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A Note on Webern

by Mel Powell

Like Bartók, Anton Webern has been granted his honors posthumously. Once he eagerly traveled a great distance for the chance to hear his Opus 1, a work he had written some thirty years before; he wanted, according to Dallapiccola, a little circumstantial evidence with which to prove to himself that he was alive. Today there is abundant evidence that he was very much alive: the cult is established, even the publishers are alerted, and Columbia Records has issued the complete works.

Of course, with Bartók the surface of the work was "palpable"; without too much difficulty it could be referred to Impressionism and/or the sound-ideal of the "barbaric," highly colored Russian-Parisian orchestral music. In this way the originality of the man filtered through what was already accepted—very eagerly, in fact—by a relatively large public. But Webern's art is rooted in less glamorous areas, and it is no coincidence that the enthusiasm for his music appears just as the *Ars Nova* settles into quietude.

The expressive range of Webern's music is small, the technical principles few in number and restricted in nature; his highly personalized art is in itself a *genre*, complete and closed. The usual paradox is applicable: Webern's work specifically stands for the radical and futuristic but at the same time constitutes an achieved final goal. Posterity may grant Webern and Wagner this much in common.

But what is a *cul-de-sac*? For the history of composition the term is, in one sense, merely synonymous with the individual profile of each major figure. Debussy, of course, is a *cul-de-sac*, but so are Mozart, Schubert and Machaut—indeed, everybody. Yet there is something else. "No poet, no artist of any art, has his complete meaning alone." Today Eliot's observation is a truism; with the emerging symptoms of communality in musical usage, the relationship of the contemporary artist to the main current stands in sharper focus.

Webern's personal activity in the twentieth-century drive toward "transparency" reaches the borderline: one sound at a time. (Heralding the future, by all means, but also purifying polyphony out of existence, i.e., closing the circle at a point touching the "ur-monophonic" music of antiquity.) What remains of harmony in this context is the minimal residue: horizontal implication. He has also helped to resolve some aspects of a thorny rhythmic question: Webern's measure becomes simply a quantitative unit. Together with flexible pacing and articulation-by-silence, this generates the "prose rhythm" of which Schoenberg spoke—and which neither Schoenberg nor anyone else had ever quite managed. The Webern "temporal continuum" is something unique; our musical glossary lacks the term to suggest this organization of duration-patterns or the resultant effect. (Not at all a matter of *declamando*, nor like anything in the entire *senza rigore* category, this meticulous, non-motoric rhythmic motion often gives the impression of being much more arbitrary than the most abandoned *rubato*.) And, most striking, a new and original imitative polyphony appears (c.f. especially the first movement of Opus 21) in which—carrying out the ideal of textural bareness—canonically regulated voices are hardly ever involved in simultaneity.

It goes without saying: Webern is the model *par excellence* for all who hold that the tones a composer chooses are guilty until proved innocent. With all that, the crowning irony is that this

most fastidious of craftsmen should have shown so convincingly that technique, after all, is merely technique; musicians who thought they were repelled by dodecaphonic writing suspect now that it was perhaps only the Schoenbergian esthetic that was unpalatable. The "non-joiners" granted much admiration to Schoenberg and Berg, of course, but it was largely a matter of historical sense, and possibly even good manners, rather than anything else. For Webern, on the other hand, there need be no more awesome tribute than the relevant pages in latter-day Stravinsky. This unexpected eulogy, profoundly impressive, has underlined, with great force, the universality of Anton Webern's art.

The relationship of his work to other external factors is a separate issue. Does the "average" listener, the "average" performer, come to this rarefied music? Taking up such items always seems futile without, at the very least, a sociological brief. We do know, in any case, that the *succès de scandale* remains outside the American musical experience. Webern is not banned in Boston and has generated no Supreme Court decision. If all the commotion is merely professional, that, then, is how it must be.

A Musical Mutilation

by Leonard Marcus

There are performers who, motivated by vanity, mutilate the works of art that are entrusted to them for performance, as if to show that they are the masters of their art rather than its servants. A Shakespearean actor will speak rapidly, or mumble, so as to create the illusion that he knows what he is saying; a singer will create a *fermata* on a high note, thereby proving that he can handle its difficulties—the examples are numerous. Such distortions as these, however, can be very annoying to an audience.

