively before the right ideas begin to emerge and take form.

Finally it was time to assemble the cast. Obviously this was a dance to be done entirely by men, and since the only male dancer in my company besides myself was Lucas Hoving (who would have the other leading role) additional dancers would have to be found. I settled on six men. This dance was to be worked out and given its first performance at the American Dance Festival at Connecticut College in New London, Connecticut, where my company and I, in conjunction with other American companies, have functioned for the last seven summers. Art, as you know, works from notoriously

limited budgets, and here I was improvidently undertaking a venture which would add six extra dancers to our load. We were fortunate in receiving a commission from President Rosemary Park and the plans progressed.

The first rehearsal is always a terrifying experience. I can imagine a composer facing a pile of blank music paper, a sculptor standing before a huge block of marble, or a painter confronted by a merciless white empty canvas. The artist has an idea inside of him, and the desire to externalize it and give it to his fellowmen, but there is that one moment before the first note is put down, the first blow is struck, the first brush stroke. And here I was faced with this imposing group of men in practice clothes, waiting for me to tell them what to do. I began by explaining the idea, the story. The time was yesterday, today, tomorrow. We were men arriving deviously at a clandestine rendezvous, since we were by way of being conspirators. We would arrive singly or in pairs. Presently there would enter another figure, who would be known instantly as a man apart, a man tormented. It would be evident that this figure was not accepted by the others, who, for all their noisy and dissonant contentiousness presented a homogeneity from which he was, however unconsciously, excluded.

The music made an admirable accompaniment for this with its dissonances, unrest and air of foreboding. Suddenly a hush would descend upon the scene, and to a strangely elevated and attenuated passage in the music, would appear the leader of these men. He was to move in such a way as to appear not to touch the earth when he walked and he was to pacify and dominate the babble. Everyone would fall under his spell, except the one solitary rejected figure.

The movements which I had worked out for all of this were given to the men. Sometimes these movements looked good, and convincing. At other times they did not, and had to be modified and sweated over, or finally discarded as unsuitable. They were based on those of persons who enter looking back to see whether they had been detected or followed. Their walks and body attitudes were those of uncertainty and furtiveness. Once safely in this gathering place they would scrutinize each other's faces to see that they were the right ones. They would question each other. Their movements would reveal them as violent and passionate men, of rude and positive gesture, contentious, ardent, fanatical, possessed of one idea,

but each one, by the way he walked, or turned, or jumped, having a different way of expressing it than his fellows.

Slowly the work gathered momentum, and before many rehearsals it seemed to dictate its own progression. This is one of the great mysteries of composition. A work has a way of taking hold and almost to compose itself. For awhile only, unfortunately! for suddenly one is faced with the bleak necessity to dig again, and reanimate, and to make a fresh start.

The second movement in the symphony is a scherzo in $\frac{3}{8}$ time. The action was planned as an ecstatic dance. It was to be a mystic rite, and an orgy. Here would be revealed the adoration of these men for their leader, and strange things would happen, as will happen when people are drunk with strong emotion or liquor. They would leap and whirl in frenzy. They would carry him aloft in extravagant flights. They would run wildly proclaiming their devotion. Only the master would be removed and contained, possessed by his own inner ecstasies, and the other, the rejected one, would attempt unceasingly to reach him, be close to him, and end, as he began, rejected and defeated. The insistent and dynamic pulse of the $\frac{3}{8}$ tempo seemed well suited to the frenzy which this section called for. The movements were based on the swift and sweeping momentum of bodies borne by some irresistible current or tide. There were great diagonal or circular or serpentine progressions. The choreographic material, phrasing and groupings were violent and assymetrical. Much use was made of runs and leaps, of extensions of the body into great suspended arcs of motion, contrasted with falls to the floor and wild leaps.

The third movement of the Symphony, a slow adagio, is haunting and plaintive music with a sweet desolation. This was used as a solo passage for the Judas figure. It was a difficult dance to compose, and I had to do many versions before it passed my harshest critics, Miss Humphrey and my wife. This was the pivotal point of our dance, and what was done here had to give validity and dramatic justification to the whole work. We had to probe into the motives of a confused and twisted spirit. We had to see the awful dilemma of a man who loves so much that he must hate. We had to look into the fanatic, the zealot, the disciple, the apostate, the traitor. This was a very large block of marble with which to be faced. Surely this was not a prepossessing subject, was it? How far I was successful remains a matter of opinion. Some were moved by it—

others found it execrable. In any case, the movements used here were those of a being in torment, misshapen, mutilated, unbeautiful, and very hard to come by and to execute, for a dancer like me who likes to do, whenever possible, noble movements to the music of Bach.

There followed a banquet in which the leader and his unsuspecting followers celebrated their oneness, their communion. Here again *The Last Supper* was used only to point to a manifestation in our times of leaders able to inspire a blind and fanatic devotion in their followers. We made this dance (or as I sometimes suspect about dances, it made itself) serene and exalted. There was symmetry and roundness and beauty in the movements. This passage was designed to present as marked a contrast to the preceding sordidness and the next violence as choreographic and dramatic resources would permit.

Then again the Schuller symphony, in its fourth and final movement, aided us tremendously by a music of such anger and violence that we could do no more than follow it. Here took place the betrayal of the leader, the confused flight of his followers, his serene acceptance of his fate, and the final torment and self-destruction of the traitor. Choreographically this passage was in the nature of a wild *débacle*. Like all chaos and disorder in the dance it was planned and organized to the minutest detail and rehearsed to within an inch of its life. Here use was made, fortissimo, of the power and strength in the male body unleashed in a passage of complete dissonance, violence and terror. To this was contrasted the serenity of the leader as he goes out to his fate.

As you can imagine, there was much trial and error, and much discarding of entire passages and sequences which proved inadequate or unsatisfactory. New beginnings had to be made often. The morale of the composer and the dancers would have its ups and downs. Finally there is always that difficult moment when the dance is moved from the studio onto the stage and what seemed exciting and telling at short range becomes weak and pale from the last row in the orchestra, and one must start all over again to compose for that strange box with one opening which is our stage and our theatre. Movement has a strange way of becoming diffuse and dissipated by distance, and so we have to heighten, sharpen and enlarge our gesture.

This then, in words, is what went to prepare what is first and foremost a dance, and a theatre piece. The important thing is, and

should be, the movement. The idea is only the springboard, the pre-text, for a dance. The literary implications are, in the last analysis, secondary, and are used solely to color movement and gesture. What has been written here is only a verbal summary or outline of what one would see on the stage, and is necessarily incomplete and inadequate. It can give you only an imperfect idea of the dance. As has often been said, if words were adequate to describe fully what the dance can do, there would be no reason for all the mighty muscular effort, the discomfort, the sweat, and the splendors of that art. For it has always existed to give us that which nothing else can, certainly no other art. It has its own very special means of entering into the deeps of our awareness and there to move us ineffably. I could write many more words to attempt to describe the movements which were used to compose this dance or any dance. But the best way would be for me to get up in front of you and do these movements for you. Then, and only then, would you know and understand fully what I was trying to tell you.

American Music on LP Records

An Index

compiled by Sheila Keats

EDITOR'S NOTE: In this issue we present, as a service to our readers, Part I of an Index of serious contemporary American compositions currently available on LP records. This Index will, we hope, prove helpful not only to professional musicians, but to interested amateurs and those who may use it for research purposes.

All of the recordings listed are commercial releases, available in record shops, with the following exceptions:

Concert Hall Limited: available, upon subscription, from Concert Hall Society, 250 W. 57th St., New York 19, N. Y.; Louisville: available, upon subscription, from the Louisville Orchestra, 830 South 4th St., Louisville 3, Ky.; New Music and American Recording Society: available from the American Music Center, 250 W. 57th St., New York 19, N. Y.

We wish to thank the many recording companies which have supplied us with their catalogues and with further information about their releases and future recording plans. We should also like to express our appreciation to the staff of the American Music Center who generously supplied information about the American Recording Society and New Music recordings; Mr. James Lyons for his valuable advice and assistance; and Mr. Abner Levin and the staff of Sam Goody Records for their cooperation in helping to assemble and verify our data.

AMERICAN CONCERT BAND MASTERPIECES

Includes BARBER, *Commando March*; BENNETT, *Suite of Old American Dances*; GOULD, *Ballad for Band*; PERSICETTI, *Divertimento for Band*; PISTON, *Tunbridge Fair*; SCHUMAN, *George Washington Bridge*. Eastman Symphonic Wind Ensemble. Frederick Fennell, con. Mercury MG 40006. 12".

AMERICAN LIFE

Includes ANTHEIL, *McKonkey's Ferry Overture*; COWELL, *Saturday Night at the Firehouse*; JACOBI, *Music Hall Overture*; NORTH, *Holiday Set*; SIEGMEISTER, *Sunday in Brooklyn*. Vienna Philharmonia Orch., F. Charles Adler, cond. SPA 47. 12".

AMERICAN ORGAN MUSIC

Includes BINGHAM, *Rhythmic Trumpet*; EDMUNDSON, *Gargoyles*; HAINES, *Promenade, Air and Toccata*; SIMONDS, *Prelude on Iam sol recedit igneus*; SOWERBY, *Fantasy for Flute*

Stops; Requiescat in Pace. Catharine Crozier. organ. Kendall 2555. 12".

AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA

Includes BARLOW, *The Winter's Passed*; COPLAND, *Quiet City*; HANSON, *Pastorale for Oboe, Strings and Harp*; *Serenade for Flute, Strings and Harp*; KELLER, *Serenade for Clarinet and Strings*; KENNAN, *Night Soliloquy*; ROGERS, *Soliloquy for Flute and Strings*. Eastman-Rochester Sym. Orch., Howard Hanson, cond. Mercury MG 40003. 12".

AN AMERICAN WOODWIND SYMPOSIUM

Includes CARTER, *Quintet for Woodwinds*; DAHL, *Allegro and Arioso*; COWELL, *Suite for Woodwind Quintet*; GOEB, *Quintet for Woodwinds*; PERSICETTI, *Pastoral for Wind Instruments*; PISTON, *Three Pieces*; RIEGGER, *Quintet for Winds, Op. 51*. New Art Wind Quintet. Classic Editions CE 2003. 2-12".

ANTHEIL, GEORGE

BALLET MECANIQUE. New York Percussion Group, Carlos Surinach, cond. w. BRANT, *Galaxy 2; Signs and Alarms.* Columbia ML-4956. 12".

Capital of the World. Ballet Theatre Orch., Joseph Levine, cond. w. Banfield, *Combat.* Capitol P-8278. 12".

Eight Fragments from Shelley. Roger Wagner Chorale, Rober Wagner, cond. w. ANTHEIL, *Valentine Waltzes.* SPA 36. 12".

McKonkey's Ferry Overture. Vienna Philharmonia Orch., F. Charles Adler, cond. AMERICAN LIFE. SPA 47. 12".

Piano Sonata No. 4. Frederick Marvin, piano. w. Bax, *Elegiac Trio;* Debussy, SYRINX. Also ALP-1007. 10".

Sonata No. 2 for Violin and Piano. Israel Baker, violin; Yaltah Menuhin, piano. Music Library MLR 7006. 12".

Songs of Experience (Wm. Blake). Uta Graf, sop., George Antheil, piano. w. ANTHEIL, *Two Odes of John Keats.* SPA 1. 12".

Symphony No. 5. Vienna Philharmonia Orch., Herbert Haefner, cond. w. JOSTEN, *Endymion.* SPA 16. 12".

Two Odes of John Keats. Vincent Price, recitation; George Antheil, piano. w. ANTHEIL, *Songs of Experience.* SPA 1. 12".

Valentine Waltzes. George Antheil, piano. w. ANTHEIL, *Eight Fragments from Shelley.* SPA 36. 12".

BACON, ERNST

The Enchanted Island. Louisville Orch., Robert Whitney, cond. w. Malipiero, *Fantasia di Ogni Giorno;* Rieti, *Introduzione e Gioco Delle Ore.* Louisville Lou. 545-11. 12".

Ford's Theatre. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. PARKER, *Hora Novissima.* American Recording Society ARS-335. 2-12".

BAILEY, WILLIAM

Ideless. Samuel Siegel, violin; Gregory Tucker, piano. w. DONOVAN, *Serenade.* New Music. 12".

BALLANTINE, EDWARD

Variations on "Mary Had a Little Lamb." Edward Ballantine, piano Festival 70-201. 12".

BARAB, SEYMOUR

A Child's Garden of Verses. Russell Oberlin, counter-tenor; Bertha Melnick, piano; Ray Crisara, trumpet; David Weber, clarinet; Harold Goltz, bassoon. Esoteric ESJ-5. 10".

BARATI, GEORGE

String Quartet (1944). California String Quartet. Contemporary (Los Angeles) C2001. 10".

