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Anniversary of Igor Stravinsky

by Jacques de Menasce

At a time when we are being summoned to take our advice on Bach from physicians, to learn about Mozart from playwrights, to broaden our understanding of Beethoven by the light of psychoanalysis, to examine musical emotion and the meaning of music to us under the guidance of pseudo-science; when, in other words, the perimeter of parasitism that surrounds our noble art is growing new shoots daily, of absurdity and imposture, it is comforting to turn to the constant reality of music represented by Igor Stravinsky.

By doing so, one addreses oneself to a man who is indubitably not only the greatest composer in our midst today, but to one also whose powers, among those of the major composers of our era, have been the most stable and at the same time the least stagnant. To him, the searching thought of Virginia Woolf applies well when she wrote that transformation must express not only change, but achievement. Little need be said to prove this in the case of Stravinsky, and it is enough to remember that here is a musician who, at the age of thirty-eight, could already look back to an extraordinary past and who now, in his seventies, is still a holder of wonderful promise for the future. After a life that has obeyed the dictates of imperative logic, of admirable integrity and of unremitting devotion, here indeed is an old age at its most venerable and serene, an old age responsible and hence inspiring, of the kind

that was honored and cherished by classical antiquity; an example to all who have been granted a full span of years. For alas, the sight is more melancholy when one looks elsewhere to the so-called grand old men of music, to some especially, who have been and still are attempting to discredit and obstruct the natural course of musical evolution, with the reckless determination of senility. It is therefore consoling to know that Igor Stravinsky, conducting concerts of his own music in most of the world's more civilized centers can count on public approval far greater than any bestowed upon some of the tired heroes of the baton, the keyboard or the bow. It was enlightening to read the following comment only the other day, after a performance in Europe of the *Symphonie des Psaumes*, coupled with one of Beethoven's Ninth: "Twenty years ago this juxtaposition would have been surprising, but how natural it seems now." One cannot help smiling at such findings, when one remembers the tremendous indignation that greeted many of Stravinsky's works after the first hearings, not to mention the scandal, now historical, at the première of the *Sacre*. All this was of course understandable. The reaction of rural populations to unfamiliar adornment has always been that of derision first, followed by unreasoned anger and often by acts of violence, such as lapidation and the like; the effect of unaccustomed artistic phenomena on the minds of the prejudiced and the provincial is not dissimilar, from the Tyrolean Alps to Lake Tchad, and from the bushes of Tasmania to our own suburbs. On the subject, Schoenberg has this to say: "When one fails to understand, his wounded self-esteem inflates the importance of his opinion; thus the object under observation is blamed for a failure for which, in fact, the subject is solely responsible." There is of course little, old or new, that is entirely above criticism, but a distinction will always have to be made between articulate and sensible objections and the obvious manifestations of bad faith, paranoia and cannibalism.

If before, one has referred to an artist who was widely famous at the age of thirty-eight and who then already was exerting considerable influence on the contemporary scene, it might be worthwhile to revisit the early stages that led to this development. The unfolding of Stravinsky's creativity was organic and orderly. From the natural eclecticism of the Symphony in E flat Major, Op. 1, that stemmed from the environment and drew upon the experiences of the colorful Russian school then in being, to *Fireworks*, Op. 4,

and its marked endorsement of French influence, including that of Dukas, to the famous scores that followed and that concluded the grand Franco-Russian alliance under the Stravinskian banner, the development was as natural as any witnessed previously in musical history. The effect produced in all quarters was startling, and this is what Debussy reported in 1911:

> "Do you know that in your proximity, at Clarens, there is a young Russian musician: Igor Stravinsky, who has an instinctive genius for color and rhythm: I am sure that his music will please you immensely. And further, he does not try to be *smart*. He casts everything in full orchestral texture, without intermediary, on a pattern that is mainly preoccupied with the adventure of its emotion. There are neither precautions nor pretentions, it is childlike and wild. Yet its arrangement is extremely delicate. If you have a chance to meet him, do not hesitate."

Still to Godet, Debussy writes thus in 1916 about the artist who, by then, had arrived:

> "I saw Stravinsky recently. He says: My *Firebird*, my *Sacre*, as a child would say my top or my hoop. And that is exactly what he is: a spoiled child who at times thrusts a hand into the face of music. He is also a young savage, who wears tumultuous ties and kisses the ladies' hands whilst treading on their toes. When he is old, he will be insufferable, by which I mean that he will not suffer music of any kind; but for the time being he is *inouï*. (Unheard of, incredible.) He professes friendship for me, because I have helped him to scale one of the steps of that ladder, whence he now hurls grenades that do not explode. But again,—he is *inouï*."

If Debussy's prediction has not come true, and if Igor Stravinsky at seventy-five is not allergic to music, surely one can still repeat with safety that he is *inouï!*

It is often forgotten to what extent Stravinsky was taken for granted at the turn of the nineteen-twenties, even by those who were not entirely in sympathy with him. There is a revealing passage in a letter from Strauss to Hofmannsthal, written in 1921:

> "Could you ascertain if Madame Karsawina and Novikoff would accept an engagement at the Vienna opera . . . That would give us, besides *Potiphar (Josephslegende)*, everything else that one's heart desires: *Scheherazade, Antar, Petruschka.*"

The transitory period that followed the *Sacre*, that of *Renard, Les Noces, l'Histoire du Soldat*, and which was consolidated to some extent by *Mavra* in one way, and by *Oedipus Rex* in another, gave

rise again to controversy and speculation. And yet it might have been clear to many that the discipline, indispensable to the co-ordination of such elemental forces as unleashed in *Firebird, Petruschka* and the *Sacre,* would lead to a desire for a newer binding and tightening of these forces. Milhaud attributes the change of manner to the influence of the French artistic climate generally, and also to Stravinsky's admiration for the reserve and economy of Tchaikovsky's romanticism. This writer is prepared to agree, but he feels that beyond the esthetic dictates that may have been at work consciously or subconsciously, one must also consider those of a spiritual and ethical nature. One might compare this need for clarification and integration with the urge that could befall a skilled horseman who had been moving at breakneck speed and who eventually decided to halt, and to enhance the natural beauty and power of his thoroughbred by the added grace of ultimate control and artistry. In many countries horsemanship is referred to as an art, and its most distinguished form is known as *Hohe Schule,* or *Haute Ecole.* Anyone who is familiar with the exercises that this form of equestrianism imposes upon the intelligence and application of its executants, will also be aware of the fact that these disciplines emerge at their best when carried out on a highly bred and sensitive steed, and that it is the very conquest of resistance that lends elegance and beauty to these disciplines. Commoner and more docile strains are usually unsuited for these purposes, as the domination of power and temperament is the main prerequiste for successful *dressage.* In that sense, the processes to which Stravinsky was submitting his talent were also of a nature that only a talent such as his could turn to profit. It is here that a reason could be sought for the absence of a broader school on the lines that Stravinsky had traced for himself in this later manner. Only sturdy individualities were able to absorb its idiosyncrasies without floundering into plagiarism, and the lessons that could be derived were of a moral and esthetic order that did not involve any specific syntax. Beliefs to the contrary have only led to a futile aping of mannerisms. The practise of asceticism besides, without the corresponding appetites, has little merit and is certainly not an end in itself.

This second manner of Stravinsky could not reckon with much sympathy from the lovers of blood and thunder in music, little as the artistry of *dressage* could ever please the *aficionados* of rodeo. The beauty of works such as *Apollon Musagète, Perséphone* and the

Symphonie des Psaumes, or then later of the *Symphony in Three Movements,* or of the ballet *Orpheus,* were not of a kind to satisfy the so-called man in the street who, as everyone knows, is at home in so many other places as well. The music of Mozart, bi-centennials withal, was never really able to do this either, to wit the avoidance of any of it by Hollywood during the concerto-spree ten years ago, and the wholesome absence of most things Mozartean from all other fields of cheaper entertainment. There is of course little in Mozart or in Stravinsky that will cater to the kind of ear out of which no one would attempt to make a silk purse, as the saying goes.

The resistance to Stravinsky's newer outlook at the time of its inception was to come from four distinctive angles. From the ultra-conservative, that would have preferred a return to the sound and fury of post-romanticism; from the ultra-radical, which felt that its brand of sound and fury should be more progressive; and of course from the angle of those writers who had taken their usual leisurely ten years to assimilate the novelty of the *Sacre,* and who then had to retouch some of their clichés. Last, the neo-bourgeois masters of the Kremlin issued an ukase, accusing Stravinsky of formalism. It is amusing to find that only recently, some Chicago professor in his turn should have harked back to this by referring to him as a formalist.

It might be important to remember that the changes undergone by Stravinsky's style from the beginnings to this very day have neither been as sudden nor as arbitrary as they are reputed to have been. Quite apart from the connecting undercurrent of personality, origin and technique, there was no time in which Stravinsky was not fundamentally a classicist, and none in which his music did not acknowledge its heredities. For, hidden deep in the subconscious of every authentic composer, there is the working of an imponderable, that I like to think of as the music of his village, and which is perhaps the mysterious mainspring of all inspiration, the one that Hindemith may have had in mind when he spoke of "inner song and sound." In the latter works of Stravinsky, such underlying forces are not always easy to fathom, and they are generally only perceived by those who are endowed with understanding of a sort that is an art in itself and that comes very close to a secondary act of creativity.

Any attempt to probe the wide flung aspects of Stravinsky's influence on the music of our time would be presumptuous within the frame of a modest anniversary tribute, but since we are writing in America, it might not be unbecoming to salute those American composers who have profited well from Stravinsky's philosophies and who, in doing so, have honored him and have brought honor to American music, as well as to themselves: I am thinking of Walter Piston, Aaron Copland, Elliott Carter and Arthur Berger.

In recent years, Stravinsky has turned his attention to techniques involving the use of tone rows as practised by dodecaphony. This development came as no surprise to one who has always been convinced of the existence of a broader common ground which embraces most of the essential and characteristic aspects of contemporary music, much as such common ground was evident in all preceding periods of musical history. I know that considerable importance is being attached to Stravinsky's manifestation of interest in procedures rooted in a culture that was notoriously uncongenial to him. A great deal has already been written about this development and theorists everywhere are reaping a rich harvest. I am not prepared to speculate at this point, and I would rather trust to the evidence of my ears and my eyes, and also to whatever experience I may have gathered in my practice as a musician. The works I have heard so far tend to prove that Stravinsky's esthetic position has remained unimpaired and that wherever he has exposed his own typical techniques to dodecaphonic principles, he has done so with so little ostentation that, in outline, pulse and sound, the results he has achieved are as personally Stravinskian as those arrived at in earlier works. That his more immediate curiosity should have been aroused by the least romantic and the least subjective representative of the Viennese school, by Anton von Webern, would seem natural, but one cannot doubt that beyond curiosity and sympathy, the impulse to organize certain findings according to his own needs could only have stemmed from ultimate conviction.

It should not be forgotten that the issue involves a great master's late manner. I, for one, would not have the arrogance to assume that the implications of the late quartets would have revealed themselves to me, had I been a contemporary of Beethoven. For this same reason, I would be hesitant today to enlarge on the significance of the latest works of Stravinsky, beyond my immediate personal reaction which is, in the first place, that of marvel. I would also

consider it futile to join in any discussions regarding the prospective influence of these recent products. I have no abstract interest in the future of music, that is, in music which has not yet been written. I am far more concerned about the future of the many important works that are already with us and that are so rarely heard. Was it not Anatole France, who said so very reasonably that the future was hidden even to those who were shaping it? Let us therefore be gratefully content with the presence of Igor Stravinsky among us now and let us thank him for all he has given us and for all he may be willing to give us yet.

Stravinsky's Orchestral Style

by Jacob Druckman

The phenomenon of a consistent personality is always present in the works of Stravinsky despite his stylistic changes and his apparent reversals of direction. One of the most intensely personal of all the many facets comprising this profile is his orchestral sound, and it is this unique personal stamp throughout his diversified repertoire which we shall try to trace rather than his individual orchestral innovations. It is difficult to reconcile the fact that the traditional orchestra has gone through but minor changes since Haydn, with the myriad sound qualities drawn from it by all the composers who have used it. The orchestra seems to have endless potentialities and successively, in the hands of each new personality, it magically assumes a new character almost completely different from its former qualities.

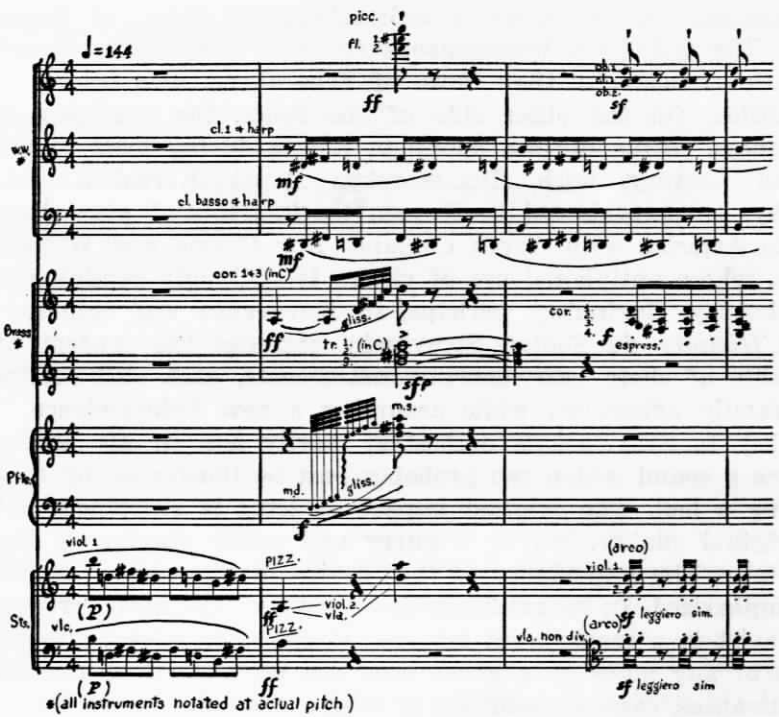
Stravinsky's orchestra is above all lucid and transparent. The restless rhythms, the energetic percussive accents, always move in a clear atmosphere. The strings, often liberated from their "backbone" duties, function as equal partners with the other choirs, yet never lose their identity. The piano is freshly recognized as an orchestral instrument, its limitations becoming virtues when used for biting accent or decorative tinsel.

This recognition and separation of the identity of the choirs is part of a long tradition first clarified in the days of the Mannheim orchestra. With Brahms and the tremendous impact of Wagner

there begins a different tradition of orchestral *mélange*. There is a blending of orchestral colors striving toward a homogeneous whole which can be followed in a more or less direct line through Strauss, by way of Franck and D'Indy, to the shimmering iridescence and ever changing, elusive colors of Schoenberg, of Berg, of Roger Sessions. The full-blown homogeneous *tuttis* of Hindemith, though more static orchestrally than those of Schoenberg, also belong to this tradition. On the other side of the fence, the tradition of "separateness," after Berlioz, moves to Russia during most of the nineteenth century with Tchaikovsky, Rimsky-Korsakoff and Stravinsky, is re-awakened in France by Fauré, and goes from France to America with Aaron Copland, Roy Harris and William Schuman, whose antiphonal use of choirs is strikingly reminiscent of Tchaikovsky. Beginning, perhaps, in *Petrouchka* and culminating in *L'Histoire du Soldat*, Stravinsky explodes the concept of individuality of choir into separate instruments, each still retaining its family affiliations while assuming a new independence.

The key to Stravinsky's orchestral clarity lies in his ability to produce a sound which can probably best be illustrated by that of striking a bell. The original impact or ictus is sustained, not in its original quality, but by a purer and softer ringing of the original tone. The importance of this device in Stravinsky cannot be overemphasized. In its manifestations it allows the most forceful *forte* to exist in a transparent texture; it allows incisive rhythmic emphasis of any notes in a given line, the delineation of contrapuntal entrances, even the addition of tiny excitements in an otherwise Mozartean accompaniment. Example 1, from the *Symphony in Three Movements*, illustrates the bell sound in its most obvious form. Imagine this sweep to a D major chord in the hands of another composer. With Wagner there would probably be a rush of strings and woodwinds to a solidly-based *tutti;* with Ravel, probably a sustained *crescendo* chord in horns and trombones over which the harp would sweep up to the D major *tutti* with strings *divisi* on every possible chord tone. Stravinsky chooses not harp, but piano and horns for the *glissando*. Besides being more incisive, the piano can be quickly dampened after the third beat, whereas the harp certainly could not execute an *étouffé* over three octaves. The horns, in order to accomplish the *glissando*, must force to the point where the high D will sound *cuivré*. Incidentally, the unison sound of high horns and piano is remarkably bell-like. The ictus is reinforced in the upper partials by the *marcato* flutes and piccolo in their most incisive range, and by the high *pizzicato*. The only

Example 1: from *Symphony in Three Movements*

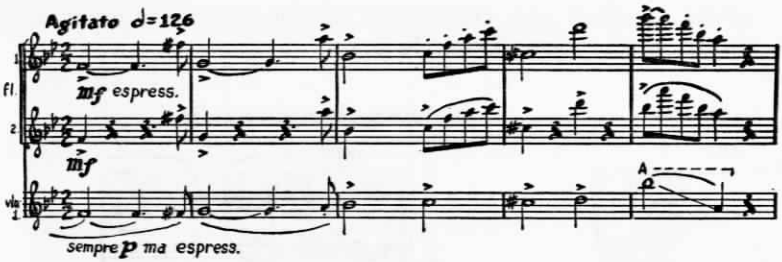


sound that remains after the first striking of the chord is the clarion triad in the trumpets, *piano*. In the third measure of this excerpt there is a more subtle application of the bell sound as the oboes, second clarinet, and strings pick at the accented beats in the horn figure.

This ictus type of scoring manifests itself in many different ways. The impulse may be given by *pizzicato* or double stops *arco*, by isolated brass notes, by *staccato* oboe against sustained flutes, and so on. The sustained sound may even be abandoned in favor of repetitions of the note on a lower dynamic level as in the third measure of the above example. In its furthest extension this principle may take the shape of an intricate doubling as in Example 2, from *Orpheus*. The flutes, picking at accents, propelling the motion at vital spots, impart to the violin melody a tense but delicate urgency.

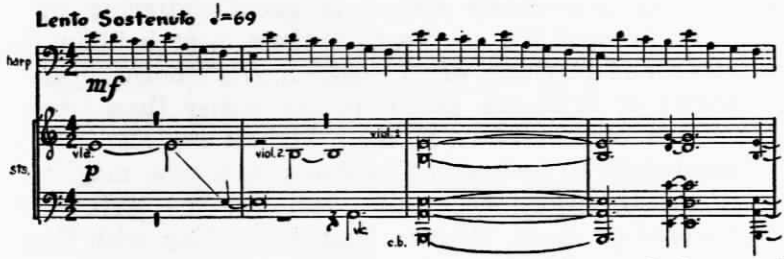
Even the Apollonian opening of *Orpheus* is another facet of this same sound. In its austere beauty it is perhaps Stravinsky's own

Example 2: from *Orpheus*



apotheosis of his orchestral beliefs. In Example 3, the phrygian harp line begins to accumulate a mass of after-ringing sound on its lonely descent. The initial E is kept alive by the violas which mysteriously dip down to anticipate the lowest note in the scale by one beat. The dominant B in the second measure is anticipated by the second violins, the off-beat A is picked up by the 'celli, and in the third measure the accumulated after-ringing transforms itself into string sound, grows and rises eventually to engulf its originator.