But most discouraging of all is when the mutilation becomes so commonplace that it is not noticed and is mistaken for the intended effect. This is what has happened in the field of music. Some of the greatest masterpieces in the repertoire—nearly every classical symphony, sonata and piece of chamber music—have been distorted for so long that the distortions themselves are thought to be correct. The musicians responsible for these distortions are those who, through ignorance, insensitivity, or perhaps haste, pay no attention to repeat signs, and specifically to the repeat sign following the exposition in the classical sonata-allegro form.

I do not mean that every repeat sign must *ipso facto* be regarded as a holy icon. But ignorance of the esthetic, dramatic and formal effects of a repetition of the exposition in a sonata-form movement is not a sufficient reason for its omission. Or, rather, it *should not* be a sufficient reason; it usually is the *only* reason.

Musicians who feel guilty enough to make excuses for leaving out a repeat in the basically non-dramatic minuet-trio movement, even for the limitations of broadcast or recording time, have no conscience at all concerning their truncation of the first movement in the course of a regular concert. I have, to be sure, never met anyone courageous enough to defend this sin of omission, but nearly everybody seems to commit it without thinking it much of an offence.

Since it is so common a practice, it must have some *raison d'être*. There must be, first of all, the tacit assumption that those people who attend concerts do not *really* like music and, in fact, appreciate any effort on the part of the performer to leave out some of it. Secondly, there must be the supposition that since the exposition has already been heard once, to repeat it is merely superfluous. Why this "logic" does not apply to the recapitulation is not perfectly clear. But, the repeat is not made, from three to five minutes are gained for the intermission and the presumed musicophobe is appeased.

But, oh, what is lost in the process of cutting! As I will attempt to point out in examples, many priceless jewels are thrown away with the repeat of the exposition, much as the proverbial baby with its bath water. (To be perfectly accurate, if a bit fussy, it is the *first* exposition, headed for the second exposition, which is skipped. The second exposition, leading to the development—often with a second ending—is the one we hear.)

It would take a very perverse talent to avoid the dramatic in writing a piece in sonata-form. That is probably why it has always been such a popular technique. The composer is virtually assured of, at least, effective moments, merely by successfully negotiating certain problematic junctures. Among these are the juncture where the exposition meets the development, the one where the development meets the recapitulation, and the one where the exposition leads to its own beginning. Omit this last and you remove one of those passages where the composer has a most obvious and tempting chance to expose his ingenuity and, if he has any, his genius.

A further serious consequence of the omission of the repeat is a perversion of the form of the movement from four-part to three-part. In school we are taught that Classical sonata-form is A-B-A,

i.e., exposition-development-recapitulation. This pedagogic custom disregards the embarrassing truth that it is nearly always A-A-B-A, the "double exposition" *not* being unique in the Classical concerto as is so often, and incomprehensibly, alleged. Perhaps this merely indicates that our mentors are resigned to the *de facto* situation; in effect, it supplies a careless tradition with an academic apologia, an overwhelming alliance against which mere artistic genius is no match.

But the fact that cannot be performed nor lectured away is that the composer has written a repeat, and that he has designed the ending of the exposition so that it will connect with the beginning of the repeat as well as with the development.

The reasons for the exposition ending in the dominant or the relative key are partly psychological, partly acoustical, partly traditional and partly—perhaps mostly—mystical. Whatever the reasons, a natural tonal connection with the beginning of the repeat of the exposition is concomitant to such an ending. Usually the tonic chord of the dominant key, at the end of the first exposition, becomes the dominant of the tonic opening of the second exposition.

The listener now repeats his trip through the exposition. Let us not forget the advantage of hearing the material a second time so that it will become more firmly established in the memory and more apt to be recognized in its subsequent appearances and alterations throughout the rest of the movement. This time, when the end of the exposition is approached, the listener becomes aware that this ending is ambiguous. Whereas previously this music was a link to the past, it now leads to something new, the development.