BARBER, SAMUEL

Adagio for Strings. Concert Arts Orch., Vladimir Golschmann, cond. CONTEMPORARY AMERICAN MUSIC. Capitol P-8245. 12".

same. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. BARBER. *Essay for Orchestra No. 1; School for Scandal;* GOULD, *Latin-American Symphonette.* Mercury MG 4002. 12".

same. Boyd Neel Orch., Boyd Neel, cond. MUSIC OF THE TWENTIETH CENTURY. London LPS-298. 10".

same. Orchestral Society of Boston, Willis Page, cond. w. Honegger, *Pacific 231;* Debussy-Ravel, *Danse.* Cook 1068. 12".

Capricorn Concerto. Julius Baker, flute; Harry Freistadt, trumpet; Mitchell Miller, oboe. Saidenberg Little Sym., Daniel Saidenberg, cond. w. SCHUMAN, *Symphony for Strings.* Concert Hall CHS-1078. 12".

Commando March. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. AMERICAN CONCERT BAND MASTERPIECES. Mercury MG 40006. 12".

Concerto for 'Cello and Orchestra. Zara Nelsova, 'cello. New Sym. Orch., Samuel Barber, cond. London LPS-332. 10".

Concerto for Violin and Orchestra, Op. 14. Louis Kaufman, violin. Concert Hall Sym. Orch., Walter Goehr, cond. w. DIAMOND, *String Quartet No. 3.* Concert Hall Limited E-8. 12".

Dover Beach. Paul King, baritone; Sam Quincy, piano; Hartt String Quartet. w. BARBER, *Songs; Symphony No. 1.* Classic Editions CE 1011. 12".

Essay for Orchestra No. 1. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. BARBER, *Adagio for Strings; School for Scandal Overture;* GOULD, *Latin-American Symphonette.* Mercury MG 40002. 12".

Four Excursions, Op. 20. Rudolf Firkusny, piano. w. BARBER, *Knoxville, Summer of 1915.* Columbia ML-2174. 10".

Knoxville, Summer of 1915, Op. 24. Eleanor Steber, sop. Dumbarton Oaks Orch., William Strickland, cond. w. BARBER, *Four Excursions.* Columbia ML-2174. 10".

Medea—Ballet Suite. New Sym. Orch., Samuel Barber, cond. London LPS-333. 10".

Music for a Scene from Shelley. Am. Rec. Soc. Orch., Walter Hendl, cond. w. BARBER, *School for Scandal Overture*; COPLAND, *Appalachian Spring*. American Recording Society ARS-26. 12".

Quartet, Op. 11. Stradivari String Quartet. w. BARBER, *Sonata for 'Cello and Piano, Op. 6*; Wolf, *Italian Serenade*. Stradivari 602. 12".

School for Scandal Overture. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. BARBER, *Adagio for Strings*; *Essay for Orchestra No. 1*; GOULD, *Latin-American Symphonette*. Mercury MG 40002. 12".

same. Am. Rec. Soc. Orch., Walter Hendl, cond. w. BARBER, *Music for a Scene from Shelley*; COPLAND, *Appalachian Spring*. American Recording Society ARS-26. 12".

Sonata for 'Cello and Piano, Op. 6. Raya Garbousova, 'cello; Erich Itor Kahn, piano. w. THOMPSON, *Quartet in D Minor*. Concert Hall CHS-1092. 12".

same. George Ricci, 'cello; Leopold Mittman, piano. w. BARBER, *Quartet, Op. 11*; Wolf, *Italian Serenade*. Stradivari 602. 12".

Sonata for Piano, Op. 26. Vladimir Horowitz, piano. w. Chopin, *Sonata Op. 35*. Victor LM-1113. 12".

Songs: *Rain Has Fallen*, *Sleep Now, I Hear An Army*. Paul King, baritone; Sam Quincy, piano. w. BARBER, *Dover Beach*; *Symphony No. 1*. Classic Editions CE 1011. 12".

Souvenirs, Op. 28. Arthur Gold. Robert Fizdale, duo-piano. w. HAIEFF, *Sonata for Two Pianos*. Columbia ML-4855. 12".

Symphony No. 1. Stockholm Sym. Orch., Nils Lehmann, cond. w. BARBER, *Dover Beach*; *Songs*. Classic Editions CE 1011. 12".

Symphony No. 2. New Sym. Orch., Samuel Barber, cond. London LPS-334. 10".

BARLOW, WAYNE

The Winter's Passed. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICANA FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG 40003. 12".

BENNETT, ROBERT RUSSELL
Suite of Old American Dances.

Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. AMERICAN CONCERT BAND MASTERPIECES. Mercury MG 40006. 12".

BEREZOWSKY, NICOLAI

Suite for Wind Quintet, Op. 11. New Art Wind Quintet. w. FINE, *Partita for Woodwind Quintet*; Milhaud, *Two Sketches*. Classic Editions CE 1003. 12".

BERGER, ARTHUR

Duo for 'Cello and Piano. Bernard Greenhouse, 'cello; Anthony Makas, piano. w. BERGER, *Quartet in C Major for Winds (1941)*; HILL, *Sextet for Piano and Winds*. Columbia ML-4846. 12".

Partita. Bernhard Weiser, piano. w. FLANAGAN, *Sonata for Piano*; SESSIONS, *From My Dairy*; SHAPER, *Sonata No. 1 for Piano*. New Editions NE-1. 12".

Quartet in C Major for Winds (1941). Fairfield Wind Ensemble. w. BERGER, *Duo for 'Cello and Piano*; HILL, *Sextet for Piano and Winds*. Columbia ML-4846. 12".

BERGSMA, WILLIAM

A Carol on Twelfth Night. Louisville Orch., Robert Whitney, cond. w. Ginastera, *Pampeana No. 3, A Pastoral Symphony*; Sauguet, *Les Trois Lys*; WARD, *Euphony for Orchestra*. Louisville Lou. 545-10. 12".

Quartet No. 2. Walden String Quartet. w. SHEPHERD, *Triptych for Soprano and String Quartet*. American Recording Society ARS-18. 12".

BERNSTEIN, LEONARD

Age of Anxiety. Lucas Foss, piano. New York Phil. Sym. Orch., Leonard Bernstein, cond. Columbia ML-4325. 12".

Fancy Free. Ballet Theatre Orch., Leonard Bernstein, cond. Decca 6023. 10".

same. Ballet Theatre Orch., Joseph Levine, cond. Capitol L-8197. 10".
coupled w. COPLAND, *Rodeo*, Capitol P-8196. 12".

Sonata for Clarinet and Piano. Herbert Tichman, clarinet; Ruth Budnevich, piano. w. BLOCH, *Sonata for Violin and Piano*. Concert Hall Limited. H-18. 12".

BINGHAM, SETH

Rhythmic Trumpet. Catharine Crozier, organ. AMERICAN ORGAN MUSIC. Kendall 2555. 12".

BLITZSTEIN, MARC

Songs of the Theater. Muriel Smith, sop.; Marc Blitzstein, piano. Concert Hall CHS-24. 10".

BLOCH, ERNEST

Baal Shem. Joseph Szigeti, violin; Andor Farkas, piano. w. BLOCH, *Concerto for Violin and Orchestra.* Columbia ML-4679. 12".

coupled w. Stravinsky, *Duo Concertante for Violin and Piano; Pastorale for Violin and Wind Quartet.* Columbia ML-2122. 10".

Concerto Grosso for String Orchestra with Piano Obligato. Harry Franklin, piano. Pittsburgh Sym. Orch., Wm. Steinberg, cond. w. SCHUMAN, *Symphony for Strings.* Capitol P-8212. 12".

same. George Schick, piano. Chicago Sym. Orch., Raphael Kubelik, cond. w. Bartók, *Music for Strings, Percussion and Celeste.* Mercury MG 50001. 12".

coupled w. Hindemith, *Symphonic Metamorphosis.* Mercury MG 50027. 12".

Concerto for Violin and Orchestra. Joseph Szigeti, violin. Paris Conservatoire Orch., Charles Munch, cond. w. BLOCH, *Baal Shem.* Columbia ML-4679. 12".

Five Jewish Pieces. Milton Preves, viola; Helene Brahm, piano. Bloch. 10".

Four Episodes for Small Orchestra. Radio Zurich Sym. Orch., Thomas Scherman, cond. w. COPLAND, *Piano Concerto 1926.* Concert Hall Limited F-4. 12".

From Jewish Life. Zara Nelsova, 'cello; Ernest Bloch, piano. MUSIC OF THE TWENTIETH CENTURY. London LPS-298. 10".

Israel Symphony. Soloists of the Akademie Choir; Vienna State Opera Orch., Franz Litschauer, cond. Vanguard VRS-423. 12".

Piano Sonata. Richard Cumming, piano. Music Library MLR 7015. 12".

Pieces for Children. Menahem Pressler, piano. w. Milhaud, *Touchees Blanches et Touchees Noires; Prokofiev, Music for Children; Shostakovich, Children's Piano Pieces.* M-G-M E-3010. 12".

Poems of the Sea. Jerome Rappaport, piano. w. Bartók, *Six Dances; Hindemith, Sonata No. 2 for Piano;*

Kabalevsky, Sonatina in C Major for Piano. Etude 101. 12".

Prayer. Paul Olefsky, 'cello; George Silfies, piano. w. Debussy, *Sonata No. 1 for 'Cello; De Falla, Suite Populaire Espagnole; Frescobaldi, Toccata.* McIntosh 103. 12".

Quartet No. 2. Musical Arts Quartet. Vanguard VRS-437. 12".

Quartet No. 3. Griller String Quartet. London LS-840. 10".

Quintet for Piano and Strings. Chigi Quintet. London LLP-382. 12".

Sacred Service. Marko Rothmueller, bass-baritone; Dorothy Bond, sop.; Doris Cowan, alto. London Phil. Choir and Orch., Ernest Bloch, cond. London LLP-123. 12".

Schelomo. (Rhapsody for 'Cello and Orchestra). Emanuel Feuermann, 'cello. Philadelphia Orch., Leopold Stokowski, cond. Victor LCT-14. 10".

same. Tibor De Machula, 'cello. Hague Phil. Orch., Willem van Otterloo, cond. w. Lalo, *Concerto in D Minor for 'Cello.* Epic LC 3072. 12".

same. Zara Nelsova, 'cello. London Phil. Orch., Ernest Bloch, cond. London LPS-138. 10".

same. Leonard Rose, 'cello. New York Phil.-Sym. Orch., Dimitri Mitropoulos, cond. w. Saint-Saëns, *Concerto for 'Cello.* Columbia ML-4425. 12".

Sonata for Violin and Piano. Louis Kaufman, violin; Pina Pozzi, piano. w. BERNSTEIN, *Sonata for Clarinet and Piano.* Concert Hall Limited H-18. 12".

Suite for Viola and Piano. Wm. Gromko, viola; Harriet Wingreen, piano. w. Vaughan-Williams, *Suite for Viola and Piano.* Classic Editions CE 1038. 12".

Trois Poèmes Juifs. Am. Rec. Soc. Orch., Walter Hendl, cond. w. HERBERT, *Concerto for 'Cello and Orchestra.* American Recording Society ARS-24. 12".

Voice in the Wilderness. George Sopkin, 'cello; Florence Kirsch, piano. Bloch. 10".

BOWLES, PAUL

Concerto for Two Pianos, Winds and Percussion. Arthur Gold, Robert Fildale, duo-piano. Winds and Percussions cond. by Daniel Saidenberg. w. Milhaud, *Carnaval à La Nouvelle-Orléans; Les Songes.* Columbia ML-2128. 10".

Music for a Farce. David Glazer, clarinet; Herbert C. Mueller, trumpet; Elden C. Bailey, percussion; Wm. Masselos, piano. w. BOWLES, *Scènes d'Anabase (1932)*; DELLO JOIO, *Variations and Capriccio for Violin and Piano.* Columbia ML-4845. 12".

Scènes d'Anabase (1932). Wm. Hess, tenor; Josef Marx, oboe; Wm. Masselos, piano. w. BOWLES, *Music for a Farce*; DELLO JOIO, *Variations and Capriccio for Violin and Piano.* Columbia ML-4845. 12".

Sonata for Two Pianos. Arthur Gold, Robert Fizdale, duo-piano. w. Stravinsky, *Cinq Pièces Faciles*; *Sonata for Two Pianos.* Concert Hall CHS-1089. 10".

BRANT, HENRY

Concerto for Alto Saxophone and Orchestra. Sigurd Rascher, sax.; Cincinnati Sym., Thor Johnson, cond. w. GLANVILLE-HICKS, *Three Gymnopédies*; RUDHYAR, *Sinfonietta.* Remington R-199-188. 12".

Galaxy 2. Chamber ensemble cond. by Henry Brant. w. ANTHEIL, *Ballet Mécanique*; BRANT, *Signs and Alarms.* Columbia ML-4956. 12".

Signs and Alarms. Chamber ensemble cond. by Henry Brant. w. ANTHEIL, *Ballet Mécanique*; BRANT, *Galaxy 2.* Columbia ML-4956. 12".