Example 3: from *Orpheus*



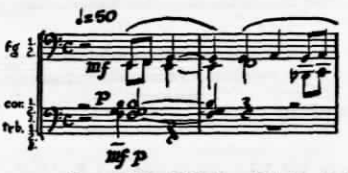
The spacing of notes in Stravinsky's chords seems to gravitate toward two opposite poles: on the one hand thick, full, usually low; on the other hand brilliant and airy. At this point it is almost impossible to separate the orchestral sound from the harmonic language, but there are, however, several observations that can be made on the handling of typical harmonies. The thick-sounding chords are often some variety of dominant sevenths, occasionally without the root and usually containing at least one "added note." At important cadential spots the added notes may well be part of the tonic triad. It is with this type of harmony that Stravinsky writes sustained, full sounds in the strings and even closely-spaced sustained sounds in low brasses which are usually otherwise avoided.

Much of the dark string writing of *Orpheus* revolves around this type of sound as does the beginning of the fourth movement of the Symphony in C. (See Example 4.)

Example 4

a. from *Orpheus*

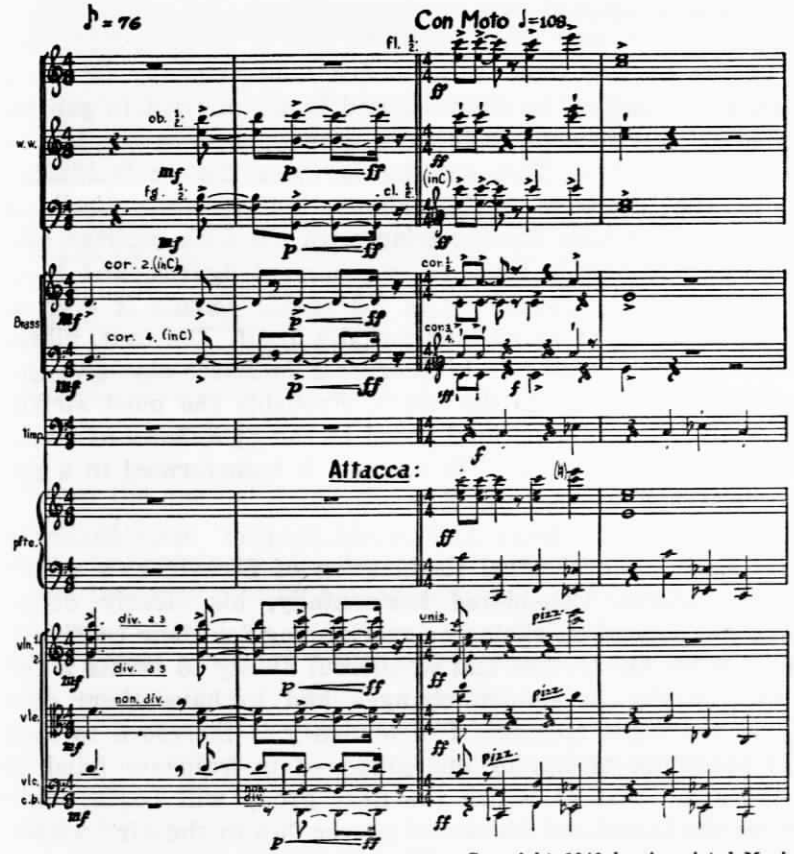
b. from Symphony in C



In bright *tuttis* the fifth of the chord is often left out, both in simple triads and in more dissonant harmonies. (One cannot help comparing this to the modern jazz language where basic chord vocabulary consists of a root, its third and its seventh.) Sustained strings are almost never present at these moments. If there are closely-spaced chords in the strings they are almost invariably double or triple-stopped short notes performing an ictus function. If sustained, they are widely spaced to avoid cluttering up the central octaves. Woodwinds are kept in their most brilliant high registers, oboes and clarinets often doubled. High horns often become the source of brilliance and stridency rather than trumpets because they can scream away in their highest register and still allow the woodwinds to be heard. Trombones and tuba may, on occasion, play closely spaced harmonies, but, like the strings, they are usually scored on short, *staccato* figures, blending with timpani or bass drum, or punching away at the accented notes of a bass figure. The perfect example of the black and white contrast between these two opposite textures is the end of the interlude in the *Symphony in Three Movements* which fairly explodes into the brilliance of the last movement. (See Example 5.)

The sudden brilliance over the double bar is achieved by the thinning out of the texture rather than by the additional weight. No octaves are added on the top. The additional instruments are only flutes, clarinets, piano and harp. (The harp, which is omitted from this example for reasons of space, plays an almost exact doubling of the piano with a few notes deleted to avoid immediate repetition.) The prime source of the instantaneous clarity is the great number of rests in the string section. Abruptly transformed from the thick *divisi* chords of the interlude, the string sound becomes

Example 5: from *Symphony in Three Movements*



a ringing triple-stopped ictus which strikes the chord and abandons it to the woodwinds. The horns restrict themselves to their classical roles on the root or fifth of the chord (in this case there is no fifth) and avoid the romantic-sounding third until the next measure. Again the high horn and piano doubling appears in the ictus sound as the third and fourth horns pick *marcato* at the slightly more sustained first and second horns while the oboes perform the same function against the flutes. An enormously important factor is the absence of any note below middle C at the moment of impact. The bottom of overlapping bassoons and 'celli completely disappears over the double bar and when the bass re-enters at the second beat of

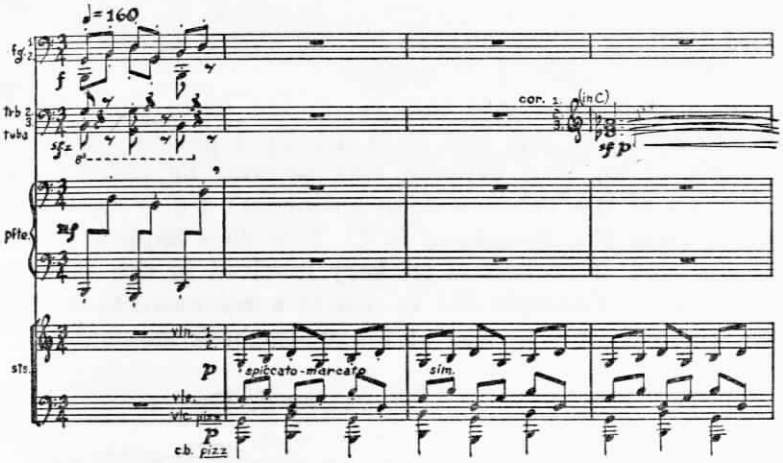
the *con moto* it does so only in the transparent and percussive texture of piano, timpani and *pizzicato* strings.

Again it must be emphasized that all this is an orchestral clarification of the change from a basic five note harmony to one of two notes. In the latter the simple C and E are allowed to generate the implied G by virtue of their close arrangement at the top and the open octave below. This spacing is more than coincidentally similar to the overtone series above the *pizzicato* 'cello C. Stravinsky's predilection for the triad with the fifth omitted often manifests itself in simple tonal accompaniment figures, and in the first movement of the *Symphony in Three Movements* it even appears arpeggiated as an important melodic motif. The taut, vibrant *tutti* chords of the second trio in *Scherzo à la Russe* also owe their brilliance to this spacing of the triads. Probably the most striking example of all is the famous final chord of the *Symphony of Psalms* where the note C, spread over six octaves, is transformed in a pure and ethereal triad by just one E.

The separation of choirs and recognition of individuality of timbres is again an orchestral clarification of Stravinsky's natural musical inclinations. Considered horizontally, his clearly defined sections do not depend on elision or overlapping for their continuity, but rather on his mysterious and wonderful ability to create a feeling of inevitability in sudden changes and to have them occur precisely at the right moment. The tendency is therefore to avoid the usual procedure of having one group of instruments finish its line on the same beat at which the next group will begin, which often leaves the individual orchestral player "up in the air" without a downbeat to finish his phrase. The peculiar psychological effect of this on the player is that it forces a certain tension and rhythmical precision, qualities which are particularly dear to Stravinsky. The effect on the listener is a completely clear definition of the horizontal separation. In Example 6, from the *Symphony in Three Movements*, the separation is used to define a simple *subito piano* in an *ostinato* accompaniment.

The vertical separation is usually a matter of restricting each of the component musical parts to a single choir or group. For instance, the horns in the above example enter on a figure quite different from the accompaniment, in a completely foreign tonality, and are kept quite separate by the contrast in texture. The difference is even more marked because of the homogeneity of the three

Example 6: from *Symphony in Three Movements*

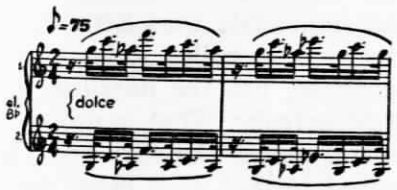


horns on the one hand and the strings on the other. The Germanic mixture of more than one choir playing each of these ideas is quite foreign to Stravinsky.

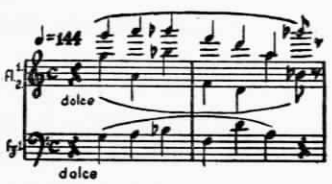
The tendency toward homogeneity of timbre on a single idea is of course extended to octave and unison doublings. Stravinsky enjoys the lean sound of a two-octave spacing and often nervously shifts octaves in a doubling to obtain a subtle change of quality without changing the actual instrumentation. (See Example 7.) Because of the brevity, the insular and static character of Stravinsky's

Example 7

a. from *Oedipus Rex*



b. from Symphony in C



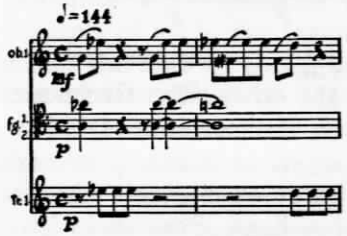
melodic ideas, they seldom change hands in the orchestra. In contrast to this, Wagner's long, chromatically undulating lines demand changing, but carefully blended, colors to parallel the same kind of constant change in the tonalities. This is also true, in much tinier proportions, of Viennese twelve-tone music. The dodecaphonic lines, constantly navigating the circle of fifths, resemble nothing so much

as the *Liebestod* music viewed from the wrong end of a telescope. Because of this, the natural orchestral handling of these lines leans toward evolving colors blended by the elision of the end of one timbre into the beginning of another.

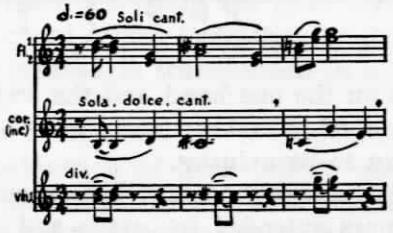
Stravinsky's excursions into this realm are quite rare. When he does do something of this sort, it is usually a playful throwing back and forth of an idea between two sections or instruments in a condensation of the Tchaikovskian antiphonal use of choirs, as in Example 8, from the *Symphony in C*. This does happen on occasion, but the kind of orchestral trickery involved in the example from *Jeu de Cartes* (Example 8b) is clearly a reference to a style not his own and will only appear at tongue-in-cheek moments.

Example 8

a. from Symphony in C



b. from *Jeu de Cartes*

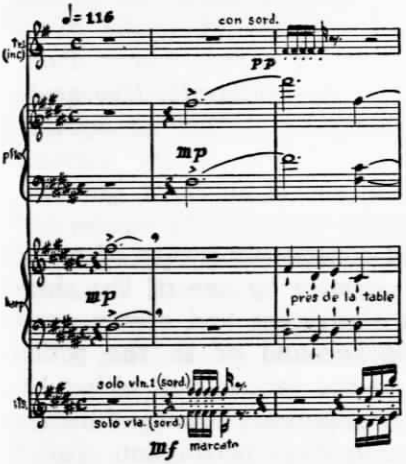


In the early 'thirties, before the premiere of *Perséphone*, Stravinsky published the following statement: "I must warn the public that I loathe orchestral effects as a means of embellishment. They must not expect me to dazzle them with seductive sounds. I have long since renounced the futilities of *brio*." Despite this expression of his neo-classic turn it was impossible that Stravinsky should remain untouched by his own earlier ballet experiences. Certainly the *brio* of *Le Sacre* is renounced, but the dazzling, seductive sounds will always be a part of Stravinsky. What is probably closest to the truth is that the orchestral embellishments and the actual substance of the music have moved toward each other until they have become one, with, however, that tiny bit of ballet embroidery that always remains. So many of the baroque mannerisms which Stravinsky embraced during the late 'twenties and 'thirties were, historically, instrumental embellishments invented to compensate for the shortcomings of the early keyboard instruments. All the turns, trills, woodwind flourishes, up and down *arpeggios*, are orchestral embellishment. To renounce these would be to deny

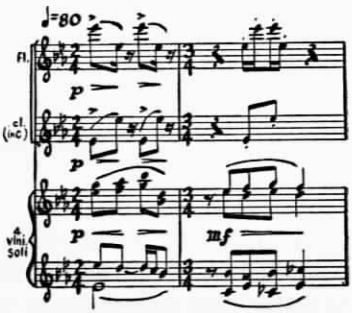
the basically instrumental character of the music. In Example 9, from *Scherzo à la Russe,* how can the tinsel-like string and trumpet repeated notes be viewed other than as embellishments of the accented entrances of piano and harp? In the *Danses Concertantes* (Example 9b), the woodwinds basically sustain an E-flat against the moving strings, but Stravinsky embroiders the E-flat as a dancer might transform a simple *entrechat* into an *entrechat six* for the sheer joy of pyrotechnical dazzle.

Example 9

a. from *Scherzo à la Russe* (Symphonic Version)



b. from *Danses Concertantes*



Stravinsky has forged the traditional orchestra into a tool which perfectly expresses his musical ideas. In doing so he has invented new techniques, many of which are of use only to himself, for when they are used by other composers they lead usually to shallow imitation. He has, however, also opened up new vistas of understanding of the instrument which are an invaluable heritage for all. If this were the full extent of his contribution, it would be no small matter to join in this way the ranks of the Liszts, Sarasates and Paganinis who have advanced the technical horizons; but this is only a small part of the enormous legacy he has already given us. With humble gratitude we extend greetings on this seventy-fifth anniversary of a brilliant musical lifetime.

Music in the American Dramatic Film

by Walter H. Rubsamen

It is evident that an audience is not consciously aware of music in a dramatic film unless it is played or sung by one of the characters. Nevertheless, all film music is significant and serves some particular purpose, whether in the background or in the action proper. That which an audience hears at the very outset, either before or during the showing of title and credits, has the same function as the overture in an opera or legitimate stage production. Called the main-title music, it establishes the mood of the screenplay, either tragic or comic, mysterious or violent, and often leads directly into the opening scene. So, for instance, Elmer Bernstein's raucously jazzy music at the beginning of Frank Sinatra's *The Man with the Golden Arm* (1956), full of shrieking dissonances and an exciting ostinato, depicts the monotony and despair of life in the big city slums, and the tension that grows in a dope addict as he feels the need for another "fix."

Music heard during the course of a film falls roughly into two categories, background music, and that which is actually part of the scene and action. The cast does not hear or perform the former, which is intended solely to heighten the excitement or underline the moods of the drama, for the audience's benefit. Music in the scene, on the other hand, has a legitimate function in the plot,

whether it serves merely to provide atmosphere (a radio or phonograph playing during a conversation) or is vital to the unfolding and realization of the story. This last applies, for instance, to the song, "Che serà, serà," in *The Man Who Knew Too Much* (1956). Doris Day sings it to her small son several times under normal, happy conditions during the early part of the film, then uses it as a signal to him when she gives a recital in a foreign embassy in London, knowing that he has been kidnapped and is imprisoned somewhere in the building. Music of this sort, actually performed or heard by the cast, has been part of the stage drama for centuries. It comprises all of the musical material that is motivated in some way, such as that played by visible performers to accompany dancing, or the offerings of entertainers at a banquet or night club, or the solo performance of a pianist, who is practicing for a recital, and so on. When the leading characters are themselves musicians, as in *Rhapsody,* starring Elizabeth Taylor and Vittorio Gassman, much prominence is given to performance. The audience hears portions of recitals played by Gassman in various concert halls of Europe, as well as rehearsals by the students of a conservatory. In another well-known American film, *The Man on a Tight Rope,* starring Frederic March, a circus band plays a prominent role in the escape of an entire troupe of performers from Czecho-Slovakia to Germany. Some years ago, for a film called *Hangover Square,* Bernard Herrmann wrote a short piano concerto that was performed by a mad composer-pianist at a climactic moment in the story.

A particularly effective type of 'music in the scene' runs counter to the implications or events of the plot. Violence, either actual or impending, will stand out in bold relief against a neutral musical background, much as white sharpens the black in a silhouette. In *Kings Row,* a memorable film of 1941, a father rocks gently in his chair brooding about his daughter, who is mentally ill. Jazz coming from the radio at his elbow gives no hint of imminent violence, but suddenly, to the continuing accompaniment of an ingratiating hit-tune, he decides to murder the girl. This technique affords a welcome contrast to the standard method of matching dramatic turbulence with agitated music.

Usually a composer's chief original contribution to the American dramatic film takes the form of 'background music,' a sort of musical commentary heard by the audience but not by the cast. Where in the course of a film does a composer insert such music? Inevitably, whenever dialogue is lacking and continuous, rapid movement takes place, as in one of the closing scenes of *Bad Seed* (1956),

when the psychotic child puts on her raincoat, runs out into the storm night, hurries down to the pier, tries to find a medal that she knows has been tossed into the water, and is killed by a bolt of lightning. Alex North's violent music helps to unify the sequence of events, providing a bridge between the fragmentary scenes. Scenes of action using little or no dialogue, such as a chase, a fight, or a duel, and the so-called montage (a sequence of rapidly changing scenes depicting a trip or voyage, a panoramic tour through the eyes of the camera, or the passing of time) also need music for continuity. A good example of the camera tour is contained in the final scene of *Citizen Kane* (1941), starring Orson Welles, as the camera "pans" over acres of *objets d'art,* accompanied by Bernard Herrmann's music, coming to rest finally on the sled that symbolizes Kane's lost childhood.

Similarly, background music can help sustain scenes of inner conflict, when thoughts coursing through a person's mind are not expressed audibly. An appropriate score can often reveal the tenor of such thoughts, at least to such an extent as to make the scene credible. Music here replaces the 'asides' and monologues of the classical drama.

When dialogue is present, the American film composer usually makes a sharp distinction between scenes that are rational, matter-of-fact, and unemotional, and those which are not. Hardly ever does a conversation about the cleaning-woman or tomorrow's marketing rate a musical background, but anything that touches upon things emotional, fantastic, or irrational does, if only to help overcome a potential feeling of uneasiness or embarrassment in the audience. A film composer will provide music for moments of religious or patriotic fervor, emotional intensity, or passionate love, as well as for scenes dealing with fantasy, dreams, insanity, mystery, or the supernatural. The depiction of these minor or major aberrations from the rational and normal, along with dope addiction and drunkenness, achieves a degree of credibility when provided with a musical background that it would not have otherwise.