This awareness on the part of the listener is in essence his consciousness of the exposition. By recognizing the exposition as such, the listener experiences that thrill in perceiving form which is one of the prime esthetic delights. The *Harvard Dictionary of Music* advises the score-reader to distinguish the development from the exposition by spotting the double-bar. Unfortunately, the double-bar is inaudible to the audience. But by hearing the exposition a second time, the listener knows where the double-bar will be, even before he actually reaches it. He can spot it from afar, because he remembers having come across it once before, when familiar music returned with the repeat of the exposition, starting off his memory and running parallel with it. Now the double-bar will be where he runs out of memory.

When the listener realizes that the already-heard, and now familiar, music is coming to an end, the un verbalized question will arise: What will the composer do to continue? And how?

Now the listener is best prepared to feel the impact of the oncoming development, for he knows where it should be. And, most important, he is prepared to hear the significant departure from the home tonality that comes with the development. The composer, through the repetition, has pointed out to him how close the exposition has stayed to the opening key. No matter how chromatic and fluid the harmony of the exposition has been, the listener knows that it has not strayed far from the home tonality, for he has heard the ending lead right back to the beginning. When the development finally does depart, seeking new tonalities to conquer, the listener will know it. Omit the repeat and the listener will not only be lost, he will not realize he has gone any place.

A dominant ending to the exposition can become merely a formalized and absurd tradition when the repeat is not made. Look, for example, at what happens to the first movement of Mozart's Symphony No. 40, in G minor. The second half of the exposition is in the key of the relative, B-flat major. Then, suddenly, with one exciting dominant-seventh chord, the music is switched back to the tonic, G minor:

Example 1

The musical score consists of two systems. The first system shows a piano introduction with a forte (*f*) dynamic, featuring a series of chords and melodic lines. The second system is labeled "second exposition" and begins with a piano (*p*) dynamic. It shows a transition from a dominant-seventh chord back to the tonic key of G minor.

But the second time, this "dominant" chord leads the music to—F-sharp minor!

Example 2



With the repeat omitted, the entire point of the dominant chord is gone. What does it lead to? Why is it there? Mozart is made to appear as one who follows convention for no musical reason. Without the repeat, the first two chords following the dominant-seventh make it seem silly; with the repeat, the dominant chord makes the next two miraculous.

The reader should not suppose that a simple ending in the relative is any less a stimulus to a composer's artistry. The infinity of possible experiences engendered by repeating the exposition is limited only by the composer's imagination.

The first movement exposition of Beethoven's Symphony No. 5, in C minor, concludes with a solid cadence in the relative, E-flat major. The beginning of the movement returns smoothly:

Example 3



It is not uncommon for the composer to construct the beginning of the development out of the same material as the beginning of the exposition, as in the above example. By using this procedure, the composer causes the development to follow the repeat of the exposition just as it followed the first hearing of that section. If the repeat has not been made, this effect is, of course, lost on the audience.

Much nonsense has been written about the oft-quoted opening of the exposition. Whatever else it may convey, at least it gives no indication of not actually being in E-flat major until the seventh measure finally establishes C minor as the tonic. And who can say that the most vital function of this tonally ambiguous introduction is not to connect the end of the exposition more smoothly with the theme proper, which starts in the sixth measure? (The first four notes are no more the "theme" of this movement than are the opening two chords of the *Eroica* the "theme" of the first movement of that symphony. The "first theme" is built exclusively on the four-note motive, but it is fifty-three measures long.)

When the exposition finally reaches the development, the music it first meets is the same as that at the beginning of the repetition. But now the introduction is nervously condensed from five measures to four, and the theme, in the "wrong" key of F minor, lasts only a brief twelve measures before it wanders off into the usual unexplored territory of "development."

Example 4

The musical score for Example 4 consists of two systems of piano music. The first system is a 5-measure introduction marked *ff* (fortissimo). It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first four measures are marked with a repeat sign, and the fifth measure is marked with a '2' and a repeat sign. The second system is divided into two parts. The first part, labeled 'development', consists of 4 measures marked *ff*. The second part, labeled 'beginning of theme', consists of 4 measures marked *p* (piano). The key signature changes to one flat (B-flat) for the 'beginning of theme' section.