Symphony No. 1. Am. Rec. Soc. Orch., Hans Swarowsky, cond. w. PHILLIPS, *Selections from McGuffey's Readers.* American Recording Society ARS-38. 12".

BRUNSWICK, MARK

Fragment of Sappho. Hamline Singers, Rob't Holliday, dir. Record entitled "Program of Great Choral Music." New Records NRLP-305. 10".

BURTON, ELDIN

Fiddlestick (1946). Jesse Tryon, violin; Eldin Burton, piano. w. BURTON, *Quintet for Piano and Strings*; *Sonatina for Flute and Piano*; *Sonatina for Violin and Piano.* Classic Editions CE 1006. 12".

Nonchalance. Eldin Burton, piano. w. BURTON, *Sarabande in G Major*; MACDOWELL, *Witches' Dance*; Pálgren, *May Night*; Shostakovich, *Fantastic Dances.* Classic Editions CE 1026. 12".

CAGE, JOHN

Quartet (1950). New Music String Quartet. w. PISTON, *Sonatina for*

Violin and Harpischord. Columbia ML-4495. 12".

Sonatas and Interludes for Prepared Piano. Vol. I. Maro Ajemian, piano. Dial 19. 12".

Vol. II. Dial 20. 12".

CANNING, THOMAS

Fantasy on a Hymn by Justin Morgan. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. FOOTE, *Suite in E Major*; MENNINI, *Arioso for String Orchestra.* Mercury MG 40001. 12".

CARPENTER, JOHN ALDEN

Adventures in a Perambulator. Vienna State Opera Orch., Henry Swoboda, cond. w. CONTEMPORARY AMERICAN VIOLIN MUSIC. Concert Hall CHS-1140. 12".

Skyscrapers. Am. Rec. Soc. Orch., Meinhard von Zallinger, cond. w. ELWELL, *The Happy Hypocrite.* American Recording Society ARS-37. 12".

CARTER, ELLIOTT

Quintet for Woodwinds. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE 2003. 2-12".

Sonata for Piano. Beveridge Webster, piano. w. CARTER, *Sonata for Violoncello and Piano.* American Recording Society ARS-25. 12".

Sonata for Violoncello and Piano. Bernard Greenhouse, cello; Anthony Makas, piano. w. CARTER, *Sonata for Piano.* American Recording Society ARS-25. 12".

CHADWICK, GEORGE W.

Tam O'Shanter. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. CONVERSE, *The Mystic Trumpeter.* American Recording Society ARS-29. 12".

CHANLER, THEODORE

Eight Epitaphs (Walter de la Mare). Sara Carter, sop.; Bernhard Weiser, piano. MODERN AMERICAN ART SONGS. New Editions NE-2. 12".

CHASINS, ABRAM

Fairy Tales. Abram Chasins, piano. w. CHASINS, *Operatic Transcriptions* for two pianos; *Three Chinese Pieces*; *Three Preludes.* Mercury MG 10025. 10".

Parade. Abram Chasins, Constance Keene, duo-piano. w. Brahms, *Waltzes, Op. 39*; CHASINS, *Period Suite.* Mercury MG 10061. 12".

CITKOWITZ, ISRAEL

Three Songs from "Chamber Music" (James Joyce). Sara Carter, sop.; Bernhard Weiser, piano. MODERN AMERICAN ART SONGS. New Editions NE-2. 12".

CONTEMPORARY AMERICAN MUSIC

Includes BARBER, *Adagio for Strings*; COPLAND, *The Quiet City*; CRESTON, *Two Choric Dances*; DIAMOND, *Rounds for Orchestra*. Concert Arts Orch., Vladimir Golschmann, cond. Capitol P-8245. 12".

CONTEMPORARY AMERICAN MUSIC FOR STRING ORCHESTRA

Includes COPLAND, *Two Pieces for String Orchestra*; DIAMOND, *Rounds for Orchestra*; GOEB, *Three American Dances*; PERSICHETTI, *The Hollow Men*; PORTER, *Music for Strings*. M-G-M String Orch., Izler Solomon, cond. M-G-M E-3117 12".

CONTEMPORARY AMERICAN VIOLIN MUSIC

Includes COPLAND, *Hoe Down*; UKULELE *Serenade*; MCBRIDE, *Aria and Toccata in Swing*; STILL, *Blues*; *Here's One*. Louis Kaufman, violin; Annette Kaufman, piano. w. CARPENTER, *Adventures in a Perambulator*. Concert Hall CHS-1140. 12".

CONVERSE, FREDERICK S.

The Mystic Trumpeter. Am. Rec. Soc. Orch., Max Schoenherr, cond. w. CHADWICK, *Tam O'Shanter*. American Recording Society ARS-29. 12".

COPLAND, AARON

Appalachian Spring. Hastings Sym. Orch., John Bath, cond. Allegro 4056. 10".

same. Am. Rec. Soc. Orch., Walter Hendl, cond. w. BARBER, *Music for a Scene from Shelley*; *School for Scandal Overture*. American Recording Society ARS-26. 12".

same. Boston Sym. Orch., Serge Koussevitzky, cond. w. COPLAND, *El Salón México*. Victor LCT-1134. 12".

same. Vienna State Opera Orch., Franz Litschauer, cond. w. COPLAND, *El Salón México*. Vanguard VRS-439. 12".

same. Nat'l Sym. Orch., Howard Mitchell, cond. w. COPLAND, *Billy the Kid*; *El Salón México*; *Fanfare for the Common Man*. Westminster WL-5286. 12".

same. Radio Berlin Sym. Orch., Arthur Rother, cond. w. PISTON, *The Incredible Flutist*. Urania 7092. 12".

Billy the Kid. RCA Victor Sym. Orch., Leonard Bernstein, cond. w. Gershwin, *An American in Paris*. Victor LM-1031. 12".

same. Ballet Theatre Orch., Joseph Levine, cond. w. SCHUMAN, *Under-tow*. Capitol P-8238. 12".

same. Nat'l Sym. Orch., Howard Mitchell, cond. w. COPLAND, *Appalachian Spring*; *El Salón México*; *Fanfare for the Common Man*. Westminster WL-5286. 12".

same (excerpts). N. Y. Phil.-Sym. Orch., Leopold Stokowski, cond. w. GOULD, *Philharmonic Waltzes*; *Quickstep*; GRIFFES, *White Peacock*. Columbia ML-2167. 10".

Concerto for Clarinet and Strings (and harp and piano). Benny Goodman, clarinet. Columbia String Orch., Aaron Copland, cond. w. COPLAND, *Quartet for Piano and Strings*. Columbia ML-4421. 12".

El Salón México. Columbia Sym. Orch., Leonard Bernstein, cond. w. Milhaud, *La Création du Monde*. Columbia ML-2203. 10".

same. Boston Sym. Orch., Serge Koussevitzky, cond. w. COPLAND, *Appalachian Spring*. Victor LCT-1134. 12".

same. Vienna State Opera Orch., Franz Litschauer, cond. w. COPLAND, *Appalachian Spring*. Vanguard VRS-439. 12".

same. Nat'l Sym. Orch., Howard Mitchell, cond. w. COPLAND, *Appalachian Spring*; *Billy the Kid*; *Fanfare for the Common Man*. Westminster WL-5286. 12".

Episode. Richard Ellsasser, organ. ORGAN MUSIC BY MODERN COMPOSERS. M-G-M E-3064. 12".

Fanfare for the Common Man. Nat'l Sym. Orch., Howard Mitchell, cond. w. COPLAND, *Appalachian Spring*; *Billy the Kid*; *El Salón México*. Westminster WL-5286. 12".

Four Piano Blues. Aaron Copland, piano. MUSIC OF THE TWENTIETH CENTURY. London LPS-298. 10".

Hoe Down. Louis Kaufman, violin; Annette Kaufman, piano. CONTEMPORARY AMERICAN VIOLIN MUSIC. w. CARPENTER, *Adventures in a Perambulator*. Concert Hall CHS-1140. 12".

American Music on LP Records

In the Beginning. San Jose State A Cappella Choir, Wm. J. Erlendson, dir. w. Handl, *Ascendit Deus*; Tallis, *Nata Lux de Lumine*; Villa-Lobos, *Ave Maria* No. 20. Music Library MLR-7007. 12".

Lincoln Portrait. Melvin Douglas, speaker. Boston Sym. Orch., Serge Koussevitzky, cond. w. Fauré, *Pelléas et Mélisande*; Sibelius, *Pohjola's Daughter*; Stravinsky, *Capriccio*. Victor LCT-1152. 12".

same. N. Y. Phil.-Sym. Orch., Artur Rodzinski, cond. w. GOULD, *Spiritu-als for Orchestra*. Columbia ML-2042. 10".

Music for the Theatre. Am. Rec. Soc. Orch., Walter Hendl, cond. w. MOROSS, *Frankie and Johnny*. American Recording Society ARS-12. 12".

same. M-G-M Orch., Izler Solomon, cond. w. Weill, *Kleine Dreigroschenmusik*. M-G-M E-3095. 12".

Old American Songs. Randolph Symonette, bass-baritone; Lesley Harnley, piano. Record entitled "Americana." Colosseum CLPS-1008. 12".

same. Wm. Warfield, baritone; Otto Herz, piano. w. *Sea Chanties* (arr. Dougherty). Columbia ML-2206. 10".

Our Town. Little Orch. Society, Thomas Scherman, cond. w. THOMSON, *The Plow that Broke the Plains*. Decca 7527. 10".

Passacaglia (1922). Webster Aitken, piano. w. COPLAND, *Sonata for Piano (1941)*; *Piano Variations*, Walden 101. 12".

Piano Concerto ("Jazz Concerto") 1926. Leo Smit, piano. Radio Rome Sym. Orch., Aaron Copland, cond. w. BLOCH, *Four Episodes for Small Orchestra*. Concert Hall Limited F-4. 12".

Piano Variations. Webster Aitken, piano. w. COPLAND, *Passacaglia*; *Sonata for Piano*. Walden 101. 12".

Quartet for Piano and Strings. Mieczslaw Horzowski, piano; Alexander Schneider, violin; Milton Katims, viola; Frank Miller, 'cello. w. COPLAND, *Concerto for Clarinet and Strings*. Columbia ML-4421. 12".

Quiet City. Concert Arts Orch., Vladimir Golschmann, cond. CONTEMPORARY AMERICAN MUSIC. Capitol P-8245. 12".

same. Eastman-Rochester Sym. Orch., Howard Hanson, cond. AMERICAN FOR SOLO WINDS AND STRING ORCHESTRA. Mercury MG-40003. 12".

The Red Pony. Little Orch. Society, Thomas Scherman, cond. w. THOMSON, *Acadian Songs and Dances* from "Louisiana Story." Decca 9616. 12".

Rodeo. Ballet Theatre Orch., Joseph Levine, cond. Capitol L-8198. 10". coupled w. BERNSTEIN, *Fancy Free*. Capitol P-8196. 12".

same (Four Dance Episodes). Dallas Sym. Orch., Antal Dorati, cond. Victor LM(x) 32. 10".

Sextet for Quartet, Clarinet, Piano. Juilliard String Quartet; David Oppenheim, clarinet; Leonid Hambro, piano. w. KOHS, *Concerto for Viola and String Nonet*. Columbia ML-4492. 12".

Sonata for Piano (1941). Webster Aitken, piano. w. COPLAND, *Passacaglia*; *Piano Variations*. Walden 101. 12".

Sonata for Violin and Piano. Joseph Fuchs, violin; Leo Smit, piano. w. Stravinsky, *Duo Concertante for Violin and Piano*. Decca 8503. 12".

same. Fredell Lack, violin; Leonid Hambro, piano. w. Hindemith, *Sonata for Violin and Piano, Op. 11 No. 2*. Allegro 33. 12".

Symphony No. 3. Minneapolis Sym. Orch., Antal Dorati, cond. Mercury MG-50018. 12".

Two Pieces for String Orchestra. M-G-M String Orch., Izler Solomon, cond. CONTEMPORARY AMERICAN MUSIC FOR STRING ORCHESTRA. M-G-M E-3117. 12".

Ukulele Serenade. Louis Kaufman, violin; Annette Kaufman, piano. CONTEMPORARY AMERICAN VIOLIN MUSIC. w. CARPENTER, *Adventures in a Perambulator*. Concert Hall CHS-1140. 12".

Vitebsk, Study on a Jewish Theme. Univ. of Oklahoma Trio. THREE AMERICAN TRIOS. University Recordings. 1. 12".

COWELL, HENRY

Piano Music. Henry Cowell, piano. (included in package: 7" LP recording of program notes spoken by Henry Cowell.) Circle L-51-101. 12".

Processional. Richard Ellsasser, organ. ORGAN MUSIC BY MODERN COMPOSERS. M-G-M E-3064. 12".

Saturday Night at the Firehouse. Vienna Philharmonia Orch., F. Charles Adler, cond. AMERICAN LIFE. SPA 47. 12".