Examples of more or less irrational states of mind, with appropriate musical commentaries, are legion in American films of the past twenty years. One remembers the music that helped to sustain continuity during a scene of great emotional stress, the nightmare of the airforce captain (Dana Andrews) in *The Best Years of Our Lives* (1946); or, to turn to a more gentle departure from

the matter-of-fact, the love theme (by George Duning) skillfully combined with a slow fox-trot rhythm to which Hal and Madge (William Holden and Kim Novak) dance alone in *Picnic*. As a separate recording this music subsequently became exceedingly popular in the United States. Of course, composers have had a field day in the many recent films dealing with psychological problems or outright insanity. Whenever a protagonist shows signs of being 'strange in the head,' music jumps into the breach with a telling background or commentary. So, for instance, in *Bigger Than Life* (1956), when the indiscriminate use of cortisone has a psychotic effect upon James Mason; or, in the aforementioned *Bad Seed*, as the signs of hereditary (?) insanity begin to show themselves in a little girl.

Perhaps because narration is akin to story-telling, and 'once upon a time' in turn connotes fantasy, background music generally supports the words of a narrator in the American film. In Thornton Wilder's *Our Town*, a narrator describes the changes wrought in various families over a period of years, to the accompaniment of effective music by Aaron Copland. The film version of a guided tour with one-sided dialogue also calls for music because it closely resembles narration. Such is the case in Alfred Hitchcock's *Rebecca* (1940; revived frequently since then) when the queer housekeeper leads Joan Fontaine upstairs to the forbidden part of the house, opens up the exquisitely beautiful room that belonged to her late mistress, and describes her habits and luxurious tastes. Franz Waxman's use of music here is justified on two counts: because of the narration, and the uncanny atmosphere (the obviously neurotic housekeeper talks of the dead Rebecca as if she were still alive).

A distinction should be made between the type of background music that illustrates or accompanies what is actually going on in the film, and that which has no visual motivation but is intended to affect the audience. In a tense moment, when nerves are on edge, any sudden, loud noise, musical or not, will make the spectators jump. In *Spellbound* (1945), during a moment of dread silence as Gregory Peck apparently intends to murder his wife, Miklos Rozsa's dissonant music enters suddenly, *fortissimo*, to shock the audience.

In all types of background music the film composer is prone to use methods that will make his music illustrate the moods, locales, and characters of the story. These methods fall into several categories, the first of which can be defined as the imitation by musical

means of such sounds as animal cries, the roar of an airplane motor, or the whistling of the wind. Using only legitimate musical instruments, not sound effects, the composer seeks to produce a recognizable approximation of the actual sound, sometimes as a commentary upon serious action, sometimes for humorous effect. The latter has become the particular stock-in-trade of the cartoon composer. Who has not heard imitations of laughter, or burlesque weeping, in the score of a run-of-the-mill cartoon film? On the serious side, a composer may comment upon a moment of tragedy with the musical version of a lament, using a succession of chromatic suspensions to simulate the sound of wailing. Even more frequently he imitates the *rhythm* of what is happening on the screen. Ostinato figures and a throbbing beat in the orchestra reproduce the rhythm of the wheels as a train rushes by; a regular *pizzicato* in the strings echoes the rhythm of water dripping from the eaves.

A second method results from the transfer of a visual or psychological impression to one that is audible. A descending or ascending visual line may be matched by music that falls or rises in pitch, as in the finale of *Rebecca,* when the burning mansion collapses to the accompaniment of descending *glissandi* in the orchestra. In another film a character may run up a staircase or a hill to the sound of an ascending melodic line. An audience will unconsciously accept this transfer from the visual to the audible even though it is obvious that noises made while going upstairs do not rise in pitch. In *The Lost Weekend* (1945) Ray Milland drinks himself to sleep and awakens with blurred vision that is matched by the blurred (polychordal) harmonies and quivering orchestration of Miklos Rozsa's musical commentary.

The transfer of a psychical impression to the auditory field usually occurs when a composer attempts to portray qualities or traits of character. In *The Lost Weekend,* for example, Rozsa depicts the protagonist's vacillating nature and inability to emerge from the morass of drunkenness by means of a theme (in the main-title music) that several times rises in pitch briefly, only to fall back below its starting point. A film score inevitably mirrors the general nature of the plot, a comedy requiring a tonal setting in the major mode, a tragedy one in minor. Anything else would be unthinkable, because descriptive music of the past two centuries has built up a series of associations that no composer catering to a general audience can afford to disregard: the minor mode connotes

sadness and trouble, the major means happiness and tranquility. Likewise the modern film composer's portrayal of evil can only be understood when one realizes that he generally uses a basically consonant musical texture in the vein of Wagner or Tschaikowsky. Then, when portraying evil-doers or nasty situations, he can pile on the dissonances. In the American commercial film, consonance is for the "good people," dissonance for the villains. This need for preserving a dramatic contrast is one of the reasons why the professional film composer does not write in a modern, more consistently dissonant idiom; the chief reason, of course, is that his producer would not approve a score of Schoenbergian or Stravinskian tendency because he believes that the general public cannot appreciate anything more "advanced" than the lush sounds of musical Romanticism or Impressionism.

A third type of descriptive music, used so commonly in films, and for that matter in all program music, that one takes it for granted without thinking about its motivation, reflects certain phenomena in our physical make-up. Just as our hearts beat more rapidly when we are excited, so music moves faster when the plot increases in tension, and slower when the tension relaxes. A rise in pitch, *crescendo,* duplicates the behaviour of our voices when we become angry or excited. Practically every dramatic film produced in America has made some use of these stock devices.

The fourth descriptive technique in our list employs special melodies or types of music to call forth specific associations in the minds of the audience. A certain historical period, war, or geographical area; some particular experience, ceremony or profession may be evoked by citing a well-known tune or brand of music in a cinema score. In a notable film about American military life, *From Here to Eternity* (1953), George Duning rings a bell in the minds of the audience at the very outset by quoting a familiar bugle call, *Drill Call,* and using military rhythms on the snaredrum. The group singing of traditional Celtic folk songs, including Thomas Moore's *The Young May Moon,* helps to establish the Irish locale of *The Quiet Man* (1952), with John Wayne and Maureen O'Hara. In *A Streetcar Named Desire,* as Vivien Leigh arrives in a shabby quarter of New Orleans, the blaring of jazz from innumerable honky-tonks immediately identifies the quality of the neighborhood. For that matter, jazz in the New Orleans manner dominates Alex North's entire score. Since the funeral marches known to the general public,

those by Chopin and Beethoven (in the *Eroica*), are slow, with heavy accents on the strong beats, and in the minor mode, an audience will associate any other march that answers this description with death and things funereal—as in *Rebecca,* when the men walk through a mortuary to the accompaniment of a new *marcia funèbre* by Waxman. Sometimes particular instruments are associated in people's minds with specific countries or peoples: the banjo with Dixie; the barrel organ with Italy or the slums of New York; the zither with central Europe. The playing of the latter instrument by Anton Karas in the background of *The Third Man* helps to establish a Viennese locale; an organ grinder adds to the authenticity of an Italian street scene at the beginning of *Gaslight,* starring Ingrid Bergman and Charles Boyer.

Often a specific melody has universally-recognized associations: the *Battle Hymn of the Republic* with Lincoln and the American Civil War; *Yankee Doodle* with the Revolution; *Jingle Bells* with Christmas, and so on. If such a tune appears in a film score, it telegraphs a message to all who are acquainted with the melody. Frequently a composer links a theme, not previously known to the audience, to a certain character or situation in the manner of the Wagnerian *leitmotiv.* As in the German Romantic opera, the theme in question reappears whenever the person identified enters the scene, or even when someone else merely refers to him. Several Hollywood composers have made this system their stock-in-trade; others use it little or not at all. In *The Killers* (1946; revived 1956), Miklos Rozsa writes brutally dissonant music for the murderous gangsters who appear during the main title, and repeats it as a *leitmotiv* whenever they return to the scene.

Sometimes a song that serves as the main title music will become a motive of identification for the entire film. In certain instances such melodies have helped to establish an authentic Western atmosphere, as in *High Noon,* starring Gary Cooper, and *The Searchers,* with John Wayne. Ballads imitating Western folk song, by Dimitri Tiomkin and Stan Jones, respectively, are sung in full at the outset and return several times during the course of each film. Usually, however, the function of these songs is purely commercial, to help advertise the film if the tune becomes popular, as was the case with "Three Coins in the Fountain" by Jule Styne.

The fifth and last means by which film music becomes pictorial is by deviating from the norm of instrumental sound in order to

depict abnormal states of mind, the supernatural, or the mysterious. Provided that an audience remembers how a genuine pipe organ, violin, or other instrument sounds normally, any distortion of the norm can readily be collated with the mental aberrations that seem to be a favorite subject in dramatic films these days. Strange, unusual sounds emanate from traditional stringed instruments when they are played *sul ponticello* or *col legno*, or from French horns when the bell is closed almost entirely by the hand (*gestopft*). The musical effects most preferred by film composers for psychopathic characters or supernatural situations, however, are those produced by electrical instruments, the novachord, theremin, electric organ, electric violin, and the like. These generally sound "dead" or unearthly because their tones lack some of the partials heard when the normal instruments are played. In *Rebecca*, as the insane housekeeper escorts the heroine upstairs, normality and abnormality appear side by side in an atmosphere replete with the supernatural. Franz Waxman mirrors this contrast by using two orchestras, a smaller one containing the "abnormal" novachord, and a larger, standard group. He combines these on the soundtrack so that "queer" sounds emerge whenever the larger orchestra pauses, giving the impression that something ominous is lurking beneath the surface.

In *Spellbound* (1945), Rozsa associates the theremin with neurosis, primarily because the instrument has an unearthly, wailing sound. The UPA cartoon, The *Tell-Tale Heart* (1953), tells Edgar Allan Poe's morbid story of a psychotic murderer who cannot stand the sight of an old man's dead eye. In keeping with the practice of dramatic composers to correlate unexpected, abnormal sounds with insanity, Boris Kremenliev requires a small orchestra made up entirely of winds, piano, novachord, and percussion to play in unusual registers and to distort normal timbres through such devices as muting the piano with a chain, tuning the sides of a bass drum a half-step apart, holding the bell of the French horn against a cymbal, etc.

Unique among the cartoon films of recent years are those produced by UPA, not only because they utilize techniques of line drawings and representations of movement in space that are new in the field of American commercial cartoon films, but also because UPA has made a practice of hiring progressive composers who can match sounds to the sophisticated subject matter and novel pictorial techniques of their productions. The subjects in these cartoons range

from humorous fantasy, in *Gerald McBoing-Boing* (music by Gail Kubik) and *Madeline* (David Raksin), and the comic morality play, Thurber's *The Unicorn in the Garden* (Raksin) to neurotic tragedy in the aforementioned *Tell-Tale Heart* (Boris Kremenliev).

Although Hollywood professionals who have little or no reputation in the concert field pen most of the scores for American dramatic films, some of our best-known composers have film music to their credit. Aaron Copland has written scores for *Our Town, The Red Pony, The Heiress, Of Mice and Men,* among others; Gail Kubik for the war documentary, *Memphis Belle,* and cartoons; George Antheil for *The Juggler, Spectre of the Rose,* and several more; William Schuman for the *Life* magazine documentary *The Earth Is Born;* Leonard Bernstein for *On the Waterfront,* and Bernard Herrmann for *Hangover Square, Anna and the King of Siam,* and others. Among the most talented of the professional film composers are David Raksin and Hugo Friedhofer, whose score for *The Best Years of Our Lives* (1946) was an outstanding achievement.

Letter from Munich

by Morris Philipson

FIDELIO: A Problem

The disturbing surprise in this evening's performance of *Fidelio* was that the dramatic effect of the opera is not one of timeless truth but of cliché melodrama. If you think about the variety of ways in which works of art are related to lived experience, you might wonder why this rather than something more significant should have been the impression.

The story of Beethoven's opera (which takes place in Spain) is that a faithful wife comes to work at the jail where her husband has been unjustly imprisoned for two years; she saves his life at the moment when his enemy tries to murder him; she unlocks his fetters when the "Minister of the Interior" sets all things right at the end. Of course the book reads like a trite myth complete with a *deus ex machina.* A myth of the mother-wife who gives her man a second birth, ending with a chorus of wives lined up at one side waiting to greet the chorus of husband-prisoners about to be released from the other side of the stage. The final movement is a parade of proper recoupling.

Here in Munich this evening *Fidelio* was presented as a period piece: high romanticist art. The stage settings and lighting were excellent as usual. The Spanish scene was captured in a prison with high stone narrow-windowed walls, a green day-light, and an underground dungeon straight out of Goya. What it lacked was any touch of awareness that the scene, the situation, the experience expressed in the music and the drama has any reference whatsoever to *contemporary* life.

I have no idea whether what I imply is "asking too much." But what could be more obvious than the fact that in Germany—in the world!—and particularly during this generation, thousands, hundreds of thousands of people have lived through the experience of Florestan, and many through the experience of his faithful wife, Leonore. Being able somehow to make aware the connection between this common experience (and threat!) and the 150 year old opera is a problem for directors of the production. But it does not seem to me an insurmountable problem. The disappointing surprise of the evening was that no effort at all was made in that direction.

Perhaps there was something especially German in the staging of the scene when the prisoners are let out into the light of the courtyard. There were so few of them that they were dwarfed by the heavy architecture: a common German experience. They moved like ghosts who never became enlivened by the sunlight they walked into. They were trapped behind a tall iron fence. It was as if the "condition" or "system" expressed in the density and size of the prison was too much for them; it deadened even a hope for the spirit to fight back.

But what if *Fidelio* were staged with some fierceness?

What if it had been performed in modern dress, with the scene set at Dachau, Auschwitz, or Buchenwald; Pizarro in a Nazi uniform; the "Minister of the Interior" as a U.S. Army colonel? For one thing the quality of "period-piece myth" would be lost. It is not so melodramatic as all that. It *can* happen here! The *deus* does sometimes appear right out of the war *machina*.

Fidelio is a hard opera to listen to. There is no burst of pure fantasy to break the predominating gloom. And then the fact is that *Fidelio* takes place near Seville where to this day, 20 years

after Franco's victory, jails full of "political prisoners" are still reported to exist. What if *Fidelio* were presented in modern Spanish dress with Pizarro in the uniform of a Falangist? Who would be the "Minister of the Interior" then? Is there any *machina* for a *deus* to come out of in modern Spain?

The surprise of my evening's disappointment passed when the thought struck me that *Fidelio* is performed as a period-piece because it would be too painfully realistic otherwise. The melodrama is not a romanticist exaggeration which has "aged considerably." On the contrary, it is because our age has become so melodramatic itself that Beethoven's opera might be unbearable if it were presented not as a myth but as a "feature story" right out of today's newspaper. The music, which tends often enough throughout the score to break into march rhythms, might incite riots. I wonder: is *Fidelio* ever performed in the Soviet Union?

Vittorio Giannini and the Romantic Tradition

by Robert Parris

Vittorio Giannini occupies an almost unique position among contemporary composers in the United States. His music reveals without any indirection a consistently traditional manner of musical thought, yet he enjoys immense success as a teacher of students with typically advanced ideas, and is not only respected but genuinely admired by most of his creative colleagues who work in more experimental or currently more fashionable idioms.

It has long passed the point of being amusing to hear a student composer, without shame and with less sorrow, declare that he would write tonally if he could. It is also not surprising that the layman, hearing a piece of highly dissonant music for the first time, should suppose that the old, familiar sounds of the "great" composers become harder to write as year follows year. For the layman, such a thought might indeed be naïve. For the informed musician, the idea comes fairly close to the truth. For it is true, of course, that there is as much difficulty in writing convincingly within a well-established tradition as there is in composing music of the most radically experimental type. Perhaps even more. Yet for the innovator, a prodigious imagination can, for a while at least, pass

for formal technique; the unmasking will follow soon enough. For the conservative, however, a formidable technical equipment is necessary in order to write convincingly with century-old materials; and while it is clear that reliance on traditional methods will assure only some kind of competence in putting a piece together, still, imagination or no, a composer is made if not born. The prejudice of certain contemporaries toward music composed today in a relatively traditional vein is more than likely aroused by the work of composers whose technique is unequal to their stylistic intentions. The fact is that the ability to handle formal devices, imagination and that indefinable business called style are all elements in a composer's technique; and the fact is also that few composers using more or less undiluted nineteenth century materials and contrivances have as much of that kind of inclusive technique as Vittorio Giannini.

Giannini's music is unique for this reason, and his peers are not easy to find: Hanson, perhaps; Edward Burlingame Hill, maybe. Nonetheless, the phenomenon of a composer who has lived through a period (the last fifty years), in which the composer's available vocabulary has become enriched at an unprecedented pace, without having incorporated more of it into his general practice than Giannini has, cannot help but appear curious. He has admitted an eclectic point of view; he picks his material for the occasion, he says, and a sound is as good as its function. Early in his musical life he is said to have experimented with serial writing and found that it wasn't for him; taking him on his own terms, we must assume that, at one point or another, he became involved with (and finally rejected) highly inflected tonal composition, polytonality, complex rhythmic structures, various extremes of texture, involved contrapuntal devices and contemporary structural procedures such as the cumulative development-with-no-repetition-except-in-imitation idea of Roy Harris. None of these devices, however, occurs with the consistency of an integral part of his equipment in the works which I have examined. Apparently he does not need them, and it is clear that a manipulation of tones for its own sake is foreign to his nature and musical thinking. Whatever other reasons there may be for his denial of a more modern esthetic and of current practice—which is no longer so far from a common one, really, as we supposed a while back—can only be surmised.

The sources of most of Giannini's music are evident almost at once from a perusal of the titles of his works. The *Concerto Grosso, Frescobaldiana, Prelude and Fugue for Strings* and *Variations on a Cantus Firmus* for piano, reflect his affection for the Baroque; while

the Quintet for Piano and Strings is perhaps his grandest realization of the late Romantic esthetic as we find it developed in the chamber pieces of Brahms and Fauré. His musical allegiance is therefore somewhat ambivalent, but even with the older forms his treatment derives much more from the nineteenth century than from earlier periods. In his *Frescobaldiana* (1948), for example, the grandiose orchestral treatment cancels out any hint of the early Baroque; again, in the first section of his piano *Variations* (1947), nineteenth century pianistic effects are superimposed upon the flow of what approximates a chaconne. These two stylistic elements fuse to produce a certain breadth in Giannini's music in much the same way as a new dimension is added to Mendelssohn's work by his Preludes and Fugues for piano.