Another example of this technique is to be found in Schubert's C major String Quintet, where the development arrives in the following manner:

Example 5



This whole-note motive has not been heard since the opening of the movement. Its significance (and that of the preceding dominant-seventh chord) is obscured if the repeat has not been made. Note the transition from the end of the exposition back to its own beginning in the following example:

Example 6



This Quintet, incidentally, is the one which Schumann described as of "heavenly length." Lesser critics have suggested that this work, and the great C major Symphony are, in fact, too long and should be shortened. Such editing, however, at the expense of the composer's genius, would be more than unfortunate.

Quite often a composer uses a technique similar to the preceding one, but instead will construct the closing of the exposition from the material of its own opening. By so doing, the transition from the exposition to its repeat will be emphasized. In Beethoven's A major Violin Sonata, Opus 12, No. 2, one does not realize the similarity of material (a rather non-committal half-step, after all) until one is set down again at the beginning of the exposition. The omission of this stunning effect at an advertised concert should be sufficient grounds for an arrest on charges of fraud:

Example 7

VIOLIN

ff
PIANO
ff
decresc.

second exposition

p
p

When we come to the end of the second exposition, our anticipation is completely shattered by the development:

Example 8

ff
ff
decresc.

development

p
p

Can anyone really appreciate this moment if he has not first heard the repetition? The answer is, obviously, no. What a pity that the question is so seldom asked!

The following Brahmsian miracle is from an infrequently-heard passage in the Second Symphony. With what care, what subtle considerations Brahms turns the bass-line into the D C-sharp D motive of the first measure of the exposition:

Example 9

The musical score for Example 9 consists of two systems of piano accompaniment. The first system is labeled "first ending" and spans measures 1 through 6. The second system is labeled "second exposition" and spans measures 7 through 12. The key signature is D major (two sharps). The time signature is 3/4. The bass line in the first system features a prominent D-C#-D motive in the first measure, which is highlighted by the text above. The notation includes various chords, arpeggios, and melodic lines in both hands.

And what greater effect does the development bring when, through a metamorphosis of the material that was heard at the end of the exposition, the end of the repeat leads, not to the tonic (D major), but to F major! The key relationship, by the way, is the same as in the Beethoven example above, but how differently it is approached:

Example 10

The musical score for Example 10 consists of two systems of piano accompaniment. The first system is labeled "second ending" and spans measures 1 through 6. The second system is labeled "development" and spans measures 7 through 12. The key signature is D major (two sharps). The time signature is 3/4. The notation includes various chords, arpeggios, and melodic lines in both hands. The "development" section shows a key change to F major, indicated by the addition of two flats to the key signature.

The Classical composer assumes that the listener will expect the exposition to be repeated. But the listener's anticipation is the composer's true instrument, and the master composer plays upon this anticipation in virtuoso style. He can frustrate as well as fulfill the audience's expectations. He can, so to speak, stop the nerve-strings of his instrument and, for instance, *not* repeat the exposition. There is one Beethoven symphony (the Ninth) and one Brahms symphony (the Fourth) in which the first movement exposition is not repeated. The development in these movements begins just like the exposition, *and in the tonic key*. The reason for this is obvious: in these two works the listener's anticipation of the repeat is temporarily satisfied by a partial repetition. It is only several measures later that he realizes he has been fooled, when the development moves into its natural habitat of foreign keys.

The pity is that today's listener no longer anticipates the repetition. He misses the point of these development sections, for he has been conditioned against expecting a repetition in a classical sonata-form movement. When some sensitive performer gives him the repetition of the exposition, he is probably confused by the gift.

I should like to bring to the reader's attention that what I have limited to "sonata-Allegro form" is equally applicable to other binary-form movements.