Sonata No. 1 for Violin and Piano (1945). Joseph Szigeti, violin; Carlo Bussotti, piano. w. SHAPERO, *Sonata for Piano Four-Hands.* Columbia ML-4841. 12".

Suite for Woodwind Quintet. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE-2003. 2-12".

Symphony No. 4. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HOVHANESS, *Arevakal—Concerto No. 1 for Orchestra;* RIEGGER *New Dance.* Mercury MG-40005. 12".

Symphony No. 5. Am. Rec. Soc. Orch., Dean Dixon, cond. w. PISTON, *Symphony No. 2.* American Recording Society ARS-112. 12".

Symphony No. 11. Louisville Orch., Rob't Whitney, cond. w. Tcherepnin, *Suite, Op. 87;* WAGENAAR, *A Concert Overture.* Louisville Lou. 545-2. 12".

CRESTON, PAUL

Invocation and Dance. Louisville Orch., Rob't Whitney, cond. w. STEVENS, *Triskelion;* Villa-Lobos, *Overture, Dawn in a Tropical Forest.* Louisville Lou. 545-1. 12".

Partita for Flute and Violin with String Orchestra. Am. Rec. Soc. Orch., Walter Hendl, cond. w. TAYLOR, *The Portrait of a Lady.* American Recording Society ARS-23. 10".

Quartet, Op. 8. Hollywood String Quartet. w. Turina, *La Oracion del Torero;* Wolf, *Italian Serenade.* Capitol P-8260. 12".

Suite for Saxophone and Piano. Cecil Leeson, sax.; Paul Creston, piano. New Music. 12".

Symphony No. 2. Nat'l Sym. Orch., Howard Mitchell, cond. w. CRESTON, *Symphony No. 3.* Westminster WL-5272. 12".

Symphony No. 3. Nat'l Sym. Orch., Howard Mitchell, cond. w. CRESTON, *Symphony No. 2.* Westminster WL-5272. 12".

Two Choric Dances. Concert Arts Orch., Vladimir Golschmann, cond. CONTEMPORARY AMERICAN MUSIC. Capitol P-8245. 12".

CUMMING, RICHARD

Piano Sonata (1951). Richard

Cumming, piano. Music Library MLR-7027. 12".

DAHL, INGOLF

Allegro and Arioso. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE-2003. 2-12".

Concerto a Tre. Mitchell Lurie, clarinet; Eudice Shapiro, violin; Victor Gottlieb, 'cello. w. SCHUMAN, *Quartet No. 4.* Columbia ML-4493. 12".

DELLO JOIO, NORMAN

Concerto for Harp and Orchestra. Edward Vito, harp. Little Orch. Society, Thomas Scherman, cond. w. DIAMOND, *Music for Shakespeare's Romeo and Juliet.* Columbia ML-4303. 12".

Epigraph. Am. Rec. Soc. Orch., Hans Swarowsky, cond. w. GREEN, *Sunday Sing Symphony;* MENNIN, *Concertato for Orchestra.* American Recording Society ARS-31. 12".

New York Profiles. Orch. of the Musical Arts Society of La Jolla, Nikolai Sokoloff, cond. Alco ALP-1001. 10".

Psalm of David. Crane Chorus and Orch., N. Y. State Teachers College (Potsdam), Helen Hosmer, dir. Concert Hall CHS-1118. 10".

Piano Sonata No. 3. Del Purves, piano. w. GRIFFES, *Sonata for Piano.* Music Library MLR-7021. 12".

Ricercari for Piano and Orchestra. Germaine Smadja, piano. Concert Hall Sym. Orch., Henry Swoboda, cond. w. DELLO JOIO, *Songs.* Concert Hall Limited D-6. 12".

Serenade. Am. Rec. Soc. Orch., Hans Swarowsky, cond. w. PORTER, *Concerto for Viola and Orchestra.* American Recording Society ARS-36. 12".

Songs: Lament; The Assassination; There Is a Lady. John Drury, tenor; Peter Rogell, piano. w. DELLO JOIO, *Ricercari.* Concert Hall Limited D-6. 12".

The Triumph of St. Joan Symphony. Louisville, Orch., Rob't Whitney, cond. w. Villa-Lobos, *The Origin of the Amazon River.* Columbia ML-4615. 12".

Variations and Capriccio for Violin and Piano. Patricia Travers, violin; Norman Dello Joio, piano. w. BOWLES, *Music for a Farce; Scènes d'Anabase.* Columbia ML-4845. 12".

DIAMOND, DAVID

Music for Shakespeare's Romeo and Juliet. Little Orch. Society, Thomas Scherman, cond. w. DELLO JOIO, *Concerto for Harp and Orchestra.* Columbia ML-4303. 12".

Rounds for Orchestra. Concert Arts Orch., Vladimir Golschmann, cond. CONTEMPORARY AMERICAN MUSIC. Capitol P-8245. 12".

same. Am. Rec. Soc. Orch., Walter Hendl, cond. w. IVES, *Three Places in New England*; McBride, *Concerto for Violin and Orchestra*; SWANSON, *A Short Symphony.* American Recording Society ARS-116. 12".

same. M-G-M String Orch., Izler Solomon, cond. CONTEMPORARY AMERICAN MUSIC for STRING ORCHESTRA. M-G-M E-3117. 12".

String Quartet No. 3. Guilet String Quartet w. BARBER, *Concerto for Violin and Orchestra.* Concert Hall Limited E-8. 12".

DONOVAN, RICHARD

Quartet for Woodwinds. Yale Woodwind Quartet. w. GRUEN, *Song Cycles*; KRAEHNBUHL, *Canzona.* Contemporary (N. Y.) AP 121. 12".

Serenade. Lois Wann, oboe; Bernhard Tinterov, violin; Quincy Porter, viola; Aaron Bodenhorn, 'cello. w. BAILEY, *Ideless.* New Music. 12".

EDMUNDSON, GARTH

Gargoyles. Catharine Crozier, organ. AMERICAN ORGAN MUSIC. Kendall 2555. 12".

ELWELL, HERBERT

The Happy Hypocrite. Am. Rec. Soc. Orch., Walter Hendl, cond. w. CARPENTER, *Skyscrapers.* American Recording Society ARS-37. 12".

EHRHARDT, C. MICHAEL

Balletti—Suite of Dance Airs for Piano. C. Michael Ehrhardt, piano. Educop EP-1001. 10".

Trio in D Minor, Op. 17. Compinsky Trio. w. Brahms, *Trio in C Minor, Op. 101.* Alco ALP-1025. 12".

FABERMAN, HAROLD

Evolution. Dolores Baldyga, sop.; James Stagliano, horn; Boston Percussion Group. w. Chavéz, *Toccata for Percussion.* Boston B-207. 12".

FICKENSCHER, ARTHUR

From the Seventh Realm. Arthur Fickenschner, piano, with string quartet. Music Library MLR-5004 10".

Willowwood (from Rosetti's *House of Life*). Caryl Porter, mezzo sop., with piano, viola and bassoon. Music Library MLR-7020. 12".

FINE, IRVING

Partita for Woodwind Quintet. New Art Wind Quintet. w. BEREZOWSKY, *Suite for Wind Quintet, Op. 11*; Milhaud, *Two Sketches.* Classic Editions CE-1003. 12".

Quartet (1952). Juilliard String Quartet. w. KIRCHNER, *Quartet No. 1.* Columbia ML-4843. 12".

Sonata for Piano. Bernhard Weiser, piano. w. BERGER, *Partita*; SESSIONS, *From My Diary*; SHAPERO, *Sonata No. 1 for Piano.* New Editions NE-1. 12".

Five Songs. Sara Carter, sop., Bernhard Weiser, piano. MODERN AMERICAN ART SONGS. New Editions NE-2-12".

FOOTE, ARTHUR

Night Piece. Julius Baker, flute; Sylvan Shulman, Bernhard Robbins, violin; Harold Coletta, viola; Bernhard Greenhouse, 'cello. w. GRIFFES, *Poem, for Flute and Orchestra.* Decca 4013. 10".

Suite in E Major. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. CANNING, *Fantasy on a Hymn by Justin Morgan*; MENNINI, *Arioso for String Orchestra.* Mercury chord LL 11. 12".

FOSS, LUKAS

The Jumping Frog of Calaveras County. After Dinner Opera Co., Dr. Frederic Kurzweil, Mus. dir. Lyri-chord LL 11 12".

A Parable of Death (after Rainer Maria Rilke). Marvin Hayes, narrator; Richard Robinson, tenor. Pomona College Glee Clubs and Chamber Orch., Lukas Foss, cond. Educop ECM-4002. 12".

same. Vera Zorina, narrator; Farrold Stevens, tenor. Louisville Orch., Rob't Whitney, cond. w. Martinu, *Intermezzo*; Milhaud, *Kentuckiana.* Columbia ML-4859. 12".

GLANVILLE-HICKS, PEGGY

Three Gymnopedie. RIAS Sym. Orch., Jonel Perea, cond. w. BRANT, *Concerto for Alto Saxophone and Orchestra*; RUDHYAR, *Sinfonietta.* Remington R-199-188. 12".

Sonata for Harp. Nicanor Zabaleta, harp. Esoteric ES-523. 12".

The Transposed Heads (an opera). Moritz Bomhard, dir.; Louisville Orch., Rob't Whitney, cond. Louisville Lou. 545-6. 12".

GOEB, ROGER

Prairie Songs for Woodwind Quintet. The Five-Wind Ensemble. THREE CONTEMPORARIES. American Recording Society ARS-10 12".

Quintet for Woodwinds. New Art Wind Quintet. AN AMERICAN WOODWIND SYMPOSIUM. Classic Editions CE-2003. 2-12".

Symphony No. 3. Leopold Stokowski and his Sym. Orch. w. Bartók, Sonata for Two Pianos and Percussion. Victor LM-1727. 12".

Three American Dances. M-G-M String Orch., Solomon, cond. CONTEMPORARY AMERICAN MUSIC FOR STRING ORCHESTRA. M-G-M E-3117 12".

GOULD, MORTON

Ballad for Band. Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. AMERICAN CONCERT BAND MASTERPIECES. Mercury MG-40006. 12".

Fall River Legend. N. Y. Phil. Sym. Orch., Dimitri Mitropoulos, cond. w. Gottschalk-Kay, Cakewalk. Columbia ML-4616. 12".

Family Album Suite. Rochester Pops Orch., Morton Gould, cond. w. GOULD, Tap Dance Concerto. Columbia ML-2215. 10".

Interplay for Piano and Orchestra.

Morton Gould, piano. Robin Hood Dell Orch., Morton Gould, cond. w. *Music of Morton Gould*. Columbia ML-4218. 12".

same. Cor de Groot, piano. Hague Phil. Orch., Willem van Otterloo, cond. w. GOULD, *Spirituals for Orchestra*. Epic LC-3021. 12".

Latin-American Symphonette. Eastman-Rochester Sym. Orch., Howard Hanson. cond. w. BARBER, *Adagio for Strings*; *Essay for Orchestra No. 1*; *School for Scandal Overture*. Mercury MG-40002. 12".

Legend. Rochester Pops Orch., Morton Gould, cond. w. GOULD, *Mediterranean Concerto*; *Theme from "Runnymede Rhapsody"*. Columbia AL-36. 10".

Pavanne. Chicago Sym. Woodwind Quintet. Record entitled "Encore!". Audiophile AP-17. 12".

Philharmonic Waltzes. N. Y. Phil. Sym. Orch., Dimitri Mitropoulos, cond. w. COPLAND, *Billy the Kid*; GOULD, *Quickstep*; GRIFFES, *White Peacock*. Columbia ML-2167. 10".

Quickstep. N. Y. Phil.-Sym. Orch., Morton Gould, cond. w. COPLAND, *Billy the Kid*; GOULD, *Philharmonic Waltzes*; GRIFFES, *White Peacock*. Columbia ML-2167. 10".

Rhapsodies on Familiar Themes. Morton Gould piano. Orch. cond. by Morton Gould. w. GOULD, *Rhapsodies for Piano and Orchestra*. Columbia ML-4657. 12".

Part II will appear in the Spring issue.

Abraham Skulsky was born in 1908 in Antwerp (Belgium). He was active in Brussels as composer and music critic. He came to the U.S.A. at the end of 1948 and has been living in New York ever since. Mr. Skulsky has contributed extensively to American musical magazines. He is presently finishing a book on contemporary opera to be published by Oxford University Press in 1955.

Opera, 1954

by Abraham Skulsky

Not so long ago any study of the contemporary creative process in opera could not have been undertaken from a universal viewpoint, and two different levels of criteria would have had to be used, depending on whether European or American opera was being considered. Such was the qualitative distance between these two scenes that speaking about them in one breath would have been an impossibility. While in other forms of music American composers had achieved equal footing with their European contemporaries, in the operatic field they remained below the minimum requirements of successful achievement. If, however, this was true in a not too distant past, it can be said that an important change now seems to be taking place. For in the course of going through the music of some new operas composed very recently by both European and American composers, it becomes apparent that the Americans have at last begun to realize what opera should be like, and at the same time that the Europeans have started to face their own operatic problems more realistically.