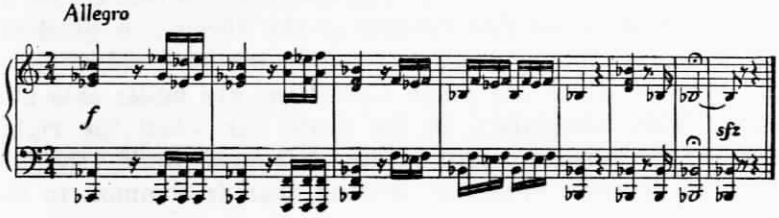
It need hardly be said that Giannini's music is always tonal—the center is seldom obscure. His use of key signatures, however, is dictated by convenience: many works are identified with a key signature; others carry no signature, the accidentals simply being written in where necessary. Few examples of modal scale patterns are found, exceptions being the opening and close of the chorus *Lament for Adonis* (1940) and the opening chorus of the *Canticle of Christmas* (1951), although even in the latter the feeling of modality lent by the opening Phrygian sounds is obscured by tonal insinuations in the form of the E to A dominant relationship.

In a discussion of Giannini's cadence technique, it would seem relevant to talk about exceptions proving the rule, but I cannot help feeling that the complications of many of his cadences are merely indications of a certain manipulation of traditional patterns. The final cadence of the Trumpet Concerto (1947), for example, seems totally in order, considering the rest of the piece; the altered dominant at the close of the second movement of the String Quartet (1930) is completely reasonable in the same light. Occasionally, however, as in the song *There Were Two Swans* (1950) and the "Interlude" (part IV of the piano *Variations*) (1947), the cadences are more contrived, less routine than in the body of Giannini's music in which dominant-tonic closes predominate. To say that a composer is known by his cadences is surely too easy; nevertheless, the first three examples quoted here will offer some idea of the strength of Giannini's identification with what has become the harmonic tradition since modality was abandoned as common practice,

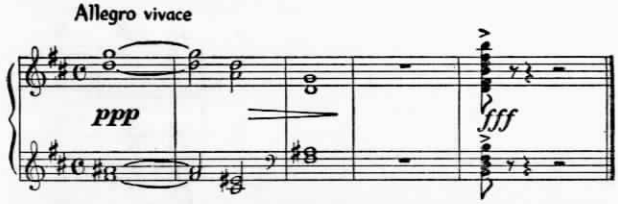
while the third and fourth fragments are fairly representative of his deviations from that practice.

Example 1

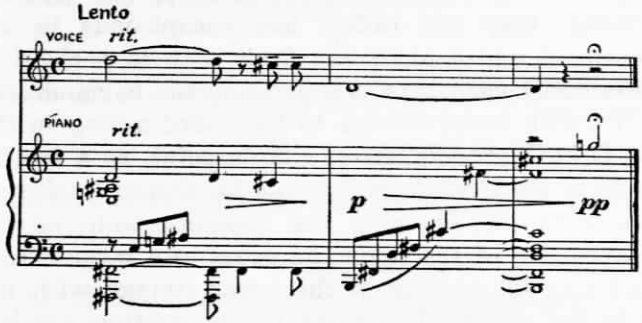
a. from the Trumpet Concerto (1947)



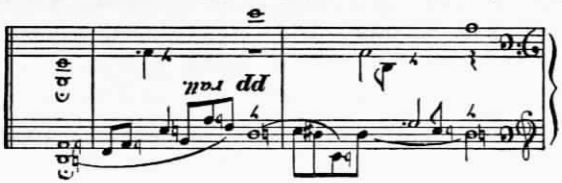
b. from the String Quartet (1930)



c. from *There Were Two Swans* (1950)

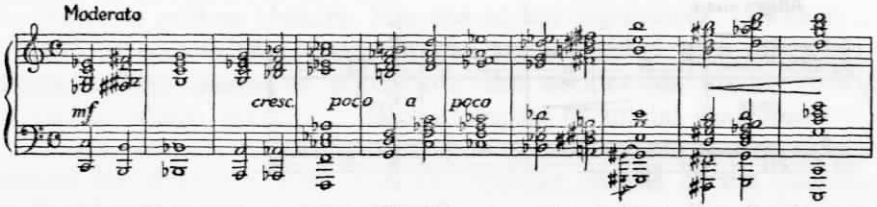


d. from the "Interlude" of the *Variations on a Cantus Firmus* (1947)



The harmonic tonal embellishments in Giannini's work are almost invariably effected by the piling up of thirds and chromatic alterations, and rarely by the superimposition of fourths or dissonant diatonic tones except when used as *appoggiaturas* or passing tones distinctly recognizable as such. (An exception to this occurs at the close of the first act of *The Taming of the Shrew.*) A good example of his chordal thinking can be seen in his harmonization of the ground bass on which his piano *Variations* are built; this also demonstrates fairly adequately, in the tenth bar when the right-hand dominant is superimposed on the left-hand tonic, the use Giannini makes of more dissonant writing than is common to the bulk of his work.

Example 2: from the *Variations on a Cantus Firmus* (1947)

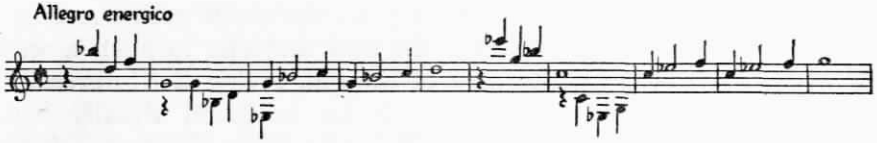


While such comparatively tart sounds are more or less unusual in Giannini's harmony, they are rather less conspicuous in his counterpoint; dissonances which occur are dealt with in a classical manner: almost invariably each beat can be analyzed harmonically —usually triadically—with tones foreign to the chord acting in the prescribed manner. It is Giannini's use of counterpoint, as a matter of fact, in such works as the *Prelude and Fugue for String Orchestra* (1955), which points to his favoring the romantic side of his nature: after the exposition of the fugue, he relies to a large extent on organ-points and chordal writing in the lower strings with the fast-moving parts in the violins. His contrapuntal writing consists almost exclusively of literal imitation and sequences; development as such, in the Fugue, is not present, while twenty-eight bars (from bar 109 through 136) are almost altogether homophonic, all but six of these measures being composed of identical rhythm in the upper three parts, with an *ostinato* in the 'celli and basses. This sonority is repeated for the last six bars of the piece. Four-part writing is the rule for the entire *Prelude and Fugue,* with only incidental homophonic *divisi* and very few independent parts for basses.

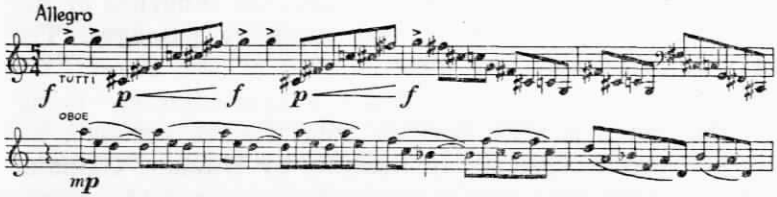
Giannini rejects the long-line concept of melodic construction and here, too, sequences play a large role in his thinking. Example 3 consists of opening melodic material from several works, picked at random.

Example 3

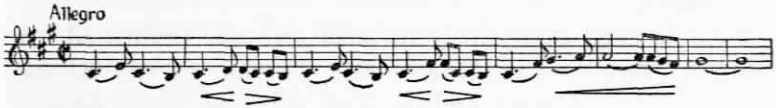
a. from the Trumpet Concerto (1947)



b. from the *Divertimento for Orchestra* (1953)



c. from the Piano Quintet (1930)



This sort of melodic structure lends itself best, of course, to motivic treatment, and in his extended works Giannini makes full use of such fragments for bridge passages and true developmental material. Most of these works follow traditional formal patterns, and due to his good sense of cohesion and timing, he manages them successfully. Most first and last movements fall into a sonata-allegro pattern, often used with a good bit of freedom, especially in the recapitulations in which themes are often omitted entirely in their original form, or are used in augmentation or diminution so that the recapitulations create the impression of being supplementary development sections. A case in point is the last movement of the *Divertimento for Orchestra* (1953) in which the first subject is not re-stated in the recapitulation; another is the first movement of the same work whose seven-bar coda seems precisely the right

length. This technique is also employed in the last movement of the String Quartet (1930). The last movement of the Trumpet Concerto (1947), on the other hand, is a little sonatina. An eighteen-bar slowing down of the opening material, at the close, forms a perfect foil for the rest of the energetic movement.

Giannini's ability to write long movements which are cohesive and well assembled is most strikingly manifested in his handling of slow movements. Most of them rely on the rondo technique, but his trick seems to be to construct the new material in such a way that it seems to be a development of the old, giving the impression of a through-composed piece. This device is found equally well executed in the String Quartet (1930), the Piano Quintet (1930) and the Second Symphony (1955).

In his vocal works, Giannini does not reflect the influence of the eighteenth century except for occasional imitative passages. The style of the operas *Lucedia* and *The Taming of the Shrew,* the *Requiem,* the *Canticle of Christmas* and the approximately thirty songs, is of one piece: a style derived from Italian *verismo,* influenced here and there, especially in *Lucedia,* by Wagner. Giannini obviously loves to write for voices, and the *Requiem* and the operas all contain long stretches of expert choral writing, at times in seven or eight parts.

The *leit-motif* is used extensively in both *Lucedia* (subtitled "A Legend of Pagan Times") (1934) and *The Taming of the Shrew* (with libretto by the composer and D. Fee, adapted from Shakespeare's play) (1950) and while it plays a less integral role than in Wagner, it is a more organic part of the structure than in, say, *Bohème.* Nevertheless, the motifs associated with the principal characters are transformed time and again as the relationships among these characters are developed. The orchestra in both operas is usually very much involved in the dramatic action and points up the quality of emotion in those places in which the human voice is frequently not sufficient to the occasion.

With regard to operatic devices other than the identification of themes and characters, the style is a synthesis of Italian operatic technique from Monteverdi through Puccini. At this point, I think some discussion of the first Scene of the Second Act of *The Taming of the Shrew* will serve as a specific demonstration of Giannini's use of these techniques.

The scene opens with a lively orchestral introduction, at the end of which, with the curtain raised, a harp in the pit responds to Hortensio's (he is Bianca's suitor) lute-plucking on stage. Lucentio (also Bianca's suitor) tells Hortensio to forbear: " 'Tis I who shall begin." The two men argue in sung recitation to the accompaniment of motifs from the orchestral introduction until Bianca loses patience and announces, accompanied by *secco* dominant-seventh chords, "Why, gentlemen. Cut off all strife; here sit we down." Both men are to have their chance: Lucentio, who is a poet, shall read first while Hortensio tunes his lute. As Lucentio reads his Latin, woodwinds play a melody which sounds rather like an Italian folk song; under this, an *ostinato* is presumably portraying the sound of Hortensio still tuning up. During Hortensio's recitation, the orchestra plays arpeggiated chords in slow time; the entire passage is marked *"quasi declamando."* Just as Bianca decides that Hortensio's love song is not for her, Petruchio bursts on stage followed by his servant, Grumio. The Petruchio motif from the first act, which formed the basic material of the opening introduction (the opera has no formal overture) announces him. He is looking for Kate, his sweetheart (still untamed), and the orchestral sounds are properly frenetic and brash. The singing is still episodic, the tones more or less determined by the harmonies in the accompaniment; musically, indeed, the singers are rather accompanying the orchestra. The quality of the vocal line lies somewhere between the accompanied recitatives in Mozart and the almost-aria declamations of *Butterfly*.

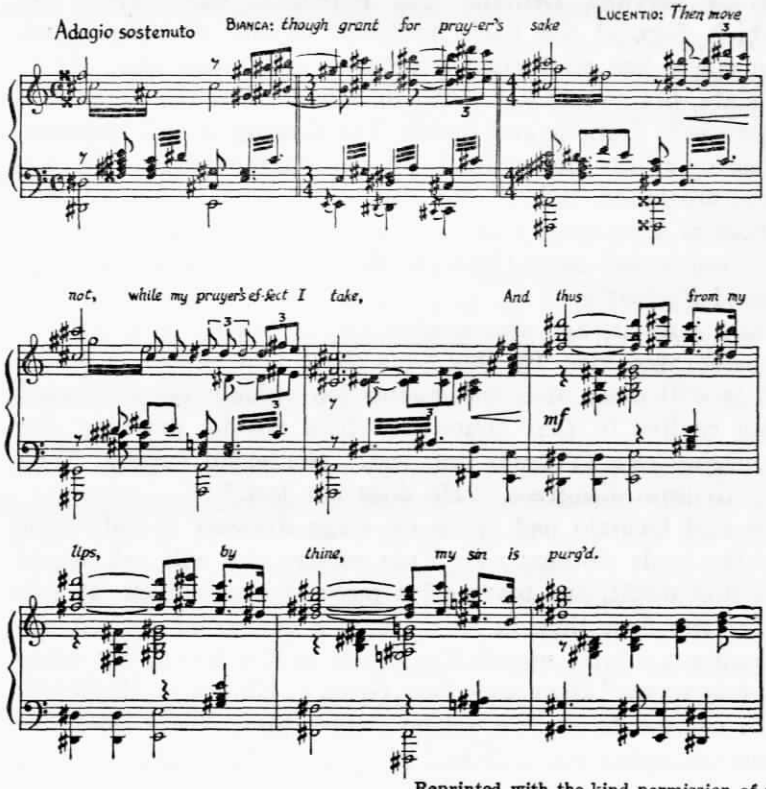
Kate finally puts in her appearance and is promptly asked for the by-now celebrated kiss. By this time there is a sextet on stage, but the text is still discursive and moves too quickly for concerted singing. Kate replies in four tones and four words, doubling the bass in the orchestra: "You do but jest." Hortensio echoes, "You do but jest." Grumio disagrees: "He does not jest."

Petruchio and Grumio had come on stage dressed in ridiculous and down-at-the-heels clothes; now Kate swears she will not marry Petruchio in that outfit, and tears off a piece of his doublet. At this point, and for the first time in this scene, a concerted section appears, developing a simple march-like figure to the text: "My bride doth dote on fine array." Here and there Grumio, Bianca or Hortensio joins in with comments on the doting bride; their vocal lines are doubled in the orchestra which is still playing the four-square march

tune. Kate breaks it up with, "I'll never wed thee! Never!" On "never," a chromatic scale in contrary motion in the orchestra leads into a re-statement of the Petruchio motif; that stalwart suitor declaims, above *tremolos* from the pit, that he'll marry her in any case, whereupon Grumio, Petruchio and the orchestra break into a reprise of the march tune.

Bianca and Kate, in much the same style, now have their jealousy duet. The music is declamatory, the orchestra still creating most of the excitement, when Kate's father rushes on stage just in time to see Bianca slapped by his daughter. The music slows down gradually, as if in reflection of the father's sadness over his recalcitrant offspring. This acts as a bridge to the final section in which Lucentio re-enters and finds Bianca weeping on a bench. *Arioso* writing finally turns into the kind of melodic love duet we have come to associate with Italian *verismo*.

Example 4: from *The Taming of the Shrew* (1950)



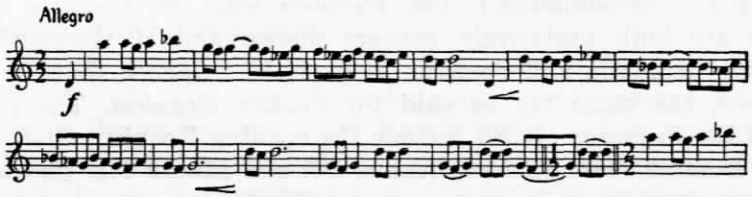
The religious works of Giannini include the *Requiem,* the *Canticle of Christmas,* the *Canticle of the Martyrs* (scheduled for performance in Bethlehem, Pa., this year) and the recently completed *Christus,* a tetralogy of four festival operas. (The latter two were unavailable for examination.) The *Requiem* and the *Canticle of Christmas* are both exclusively concert pieces, and if Giannini's flair for the dramatic and operatic is more in evidence than any special piety, the same can be said for Verdi's *Requiem.* The six sections of the *Requiem* (1936) include the opening Requiem chorus, Dies Irae, Domine Jesu, Sanctus, Agnus Dei and Libera Me. Chorus with soloists participate in each section with the exception of the Domine Jesu which gives each of the four solo singers almost equal opportunity to be heard in some of the most lyric writing in the piece.

The *Canticle of Christmas* (1951) is a very different kind of piece; it is much shorter and almost completely without pretension. Toward the close, Giannini has included verbatim quotations of familiar Christmas carols, including *Silent Night* and *Adeste, Fideles.* Written for baritone and eight-part chorus, the *Canticle* is constructed in one section with more or less alternating solo and choral passages in which the baritone narrates the story ("And the angel said unto them: 'Fear not' " etc.) and the chorus acts as a commentator, singing such phrases as "Praise be the Lord"; "Hail, Mary, hail"; "Come all ye faithful." The text is excerpted from the Gospel of St. Luke.

In the rhythmic construction of his music, Giannini eschews rapid metrical changes and manages to sound convincing with little or no change in meter for minutes on end. In his vocal works, however, although he ostensibly espouses the Monteverdian view that music should be subservient to the action and the textual significance, he often writes changing meters, as the text dictates. Examples, such as on page 300 of the vocal score of *Lucedia* (of which the orchestra score and parts, incidentally, were destroyed in a bombing in Germany during the last war) where the meter changes from 4/4 to 3/2 to 2/2 to 5/4 to 4/4, while not the rule, are not uncommon. Such usage in the instrumental works, on the other hand, is not calculated primarily to excite rhythmic interest for its own sake, but seems to arise out of melodic necessity rather than any rhythmic compulsion, and instances of it are rare. Example 5

shows how a contraction of the melodic rhythm, in almost Beethovenian fashion, dictates the change in meter.

Example 5: from the *Concerto Grosso* (1946)



In presenting a stylistic summary, it should be pointed out again that the music of Giannini is unique in the contemporary scene. It relates closely to tradition in both manner and substance, and is free of mannerisms or idiosyncracies which might attempt to disguise this relationship. It is honest, forthright and personal in its acceptance of certain basic premises of style and craftsmanship. In the long view Giannini's craftsmanship and directness should prove more significant than his apparent unwillingness to follow many of the most currently influential trends in contemporary compositional practice.

The strength of Giannini's music lies in its warmth and unaffectedness as well as in its technical *expertise*. Everything fits the medium for which it is conceived, and the structures of both large and small works are always admirably lucid. Beyond this, Giannini's music has a genuine Italianate warmth and directness. It is the expression of a man who believes in what he has to say and who has mastered all of the techniques necessary for its utterance.