The following example, from the Andante of Mozart's B-flat major Piano Sonata, K.333, shows how the end of the first half of the movement returns to its own beginning:

Example 11

beginning of movement (repeated)



When the music continues to the second half, the transformation is amazing:

Example 12



This brings up an additional point: the second half is also to be repeated. The repetition of both halves of the first movement is, as a matter of fact, a quite common feature of the earlier sonata-form works of Haydn and Mozart. Needless to say, the main reason this additional directive is not so frequently violated is that these earlier pieces are so seldom performed. Most violations take place in the slow movements of those later works which *are* performed, for the average performer seems to be too impatient to repeat anything in a slow movement.

I am not one of those who lament the passing of the monster concerts of the last century. It is a considerable feat to be able fully to digest more than one major work on either side of an intermission, at least while sitting inside the confines of a concert hall. I cannot believe that there were many in the audience who could really appreciate even Beethoven's masterly improvisations at the end of a concert which included his Fifth and Sixth Symphonies, the Choral Fantasy, two movements from the Mass in C, the Fourth Piano Concerto and the dramatic scene, *Ah, Perfido*. But it is hardly possible that the contemporary cult of brevity goes so far as to demand that the greatest masterpieces in the repertoire surrender some of their most dramatic, exciting, precious moments to ransom their performances.

A Manifesto for Opera in the United States

by Frederic Cohen

The lyric drama does not belong to music alone; its history concerns all art. . . . Sprung from a chimerical venture to imitate Greek Art, the lyric drama has been perhaps the most original product of modern civilization. This extraordinary art-form tries to convey not only a poetical semblance of life, but life itself, Man and his entire being, the tree with the roots, the world of passions and mysterious emotions — not the ones dessicated by analysis as reason finds and classifies them, but the vital and vibrant ones which live in the very heart of action.

Romain Rolland

This MANIFESTO FOR OPERA is based on the findings of a research project covering the status of opera and opera production throughout the United States. Local conditions in operatic matters vary greatly, and if a common denominator for all of the various local operatic ventures can be found, it is a rather vague one: an astonishing amount of good will and persistent enthusiasm on the part of performers and audiences, coupled with some equally common shortcomings: lack of fundamental grasp, lack of fresh ideas, lack of craftsmanship on all levels and, consequently, lack of financial support.

The necessary conclusion is that GOOD WILL AND ENTHUSIASM ARE NOW EXPECTED TO DO WHAT ONLY THE ARTIST'S VISION AND CONVICTION, ALLIED WITH SUPERB CRAFTSMANSHIP AND GREAT WEALTH, WERE ABLE TO ACCOMPLISH WHENEVER OPERA WAS AT ITS BEST.

THE PERMANENT CRISIS OF OPERA IS A CRISIS OF PRODUCTION, NOT ONE OF CREATION. As a rule, composers have demanded too much of performers, whose lack of training, intellectual laziness and personal vanity succeeded in making composer and librettist unhappy, and left to later generations nearly all the bad habits which nowadays we politely call Tradition. This should properly be called traditionalism, a vicious reactionary force composed of indolence, habit and sentimentality. Many flippant definitions of Tradition refer to that force of traditionalism; but in the words of Roger Sessions, "Tradition seems to be nothing more nor less than the accumulation of many generations doing their best." This admirable and vital statement rings out in a time of operatic generations doing their worst. In point of fact, the creators of the Lyric Theater have so far outdistanced their interpreters that today we are still unable to master a single operatic style in terms of our time. Meanwhile, the composers, too, have contributed substantially to this sad state of affairs. When Richard Wagner began to write operas which nobody had asked him to write, he thereby embarrassed the producers who hitherto had ordered their new operas made to measure. In 1876, persistent idealism achieved a unique practical triumph: Wagner opened his own festival theater in an effort to make production catch up with creation. This intensely personal achievement did not prevent the Lyric Theater from sinking deeper into a swamp of unsolved problems and crises. Let it be said again: The discrepancies between operatic creation and its interpretation have resulted in an accumulation of bad habits of performance—that is, in traditionalism.