Before going into some details about these new operas, it is necessary, I think, to consider briefly what has happened during the last twenty-five years in the field of contemporary opera. It is important to keep in mind that in Europe a strong operatic tradition has existed for more than three hundred years. This tradition concerns not only the ever changing musical language which is

used in opera, but the entire relationship between the musical and dramatic elements, a relationship which, although it involves two defined poles of aria-recitative and continuous musical drama, does not change basically. No matter which of these approaches or their variations has been used by the composer in his manipulation of the drama, he is, and has to be, aware of the fact that the musical element will always be the stronger one in the end. There is indeed no example of an opera which has survived because of a good libretto and in spite of its bad music, although many an opera has survived only because of the music, in spite of an impossible libretto. It is this important factor that the American composer, unhindered by any tradition, seems to have overlooked until the present day. Most of his attempts in the field of opera did not succeed because he too often sacrificed the musical element to the demands of the dramatic one. Obviously he was either afraid of obscuring the dramatic development, or, much worse, he simply catered to a certain debatable taste of an audience, itself educated in the wrong direction. A few exceptions to the foregoing do however exist. Virgil Thomson achieved a rather fine balance between the two elements in his *Four Saints in Three Acts* and in *The Mother of Us All*. And while William Schuman and Aaron Copland have written only very recently for the operatic stage, they have not compromised, and very rightly have remained within the scope of their own personal styles. In general however, before the very recent achievements, this country had not produced any operatic composer of importance and had thus remained far behind in general operatic development.

In Europe the operatic problem was in a sense the exact reverse of the American one. The older generation of composers like Schoenberg, Stravinsky, Hindemith, Milhaud and Honegger had created new methods of composition. And all of them (except Bartók, whose only opera, *Bluebeard's Castle*, was composed as far back as 1911) tried to apply their new materials to the domain of opera. Theirs was a musical problem and not so much a dramatic one. They simply were not much concerned with the latter or even attempted to ignore it. In the twenties and the early thirties a number of very good operas came into being. The style was daring, the dramatic approach, or the lack of it, equally so. Stravinsky in his opera-oratorio *Oedipus Rex* did away with all action on stage; Hindemith in his *Neues vom Tage* and Schoenberg in his *Von Heute auf Morgen* both wrote first-rate music to comedies of utter insignificance; Milhaud used the most extravagant means in his *Oresteia* and in his *Christophe Colomb* and used the smallest and most concentrated ones in his *Opéras Minutes*. All this resulted in a rich

and varied period in operatic development. And it culminated in the appearance of a few genuine masterworks such as Alban Berg's *Wozzeck* and *Lulu*, Milhaud's already mentioned *Christophe Colomb* and Hindemith's *Mathis der Maler*. If during that period the balance between music and drama in many an opera had been overthrown somewhat in favor of the music, we accepted this much more readily than the reverse. In the forties a strong reaction against musical supremacy again became noticeable in Europe. Benjamin Britten, possessed of a great stylistic versatility ranging from Verdi to Stravinsky, dominating his materials with uncommon cleverness and writing in a simple but effective way, gave us two operas, *Peter Grimes* and *The Rape of Lucretia*, in which drama and music seemed to stand on equal footing. Later in *Albert Herring*, *Billy Budd*, and *Gloriana* he became more and more disappointing. Of his latest opera, *The Turn of the Screw*, created last September in Venice, opinions were again on the favorable side. Unfortunately the material of this opera is not yet available and a more detailed discussion is impossible at this time. Another reaction took place in Germany, where Carl Orff went back to a primitive conception of musical drama. A musical language of the utmost simplicity, rhythmical obsession and the strongest sense of sound *per se* are the principal factors in this composer's music. Reaction to this music does not, however, seem to be viable, for it can impress only once, and the constant use of such means defeats the end. Finally Gottfried von Einem, whose *Danton's Tod* and *The Trial* obtained some success in Europe, again reverses the situation in favor of the drama. His music, a mixture of chromaticism and elements of Stravinskian classical formulas, is too weak and possesses too little invention. Only Luigi Dallapiccola in his opera *Volo di Notte* of 1939 and in his later twelve-tone opera *Il Prigioniero* kept up a strength of musical expression without sacrificing any of the dramatic exigencies.

At last we must mention Milhaud's *Bolivar*, a great work, in which the composer came closer to real opera than ever before, by means of true operatic forms and real dramatic situations; and evidently, Stravinsky's *The Rake's Progress*, a masterwork from beginning to end in its own right.

The very recent operas which we are now to discuss are Luigi Dallapiccola's *Job*; Darius Milhaud's *David*; William Walton's *Troilus and Cressida*; Rolf Liebermann's *Penelope*, Aaron Copland's

35

Ottav. *espr. 1/2* *(poco)*

Fl. 1^a *sempre p* *(poco)*

Ob. *espr. 1/2* *(poco)*

C. 3. *espr. 1/2* *(poco)*

Cl. pic. (C. 4) *espr. 1/2* *(poco)*

Clar. (C. 2) *sempre p* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp. espr.*

Cl. B. (B. 1) *sempre p* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp. espr.*

Fag. *sempre p* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp. espr.*

Cf. 3. *molto p; ma, pesante* *(cadenza)*

Cor. (C. 1) *pp* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp* *(cadenza)*

Tor. c. 5. (D. 5) *pp* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp* *(cadenza)*

Tor. c. 5. (D. 5) *pp* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp* *(cadenza)*

Tuba *pp* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp* *(cadenza)*

Celista *pp* *(cadenza)* *molto p; ma, pesante* *(cadenza)* *pp* *(cadenza)*

Arpa *espr. 1/2* *(poco)* *espr. 1/2* *(poco)* *espr. 1/2* *(poco)* *espr. 1/2* *(poco)*

Vibraf. *espr. 1/2* *(poco)* *espr. 1/2* *(poco)* *espr. 1/2* *(poco)* *espr. 1/2* *(poco)*

[Canon duplex (a 6)]

VI. I *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)*

VI. II *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)*

Vla. *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)*

Vla. *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)*

CB. *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)* *pp. espr. 1/2* *(poco)*

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la meta *(continuando il ritmo)* *p; intenso*

la meta *molto espr.*

la meta *molto la sord.*

la meta *molto espr.*

la meta *p; intenso*

la meta *(continuando la meta)*

3. MOV. 2.

A Page from the Score of Luigi Dallapiccola's "Job"
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[illegible]

Page from the Score of Norman Dello Joio's Opera "The Ruby"
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The Tender Land, Norman Dello Joio's *The Ruby* and Hugo Weisgall's *Six Characters in Search of an Author*. (Of these, only *The Tender Land* has at this writing been performed in this country.) Two important factors become immediately apparent when one considers these operas. In Europe, the composers have applied the consolidated new musical materials with greater facility to the demands of the dramatic development. The styles are as varied as possible, and sometimes, as in the case of *Penelope*, different styles are used in one work. While the point of departure may still be the music, the dramatic development is not overlooked as was done previously, and first-rate librettos are sought to fit specifically the style and the temperament of the composer. This is equally the case with Copland, who seems to have chosen a libretto which would fit his particular musical style. In view of the immediate past, Dello Joio and Weisgall have both accomplished very notable successes, for both their works stand up in a total sense to those of the European composers. They have once again proven that strong musical structure and development enhances the drama and creates a new work of art.

Dallapiccola composed his *Job* in 1950. It is not an opera in the true sense of the word, but, as the composer names it, a "sacred representation." It could be performed in the open air, on a cathedral square for example, or on the radio, where suggestion would replace stage action. Although not so recent, we find it necessary to include this work in our survey, because it is the latest dramatic work by this composer and is as yet totally unknown in this country. This short work calls for large resources: a narrator, two speaking choruses, a singing chorus, soloists for the roles of Job, the four messengers and the three friends, an orchestra with a large percussion section and organ. Written in the twelve-tone system, the work is Dallapiccola's greatest achievement to date, for the composer proves here unmistakably that this system, if not used as a means in itself, but as a natural way of thinking, can bring forth the greatest variety in expression and the most intense dramatic strength. The work is subdivided into seven sections, which are held together by a strong overall structural design. The Narrator opens the action by telling the story, on a given rhythm. This is immediately followed by a dialogue between God and Satan, presented by the two speaking choruses. In this first section, the music is throughout soft and lyrical. A punctuated rhythmical figure on timpani and harp accompanies the dialogue between the choruses.

The second section, in which the four messengers bring the bad tidings to Job, is dramatic and tumultuous. It is built on the minor ninth interval, its structure is strict canon, with irregular rhythms providing throughout an aspect of dramatic intensity. The basic row is here handled in many combinations. The third section consists again of a dialogue between God and Satan, and its structure is almost identical with the first section. It should be said here that the speaking choruses, representing God and Satan, are notated as a singing chorus. They speak on given rhythms, in a contrapuntal way, and as in Schoenberg's *Sprechgesang*, there are different pitch levels. The fourth section begins with a lamentation by Job after he has been stricken. Then comes a highly developed scene where Job's three friends, Eliphaz, Bildad and Zophar (soprano, contralto and tenor) visit him. This scene starts with a Canon Duplex in which the entrances of the musical subjects coincide exactly with the appearances of the visitors. It is transparently written, in a Webern-like manner, then developed to a big climax. When the friends leave, the form becomes a Canon Triplex, with the identical ideas as at the beginning. The fifth section, with Job alone, is a large one, with alternating dramatic and lyrical moods. The sixth section is imposing in its greatness. The voice of God, through the singing chorus, speaks to Job and is accompanied by brass and organ on stage, the former sounding the theme of the *Te Deum Laudamus*. Here Dallapiccola has developed in a great way his own idea of the two interludes in his earlier opera, *Il Prigioniero*. A short monologue by Job precedes the last section, in which the narrator tells of the happy ending, and the work ends as it began, with the same musical materials. It should be added that whereas in his former works Dallapiccola still used harmonic combinations resulting from the twelve-tone system, in this work he relies entirely on contrapuntal handling of the row. He does this with such freedom and skill that a new development in the composer's music may well be in sight.

Darius Milhaud composed his *David* in 1952 on a text by Armand Lunel. It was first performed in concert form at the I.S.C.M. Festival held in Jerusalem last spring, and was the high-light of that event. The work is grand opera in the true sense of the word. In the course of five acts and twelve scenes we are shown different phases of King David's life, from his anointment by the prophet Samuel until the crowning of Solomon. Milhaud, the most prolific composer

of our time, has always been able to give the best of his music in his large historic or Greek operas. His great lyrical qualities and the large scope of his harmonic and contrapuntal materials (made possible by his extensive use of polytonality) enable him to achieve an epic grandeur of conception, almost without equal in any other music of our time. Because he has continuous inventive qualities and does not seek to develop ideas in an extensive way, Milhaud has always chosen subjects for his operas in which a series of dramatic situations replaces continuous dramatic development throughout the work. His romanticism is one of outward means, and not one of inner dramatic expression. In this he comes close to the operatic conceptions of Lully, Rameau and Berlioz. Milhaud uses the most extensive means in his *David*. The minimum cast consists of eighteen singers. There are two large choruses, one that appears on stage and another, called "Israelites of the year 1954," which is in modern dress and comments on the historic spectacle from the point of view of our own times and of recent developments in the Holy Land, where the action takes place. By using this chorus Milhaud lends a contemporary significance to this historic pageant. It is used not only in certain of the interludes which separate the scenes, but very often during the course of the opera, when parallelisms arise between historic and contemporary happenings. In its general aspect this opera has a resemblance to the earlier *Christophe Colomb*. In that work too, there was a commenting chorus, and each scene presented its own dramatic development, as it does in *David*.

One should describe in detail the action of *David*, in order to make clear the extraordinary stimulation it could provide to the imagination of a composer like Milhaud, and the appeal it would evidently contain for many audiences. But such a description in detail would be both lengthy and involved, and it must suffice here merely to suggest the comprehensive and panoramic quality of the well-chosen succession of familiar and contrasting episodes of the Biblical story, matched by the contemporary commentary. Milhaud has written music that is grand, solemn, imposing and direct. We can say that he has truly given us a great work.

The opera *Penelope* by the Swiss composer Rolf Liebermann, on a libretto by Heinrich Strobel, was completed this year and first presented at the 1954 Salzburg festival. It is a modern tragedy projected in antiquity and takes place constantly on two different planes: the ancient one, which presents a sort of external picturesque

frame and is colorful, refined and satiric in character, and the modern one where the real drama of the homecoming takes place and which has the character of opera seria.