VITTORIO GIANNINI

LIST OF WORKS

Title	Publisher	Other Data
OPERAS:		
Lucedia	Drei Masken Verlag, Berlin—c. 1934	completed 1934 1st pf.: Munich 1934
The Scarlet Letter	Ahn und Simrock	completed 1937 1st pf.: Hamburg 1938
The Taming of the Shrew	G. Ricordi & Co.	completed 1950 1st pf.: Cincinnati 1953; performed by NBC-TV Opera Theater—1954 received special award for radio from New York Critics Circle—1955
Christus—Tetralogy of four festival operas	unpublished	completed 1956
RADIO OPERAS:		
Beauty and the Beast (libretto by Robert A. Simon)	G. Ricordi & Co.	completed 1938 1st pf.: C.B.S. 1939 commissioned by C.B.S.
Blennerhassett	unpublished	completed 1939 1st pf.: C.B.S. 1940 commissioned by C.B.S.
ORCHESTRAL WORKS:		
Prelude, Chorale and Fugue	unpublished	completed 1926 revised 1939
Symphony "In Memoriam, Theodore Roosevelt"	unpublished	completed 1935 commissioned for the dedication of the New York State Theodore Roosevelt Memorial
Triptych for Voice and Strings	unpublished	completed 1937 1st pf.: Saratoga Festival 1937 commissioned by the Saratoga Festival

Title	Publisher	Other Data
Concerto for Two Pianos and Orchestra	unpublished	completed 1940
I.B.M. Symphony	unpublished	completed 1940 commissioned by International Business Machines Corporation
"Over the Border"—film score	unpublished	completed 1944
Concerto for Violin and Orchestra	unpublished	completed 1945 1st pf.: New York 1946 commissioned by the New York Chamber Orchestra
Concerto Grosso for String Orchestra	Elkan-Vogel Co., Inc.	completed 1946 1st pf.: Saratoga Festival 1948 commissioned by the Saratoga Festival
Concerto Grosso, Vivaldi-Giannini	available on rental from Elkan-Vogel Co., Inc.	completed 1946 1st pf.: Cincinnati 1947
Concerto for Trumpet and Orchestra	Music Publishers Holding Corp. c. 1948 by Remick Music Corp.	completed 1947 commissioned by the National Association of Schools of Music
Frescobaldiana	G. Ricordi & Co.	completed 1948 1st pf.: Cincinnati 1949
Symphony No. I	unpublished	completed 1949 1st pf.: Cincinnati 1950
Divertimento	unpublished	completed 1953 1st pf.: Wisconsin 1954
Symphony No. II	Chappell & Co.	completed 1955 1st pf.: St. Louis 1956 commissioned by the National High School and College Orchestra
Prelude and Fugue for String Orchestra	Chappell & Co.	completed 1955 1st pf.: New York 1956 commissioned by the Juilliard Musical Foundation

Title	Publisher	Other Data
CHORAL WORKS:		
Madrigale No. 1 (SATB and string quartet)	G. Ricordi & Co.	completed 1929
Requiem (SATB soli, chorus, orchestra)	Universal Edition-Vienna	completed 1936 1st pf.: Vienna 1937 Publication of the Music Department of the American Academy in Rome
Lament for Adonis (SSA, *a cappella*)	G. Ricordi & Co.	completed 1940
Missa "Adeste Fidelis" (men's voices, organ)	unpublished	completed 1943
Canticle of Christmas (baritone, chorus, orchestra)	unpublished	completed 1951 1st pf.: Cincinnati 1951 commissioned by Thor Johnson for the Cincinnati Symphony
Canticle of the Martyrs (chorus and orchestra)	Moravian Music Foundation	completed 1956 1st pf.: scheduled for Bethlehem, Pa., 1957 commissioned by the Bethlehem Moravian Festival
Tell Me, Oh Blue, Blue Sky (SSA)	G. Ricordi & Co.	transcription of solo song
CHAMBER WORKS:		
String Quartet	C. C. Birchard & Co. Juilliard Publication	completed 1930 1st pf.: New York 1930
Quintet for Piano and String Quartet	G. Schirmer S.P.A.M. publication, now distributed by Carl Fischer, Inc.	completed 1930 1st pf.: New York 1931
Sonata for Violin and Piano in One Movement	unpublished	completed 1940
Sonata for Violin and Piano	unpublished	completed 1944 1st pf.: New York 1945
Sonata for Violin alone	unpublished	completed 1946 1st pf.: New York 1947
PIANO WORKS:		
Variations on a Cantus Firmus	Elkan-Vogel, Co., Inc.—c. 1947	

Title	Publisher	Other Data
SONGS:		
Tell Me, Oh Blue, Blue Sky (Karl Flaster)	G. Ricordi & Co.	
Heart Cry (Karl Flaster)	G. Ricordi & Co.	
It Is a Spring Night (Karl Flaster)	G. Ricordi & Co.	
Cantilena	G. Ricordi & Co.	
Far Above the Purple Hills	G. Ricordi & Co.	
I Shall Think of You	G. Ricordi & Co.	
If I Had Known	G. Ricordi & Co.	
Moonlight	G. Ricordi & Co.	
Three Poems of the Sea	G. Ricordi & Co.	
"Sea Dream"		
"Waiting"		
"Song of the Albatross"		
Your Soft Little Hand	G. Ricordi & Co.	
Life's Span	G. Ricordi & Co.	
Transcriptions of Italian Folk Songs:		
Marechiare (E. B. Tosti)	Elkan-Vogel Co., Inc.	
Funicoli-Funicolà!	Elkan-Vogel Co., Inc.	
Ohie Menechè	G. Ricordi & Co.	
Zompa llari llirà!	G. Ricordi & Co.	
'Mpruvisata	G. Ricordi & Co.	
Fenesta Vascia	G. Ricordi & Co.	
Luisé	G. Ricordi & Co.	
Six Songs to Poems of Karl Flaster	Elkan-Vogel Co., Inc.	
I only Know		
Sing to my Heart a Song		
There Were Two Swans		
Be Still, My Heart		
I Did Not Know		
Longing		

PRIZES AND AWARDS:

Grand Prix de Rome—1932
S.P.A.M. Publication Award (for Piano Quintet)—1932
Juilliard Publication Award (for String Quartet)—1931
New York Critics Circle Award, special award for radio (for *The Taming of the Shrew*)—1955

Contributors to this Issue

JACQUES DE MENASCE is currently touring in Europe with violist Lillian Fuchs. Included on their programs is his recent Viola Sonata, which Miss Fuchs has recorded for the Decca label. His Double Concerto, for violin, viola and orchestra, is nearing completion.

JACOB DRUCKMAN has been awarded a Guggenheim Fellowship for musical composition for next year. His article is a chapter from a forthcoming book on orchestral style.

ROBERT PARRIS is living near Washington, D.C.; where he is associated with the public school instrumental music program. His Sonata for Viola and Piano had its first performance in Washington during April.

MORRIS PHILIPSON'S articles have apppeared in the *Chicago Review*, the *New Leader* and other publications. A former member of the Juilliard academic faculty, he is presently studying at the University of Munich on a Fulbright grant.

WALTER H. RUBSAMEN, professor of music in the University of California at Los Angeles, will be a visiting professor in the summer session of Columbia University this year. He plans to spend the 1957-58 academic year in Europe studying the secular Italian vocal music of the fifteenth century. He was recently awarded his second Guggenheim Fellowship.

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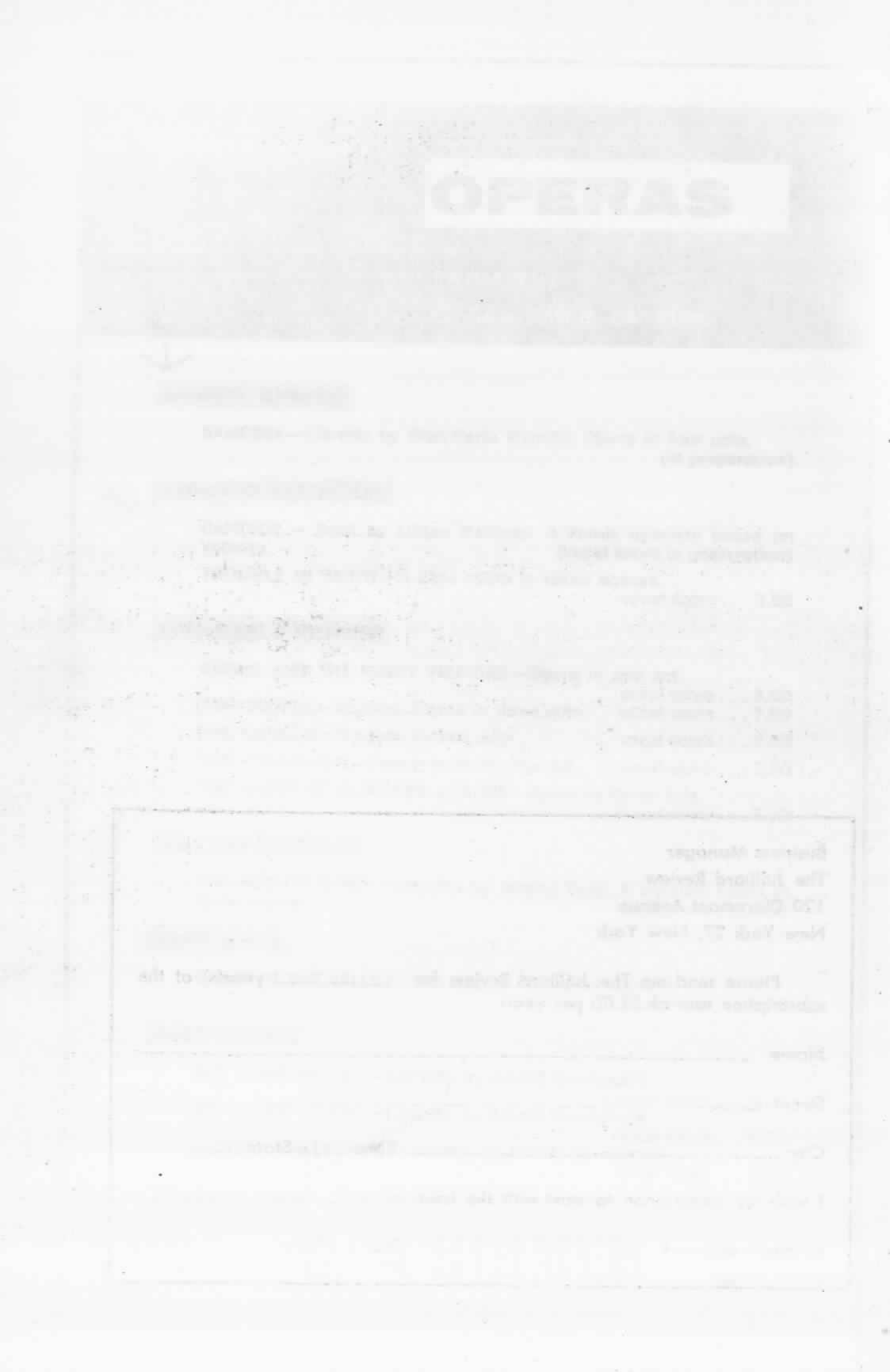

OPERAS

THE juilliard review

Alumni Supplement

Spring 1957

to by Albert Stern

THE juilliard review

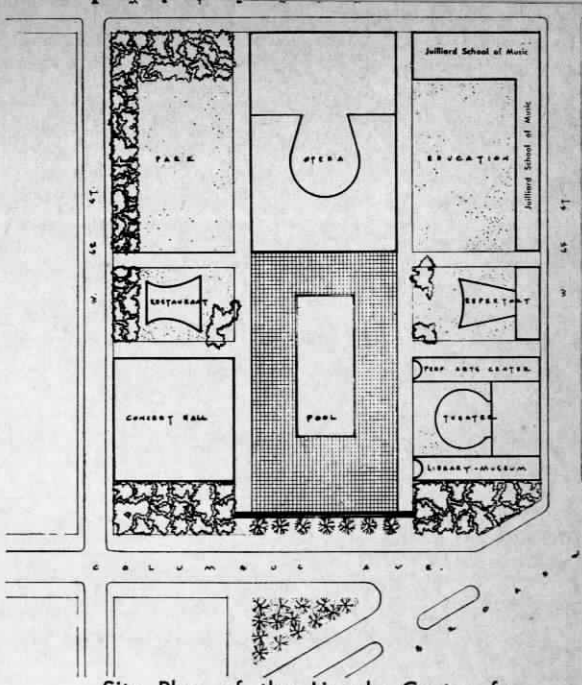
Alumni Supplement

Spring 1957

ON THE COVER: Anne Perillo as the Child and Shirley Carter as the Mother in the Juilliard Opera Theater production of Ravel's The Child and the Apparitions.

The Alumni Supplement is published periodically throughout the academic year and is sent free of charge to alumni of Juilliard School of Music. Members of the Juilliard Alumni Association also receive *The Juilliard Review*, a magazine of general musical interest published by Juilliard School of Music. The Editors of the Alumni Supplement will be pleased to receive news and editorial contributions from alumni. Kindly address correspondence to Miss Sheila Keats, The Juilliard Review, 120 Claremont Avenue, New York 27, New York.

Juilliard to Move to Lincoln Square



Site Plan of the Lincoln Center for the Performing Arts. Harrison and Abramovitz, architects.

The Juilliard School of Music has accepted the invitation of the Lincoln Center for the Performing Arts, Inc., to re-locate the School at Lincoln Square and to join with the Metropolitan Opera Association and the New York Philharmonic-Symphony Society in sponsoring the development of this area as a center for the performing arts.

In making this move, the Directors of the School and the Trustees of the Juilliard Foundation have agreed to two major changes in the operation of the School: (1) To devote the School exclusively to the training of advanced students; (2) To include training in drama, in addition to music and dance.

The decision to re-locate the School at Lincoln Square was the result of conferences and studies which have been continuing over the past year and a half. The Lincoln Center was represented by its President, John D. Rockefeller 3rd; and Juilliard by President William Schuman.

The move to Lincoln Square by Juilliard was approved by the Boards of Directors of the Lincoln Center and of the Juilliard School of Music and by the Board of Trustees of the Juilliard Musical Foundation.

According to present estimates, Juilliard's move to the Lincoln Center will, at the earliest, take place in time for the opening of the academic year 1960-1961. Meanwhile the School will continue to operate as at present in its buildings at 120 Claremont Avenue, New York City.

It is planned that the new Juilliard building will occupy the southeast corner of Amsterdam Avenue and West 65th Street. This location will be adjacent to the new home of the Metropolitan Opera Association and the projected repertory theater and opposite the concert hall for the Philharmonic-Symphonic Society.

Plans for providing housing facilities for a substantial percentage of the student body are contemplated.

The School at Lincoln Square will, in view of its concentration on advanced students, be smaller than at present. Although the exact number of students to be enrolled in music, dance and drama has not yet been determined, the student body will be sufficient to supply adequate performing forces in each field.

Since gifted students in the arts generally need financial assistance, a primary goal in planning the move to the Lincoln Center is to provide sufficient scholarship aid so that no student will be unable to attend the School because of financial need. Increased financial support will be sought to make possible the realization of this goal.

The Juilliard School at Lincoln Square will continue as an independent, autonomous unit, with policies formulated, as at present, by its Board of Directors and executed by its

President and administrative officers. The School will comprise complementary divisions of music, drama and dance, each basic to the educational purposes of the institution and each under a recognized authority in his field.

Throughout its history, Juilliard has had among its students exceptionally gifted performers pursuing advanced study at the School and a large number of these students have gone on directly to positions of prominence as performing artists. In deciding to limit education at Lincoln Center to this calibre of student, the Directors of the School and those of the Lincoln Center have recognized the overriding need for advanced training in the performing arts geared solely to those who give promise of becoming leading practitioners and teachers of the arts.

Eligibility for advanced study at Lincoln Center will be based on evidence of high artistic potential. The students chosen will be those giving promise of becoming leaders in their respective branches of the arts as performing musicians, actors, dancers; as composers, playwrights, choreographers; as stage directors, designers for the theater; and as artist-teachers in these fields.

Although there will undoubtedly be a number of exceptions involving younger students, it is anticipated that in general the student body will be in the 18 to 28 age range. Each student's program of study will be individually designed and geared to supply the skills and understanding which, in the judgment of the artist-teachers and administrators of the School, are most needed to help in fulfilling that student's potential. Where appropriate, these programs of study would lead to the award of professional diplomas and academic degrees.

The length of time that a student will remain at the School will vary. While more mature students might remain for but one or two years, younger students will require the training of the School for longer periods.

Public performance will continue to constitute an integral part of the professional training to be offered at the School. The addition of training in the spoken drama will make it possible to add the production of plays to the School's offerings of operas, symphonic and choral concerts, concerts of chamber music and the solo literature, as well as new and repertory works in the fields of ballet and modern dance.

Statement by John D. Rockefeller 3rd:

"The inclusion of the Juilliard School in Lincoln Center for the Performing Arts is a milestone of major importance in the development of the Center. There is no question that the Center can offer extraordinary opportunities for talented young people desiring advanced training in the performing arts. But equally important is the fact that these young performers and creative artists can and will add immeasurably to the Center as a whole. Association by the seasoned professional with able students will be stimulating, provocative and immensely rewarding. The ability of a school to experiment and to undertake new productions will contribute substantially to the development and advancement in the several fields of the performing arts.

"Lincoln Center is fortunate indeed that the educational program will be in the hands of a group with the experience and standing of the Juilliard School."

Statement by William Schuman:

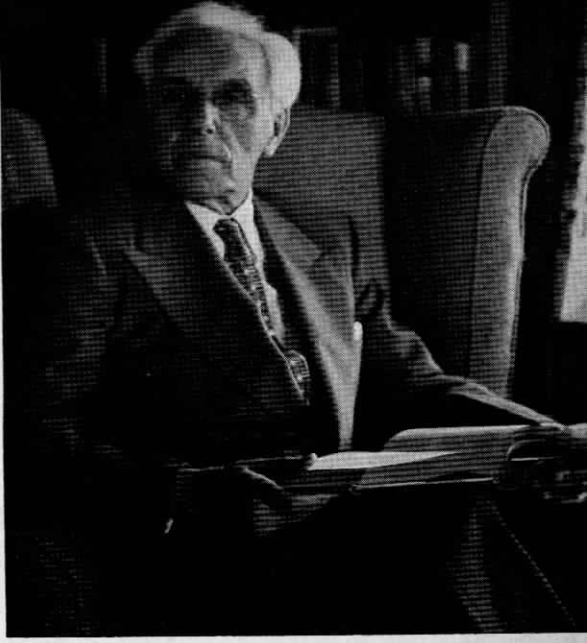
"The distinguished men who have planned the Lincoln Center for the Performing Arts have envisioned it as a dynamic expression of the arts in American life and, from the outset, have considered education as an integral part of that expression. The Directors of Juilliard welcome the School's projected participation in this unique undertaking.

"The interrelated activities in music, drama and dance, within a single professional school, will provide broad experience for the young performers and creative artists who will make up the student body. The location of the School, adjacent to leading professional institutions, will afford students the privilege of meeting with leading artists in the various fields, learning of their experiences at first hand, and observing their work in periods of preparation as well as in actual performance.

"While the School at Lincoln Square will accept only students ready for advanced training, this policy does not entail a narrowing of educational goals. Clearly, the School must develop in its students technical prowess to the highest possible degree, but it will also continue to direct the student to a consideration of his art in terms of its broad cultural implications and responsibilities."

A WORD OF THANKS — to all of you who have written to the Alumni Supplement sending news of your activities. We like hearing from you and hope you will keep us up-to-date on where you are and what you are doing.