The consequences are clear: THE OPERA REPERTOIRE HAS BECOME CLUTTERED WITH MEDIOCRE, OUTMODED WORKS OF LITTLE OR NO MUSICAL AND DRAMATIC SIGNIFICANCE; THESE WORKS HAVE TAKEN MOST OF THE SPACE IN THE REPERTOIRE WHICH ONCE WAS ALLOTTED TO THE CONTEMPORARY COMPOSER. These works were primarily meant to be vehicles for singers; they are still greatly admired in all their mediocrity by today's prima donnas of both sexes, and by an exceedingly small but articulate part of our public, the "Opera Lovers" whose monopolistic intolerance in all operatic matters has

turned them into the "Old Guard" of operatic traditionalism. And so the Lyric Theater remains subject to an inevitable and destructive chain reaction. Inadequate performance of an ill-chosen repertory for an uncritical and opinionated audience must result in loss of cultural prestige, even though the individual prestige of all the arts still contributes—however modestly—to the realization of the operatic dream. Loss of cultural prestige leads naturally to a pronounced unwillingness to support a venture of dubious merit, and without money you cannot build or operate opera theaters.

IN VIEW OF THIS DISMAL PICTURE SHOULD WE BOTHER WITH OPERA AT ALL? THE ANSWER IS AN UNQUALIFIED "YES." We live in the promised land of opera because the United States possesses the cultural virgin soil, the amount of individual talent and the wealth needed for a new approach to what always has been a most complex and costly cultural operation. The particularly American sense of synchronization, the temperamental affinity to the heightened, exalted expressive art of the Lyric Theater, in other words, the largely undiscovered American genius for Opera, must rebel one day against the reigning European traditionalism if it is to come into its own.

THE FUTURE OF MUSIC IN THE UNITED STATES IS INSEPARABLE FROM THE FUTURE OF AN AMERICAN LYRIC THEATER. Opera—like its ancestor, Greek Tragedy—is one of the most important manifestations of the Arts. The reason for its survival after three hundred and fifty stormy years is doubtless to be found in the persistence of creative idealists who, through the centuries, would not relinquish their vision of a Lyric Theater which expresses the best of human thought and the full range of human emotion by the concerted means of music, language, dance and the visual arts. Again and again it has happened that the persistence of creative idealists produced practical results of the first order; and Opera, one of the most complex and costly cultural operations of the modern age, is today as alive as it was three hundred and fifty years ago, when the first genius of the lyric stage, Monteverdi, nursed it to excellent health. The impossible art-form, as Opera has been called time and again, has badly needed a sturdy constitution; it has lived and grown through a succession of crises unique in the history of Art.

But even auspicious circumstances and favorable artistic climate cannot alone establish a new Lyric Theater. The weightiest argument for Opera is that it has become inseparable from what Sir Donald Tovey called "the Mainstream of Music"; and, by the same token, Opera has become indispensable to the articulate expressive forces of our civilization. Our musical life will begin to suffer atrophy if we feed it much longer on a diet that is practically without Opera. Musical thought, when kindled by dramatic imagination, lends a new glow to the musical materials; this process of creative ignition originates in the Lyric Theater, but does not by any means remain confined to it. Today's composers and interpreters cannot do without that stimulating spark, just as our civilization cannot do without figures such as Orpheus, Figaro, Don Giovanni, Pamina and Tamino, Sarastro, Leonore and Florestan, Tristan, and Sachs who, by means of musico-dramatic expression have become carriers of universal human ideas and symbols of our highest aspirations. Here we find the living tradition within which we will perform the old, not for its own sake, but in order to aid the new. We shall have to live up to Alban Berg's demand that we perform the classics as if they were contemporary, and the contemporaries as if they were classics. A Lyric Theater guided by this demand will be a much needed antidote to the massive superficiality and banality of our age—an age which, like other ages, will replace liberty with license, happiness with fun, order with regimentation and tradition with conservatism if we are not careful. The Performing Arts and the Liberal Arts constitute the most important intellectual armorplate as well as the most effective weapon in the defense of democracy against tyranny.

ARE THE MASS MEDIA A PART OF THAT DEFENSE OR HAVE THEY
BECOME THE INSTRUMENTS OF A DANGEROUS MASS DESPOTISM?