Rolf Liebermann, who is a pupil of Wladimir Vogel, is one of the most skillful among the younger generation of composers. He dominates in a rare way all the resources of contemporary materials, from the twelve-tone system to rhythmic and sonorous elements derived from Stravinsky. For dramatic purposes he is here able to combine contrasting materials as well as different operatic forms. Thus in the modern plane, he uses classical forms of recitative secco (with orchestra), arias, duos or quartets. The language is mostly melodic and in the twelve-tone system. The orchestra is used in full. In the antique plane, ironic and fantastic elements appear, the language is rhythmic, transparent and the texture is like chamber music, with instrumental soloists in the foreground. An example of Liebermann's procedure is to be found in one of the intermezzos, during the reception of the captives. There the Mayor's speech is sung in pure romantic style with three horns accompanying. Simultaneously in the background we hear a jazz-band playing boogie-woogie rhythms.

William Walton, who had not approached the field of opera before, finished his *Troilus and Cressida* in 1954, after working on it during the last few years. The libretto is by Christopher Hassell, and follows the Chaucer and Boccaccio versions of the play. Walton has proven himself to be the soundest British composer after Vaughan Williams. His language, which combines conservative elements with contemporary harmonic dissonant materials and rhythmic patterns of the early Stravinsky, is romantic in expression. He too approaches the field of opera in a grand style, with the chorus playing an important part in the opera. The vocal parts are extremely well written, and one of the most interesting aspects of this opera is the role of Pandarus, which is sung by a tenor buffo. The opera opens with a big and imposing scene, before the temple of Pallas, with the Chorus of Priests and the crowd playing the principal roles. This first section reminds one somewhat of the beginning of *Boris Godounoff* or of *Turandot*. Throughout the opera, there is much extraordinary vocal writing, including a good deal of falsetto for the tenor buffo. There are vivid lyrical and romantic qualities in the work, as well as strong dramatic highlights. There is no doubt that Walton has given some of his best music in this opera.

If it does not present any new elements from the operatic viewpoint, it is a first class opera in both the classical and the romantic senses of the medium.

Aaron Copland's *The Tender Land* is already well known in this country and has been much talked about. It may thus seem unnecessary to go into analytical details of this work. The opera was criticized mostly for the weakness of its libretto. But in so far as the composer is free to choose his own subject and libretto, and since, in the end, as we have said before, the opera is not dependent on its subject but on its music, this criticism seems to be unfounded. Copland's experience in dramatic music had been limited to the ballet, of which the subjects had always been drawn from Americana. It was very understandable that for his first real opera Copland should have chosen a subject of the same sort. As for the near absence of dramatic situations in this opera, Copland's case is not much worse than that of Wagner in many of his operas. What should be said here is that Copland did not compromise, and wrote some of his best music in this work. And he has proven that he is an expert in vocal writing, and that in the few places where dramatic action is indicated, he succeeded perfectly. *The Tender Land* is a first rate American opera, one of the very few that we have.

Norman Dello Joio's one-act opera *The Ruby* was composed in 1954. The libretto is by William Gibson, and is based on a famous play by Lord Dunsany. Dello Joio has in the past proven to be one of the soundest among the younger generation of American composers. But he had not yet approached the field of opera, except in one stage work, *Joan of Arc*, composed for students. For this reason he could not express himself in a total manner, because of technical limitations. In *The Ruby*, however, Dello Joio gives us the full measure of his gifts. These consist of a natural feeling for melodic line, a rich harmonic language which is based on tonality, though dissonant in texture, and a full understanding of rhythmical resources. All these elements are applied in a most intelligent way to the demands of opera. In a very general way the composer took Verdi as his model for projecting musico-dramatic situations in the most effective manner. The subject of *The Ruby* is psychological and symbolic, and there is a great deal of suspense. A lyrical love scene was added to the play in order to provide contrast between the first and last episodes, which are swift and violent. Qualities

of tender and passionate lyricism characterize this love scene; we could almost take it for a Puccini or Tchaikovsky scene, were it not for the contemporary harmonic idiom. In musical structure, Dello Joio derives his strength from line. The entire opera is built on three thematic cells outlined in the opening bars. There is the theme of fear, the theme of love and a chord which portrays the ruby. The overall picture is that of a three-movement work, with two rhythmically vivid and dramatic fast movements surrounding a long expanded lyrical slow movement.

Luigi Pirandello's famous play *Six Characters in Search of an Author* was set to music by Hugo Weisgall during the past year. Denis Johnston and the composer wrote the libretto and followed the original play very closely. The action takes place on the stage of a provincial opera house (instead of the original theatre in the play) during the course of a rehearsal. The cast is a very large one. It consists first of the "Real People," namely, the Director, the Basso Cantante, the Coloratura, the Tenor Buffo, the Mezzo, the Prompter, the Stage Manager, the Accompanist and the Wardrobe Mistress. Then there are the "Characters," namely, the Father, the Stepdaughter, the Son, the Mother, Madame Pace, a boy of twelve and a child of five, the two latter being silent roles. There is in addition the Chorus of the Seven Deadly Sins. To undertake to make an opera out of this play indicates rare courage. Only a composer very sure of his means and extremely skillful in handling involved and interwoven situations could in fact succeed in such an attempt. The problem of the composer was principally one of pace. Weisgall very rightly took Verdi's *Falstaff* as a model, and he created an extraordinary work. The opera is almost breathless in its pace and in its constant change of mood. As the stage itself presents an opera rehearsal, Weisgall gives all the possible operatic forms; every type or technique of singing and of ensemble is used. There is no rest, for the planes are changing in such rapid succession that one cannot dwell on any given situation. Weisgall's music itself presents all varieties of mood and expression, but is stylistically strong and personal. It has a great rhythmic vitality, expressive chromatic lyricism, and rare contrapuntal ingenuity. The harmonic language is rich and varied. Weisgall's musical style can be said to present a combination of chromatic melodic line and rhythmic motion which comes from Stravinsky's so-called neo-classicism. These two elements, in a free contrapuntal handling, resulting in harmonic dissonance, present a

variety of means which are employed in interesting combinations throughout the opera. Above all, *Six Characters in Search of an Author* is opera in a convincing style, moving constantly and, as in *Figaro* and *Falstaff*, combining comedy and tragedy with the utmost skill.

To sum up this survey, we can observe that all contemporary musical styles are used in the field of opera; sometimes, as is the case with Liebermann and the American composers, styles are combined. The Europeans are not afraid of a certain static quality in their stage works (for example, Dallapiccola or even Walton) whereas the trend of the Americans is toward movement and real drama. That the latter seek an example in certain aspects of Verdi's operas is thus no wonder.

Finally, I wish to point out that a survey of this sort, covering contemporary activity in opera composition, an activity constantly in progress, must inevitably be incomplete. That I have selected six for discussion does not mean that there are not others—and there are many works recently completed or now in progress—of equal interest. But I consider these, in their level of achievement as well as in their differing styles, adequately representative of what may yet turn out to be one of the great areas of musical accomplishment in the second half of our century.

News of the School

Juilliard has recently received visits from a number of distinguished musicians and educators, many of whom came seeking first-hand acquaintance with the Literature and Materials of Music curriculum. Among those studying L&M in action were Mrs. Yocheved Dostrovsky, Executive Director of the New Jerusalem Conservatory and Academy of Music, Jerusalem, Israel; Mr. Riccardo Malipiero, well-known composer, teacher and music critic of *Il Popolo*, Milan, Italy; Professor Van Denman Thompson, Chairman of the Music Department of De Pauw University, Greencastle, Indiana; Mr. Clyde Duncan, Lawrence College, Appleton, Wisconsin, holder of a Ford Foundation Fellowship for the purpose of observing music teaching curricula; Chul Soon Im, Dean of the Sookmyung Women's University, Seoul, Korea, visiting under the auspices of the U.S. State Department to study administration in women's colleges and for the particular purpose of raising standards of musical training in Korea.

The distinguished Italian pianist, Pietro Scarpini, was a guest of the School on November 10, following his American debut with the New York Philharmonic Symphony. Mr. Scarpini performed his own transcription for piano of Bach's *Art of the Fugue* for a special assembly of all L&M classes in the Recital Hall.

On November 12, Thurston Dart, noted English harpsichordist now lecturing at Harvard, appeared as guest of Mr. Joseph Bloch's L&M class in Piano Repertoire, presenting a lecture-recital on English keyboard music through the time of Purcell.

Roy Harris was the guest of the Juilliard Composers' Forum on November 10. Mr. Harris presented tape recordings of recent works, including his Seventh Symphony, and participated in the discussions of the forum group.

One of Sweden's leading composers, Karl-Birger Blomdahl, also visited the School during November. Mr. Blomdahl, President of the Swedish Section of the International Society for Contemporary Music, listened in the Juilliard recording studio to tape-recordings of works not commercially available, in the course of his investigation of new American music for performance in Sweden.

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From Mr. Malipiero, *The Juilliard Review* received a lengthy letter, containing interesting observations on American and Italian schools of music. With Mr. Malipiero's kind permission, we quote some excerpts:

"The first thing that strikes the Italian visitor is the totally different organization of the study of music. In Italy, the music student generally

goes to the Conservatory when he has finished elementary school (about the age of ten or eleven to study an instrument, or at the age of sixteen or eighteen to study composition) and from that moment on he does not dedicate himself to anything outside the narrow limits of the subject he has chosen: violin, piano, composition, etc. In the United States, on the other hand, music is considered a University subject and takes for granted the normal education that every American boy or girl must have before entering the University.

"This difference of outlook is reflected along the whole course of study. I mean to say that a timpani student in the U.S.A. does not receive a very different training from that of a student of composition. In Italy, on the other hand, aside from the fact that the study of the timpani does not exist (and for this reason timpanists in America are generally much better than they are in Italy) instruction in our Conservatories is imparted with a much more limited purpose in view. . . .

"One sees in Italy teaching rigidly bound to the study of the past—teaching that is, so to say, pedantic. In the U.S.A. it seems to me that one tends more towards a practical instruction which gives the student a greater degree of freedom. But are four years sufficient to give a young person the mastery of the musical means of expression? This is a question which I feel unable to answer. . . .

"The factor in which, evidently, the Italian school is vastly superior is tradition: tradition which sometimes weighs heavily on the student, but which is not bereft of value, even if, sometimes, under the cover of tradition is hidden the reality of a lack of awareness of the progress of time and therefore also of the changing of spiritual needs. Clearly, American schools cannot count upon tradition similar to the Italian tradition,

where students go to the same lecture rooms in which the most famous musicians of the seventeenth, eighteenth and nineteenth centuries have studied. In exchange, American schools have something of equal importance: the *means* of instruction—and by "means" I include not only the material equipment, but the teachers themselves who dedicate themselves completely to their work.

"Here I would like to relate what an Italian teacher whom I met in an American University told me. Comparing Italian and American schools of music, he had occasion to say, 'In the U.S.A. schools give very much but also demand very much, both from the teachers and from the students.' He was alluding to the fact that in Italy the schools give and receive much less.

"It is my conviction (a conviction shared by many American musicians acquainted with Europe, and whose opinions are worthy of notice) that American schools could benefit from a greater and more intimate knowledge of the syllabuses in European schools of music, in the same way that we in Europe would certainly gain much by a familiarity with the American teaching pattern. . . ."

"One thing is certain: my visit to Juilliard School of Music will remain indelibly engraved in my memory as the visit to one of the most active 'producers' of musicians that I have ever seen. May I be permitted to finish these brief recollections with a phrase that I had occasion to say to a teacher there: 'If a student does not learn here, it means he is a perfect idiot!'"

* * *

As the result of a suggestion made by Professor Weller Embler, Head of the Department of Humanities at Cooper Union, to Dr. Harold Gray, Director of Academic Studies at Juilliard, an exchange of lecture-

demonstrations took place during November between students of the two institutions. On November 10, a group of Cooper Union students presented an illustrated program on "What Is Modern Art?" in the Juilliard Concert Hall. The visit was returned on November 22, when a group of Juilliard students presented a discussion on "What Is Modern Music?" at Cooper Union. The Juilliard "team" (coached by Dr. Bernard Stambler of the Academic Division) consisted of Stanley Wolfe, Anthony Strilko, Henry Friend, Jr., Norman Grossman and Richard Collins, who served as moderator. The success of the exchange has led to plans for similar activities in the future.

* * *

A large collection of vocal and instrumental music has been presented to Juilliard School of Music by Mr. A. W. Haendler, President of the International Music Company. The music has been made available, by intention of the donor, to Sergius

Kagen's classes in Accompaniment and Vocal Repertoire.

Juilliard has also received an Amati 'cello, formerly belonging to Willem Willeke. The instrument, an Amati-Cremona made in 1864, was purchased from Mrs. Willeke by the Eda K. Loeb Fund, and was presented to the School for use in concert performances.

Juilliard School of Music has also received, from an anonymous donor, a Joseph Guarnerius del Gesù violin made in 1742 in Cremona. Known as the Duke de Camposelice, it was in the Duke's family for many years and was one of his most prized instruments. In 1904 it was acquired by the Dwight T. Partello Collection, where it remained until Mr. Partello's death. The Collection was sold at that time to Lyon & Healy in Chicago. They in turn sold it to the anonymous collector who presented it to Juilliard School of Music. This violin is generally regarded as one of its maker's finest instruments.