Edouard Dethier- A Tribute



Edouard Dethier

The dedicating of one's life to the art of teaching is very rare indeed, and the number of those who have, with firm conviction, dedicated themselves to this art is limited. Such teachers should thus be the more honored, since they so often seek little in the way of formal recognition for themselves.

Edouard Dethier is such a teacher. Last Fall he quietly started his fifty-first year as a member of the Juilliard faculty, a term of continuing service notable for the quality of its achievement even more than for its record of tenure. He came to the School in its second year, having left his home in Belgium at the suggestion of his brother, Gaston, who was already a faculty member of the Institute of Musical Art. Then only twenty-one, Edouard had already established himself as a performer and teacher.

As a child in Liège, he had studied piano and violin, working first under his father who was an organist, pianist and composer, and an instructor at the Liège Conservatoire. The Dethier home was an extremely musical one, and young Edouard heard and played not only piano and chamber music repertoire, but, with his sisters and brothers, studied four-hands piano versions of the standard orchestral repertoire, so that he was familiar with many of these works long before he ever heard an orchestral concert. His father instructed him in piano and harmony, always expecting that the boy would, without effort, be able to complete his assignments with a minimum of explanation. "It never occurred to him that any child of his would be born without a thorough knowledge of music. Father wrote enough music to fill a room; music was so much a part of his nature that he sometimes forgot that its technique must be learned."

At the age of eight he entered the Conservatoire in Liège, and at sixteen went to the Brussels Conservatoire. At the end of one year he was judged ready for graduation, and received the further distinction of winning the *premier prix avec la plus grande distinction* in violin, a prize usually reserved for advanced students who had completed several years at the Conservatoire. As the winner of the *premier prix*, he was invited to perform before King Leopold II, and was offered a position teaching at the Conservatoire.

At this time he also met Joachim, who had heard of his playing and his record at the Conservatoire and invited him to Cologne for an audition. The audition was successful, and he was invited to study with Joachim, an offer he decided to refuse in order to accept the teaching position at the Conservatoire.

He then spent three years in Brussels teaching at the Conservatoire and Brussels playing as soloist with the Concerts Populaires, as a member of the Ysaye Symphony Orchestra, and as first violinist of the orchestra of the Brussels Opera House. While in Brussels he met another young violinist, Paul Kochanski, who became a life-long friend.

Dethier, cont.

He arrived in New York in February of 1906, and remembers the sight of the New York harbor completely covered with ice. Upon his arrival, making his headquarters in New York, he began concertizing, appearing in solo recitals and with major orchestras in the United States and Canada. One of his most treasured memories is playing under the baton of Gustav Mahler, with the New York Philharmonic. It was during this winter that Frank Damrosch telephoned him, inviting him to visit the Institute of Musical Art. He arrived at the School with his violin and was taken to Franz Kneisel's class where he played for the students. At that time he knew no English, nor did he understand the conversation between Damrosch and Kneisel which was conducted in German. At the end of the class, Damrosch invited him, in French, to come to his office, and there asked him to become a member of the Institute faculty.

During his early years in this country he made several tours, performing in joint recitals with his brother Gaston. For Gaston he has nothing but the highest praise, both as a person and an artist, one whose musicianship is impeccable and whose ensemble playing is truly inspiring.

Before 1911, he returned every summer to Europe, but since then he has spent his summers at Blue Hill, Maine. Blue Hill still represents for him the ideal place to live. From his house he can enjoy a clear view of the sea, and the countryside gives him the opportunity to indulge his deep love of nature. Summer is the time for relaxation and his favorite sport, golf. He is also an expert marksman, and enjoys target-shooting. His busy winter schedule allows time only for an occasional bridge game.

When he first joined the Institute faculty, it was as a violin teacher only, for at that time chamber music was not offered as a regular class. In 1925, he became also a member of the Juilliard Graduate School faculty, at the recommendation of his friend Paul Kochanski who had come to New York and joined the Juilliard faculty. At that time he added chamber music classes to his schedule. Today he continues to teach both violin and ensemble, using the Juillard studio which had had been Kochanski's.

The list of his pupils is long and distinguished, including Robert Mann, first violinist of the Juilliard Quartet, Carroll Glenn, Anahid Ajemian and Joyce Fissler, all of whom have been Namburg winners, and the conductors Joseph Hawthorne, of the Toledo Orchestra, and Julius Hegyi, of the Chattanooga Symphony.

Dethier's career has been notable not only for the achievement of his pupils, but also for the admiration and affection held for him by his colleagues. "He has always shown a solid, healthy approach to pedagogy. His pupils have developed into very solid, important and useful musicians, who all exhibit fine schooling," says Joseph Fuchs. He adds, "His approach to music is single and direct. When discussing any musical problem, his answers have a disarming simplicity which masks a profound understanding. He is a completely selfless person, one who is interested primarily in the music and its performance. He is always the first to congratulate a colleague whose pupil has won a competition or played particularly well for an exam. I admire him greatly, both as a musician and a person."

Ivan Galamian has said: "He is the best kind of colleague. He is open-minded and fair — one of the best teachers I have ever known. He gives his students a good grounding, but each one develops his own musical personality, and each has received wonderful instruction, both in music and in playing his instrument. His teaching is quiet and cordial, for he guides the student rather than dictating to him. He is an enormously modest man, and his pupils are devoted to him. I first met him about fifteen years ago when I came to teach at Juilliard. He has my admiration, respect and love, and I wish that he continue to teach at the School long after the rest of us have come and gone."

* * *

At the Commencement exercises in May, 1952, President Schuman presented to Mr. Dethier a silver cigarette box, commemorating Mr. Dethier's record of over forty-five years of teaching at the School. The box is inscribed:

To: Edouard Dethier
in Apppreciation
for his outstanding contribution to
Juilliard School of Music
Commencement Day 1952

In making the presentation, Mr. Schuman said, in part: "I would like to start by embarrassing one of our teachers . . . We have a teacher here who has been with us for more than forty-five years. He is not ready for retirement and I imagine that many of us will be ready long before he is from the

Dethier, cont.

way things are going. His career at the school has been most remarkable to me and to many of my colleagues with whom I have discusssed this. He epitomizes that wonderful and noble word 'teacher.' He is everything that I can conceive a teacher to be. He is interested in his pupils, he loves them, he works with them, he is a scholar and he continues to learn. When I told him that I absolutely refused to permit this particular anniversary to go by he said, 'Please don't do that; wait until the seventy-fifth anniversary.' I am sure that the Administration at that time will do him honor at his seventy-fifth anniversary of teaching in this school. Although this man is modest in the extreme, he will have to go through the torture of coming to the platform and receiving the applause of this audience in addition to this lovely cigarette box, given in token of his past and our hope and expectation of his many long years to come with us."

Alumni Association Honors Graduates

On Tuesday evening, May 28, the Alumni Association sponsored its annual buffet supper, concert and dance in honor of the graduating class. As in the past, members of the graduating class, with their wives and husbands, were guests of the Association at the supper which was held in the Cafeteria. Following supper, the Association sponsored a concert to which Alumni, Faculty, students and friends were invited. Guest artists for the occasion were Joseph Liebling and the Master Singers, and Van Cliburn, pianist. Both Mr. Liebling and Mr. Cliburn are recent graduates of the School who have been active in professional concert life since their graduation.

Following the concert, the Graduation Dance was held on the Concert Hall stage. Music was provided by Gordon Gallo, currently a student in the School, and his Orchestra.

Miss Belle Julie Soudant, chairman of the Entertainment Committee of the Alumni Association, supervised the arrangements for the occasion.

HAVE YOU MOVED?

Don't forget to notify the Alumni Office of your new address

Alumni Council Votes New Constitution and By-Laws

At a meeting of the Alumni Council held on May 13 at the School, members of the Council voted to approve a new Constitution and By-Laws for the Alumni Association, as presented by the officers. The new Constitution provides for expansion of the Association's activities, while retaining many of the provisions for traditional activities which were included in the present By-Laws. The most significant addition to the organization of the Alumni Association is a section providing for the formation of Alumni Chapters in various areas of the country, as suggested in the Alumni Suppplement last fall by Mr. Schuman. This section has received the enthusiastic support of the School's Administration as well as the Alumni officers and Council, and James de la Fuente, Alumni President, has reported widespread and active interest among the general membership.

Copies of the new Constitution and By-Laws will be sent to the entire Association membership. It is hoped that members will give it their careful consideration before returning the ballot which will be enclosed.

Alumni Open House

The annual Alumni Association Open House was held Friday, February 22, at the School. During the day, visiting Alumni were invited to attend classes, including a student recital by the chamber music class of the Juilliard String Quartet. Supper was served in the Cafeteria preceding the memorial concert for Dr. Frank Damrosch, presented this year by the Juilliard Orchestra under Jean Morel.

It is with deep sorrow that we record the death, on April 19, 1957, of

BLANCHE E. SHATTUCK

Miss Shattuck was a valued member of the School's Academic faculty from 1936 until her retirement in 1954.

Joseph Liebling and the Master Singers

Joseph Liebling

The art of choral singing is perpetuated by a large body of singers, most of whom donate their time and energy, and in some cases, money, in return for the pleasures to be gained from singing with the particular group they have joined. Characteristic of these singers is their devotion, loyalty, partisanship and musical discernment. New York City alone supports dozens of choruses, ranging from volunteer church choirs to highly-trained professional groups. Their membership, while relatively stable, includes many whose enthusiasm for choral singing leads them to concerts of other groups, encourages them to sing regularly in more than one group at a time, to join a new chorus temporarily for the sake of performing a special work and, on occasion, to go "chorus shopping" in search of new music, new approaches and, they hope, richer musical experiences.

Thirty such enthusiasts have found their way to The Master Singers, an enterprising *a cappella* chorus. It was formed as a result of the enthusiasm of the guests at a "piano-warming" party given by Joseph Liebling, conductor of the group. Long after the piano had been suitably inaugurated, the guests were still making music and arranging to meet again. Soon they were meeting regularly, and The Master Singers was born. The chorus is now completing its third season, and the excellence of its performances and devotion of its members are a direct tribute to the ability and dynamic leadership of its conductor.

Joseph Liebling has had experience as a composer and pianist as well as a conductor. After graduating from the High School of Music and Art in 1945, he attended Juilliard, from which he received his B.S. in piano in 1953. While at Juilliard, he studied under Gordon Stanley, Josef Raieff and Alton Jones, as well as studying composition under William Bergsma and Peter Mennin. He interrupted his Juilliard studies to spend one year touring as the pianist of the Pearl Primus company. During this time he was also singing in the Collegiate Chorale under Robert Shaw, gaining choral experience which he put to use when he organized and directed the Alumni Chorus of the High School of Music and Art.

His musical activities have created for him a constantly overcrowded schedule. As a composer, he has written chamber music, choral works, piano pieces, and several dance and theater scores. Since 1955 he has been a member of the faculty of the Music School of the New York Y.M.H.A., teaching piano and theory and directing the student orchestra. He has also served as assistant conductor of

The Collegiate Chorale for the past two seasons. This year he was invited to become conductor of the Montclair (N.J.) Chorale, thus bringing to three the number of choruses with which he is currently associated. Next spring he will return for the second year to New Paltz (N.Y.) to direct the Choral Clinic for high school students at the State University State Teachers College there.

It is The Master Singers, however, which commands his most devoted attention. This chorus, which was created literally "by popular demand," has become a cohesive, well-disciplined musical group, and has earned the respect and admiration of both audiences and critics. As its conductor, Liebling has received well-deserved praise for the quality of the group's singing and the variety of its repertoire.

The membership of the group includes some professional musicians and theater people, but is primarily made up of amateurs who display not only the ability to sing well in chorus and to read accurately at sight, but also a devotion to choral singing and to this chorus. Loyalty and willingness have characterized the chorus from its inception, and the members have cheerfully rearranged their personal schedules in order to accommodate concert dates and extra rehearsals. Rehearsals are informal; the conductor is "Joe" to every member of the chorus. Informality and an atmosphere of companionship, however, do not mean any lowering of standards; members arrive at rehearsal expecting an evening of hard work, and they are seldom disappointed. New members invariably comment on the attention to detail — matters of tone, phrasing, rhythmic subtleties and diction — and are assured by the veterans in the group that it is this attention, this intense concentration which generate the excitement in the group's music-making. For, although this is a chorus of amateurs, it rehearses professionally, and is expected to perform as well, and even better, than a group made up of hand-picked trained singers.

The result of the rigid entrance and performance requirements is that the chorus is usually judged as a professional group. It is further acquiring a reputation for being an outstanding sight-reading group. On occasion it has prepared performances with as little as one week's advance notice, and is seldom deterred by the difficulty of the music to be sung. Its repertoire includes *a cappella* works ranging from the Renaissance to literally yesterday and in any of several languages including French, German, Latin, Italian and English. It has introduced over twenty contemporary works and can be credited with programming little-known works from all periods of music as well as representative works from the standard repertoire. In addition to presenting its own independent concerts, The Master Singers has appeared on radio station WNYC, has participated in concerts of the Composers Group of New York, the American Association for Composers and Conductors, the National Federation of Music Clubs, has sung before the Century Club and various church groups, and has appeared at Yale University, Barnard College, the High School of Music and Art and, most recently, performed at Juilliard for the Alumni Association. Although occasionally works initially performed at one concert are repeated at a later date, each program has included new additions to the group's repertoire.

Liebling is now busy arranging his schedule for next season so as to include a cross-country tour under the management of Columbia Artists. As a result of the enthusiastic report turned in by a Columbia Artists secretary who attended a concert of The Master Singers, an audition was arranged. Although it was made clear to the chorus members that Columbia was auditioning the conductor but not the chorus, since the management has specified that a professional chorus be assembled for the tour, the members once again rearranged their schedules in order to sing for the audition. Liebling is now under contract to Columbia which has formally announced the addition of Joseph Liebling and The Master Singers to their list of artists. When he goes on tour, the name "The Master Singers" will be transferred to the professional group, but the original amateur chorus will continue its work as "The New York Chamber Chorus," with undiminished enthusiasm and the same artistic standards it has established.

Student Literary Magazine Established

Under the editorship of JULIAN WHITE (piano student of LONNY EPSTEIN), the first number of the *Juilliard Literary Magazine*, a student publication, has been issued. The number is devoted entirely to poetry. Faculty advisors for the publication are C. HAROLD GRAY and CHARLES BESTOR.

Mr. Schuman . . .

On March 18, William Schuman appeared as guest speaker at the Institute of Human Relations, held at the University of Pennsylvania. He recently completed a score for the *Life* magazine documentary film, *The Earth Is Born.* Theodore Presser has published two new choral works: *Four Rounds on Famous Words* (Health; Thrift; Caution; Beauty), for SATB or treble voices *a cappella,* and *The Lord Has a Child* (Langston Hughes), for SSA or SATB with organ or piano accompaniment. His new band work, *Chester,* will be performed this summer by the Goldman Band under the direction of Richard Franko Goldman. Frederick Prausnitz recently conducted the first European performance of his *New England Triptych* with the Wiener Symphoniker in Vienna, where he also presented a lecture at the Akademie of Musik on Mr. Schuman's music.

Dance Department Activities

On Sunday, February 3, the Juilliard Dance Department appeared on the CBS-TV program "Let's Take a Trip." José Limón, Doris Humphrey and Patricia Birsh discussed the modern dance and supervised the preparation of the dance works shown.

The Preparatory Division, under Miss Birsh, and a Limón technique class demonstrated the movements used as the basis for modern dance. The Juilliard Dance Theater, under the direction of Doris Humphrey, performed a section of her new work, *Descent into the Dream,* followed by Mr. Limón and his Company who performed his *Ritmo Jondo.*

The Dance Department has announced that this year there have been over ninety students in its Preparatory Division. This is the sixth year of the Preparatory program in dance, offering ballet and modern dance training as well as class study in music.

A Correction: it was erroneously stated in the last issue of the *Alumni Supplement* that Martha Flowers took over the part of Bess in the touring company of *Porgy and Bess* from Leontyne Price. Miss Flowers, in fact, replaced Gloria Davy, student of Belle Julie Soudant, who had replaced Miss Price.

New Head Librarian Appointed

In a memorandum to the students and faculty, President Schuman recently announced the resignation of Miss Isabel Marting, Head Librarian of Juilliard since 1947, and the appointment of Mr. Bennet R. Ludden as her successor. Mr. Schuman said in part, "Miss Marting's resignation is accepted with genuine regret for she has played an enormously important role in the development of the curriculum at Juilliard during recent years.

"Mr. Ludden, the new Head Librarian, graduated from De Pauw University in 1937 with a Bachelor of Arts degree, majoring in English Literature. The following year De Pauw awarded him a Bachelor of Music degree as a Piano Major. In 1942 he was awarded the Master of Arts degree by De Pauw in Musicology. This June Mr. Ludden will earn his Master of Science degree in Library Science at Columbia University.

"Mr. Ludden has had experience as a teacher in the College of Music, Willamette University, and has been an assistant in the Music Department of Columbia University. During his years of graduate study at De Pauw he was a teaching fellow. Since 1950 Mr. Ludden has been in charge of Circulation, Phonograph Record Cataloging and Reference in the Columbia University Music Library. He has also done extensive cataloging and editing for the Ditson Collection of tape recordings and for the Ussachevsky-Luening Electronics Laboratory."

Bennet R. Ludden

FACULTY ACTIVITIES

KATHERINE BACON appeared in recital at Central College, Fayette, Mo., on February 13, and conducted a Master Class at the College the following day. While there, she visited former students RAYMOND WALTER JONES (1947) and his wife, MARJORIE DANA JONES (1947), both members of the music faculty of the College.

Friends of the late MARION BAUER are planning to make their memorial concert an annual event. The second annual concert took place on May 10, at the New York University School of Education Auditorium and included works by Miss Bauer as well as several unpublished works of contemporary composers, selected through competition. Included among these were TEO MACERO's (1953) *Electrique*, for string quartet and saxophone.

WILLIAM BERGSMA has received the first Edwin Franko Goldman Memorial Commission, established by RICHARD FRANKO GOLDMAN, conductor of the Goldman Band, in memory of his father, the Band's founder and its conductor until his death in 1956. The new work will receive its first performance by the Goldman Band this summer. Mr. Bergsma's *The Fortunate Islands*, has been released by CRI records (CRI 112) in a performance by the Accademia Nazionale di Santa Cecilia, Rome, under the direction of Alfredo Antonini.

A new choral work by CHARLES BESTOR will be pulished by Elkan-Vogel Co., Inc.

JOSEPH BLOCH returned on March 26 from a two-week tour of cities in Finland. He appeared in solo recital and, in Helsinki, performed the Benjamin Lees Piano Concerto with the Helsinki Radio Orchestra under Niels-Eric Fougstedt.

JAMES CHAMBERS was soloist in the première performance of Ralph Hermann's Concerto for Horn, presented March 9 at the Convention of the American Bandmasters Association in Pittsburgh. He will teach at the Aspen Music School this summer where he will also participate in the Aspen Festival concerts.