Faculty Activities

RECENT PUBLICATIONS:

MORRIS GOLDENBERG: *Method for the Marimba and Xylophone*. Chappell and Co., Inc.

MARCEL GRANDJANY: *Colorado Trail*, fantasie for harp. Associated Music Publishers, Inc.

CHARLES JONES: *Waltzes for Woodwind Quintet*. C. F. Peters Corp.

PETER MENNIN: *Concertato for Orchestra*. Carl Fischer, Inc., rental library.

VINCENT PERSICHETTI: *Concerto for Piano Four-Hands*. Elkan-Vogel Co., Inc.

Pageant for Band. Carl Fischer, Inc.

WILLIAM SCHUMAN: *Voyage* (a cycle of five pieces for piano). G. Schirmer and Co.

ROBERT STARER: *Lullaby*, for piano solo. Leeds Music Corp.

BERNARD WAGENAAR: *Concert Overture and Divertimento No. 2*, for orchestra; *Five Tableaux*, for 'cello and orchestra. Alec Templeton, Inc., rental library.

NEW WORKS AND COMMISSIONS:

MORRIS GOLDENBERG has been commissioned by Chappell and Co., Inc., to write a Drum Method and a Drum Encyclopedia.

VINCENT PERSICHETTI has received a commission from the Koussevitzky Foundation for a *Quintet for Piano and Strings*.

FIRST PERFORMANCES OF NEW WORKS:

Composers:

WILLIAM BERGSMAN: *A Carol on Twelfth Night*. Robert Whitney, cond., Louisville Orchestra. Louisville (Ky.), October 31, 1954.

SUZANNE BLOCH: *Danse Pastorale*. Paul Smith, tenor recorder; SUZANNE BLOCH, alto recorder; Vladimir Bobri, Max Shames and David Charney, guitars. Carl Fischer Hall (N.Y.C.), December 3, 1954, at a concert of the Society of the Classic Guitar.

HENRY BRANT: *Galaxy III* for clarinet, piano and percussion. HERBERT TICHMAN (Juilliard 1948), clarinet; Ruth Budnevich, piano; AL HOWARD (Juilliard 1947), percussion. Town Hall, November 6, 1954. December, for chorus, wind brass and percussion chamber ensemble, soprano and tenor solo. Marni Nixon, soprano; Lloyd Leech, tenor; Ralph Hunter, cond., Collegiate Chorale. Carnegie Hall, December 15, 1954.

VITTORIO GIANNINI: *The Taming of the Shrew*. First stage performance. Lyric Theatre of Chicago. Chicago, November 3, 1954. The role of Grumio was sung by ANDREW MCKINLEY.

CECILY LAMBERT: *Sonata-Fantasy*, for violin and piano. LOUISE BEHREND, violin; CECILY LAMBERT, piano. Mason and Hamlin Hall (N.Y.C.), November 11, 1954.

Piano Sonata No. 5. WILLIAM MASSELOS (Juilliard 1943), piano, Newark (N.J.), January 23, 1955.

VINCENT PERSICHETTI: *Symphony No. 4*. Eugene Ormandy, cond., Philadelphia Orchestra. Philadelphia, December 17, 1954.

ROBERT STARER: *Concerto a tre*. Wallace Shapiro, clarinet; ROBERT NAGEL (Juilliard 1943), trumpet; Erwin Price, trombone; Thomas Scherman, cond., Little Orchestra Society. Town Hall, November 22, 1954.

EDWARD STEUERMANN: *Trio*, for violin, 'cello and piano. Rudolf Kolisch, violin; Konrad Lechner, 'cello; composer at the piano. *Songs for Soprano* with piano accompaniment. Ilona Steingruber, soprano; composer at the piano. Both works were performed during the Kranichsteiner Musikinstitut in Darmstadt (Germany), August, 1954.

BERNARD WAGENAAR: Five Tableaux, for 'cello and orchestra. Edmund Kurtz, 'cello; Raphael Kubelik, cond., Concertgebouw Orchestra. Amsterdam (Netherlands), January 9, 1955.

Performers:

RUTH FREEMAN: Johan Franco, *Miniatures and Encore*, for flute alone. Mason and Hamlin Hall (N.Y.C.), November 11, 1954.

JOSEPH FUCHS: Mario Peragallo, *Violin Concerto*. Charles Munch, cond., Boston Symphony Orchestra. Boston, October 15, 1954.

PAUL VERMEL conducted the first performances of Bernard Rogers' *The Veil* at the Master Institute Theatre (N.Y.C.), October 26, 1954, and Hugo Weisgall's *The Tenor*, at the Provincetown Playhouse (N.Y.C.), December 21, 1954.

LOIS WANN: Milhaud, *Sonatine for Oboe and Piano*, Bertha Melnick, piano; Town Hall, December 29, 1954.

RECENT RECORDINGS:

Composers:

WILLIAM BERGSMAN: *A Carol on Twelfth Night*. Robert Whitney, cond., Louisville Orchestra. Louisville subscription LP. (545-10)

HENRY BRANT: *Concerto for Alto Saxophone and Orchestra*. Sigurd

Rascher, saxophone; Thor Johnson, cond., Cincinnati Symphony. Remington LP. (R-199-188)

Signs and Alarms and Galaxy 2. Chamber Ensemble conducted by the composer. Columbia LP. (ML-4956)

PETER MENNIN: *Symphony No. 3*. Dimitri Mitropoulos, cond., New York Philharmonic-Symphony Orchestra. Columbia LP. (ML-4902) *Symphony No. 6*. Robert Whitney, cond., Louisville Orchestra. Louisville subscription LP. (543-3)

VINCENT PERSICETTI: *The Hollow Men*. Sydney Baker, trumpet; Izler Solomon, cond., M-G-M String Orchestra. M-G-M LP. (E3117) *Symphony for Strings*. Robert Whitney, cond., Louisville Orchestra. Louisville subscription LP. (545-7)

ROBERT STARER: *Lullaby*. Menahem Pressler, piano. M-G-M LP. (E-3010)

BERNARD WAGENAAR: *Concert Overture*. Robert Whitney, cond., Louisville Orchestra. Louisville subscription LP. (545-2)

ROBERT WARD: *Euphony for Orchestra*. Robert Whitney, cond., Louisville Orchestra. Louisville subscription LP. (545-10)

Performers:

MACK HARRELL: Virgil Thomson, *Five Songs from William Blake*. Eugene Ormandy, cond., Philadelphia Orchestra. Columbia LP. (ML-4919)

OTHER ACTIVITIES:

KATHERINE BACON recently returned from a recital tour of the South, presented under the auspices of the Association of American Colleges.

EDITH BRAUN presented a lecture on "German Diction and the German Lied" for the study group of the Singing Teachers Association of New York, October 28, 1954.

MAURO CALAMANDREI is currently writing a series of articles on American political and cultural life and institutions for the Italian monthly magazine *Il Ponte*.

On January 27, 1955, in commemoration of Mozart's birthday, LONNY EPSTEIN presented a special all-Mozart program at the Lexington Avenue "Y" (N.Y.C.), played on an authentic reproduction of Mozart's own grand piano.

MARTHA GRAHAM'S essay, "I Am a Dancer" is included in the second volume of *This I Believe*, edited by Edward Murrow.

Galaxies, an exhibit of paintings set in space rather than traditional frames, representing an attempt to create a three-dimensional totality of art, an expansion of the function of painting into that of sculpture and architecture, by FREDERICK KIESLER, was presented at the Sydney Janis Galleries (N.Y.C.), September 27 through October 19, 1954.

JOSE LIMON and his company toured South America, November 19 through December 21, 1954, as the first artists to travel abroad under the auspices of the new International Exchange Program of the State Department which is being administered by the American National Theatre and Academy (ANTA). The purpose of the project is to help familiarize other countries with American art forms.

JOSEF RALIEFF appeared as the first soloist of the newly-organized

"Masterworks Piano Series" at the Institute of Art, Albany (N.Y.) on December 9, 1954.

On November 26, 1954, the Library of Congress opened an exhibit of the manuscripts of WILLIAM SCHUMAN, including examples of his symphonies, ballets and chamber music taken from the collection he has recently donated to the Library. In honor of the opening of the exhibit, the Juilliard String Quartet presented a recital which included Mr. Schuman's *Fourth String Quartet*, a work commissioned in celebration of the Library's 150th anniversary in 1950. Mr. Schuman addressed the audience of the Chamber Music Society of Baltimore at its concert given in the Museum of Art, November 24, 1954. Two of his works, *Voyage* (a cycle of five pieces for piano), performed by Beveridge Webster, and the *Fourth String Quartet*, performed by the Juilliard String Quartet were included in the program.

NORMAN SINGER has been appointed Dean of the Aspen Institute of Music for the Summer 1955 term.

A lecture on "Natural Science Thought and Politics in Germany, 1840-1871" was delivered before the annual meeting of the American Historical Association by HERBERT STRAUSS on December 28, 1954.

DOLF SWING presented a lecture entitled "Vocal Style in the Rococo Period" at the annual institute of the Music Education Department of the Griffith Music Foundation, held in the Griffith Auditorium (Newark, N. J.) on October 23, 1954.

Julliard School of Music

Public Concerts, October - December 1954

OCTOBER 22, 1954

The Juilliard String Quartet

- Quartet in E Minor (1873) *Giuseppe Verdi*
 Quartet No. 3, Op. 22 (1922) *Paul Hindemith*
 Quartet in D Minor (Death and the Maiden),
 Op. Posth. (1826) *Franz Schubert*

OCTOBER 29, 1954

The Juilliard Orchestra

JEAN MOREL, conductor

- Overture to "Manfred," Op. 115 (1848-49) *Robert Schumann*
 Concerto No. 3 in G Major for Violin and Orchestra,
 K. 216 (1775) *Wolfgang Amadeus Mozart*
 MARY FREEMAN, violin
 "Le Festin de l'Araignée," Ballet-Pantomime de Gilbert de Voisins.
 Fragments Symphoniques, Op. 17 (1912) *Albert Roussel*
 Variations, Chaconne and Finale (1947) *Norman Dello Joio*

NOVEMBER 19, 1954

The Juilliard String Quartet

- Quartet No. 1 (1950-51) *Alexei Haieff*
 Quartet in F Major, Op. 135 (1826) *Ludwig van Beethoven*
 Clarinet Quintet in A Major,
 K. 581 (1789) *Wolfgang Amadeus Mozart*
 STANLEY DRUCKER, guest artist

DECEMBER 3, 1954

The Juilliard Orchestra

JEAN MOREL, conductor

- Overture to "Coriolanus," Op. 62 (1807) *Ludwig van Beethoven*
 Concerto No. 1 in E Minor for Piano and Orchestra,
 Op. 11 (1829) *Frédéric Chopin*
 NAOMI WEISS, piano
 "El Salón México" (1936) *Aaron Copland*
 "Cydalise et le Chèvre-pied,"
 Première Suite d'Orchestre (1923) *Gabriel Pierné*
 (First New York Performance)

DECEMBER 10, 1954

Clarinet Quintet in B Minor, Op. 115 (1891) *Johannes Brahms*

DONALD LITUCHY, *clarinet*

MARY FREEMAN, *violin*

NORMA AUZIN, *violin*

RAYMOND PAGE, *viola*

MOSHE AMITAY, *cello*

"Voyage": A Cycle of Five Pieces for Piano (1953) . *William Schuman*

BEVERIDGE WEBSTER, *piano*

Piano Quintet in A Major (Trout), Op. 114 (1819) . . *Franz Schubert*

MARTIN CANIN, *piano*

BARBARA LONG, *viola*

BARBARA LIEBERMAN, *violin*

EVALYN STEINBOCK, *cello*

MARVIN TOPOLSKY, *double bass*

DECEMBER 17, 1954

A Special Concert by Faculty, Alumni and Students

Chamber Concerto for Violin, Piano and

Thirteen Wind Instruments (1923-25) *Alban Berg*

ROBERT KOFF, *violin*

EDWARD STEUERMAN, *piano*

Chamber Orchestra

ARTHUR WINOGRAD, *conductor*

Quattro Pezzi Sacri (1898) *Giuseppe Verdi*

The Juilliard Chorus

The Juilliard Orchestra

FREDERICK PRAUSNITZ, *conductor*

Alumni Notes

A Time for Receiving and a Time for Giving

You all know that when you were students at Juilliard you benefited to some extent from the School's endowment. Tuition has never covered more than half the cost of education, so that even paying full tuition, you still received substantial assistance. Many of you were further helped by the Scholarship and Student Aid Funds and such grants may have been crucial to your career. Now because of greatly increased expenses more students urgently need economic help than ever before. But just as a nickel will no longer buy the longest subway ride in the world or ring your friend's telephone, so the available funds for scholarships and student aid will no longer meet the demands made upon them.