LONNY EPSTEIN has received a special award from the Mozarteum in Salzburg, a bronze medal and a citation. The citation reads: "To Frau Lonny Epstein, in grateful appreciation of your meritorius activity in the Mozart Jubilee year, 1956." A bas-relief of Mozart's profile appears on the medal, and on the reverse side an engraving of the entrance to his birthplace. She has also received the Mozart Award of the City of Salzburg. Miss Epstein presented a recital of solo and chamber works in Salzburg last summer, playing upon Mozart's own grand piano. She has been invited to return for recital appearances there again this summer.

IRWIN FREUNDLICH was adjudicator for the finals of the state-wide auditions in piano held by the North Carolina Piano Teacher's Association in Greensboro, on March 29. He will return to Bennington College this year for his fifth consecutive summer of study with a group of pianists. Among Juilliard students and alumni in the group, which will meet for six weeks, will be ALEXANDRA MUNN (1956), CLIFTON MATTHEWS (1956), JANET MORCUM (student), CHUNG CHOO OH (student),WILLIAM HUDGINS (1955) and ROSEMARY BECKER (student).

JAMES FRISKIN will return to Chautauqua this summer as head of the piano department.

JOSEPH FUCHS leaves shortly for a seven-week tour of South America which is being arranged in cooperation with the State Department and ANTA. He is the first American violinist to be sponsored by this program. His tour will include solo recitals and orchestral appearances in all the major cities.

First New York performances of VITTORIO GIANNINI's Symphony No. 2 and ROBERT WARD's (1946) *Euphony for Orchestra*, were given by the orchestra of the Manhattan School of Music, Jonel Perlea, conducting, on February 13, as part of the eighteenth annual WNYC American Music Festival.

HAROLD GOMBERG conducted Charles Mills' score for the Venice Festival prize-winning film, *On the Bowery*, which was recently shown in New York.

A feature article entitled, "SAUL GOODMAN, Master Timpanist," by Jay S. Harrison, appeared on the music page of the Sunday, March 3, edition of the New York *Herald-Tribune*.

MARTHA GRAHAM and Agnes de Mille

received the 1957 Dance Magazine awards, presented at a reception in the Hotel Plaza on February 19. Miss Graham was honored for the contributions she made to international understanding during her recent tours of Asia under the sponsorship of the State Department's International Exchange Program (ANTA). Paul Hoffman, U.S. Representative to the United Nations General Assembly and one of the guest speakers for the occasion said: "I would like to salute Miss Graham, not only as a very wonderful artist who has danced her way into the hearts of millions, but as the greatest single ambassador we have ever sent to Asia."

Camden Records' disc 338 features MARCEL GRANDJANY, harpist.

GRACE HARRINGTON has been awarded a grant from the Rockefeller Fund for Music for a concert tour of Europe during the spring of 1958.

The JUILLIARD STRING QUARTET has signed a contract with RCA Victor to record a survey of chamber music from Haydn to the present day, which will be released on eight LP records. Their recordings of William Denny's Quartet No. 2 and Benjamin Lees' Quartet No. 1 were recently released on Epic LP (LC 3325).

FREDERICK KIESLER and Armand Bartos were the architects for the recently-opened New York art gallery, World House, which occupies two stories of the Carlyle Hotel. Described by Mr. Kiesler as "design in continuity," the gallery avoids use of the conventional right-angle plan of four walls and ceiling. Each section of the gallery flows into the next, in a design which incorporates curved surfaces, black and white marble, and an indoor moat. A description of the gallery, accompanied by a photograph, appeared in the February 4 issue of *Time* magazine.

The American premiere of Villa-Lobos' *Deux Choros for Violin and 'Cello Duo* was given by KARL and PHYLLIS KRAEUTER on January 29, in the Kaufmann Auditorium of the New York Y.M.H.A. The program also included the American première of J. C. Bach's *Sinfonia Concertante*, with original cadenza and piano transcription of the orchestral score by Karl Kraeuter. This program was one of a series presented by the Kraeuters, who are planning a similar series for next season.

CECILY LAMBERT has received a commission from the Montclair, N. J., State Teachers College Band for a *Sinfonietta for Chamber Band*. The American Music Company is planning publication of her Piano Sonata No. 4.

An interview with ROSINA LHEVINNE, by Albert Goldberg, appeared in the January 20 issue of the Los Angeles *Times*.

Beginning in September 1957, JOSE LIMON and his Dance Company will tour Europe and the Near East for aproximately five months. The tour is being arranged in cooperation with the State Department International Exchange Program and ANTA. Accompaying Mr. Limón will be DORIS HUMPHREY, artistic director, and performers BETTY JONES and RUTH CURRIER. The works to be performed by the Company will include *La Malinche*, by NORMAN LLOYD, *Symphony for Strings*, by WILLIAM SCHUMAN, *There is a Time*, by NORMAN DELLO JOIO (1942), and *New Dance*, by WALLINGFORD RIEGGER (1907).

NORMAN LLOYD has recently completed scores for two films, *Moment in Love*, produced by Halcyon Films, and a documentary for the Department of Agriculture. He appeared as a guest lecturer at the Atlantic City convention of the MENC on March 1, and before the Baltimore Music Teachers at the Peabody Conservatory of Music on March 11.

HELEN McGEHEE presented a dance recital on Febuary 14 at the Bellevue Nursing School Auditorium in New York, which included her now solo, *I Am the Gate*, to a score by Hindemith.

ROBERT McGINNIS is featured as one of this year's performers on the Award Artist Series of LP records which are produced for use by school music teachers. His recording, *Robert McGinnis Plays the Clarinet* (AAS-701) is available from the Grand Award Record Corp., Kingland Avenue, Harrison, N. J.

EVELYN MANACHER's *A Game of Chance* received its world premiere on January 12 and 13 at Augustana College (Rock Island, Ill.). Her libretto has been set by Seymour Barab, and the work published by Boosey & Hawkes.

The New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos conducting, presented the première of ROBERT MANN's *Fantasy* on February 23.

MADELEINE MARSHALL appeared as the guest speaker at the Annual Dinner of the Bridgeport, Conn., chapter of the American Guild of Organists on Feburay 18. She has been engaged as a member of the faculty of the Church Music Institute at Alfred Uni-

versity this summer, under the auspices of the Canacadea Chapter of the AGO.

PETER MENNIN's *Canto*, for orchestra, commissioned by the National Federation of Music Clubs for their Sixtieth Anniversary, was premièred at their national convention in Columbus, Ohio, on April 26. Mr. Mennin has also been commissioned to write a piano concerto for the Cleveland Orchestra's Fortieth Anniversary season. It will be performed by Eunice Podis next season. His *Sonata Concertante* was introduced in New York by violinist Ruggiero Ricci on January 11, who included it in his programs during his recent ANTA-sponsored tour of the Mediterranean, Near, Middle and Far East. The JUILLIARD STRING QUARTET performed his String Quartet No. 2, which has been published by Carl Fischer, Inc., at the March 24 ISCM concert in Pittsburgh.

MARGARET PARDEE presented the first New York performance of Sidney Homer's Violin Sonata, Op. 65, on February 17 at a concert of the Violin, Viola, Violoncello Teachers Guild, Inc.

VINCENT PERSICHETTI recently returned from a cross-country trip during which he appeared as a guest lecturer at programs of his own works at the University of Pennsylvania, Swarthmore College, Lehigh University, the University of Texas and the University of California. JOHN DE WITT (1957) conducted the N.Y. Ethical Society choir in the first performance of his *Seek the Highest*, commissioned by the N.Y. Ethical Society, on March 17. First performances of his Fourth Symphony and *Fable for Narrator and Orchestra* were recently given in Austin, Texas, and New Orleans. Elkan-Vogel has announced the publication of four of his works: Sonata for Solo Violin, *Serenade No. 8*, for Piano, *Little Recorder Book*, and Six Sonatinas for Piano.

LOUIS PERSINGER will serve on the jury of the Third International Wieniawski Competition for Young Violinists, to be held next December in Poznan, Poland.

DARRELL PETER will direct music and drama at Forest Acres Camp in Fryeberg, Maine, this summer. On May 15, he conducted the Annual Spring Concert of the Shell Oil Chorus in the Waldorf-Astoria Hotel.

BRONSON RAGAN's Canticle, *Benedictus Es, Domine*, has been published by the H. W. Gray Company. This summer he will be a guest lecturer at the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart in Purchase, N. Y. Other guest speakers will be PETER MENNIN and VINCENT PERSICHETTI.

DONALD READ conducted the United Nations Singers in the CBS-TV program *UN in Action* on December 23.

The Collegium Musicum, under the direction of FRITZ RIKKO, will present the opening and closing concerts of the Washington Square outdoor series this summer on August 5 and August 26.

DAVIS SHUMAN will teach trombone this summer at the Music Academy of the West.

The Sontag String Sinfonietta, WESLEY SONTAG, conductor, presented a concert in Town Hall on January 28, which featured the first New York performance of Malcolm Arnold's Concerto for Oboe and Strings. On April 7, Mr. Sontag's *Mock Morris Dance* was performed by the Junior String Orchestra of the Violin, Viola, Violoncello Teachers Guild at their Carnegie Hall program. His *Three Folksongs for Strings* have been published by Joseph Williams in London.

On March 20, BELLE JULIE SOUDANT and KATHERINE BACON conducted a day of Master Classes, sponsored by the Women's Music Club, in Utica, N. Y.

ROBERT STARER's Symphony No. 2 was recently performed in Hamberg, Germany, under Heinz Freudenthal, and is scheduled for performances in Sweden and Finland. His *Bugle, Drum and Fife* was selected one of the "best of 1956" by the Piano Quarterly Newsletter.

ALFREDO VALENTI will return to Chautauqua this summer as director of the Chautauqua Opera Association. Leading roles in its productions will be sung by HUGH THOMPSON (1944), JOHN McCRAE (1941), GRANT WILLIAMS (1955) and PATRICIA BYBELL (1948). ETHELYN DRYDEN will return with him as accompainist and coach. This spring he staged a production of *Don Giovanni* at Adelphi College, where he is director of the Opera Workshop, which was presented during the College's Fine Arts Festival.

FERNANDO VALENTI has recorded Five Sonatas for Harpsichord by Antonio Soler on Concord LP 9004.

LOIS WANN has been reappointed advisor in oboe to the Junior Festival Season of the National Federation of Music Clubs for 1957-1959. She will will be an artist member of the faculty at Aspen this summer.

FREDERICK WILKINS recently conducted flute clinics in Syracuse, N. Y.; Dallas, Texas; Boise, Idaho; and Chicago. He will

appear as solo flutist with the Chautauqua Symphony Orchestra this summer and will also serve as chairman of the wind department at the Chautaqua School of Music. D. & J. Arley have published his *The Flutist's Guide.*

The closing concert of the National Association for American Composers and Conductors, held on March 16 at Town Hall, included PETER MENNIN's *Sonata Concertante,* for Violin and Piano; VINCENT PERSICHETTI's *Serenade No. 6,* for Trombone, Viola and 'Cello, with DAVIS SHUMAN as trombonist; NICOLAI BEREZOWSKY's (1929) Suite for Unaccompanied 'Cello; the first New York performance of John Lessard's *Three Songs for Saint Cecilia's Day,* sung by DORIS OKERSON (1949), contralto; and a choral group presented by The Master Singers, JOSEPH LIEBLING (1953), conductor.

Faculty members at the Connecticut College School of the Dance this summer will include MARTHA HILL, MARTHA GRAHAM, DORIS HUMPHREY, JOSE LIMON and NORMAN LLOYD.

Preparatory Division News

The Spring Concert of the Preparatory Division, sponsored by the Parents' Association, was held April 5, in the Juilliard Concert Hall. Students of the Division participated in the program, which was for the benefit of the Preparatory Division Scholarship Fund.

CHARLES HAUPT, violin student of Ivan Galamian, appeared as soloist with the New York Philharmonic-Symphony Orchestra, under Wilfred Pelletier, at the March 9th Young People's Concert.

DIANA MITTLER, piano student of Jane Carlson, also appeared as a soloist with the Philharmonic at a Young People's Concert, and recently appeared with the New Haven Symphony Orchestra as soloist in the Beethoven Piano Concerto No. 3.

Vocational Conference Held

Juilliard's annual Vocational Conference on Music and Dance was held Saturday afternoon, February 16. Approximately 150 guests, including high school students, their parents and teachers, attended. The program included informal talks by President William Schuman and Dean Mark Schubart. A program of music and dance, presented by students of the School, and a conducted tour of the Juilliard building completed the afternoon's activities.

Mr. Prausnitz Conducts In Europe

Frederick Prausnitz recently returned from Europe where he filled several engagements as a guest conductor. He conducted a tape recording of Peter Mennin's Sixth Symphony and Wallingford Riegger's *Dichotomy* for broadcast over the Swiss Radio in Zurich. In Vienna he conducted the Wiener Symphoniker in a program which included the first European performance of William Schuman's *New England Triptych.* While there he gave a lecture at the Akademie of Musik and visited classes.

He also visited Cologne and Salzburg, and was the guest of Karl Amadeus Hartmann of the Munich Radio, whose *Konzert für Klavier, Bläser und Schlagzeug* was given its first American performance at Juilliard by members of the Juilliard Orchestra and Joseph Bloch on February 1, under Mr. Prausnitz' direction.

Mr. Prausnitz tells us that he was particularly impressed by the amount of contemporary music which is recorded for broadcast everywhere in Europe, and by the general encouragement given to the contemporary composer. He has been invited to return to Europe next season, where he will appear as a guest conductor in Zurich, Hamburg and Cologne.

Before leaving for Europe, Mr. Prausnitz conducted the recording of William Schuman's score for *Life* magazine documentary film, *The Earth Is Born.*

Gladys Stein and Mr. Pausnitz photographed in front of the Konzerthaus in Vienna.

Juilliard School of Music

Public Concerts, February - May 1957

Feb. 1: A PROGRAM OF CONTEMPORARY MUSIC FOR CHAMBER ORCHESTRA
Frederick Prausnitz, conductor
Récréation Concertante
Goffredo Petrassi
(First U.S. Concert Performance)
Cinque Canti per Baritono e alucuni strumenti
Luigi Dallapiccola
(First New York Performance)
Frederick Fuller, baritone
Konzert, für Klavier, Bläser und Schlagzeug
Karl Amadeus Hartmann
(First American Performance)
Joseph Bloch, piano

Feb. 15: JUILLIARD STRING QUARTET
Sonata in A Major for Two Violins, Viola and 'Cello
Georg Philipp Telemann
Guitar Quartet in G Major
Franz Schubert
Robert Koff, guitar
String Quartet in A Minor, Op. 132
Ludwig van Beethoven

Mar. 1: A CONCERT OF CHAMBER MUSIC
String Quartet in A Minor, Op. 51, No. 2
Johannes Brahms
Uri Pianka; Giora Bernstein, violins
Raymond Marsh, viola
Charles Wendt, 'cello
A Charm of Lullabies, Op. 41
Benjamin Britten
Mary Schedler, mezzo-soprano
Edith Kilbuck, piano
Sonata No. 7 in C Minor, Op. 132
Max Reger
Martha Marshall, violin
John Buttrick, piano

Mar. 15: A CONCERT OF CHAMBER MUSIC
Serenade in C Minor, K. 388
Wolfgang Amadeus Mozart
Ralph Froelich; Leon Kuntz, horns
Robert MacDougall; Hugh Matheny, oboes
Arthur Bloom; Susan Cogan, clarinets
Sally Day; Bernard Wasser, bassoons
George Mester, conductor
Vier ernste Gesange, Op. 121
Johannes Brahms
Shirley Carter, mezzo-soprano
Marius Nygaard, piano
String Quartet No. 2, with Soprano, Op. 10
Arnold Schönberg
Allan Schiller; Dorothy Pixley, violins
Natalie Gudkov, viola
Raymond Davis, 'cello
Eva Wolff, soprano

Mar. 22, 23: JUILLIARD OPERA THEATER
Frederic Cohen, director
The Child and the Apparitions (L'Enfant et les Sortilèges)
music by Maurice Ravel
poem by Colette
new translation by Francis Barnard
Gianni Schicchi
music by Giacomo Puccini

Musical Direction — *Frederic Waldman*
Settings — *Frederick Kiesler*
Costumes and Make-up — *Leo van Witsen*

Mar. 27: THE JOSEF LHEVINNE SCHOLARSHIP CONCERT
Sonata in G Major, Op. 96
Ludwig van Beethoven
Robert Mann, violin
Rosina Lhevinne, piano
Ariettes Oubliées (Paul Verlaine)
Claude Debussy
Adele Addison, soprano
Brooks Smith, piano
Quintet in A Major ("Die Forellen"), Op. 114
Franz Schubert
Juilliard String Quartet
Stuart Sankey, double bass
Rosina Lhevinne, piano

Mar. 29: THE JUILLIARD CHORUS
Frederick Prausnitz, conductor
Sing to the Lord a New Song
Heinrich Schütz
Coro di Morti
Goffredo Petrassi
O Vos Omnes
Tomás Luis de Victoria
Miriam's Song of Triumph
Franz Schubert
Rosemarie Radman, soprano
John Buttrick, piano
Abraham Kaplan, conductor
Tom O'Bedlam
Jacob Avshalomov
Four Rounds on Famous Words
William Schuman
Five Canons for Women's Voices, Op. 113
Johannes Brahms
Chansons Francaises
Francis Poulenc

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ALUMNI NEWS

(Note: The year given in the news items which follow indicates the last full year of attendance in the School.)

1907: WALLINGFORD RIEGGER's Fourth Symphony was premièred by the University of Illinois Orchestra, under Bernard Goodman, on April 12.On May 4, the Boston University Orchestra, under Russel Stanger, presented the world première of his *Festival Overture*, commissioned for and dedicated to the Boston University Conference on the Arts by the Opus Society of Boston.

1915: Eugene Ormandy conducted the Philadelphia Orchestra and the Howard University Chorus in the world première of HOWARD HANSON's *The Song of Democracy*, on April 9 and 10.

1919: Bloch Publishing Company has recently issued REUVEN KOSAKOFF's *Three Psalms* for organ, and *Two Piano Pieces* ("By the Rivers of Babylon; Improvisation on "Oif'n Pripichok"). His choral setting of "My Beloved and I," from the *Song of Songs*, has been issued by the Transcontinental Music Corporation.

1920: Lieutenant Colonel FRANCES E. RESTA conducted the United States Military Academy Band in his farewell concert at the Army Theatre, West Point, on April 21. He has been director of music at the Academy for twenty-three years.

1924: A musical version of *Cinderella*, by RICHARD RODGERS and Oscar Hammerstein 2nd, was presented on CBS-TV on March 31. The April issue of *Etude* magazine featured interviews with Mr. Rodgers and ANDRE KOSTELANETZ (1925).

1926: SAMUEL APPLEBAUM, violinist, has been appointed to the faculty of the Manhattan School of Music. He has recently been commissioned to write a Violin Method which will be published by Belwin, Inc., publishers of his *Building Technic with Beautiful Music*, for violin solo.

1927: ISABELLE TALIAFERRO SPILLER recently conducted the Harlem Evening High School Orchestra in New York at the School's graduation exercises.

1929: A new English translation of *La Traviata*, prepared by JOSEPH MACHLIS, was used for the NBC-TV Opera Theater production on April 21.