We ask that, remembering the time when you received, you now make this a time for giving. An annual contribution in any amount of which you are capable will help the School to give adequate assistance to its worthy students.

Checks or money orders should be made payable to the Juilliard School of Music Scholarship Fund, 120 Claremont Avenue, New York 27, New York. Contributions are deductible from your income tax.

ALUMNI ASSOCIATION:

At a recent meeting of the Council of the Alumni Association, it was voted to present to the library of Juilliard School of Music a set of the new edition of Groves' Dictionary. It was also voted to complete funds for the Margaret McGill scholarship, to be reinstated next year.

The following new members have been elected to the Council: Rose Schiffman Tanner and Hall Overton, from the class of 1950; Joan Bass and Benjamin Wilkes, from the class of 1952; Mary MacKenzie and Clifford Snyder, from the class of 1954.

AWARDS AND PRIZES:

JACOB DRUCKMAN was a second-prize winner in the twelfth annual Young Composers Contest of the National Federation of Music Clubs.

ETHEL GLENN HIER has received the 1954 composer's award of the Ohioana Library Association. The citation ceremony and a program of Miss Hier's compositions took place in Columbus on October 9, 1954, the occasion of the twenty-fifth anniversary of the organization of the Ohioana Society, an Association which stimulates interest in native Ohio authors and composers.

GILDA HOFFMAN has been awarded the Reid Hall Scholarship for study in Paris.

MURRAY PRESENT is the recipient of the Prix Jacques Durand in piano and the Prix Dinu Lipatti in instrumental ensemble, presented by the Fontainebleau (France) School of Music and Fine Arts.

ROBERT RUE is the winner of the Grinnell Foundation vocal scholarship for study with the New York City Center Opera Company, which is awarded in conjunction with the Detroit Grand Opera Association.

RECENT PUBLICATIONS:

Books:

ARTHUR LOESSER: *Men, Women and Pianos. A Social History.* Simon and Schuster, Inc. \$6.50.

Music:

HARRY E. ANIK: *The Story of Hanukkah*, a dance pageant with music. Drama and choreography by Eleanor Goff. This work was commissioned and published by the Anti-Defamation League of B'nai Brith.

NORMAN DELLO JOIO: *Six Love Songs and The Triumph of St. Joan Symphony.* Carl Fischer, Inc.

Epigraph and Lamentation of Saul. Carl Fischer, Inc., rental library.

HENRY FUSNER: *My Master*, s.a.t.b. a cappella. H. W. Gray Co., Inc.

ETHEL GLENN HIER: *Asolo Bells*, for orchestra. Composers Press.

EUSEBIA HUNKINS: *Smoky Mountain*, a folk opera. Carl Fischer, Inc.

DAI-KEONG LEE: *The Teahouse of the August Moon*, orchestral scenario. Chappell and Co., Inc., rental library.

ELIE SIEGMEISTER: *Darlin' Corie*, an opera in one act. Vocal score. Chappell and Co., Inc.

ALUMNI IN NEW TEACHING POSITIONS:

DIRAN AKMAJIAN, instructor of voice, Lincoln University (Jefferson City, Mo.); HARRY BERNSTEIN, director of dance, Fine Arts Division of Elmira College (Elmira, N.Y.); SAM DI BONAVENTURA, assistant professor of strings and theory, Mississippi Southern College (Hattiesburg, Miss.); S. CLYDE CAPPON, instructor of stringed instruments, Farmingdale (N.Y.) public schools; FRANK CROCKETT, assistant professor of strings and consultant in string instruction, Mississippi Southern College (Hattiesburg, Miss.); CALVIN DASH, instructor of voice, Knoxville College (Knoxville, Tenn.); DOROTHY ROSS DASH, instructor of voice, Knoxville College (Knoxville, Tenn.); HENRI GIBEAU, instrumental instructor, Aquinas College (Grand Rapids, Mich.); JOHN HANKS, teacher of voice, Duke University (Durham, N.C.); LEWIS HAMVAS, associate professor of piano, Yankton College (Yankton, S.D.).

Also: ROBERT HORD, assistant professor of piano, Iowa State Teachers College (Cedar Falls, Iowa); COY E. HUGGINS, instructor in the department of theory and music education, Columbia College (Columbia, S.C.); HOWARD KARP, instructor of piano, University of Kentucky (Lexington, Ky.); ELEANOR KEFFER, piano teacher, Riverdale Country Day School (Riverdale, N.Y.); CHARLOTTE KEY, instructor in music and college organist, Western College for Women (Oxford, Ohio); MASA KITAGAWA, associate teacher of piano and theory, ERNA LUETSCHER Studio of Music (Woodmere, N.Y.); DIMITRI KOOVSHINOFF, piano teacher, Wilson School of Music (Yakima, Wash.); RUTH KRIEGER, instructor in 'cello and theory, Texas Christian University (Fort Worth, Tex.); THOMAS LANESE, instructor

of stringed instruments, Lebanon Valley College (Annville, Pa.); FREDERICK LOADWICK, instructor of voice, University of Alabama (University, Ala.).

Also: ROBERT LYNN, teacher of organ, Allegheny College (Meadville, Pa.); TEO MACERO, instrumental teacher, New York Institute for the Education of the Blind (N.Y.C.); MARILYN MILLER, teacher of oboe, Stephens College (Columbia, Mo.); CHARLES PAYNE, instructor of piano, Knoxville College (Knoxville, Tenn.); JOHN ROBERTSON, instructor of piano, University of Redlands (Redlands, Cal.); RAMON STIDHAM, instructor of piano, University of Texas (Austin, Tex.); JOHN H. UPHAM, teacher of organ, American University (Washington, D.C.); PATRICIA WATERS, piano teacher, Sanford Preparatory School (Hockessin, Del.); KENNETH WENTWORTH, member of the music faculty, Sarah Lawrence College (Bronxville, N.Y.).

SEYMOUR WAKSCHAL, DONALD HOPKINS, ARNOLD MAGNES and GEORGE SICRE have been awarded teaching fellowships and named Junior Quartet in Residence at the University of Texas (Austin, Tex.).

ALUMNI IN NEW ORCHESTRAL POSITIONS:

ROBIN ABRAHAM ('cello), San Antonio (Tex.) Symphony Orchestra; JESSE CECI (violin), Boston (Mass.) Symphony Orchestra; GENEVIEVE KNEISE CHAUDHURI ('cello), San Antonio (Tex.) Symphony Orchestra; ANNE DENTON (viola), Buffalo (N.Y.) Philharmonic Orchestra; RAPHAEL FARACO (violin), Baltimore (Md.) Symphony Orchestra; PAUL TORVIK (French horn), New Orleans (La.) Philharmonic-Symphony.

FIRST PERFORMANCES OF NEW WORKS:

Composers:

HARRY E. ANIK: *The Songs of Redemption*, a choral setting of the text of Sol Ash, will receive its first performance by the Hillel Chorus, Ralph Josephs, cond., at Brooklyn College during March 1955, as part of the Jewish Tercentenary Celebration.

ALFRED BROOKS: *The Web*. Galimír String Quartet with the Alfred Brooks and Maxine Munt Dance Company. Hunter Playhouse (N.Y.C.), October 10, 1954. The choreography for this performance was also composed by Mr. Brooks.

LOUIS CALABRO: *Divertimento for Winds*. New Art Wind Quintet (ANDREW LOLYA, flute; MELVIN KAPLAN, oboe; Irving Neidlich, clarinet; TINA DI DARIO, bassoon; Earl Chapin, horn).

Violin Sonata No. 1. Max Polikoff, violin; DOUGLAS NORDLE, piano. Both works were performed at the Composers Forum, McMillin Theatre of Columbia University (N.Y.C.), December 18, 1954.

JAMES COHN: *Three Pieces on Texts of Ogden Nash*. JOSEPH LIEBLING, cond., The Master Singers. Carnegie Recital Hall, November 1, 1954.

GEORGE KLEINSINGER: *archy and hitabel* (libretto by Joe Darion, based on the stories of Don Marquis). Mignon Dunn, soprano; Jonathan Anderson, tenor; Richard Sharretts, baritone; Thomas Scherman, cond., Little Orchestra Society. Town Hall, December 6, 1954.

ROBERT NAGEL: *Divertimento for Winds*. Thomas Scherman, cond., Little Orchestra Society. Town Hall, January 31, 1955.

Performers:

RALPH HUNTER conducted the first performance of Alan Hovhaness' *Glory to God*, a cantata for solo soprano and mezzo soprano, chorus and chamber ensemble (brass and percussion) at Carnegie Hall, December 15, 1954. The work was performed by Mara Linden, Janelle Jaynes and the Collegiate Chorale. This concert also included the first performance of HENRY BRANT'S *December*. (see Faculty Activities)

ALICE HOWLAND (mezzo soprano) and Phyllis Curtin (soprano) sang the first performance of Satie's *Socrates* at Town Hall, November 14, 1954. Virgil Thomson conducted the chamber orchestra.

HELEN KWALWASSER (violinist) presented the first performance of the recently-discovered Haydn *Violin Concerto No. 1 in A Major* with the American Chamber Orchestra conducted by Robert Scholz at Town Hall, November 9, 1954.

LEONTYNE PRICE (soprano) sang the first performance of Samuel Barber's *Hermit Songs* (1953), assisted by the composer at the piano, at her Town Hall debut recital, November 14, 1954.

GLORIA STRASSNER ('cellist) presented the premiere of Benjamin Lees' *Movement da Camera*, assisted by John Wummer, flute and Ignatius Gennusa, clarinet, at her Town Hall debut recital, October 11, 1954.

MISCELLANEOUS ITEMS OF MUSICAL INTEREST:

CHARITY BAILEY is presenting a weekly television program (CBS-TV, Sunday morning) for children, entitled "Charity Bailey Sings."

DAVID BAR-ILLAN (pianist) made his Carnegie Hall debut on December 1, 1954.

ALBERT DA COSTA (tenor) has been engaged as a soloist by the Metropolitan Opera Association.

GLORIA DAVY, who is currently touring Europe with the *Porgy and Bess* Company in the role of Bess, recently presented three solo recitals and made two radio appearances in Italy.

COLIN STERNE has been appointed Musical Director of WQED, Community Television Station, Pittsburgh (Pa.)

MRS. BLANCHE K. THOMAS was recently honored by a testimonial luncheon given November 27, 1954 by The Thomas Study Club of the National Association of Negro Musicians, Inc. Mrs. Thomas is the founder and director of the organization and is also active in several other musical and cultural groups.

MARIE TRAFICANTE made her operatic debut as Zerlina in Mozart's *Don Giovanni* on October 17, 1954, at the Staetische Buehnen in Gelsenkirche, Germany. She has been engaged by the company to sing leading roles during the 1954-55 season.

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GREAT ORGAN										PIPES
16'	Quintaten	.	.	.	.	.	.	.	.	61
8'	Spitzprincipal	.	.	.	.	.	.	.	.	61
8'	Bourdon	.	.	.	.	.	.	.	.	61
4'	Principal	.	.	.	.	.	.	.	.	61
2'	Fifteenth	.	.	.	.	.	.	.	.	61
	Plein Jeu (III - V Ranks)	.	.	.	.	.	.	.	.	207
SWELL ORGAN										
8'	Rohrflöte	.	.	.	.	.	.	.	.	61
8'	Viole de Gambe	.	.	.	.	.	.	.	.	61
8'	Viole Celeste	.	.	.	.	.	.	.	.	61
4'	Gemshorn	.	.	.	.	.	.	.	.	61
2-2/3'	Nasat	.	.	.	.	.	.	.	.	61
2'	Blockflöte	.	.	.	.	.	.	.	.	61
1-3/5'	Terz	.	.	.	.	.	.	.	.	61
4'	Hautbois	.	.	.	.	.	.	.	.	61
	Tremulant									
POSITIV ORGAN										
8'	Nason Flute	.	.	.	.	.	.	.	.	61
4'	Koppel Flöte	.	.	.	.	.	.	.	.	61
2'	Italian Principal	.	.	.	.	.	.	.	.	61
1-1/3'	Larigot	.	.	.	.	.	.	.	.	61
	Zimbel (III Ranks)	.	.	.	.	.	.	.	.	183
8'	Krummhorn	.	.	.	.	.	.	.	.	61
	Tremulant									
PEDAL ORGAN										
16'	Montre	.	.	.	.	.	.	.	.	32
16'	Quintaten (Great)	.	.	.	.	.	.	.	.	
8'	Principal	.	.	.	.	.	.	.	.	12
8'	Rohrflöte (Swell)	.	.	.	.	.	.	.	.	
4'	Choral Bass	.	.	.	.	.	.	.	.	12
16'	Fagot	.	.	.	.	.	.	.	.	32
8'	Fagot	.	.	.	.	.	.	.	.	12
4'	Fagot	.	.	.	.	.	.	.	.	12

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Bernard Garfield, bassoon
Joseph Eger, French horn
Wesley Lindskoog, trumpet

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