1931: WILLIAM BELLER, pianist and faculty member at Columbia University, was a member of the jury for the piano auditions of the Naumburg Musical Foundation this spring. Serving with him were HELEN SCOVILLE and LONNY EPSTEIN (faculty). Piano teaching pieces by WILLIAM KREVIT have recently been published by Summy Publishing Co., G. Schirmer, Inc. and the Boston Music Co. IRVING SPICE has recently become president and musical director of a new recording company, S. & S. Associates, Inc., which is recording under the Mohawk label.

1932: Under the direction of ARTURO DI FILIPPI, Artistic Director and General Manager, the Opera Guild of Greater Miami has sponsored several productions this season, featuring guest artists from the Metropolitan Opera and with the participation of local singers. The Opera Guild is a civic, nonprofit organization.

1933: JOHANA HARRIS is the piano soloist for M-G-M discs entitled *Exotic Music and Dance Music of Debussy* (E3340), *Water Music and Nature Music of Debussy* (E3338), and *Evening Music and Personality Music of Debussy* (E3339). She has been conducting a weekly music appreciation program on Pittsburg's TV station, WQED.

1934: The first performance of HENRY BRANT's *All Souls Carnival* was presented in Carnegie Recital Hall on March 3. His article, "Henry Cowell — Musician and Citizen," was published serially in *Etude* magazine, beginning in the February issue. *The Soldier*, an opera in three scenes by

LEHMAN ENGEL, has been published by Chappell & Co., Inc. "Musicianship in Piano Study," by BERNARD KIRSCHBAUM, appeared in the April issue of *Music Journal*. During April, May and June, he gave a course for summer camp music counsellors, in Steinway Hall. The course is designed to supplement the activities of the Music Counsellor's Placement Bureau which he directs. He has been appointed to the piano faculty of the Long Island Institute of Music for next year.

1938: VERA APPLETON and MICHAEL FIELD, duo-pianists, will appear under the Cosmetto Artist Management during the 1957-58 season. Volume I of an *American Anthology of Orchestral Music*, conducted by RICHARD KORN, has been released on Concord LP 3007.

1939: DAVID CONVISER has been appointed to the faculty of the Hebrew Union College of Sacred Music. He was the choral director for the RCA-Victor series entitled *Great Days We Honor*. Westminster records disc, XWN 18367, includes MacDowell's Piano Concertos Nos. 1 and 2, performed by Vivian Rivkin and the Vienna State Opera Orchestra under DEAN DIXON. Dixon conducts Schumann's Symphonies Nos. 3 and 4 on Westminster release XWN 18368. JOHN HARMS presented his chorus in a community performance of Bach's *St. Matthew Passion* on April 7, at St. Paul's Church in Englewood, N. J. The chorus sponsors a series of recitals in Englewood by leading artists. CHARLES JONES' *Little Symphony*, a four-minute work commissioned by the Canadian Broadcasting Company, was first performed in New York on April 23, by the National Orchestral Association. JOSEPH HAWTHORNE (1937), conductor of the Toledo Symphony, was guest conductor for the occasion. JULIA SMITH presented a lecture-recital on "The Piano Music of Aaron Copland," which featured the first New York performance of Copland's collected works for piano solo, on March 10, in Town Hall. PETER J. WILHOUSKY will hold his Fifth Annual Master Class in Choral Conducting at New York's Carl Fischer Hall, July 8-12.

1941: DERNA DE LYS (DE PAMPHILIS), soprano, appeared in Flushing, N. Y., on March 22, in a joint recital with Ralph Herbert, Metropolitan Opera baritone, for the benefit of the Immanuel Lutheran School Association of Whitestone, N. Y. "Traveling for Uncle and ANTA," by CARROLL GLENN, appeared in the January issue of *Music Clubs Magazine*. MARGARET SHERIDAN, soprano soloist at Central Presbyterian Church in Chambersburg, Pa., recently appeared in two solo recitals of sacred music presented by the church. She is active in musical organizations in the Chambersburg area.

1942: NORMAN DELLO JOIO's *Meditations on Ecclesiastes* has been recorded for CRI by Alfredo Antonini and the Oslo Philharmonic on disc 110. *The Prince of Peace*, a new cantata by GORDON MYERS, was presented by the Jersey City Choral Society on March 10, with the composer conducting. CELIA MERRILL TURNER, director of the Will-O-Way Apprentice Theatre in Bloomfield Hills, Mich., and associate conductor of the Pontiac Symphony Orchestra, conducted the orchestra in the première of her new work, commissioned by the orchestra, commemorating the culture and heritage of the Indians who inhabited the area around Pontiac.

1943: RUTH MELCHER QUANT, Assistant Professor of Music at the University of Missouri, will return this summer to the National Music Camp, Interlochen, Mich., where she will teach piano and violin. She is a member of the University String Quartet and the University Orchestra, and appeared in several faculty recitals this season at the University. This spring she served as an examiner for the Missouri Applied Music Board.

1945: KATRINA J. MUNN has a large class of private piano pupils in Bradford, Vt., where she also serves as accompanist for the North Country Chorus.

1946: "Music for Moderns," a Town Hall series of programs held on April 28, May 12, 19 and 26, was organized by ANAHID AJEMIAN and her husband, George Avakian. Participating artists included Miss Ajemian; Duke Ellington and his orchestra; John Lewis, pianist; the Modern Jazz Quartet; the Chico Hamilton Quintet; Mahalia Jackson, gospel singer; Martial Singher, baritone; WILLIAM MASSELOS (1942), pianist; Virgil Thomson and Carlos Surinach, composers and conductors; John Wummer, flutist; Walter Trampler, violist; and Edward Vito, harpist. With her sister, MARO AJEMIAN (1942), she has recorded Henry Cowell's *Set of Five* for Violin, Piano and Percussion, Hovhaness' *Khirgiz Suite*, and Ives' Sonata No. 4, all on M-G-M disc E3454. On M-G-M release E3416, they perform Beethoven's Violin Sonatas Nos. 3 and 9. INEZ BULL has recently became Director of the Music

Department at the North Jersey Training School for Girls in Totowa, and Director of the Music Department at the Essex County Girl's Vocational and Technical High School in Newark. AUDREY KOOPER HAMMANN recently gave a piano recital in Dayton, Ohio, sponsored by the Dayton Area Chamber of Commerce, the Dayton Art Institute and the Dayton Chamber Music Society. She has recently moved to Dayton where she has formed a class of private piano students and become active in local musical affairs. ROBERT WARD's article, "Vocational Guidance in Music for the Commercial Fields" appeared in the January issue of *Music Clubs Magazine*. Colorado Woman's College presented VICTOR WOLFRAM in a piano recital on March 18.

1947: RALPH HUNTER, conductor of the Collegiate Chorale, directed a choral workshop for high school students at Park College in Parkville, Mo., on April 12 and 13. Juilliard Alumni participating in the American première of Prokofiev's opera *The Gambler*, given on April 2 in New York, included RUE KNAPP and FRANCIS BARNARD (1948). A Memorial Concert for VICTOR MARIANI (1923-1956) was presented at the Roxborough, Pa., High School Auditorium on March 15 and 16 by musical organizations of the community. Mariani had been the conductor of the High School A Cappella Choir, the Roxborough Male Chorus and the Leeds and Northrup Chorus. He also directed the Roxborough Alumni Musical Players in a series of musical shows. He was associated with musical life of Roxborough for six years, following his graduation from Juilliard and Columbia University where he earned a Master of Arts degree. NANCY LEE SZE, pianist, has been named to the faculty of the Westport, Conn., School of Music. EDYTH WAGNER recently appeared in a two-piano program at the Long Beach (Calif.) City College. She will also be presented by the College in a clavichord demonstration of old keyboard music.

1948: FRANCIS BARNARD and NORMAN MYRVIK (1950) were among the members of the After Dinner Opera who presented an Evening of Lyric Theatre at New York's Phoenix Theatre on April 1. The American première of Jacques Offenbach's *66* was included in the program. "Hints on the Boy Voice," by DONALD T. BRYANT, appears in the May-June issue of *Music Journal*. IRWIN HOFFMAN is completing his fifth year as conductor and musical director of the Vancouver Symphony Orchestra. The orchestra's activities include a series of subscription concerts, a Pops series and a special series for School children. In addition it sponsors an original composition contest and a solo performance contest in the schools. Hoffman writes: "It is gratifying to note that we now have about 2600-odd season ticket holders, out of a possible 2871; when I arrived here in 1952 there were only about 1200 subscribers attending the Sunday subscription concerts. Also, in the past two seasons, we have hadd sold-out houses for nearly all concerts." "Sight-Reading All-Important," by MARJORIE DANA JONES appeared in the March issue of *Etude* magazine. Westminster Records has announced the release of three LP discs by RAYMOND LEWENTHAL, who performs works by Scriabin (XWN 18399), Beethoven Sonatas (XWN 18400) and *Toccatas for Piano*, by several composers (XWN 18362). FREDDIE MARTELL has been appointed musical director of the Biltmore Hotel in Atlanta, Ga., where he will secure talent and supply entertainment and orchestras for dinner and banquets. ROBERT PARRIS' article, "Vittorio Giannini and the Romantic Tradition" appears in the Spring 1957 issue of *The Juilliard Review*. COLIN STERNE and his wife will again be resident artists this summer at the San Diego National Shakespeare Festival. Performing on lute, virginals, viols and recorders, they will provide music for the productions at the Old Globe Theater and will present a series of recitals featuring music of the sixteenth and seventeenth centuries. Mr. Sterne is the director of The Saturday Consort, a group of six performers of early music who are currently in residence at the University of Pittsburgh. MARTHA MOORE SYKES, a founder and member of the board of directors of Punch Opera, recently appeared in the Washington Square Players' production of *Cabin in the Clearing*. She was presented in recital by the Studio Club in Manhattan on March 25. The February 12 concert of the Nashville Symphony Orchestra, GUY TAYLOR, conductor, featured VITTORIO GIANNINI's (1931, now faculty) transcription of Vivaldi's Concerto Grosso in D Minor and HOWARD HANSON's (1915) Symphony No. 2 ("Romantic"). On March 5, CARROLL GLENN (1941), violinist, and her husband, Eugene List, pianist, appeared as guest artists. PIERRE ROGER VILLEZ is active as an instrumental music instructor in Valley Stream, N. Y.

1949: The Interracial Fellowship Chorus, HAROLD AKS, conductor, presented its Tenth Anniversary Concert at Carnegie Hall on May 5. ANNE BYRNE gave two organ recitals, on November 4 and February 24, at the Cathedral of St. John the Divine in New York. On March 5 she played a recital at St. Paul's Chapel at Columbia University. ALBERT Da COSTA made his first appearance as Parsifal with the Metropolitan Opera on April 19. JULIA LOUISE HERRMANN, principal harpist of the Dallas Symphony Orchestra, will teach at Chautauqua this summer and play with the Chautauqua Symphony. The American Choral Foundation, formed by MARGARET HILLIS in 1954, is now expanding its activities. Its performing branch is represented by the American Concert Choir which, under Miss Hillis' direction, gave the world première of Ludwig Greenbaum's cantata, *Seven Prayers*, on January 14 at Town Hall. Its research and publications division now has three publications in preparation: *Choral Technique and Performance, Choral Repertoire* and a *Journal of Choral Music.* ZVI ZEITLIN appeared as piano soloist on January 19 with the Rockaway-Five Towns (N.Y.) Symphony, LEON HYMAN (1953), conducting.

1950: LOUIS A. ALCURI is director of the High School Choruses at Half Hollow Hills, N. Y., where he also teaches music appreciation and theory. He maintains a piano studio in Bethpage. ISIDORE COHEN, violinist, and CHARLES McCRACKEN (1951), 'cellist, appeared as soloists under the direction of Alexander Schneider in three programs of Handel *Concerti Grossi*, presented at New York's New School on March 24, 31 and April 7. JAMES BYRON DANFORD gave a piano recital recently at the Entwistle Galleries in Ridgewood, N. J., where he maintains a private piano studio. EDWIN C. GARDNER, who teaches in the public schools of Swansea and Somerset, Mass., and at St. George's School in Newport, R. I., recently became assistant treasurer of the Federal Credit Union of Local 216, A.F.M. He plays first clarinet in the Fall River, Mass., Symphony Orchestra, and conducts the student orchestra of the Dominican Academy in Fall River. MATTHEW KENNEDY is completing his third year as a faculty member of Fisk University, where he is Assistant Professor of Piano. MARION MACHNO MERRILL, pianist, has made several recital appearances with her husband, baritone Robert Merrill, this season. In January they travelled to Cuba for an appearance on a TV variety show. DAVID MONTAGU is presently Concertmaster of the N.B.C. Orchestra in Chicago and of the Boston Pops Tour Orchestra.

1951: The Gotham Baroque Ensemble, formed by STODDARD LINCOLN, made its New York debut on March 4. Members of the group include LOUISE NATALE (1950), soprano; SONYA MONOSOFF, violin; PAUL WOLFE, violin; PHILIP CHERRY (1950), 'cello; and Mr. Lincoln, harpsichord. RUSSELL OBERLIN, counter-tenor, is scheduled to appear with the American Shakespeare Theatre at Stratford, Conn., this summer, as a singing actor in *Much Ado About Nothing* and *The Merchant of Venice.* He will be a soloist with the Chicago Symphony under Fritz Reiner in a Christmas performance of Handel's *Messiah.*

1952: LEOPOLD AVAKIAN's Carnegie Hall debut recital on March 8 included the first New York performance of Alan Hovhaness' *Out of the Depths*, for violin and piano. LEE CASS and LEON LISHNER (1942) were members of the cast of the NBC-TV Opera Theater production of Prokofiev's *War and Peace* on January 13. The Calvary Choir, of Calvary Church in New York, directed by DAVID HEWLETT, organist and choirmaster, concluded its monthly oratorio series at the church with a performance of Bach's *St. John Passion*, on Palm Sunday, April 14. Participating in the performance were DORIS OKERSON (1949), mezzo-soprano soloist, MARTHA BLACKMAN (1955), viola da gamba, and STODDARD LINCOLN (1951), harpsichord. ROBERT B. LYNN is completing his year as a Fulbright scholar in Copenhagen. He has been studying with organist Finn Videro and attending classes at the University of Copenhagen. Next year he will return to Allegheny College in Meadville, Pa., where he is an instructor of piano and organ. DONALD NOLD, pianist, who has presented over forty concerts recently in Germany, played on the Cologne-Radio on April 26. This summer he will hold a professorship in chamber music at the Baroque Palace in Weikersheim. KURT SAFFIR, assistant conductor and coach of the New York City Opera Company since 1953, made his debut as a pianist in Town Hall on February 7.

1953: The second annual series of "Music in Our Time," presented by the New York Y.M.H.A., included compositions by LOUIS CALABRO, HENRY BRANT (1934), WALLINGFORD RIEGGER (1907), ANTHONY

STRILKO (1956), CHARLES JONES (1939), ROBERT STARER (1949, now faculty) and HALL OVERTON (1951). ROBERT CLARK's *Suite for Band* and *Song for Girls' Chorus* have been published by Elkan-Vogel Co., Inc. He is teaching at the Westover School in Middlebury, Conn., where he also conducts the Middlebury String Orchestra. A JAMES DAGLEISH Memorial Scholarship, for a composer, has been established this summer at the Bennington composer's Conference and Chamber Music Center, to be held August 11-25 at Bennington College in Vermont. HENRY BRANT (1934) will be a member of the Composers' Conference faculty. GLORIA DAVY has signed a contract with Columbia Artists Management for the 1957-58 season. She recently made her debut as Aida at La Scala in Milan. BARBARA LEPSELTER KUPFERBERG is a member of the piano faculty of the Preparatory Division of the Peabody Conservatory of Music. She also teaches an advanced adult piano group in the Adult Education program of the Hauppage, N. Y. school system, and maintains a private piano studio. JOGRAPHIA PEPPAS PAPPAS is a member of the board of directors of the Civic Music Association of Altoona, Pa., where she has appeared as soprano soloist with the Altoona Choral Society and the Altoona Symphony Orchestra.

1954: JOAN BROWN, pianist, who is in Germany studying on a Fulbright grant, has been touring in recital there with STUART CANIN (1949), violinist. JANET CARLSON, soprano, made her Town Hall debut on April 14. LENORE GLICKMAN has been engaged as a leading soprano in the Darmstadt Opera Company. VINCENT La SELVA is Assistant Conductor of the First U.S. Army Band at Governors Island, N. Y. He is also conducting the Xavier Symphony Orchestra which presents a series of free concerts at the St. Francis Xavier Theatre in New York.

1955: NORMA AUZIN, violinist, toured this season with the NBC Opera Company. She also toured as a recitalist under the New Artists of America management. DAVID BEAN, pianist, made his New York debut in Carnegie Recital Hall on April 11. FRANZ BIBO conducted the first New York performance of Henry Cowell's Symphony No. 10 with the New York City Symphony, on February 24. He has recently returned from a European trip sponsored by a Rockefeller Foundation grant to the American Symphony Orchestra League. CELY CARILLO, soprano, has been appearing in the Hawaiian Room of the Lexington Hotel in New York. SARAH DUBIN recently completed a recital tour in Italy sponsored by America House and the United States Information Service, which included twenty concerts and solo recitals. PETER FLANDERS has been appointed Head of the Music Department at Hood College, in Frederick, Md., for 1957-58. POLLEE A. SLIMM toured last Fall as first flutist with the N.B.C. Opera Theater. She is completing her second season with the Florida Symphony.

1956: JOHN BROWNING, pianist, has signed a recording contract with RCA-Victor. STEPHEN HARBACHICK has been engaged as first baritone in the Gras Statheatre, Austria. ARABELLA HONG, soprano, recently returned from a European tour during which she gave recitals in Vienna, Berlin, Milan and Stuttgart. CLARE JUDDSON is now working for the Special Services of the U.S. Army as a Recreational Leader in the Germany-France area. JAMES McANANY is touring with the road company of *Fanny*. He has been dancing with several industrial shows, and appeared for two weeks on the Frankie Laine TV program. GLADYS STEIN, pianist, made her Vienna debut at the Konzert-haus in the Mozart-Saal on April 12.

Concert Programs, cont.

Apr. 26: JUILLIARD STRING QUARTET
String Quartet in G Major, Op. 18, No. 2
Ludwig van Beethoven
String Quartet No. 2, Op. 17
Béla Bartók
String Quartet in F Major ("American"), Op. 96
Antonin Dvořák

May 3: THE JUILLIARD ORCHESTRA
Jean Morel, conductor
La Symphony de Numance
Henry Barraud
(First American Performance)
Variations on a Theme by Haydn, Op. 56A
Johannes Brahms
Concerto No. 2 in C Minor, Op. 18
Sergei Rachmaninoff
Michel Block, piano

May 30: COMMENCEMENT CONCERT
The Juilliard Orchestra
Jean Morel, conductor
Overture to "The School for Scandal"
Samuel Barber
Concerto No. 2 in C Minor, Op. 18
Sergei Rachmaninoff
Daniel Pollack, piano
Symphony No. 5, Op. 100
Serge Prokofieff