The opportunity for cultural activity and its benefits have markedly increased. Shorter working hours: (approx. for all industries, 1900: 57,3 hr. week; 1950: 40 hr. week) have brought increased leisure; longer life (expectancy in 1900: 49; in 1950: 68) has made the post-employment period also an opportunity for cultural activities. In some instances culture may even be regarded as therapy. Mass production and mass distribution have broadened the possibilities by which culture may be not the privilege of the few but of the many.

The Advertising Council, *The Cultural Aspects of America*

One of the ugliest facts about this world is that it contains masses and not communities, and thus is given over to mass entertainment and not to communal imaginative experience. Mass entertainment is valued chiefly as a relief from boredom which is taken to be the normal state of mind.

Eric Bentley, *In Search of Theater*

(published by Alfred A. Knopf, Inc., and reprinted by permission.)

The reason we are so distressed today by low forms of art is . . . that the consumers of it are numerous and audible. But there is no warrant for assuming that today these lower forms displace higher forms to any greater extent than in the past . . .

Jacques Barzun, *Northwestern University Centennial Lecture*

(published by Northwestern University and reprinted by permission.)

Bentley's and Barzun's statements put together show the Mass Media in proper perspective. The uneducated mind is bored more often than not and therefore will devise entertainment, "low forms of art," for the similarly uneducated masses, "the numerous and audible consumers." This is not a new cultural situation, except in one point: the rather recent involvement of enormous numbers of consumers by the new means of mass communication. The lack of "communal imaginative experience," such as the Roman Catholic Church provided in the Middle Ages, forces mass entertainment down to the lowest common denominator, so that by comparison the minority group ready to enjoy the "higher forms of art" appears more than ever to be appallingly small. But this minority has not shrunk since the arrival of the Mass Media; on the contrary, it has become larger and is still growing.

This is especially true in the case of the opera public. Listening to records and radio performances and the viewing of television create an appetite for the "real thing"—an appetite which fortunately cannot be satisfied by mechanical means. The comfort of one's own armchair—a selling point of television, radio and high fidelity dealers—does not seem to induce very many to stay home, because the excitement of visiting the theater—our latent urge to share in some "communal imaginative experience"—and watching a performance in the flesh, creates a sense of active participation which is totally lacking at home and which always has been and always will be a vital ingredient of the theatrical experience.

As long as the Mass Media are servants of the Arts instead of vice versa, the democratic processes will be well served; by giving to a vast public the opportunity to enjoy some offerings of

artistic culture, the Mass Media stimulate the cultural appetite and thereby protect and strengthen a small but important cultural minority.

We therefore must conclude that THE MOST IMPORTANT FUNCTION OF THE MASS MEDIA IS TO MAKE THE PUBLIC APPRECIATE LIVE PERFORMANCES.

This has been the effect of radio and phonograph during the last thirty years, in spite of all the misgivings of the prophets. "Talkies" did not kill the live theater and neither will television. The attendance figures of museums have been rising steadily since the technical reproduction of paintings has multiplied and improved. The public has begun to recognize subconsciously that records, tapes, radio transmissions are comparable to black and white illustrations in a museum's catalogue, that they represent hardly more than devices to recall or prefigure the "real thing."

The Mass Media ought to be thought of solely as means of mass communication, as promotion on the grandest scale, as inspiring agents which can arouse the curiosity and interest in artistic *quality* among huge audience *quantities*. Their promoters should never demand the lowering of high artistic standards for the sake of popular appeal; that will defeat the purpose of their programming serious art.

For the present, the Mass Media ought not to be considered as the means towards a new style of performance. They are nothing of the kind, with one important exception: the film.

Almost from its very beginnings, photography—seemingly another important step towards the illusionism so dear to nineteenth century esthetics—aligned itself with the Graphic Arts; soon the camera lens faithfully did for the photographer what brush and crayon had done for the painter; it acted as a tool of the inner eye—the eye that not only objectively recorded, but subjectively interpreted. Thus was added to a physical and chemical invention an all-important ingredient: artistic meaning. The new technique, limited strictly to the contrast of light and shadow and to only two dimensions, became an expressive art medium by turning its restrictions into stylistic virtues. Film, the dramatic animation of photography by means of motion, was at its artistic best as long as it stayed within the confines of true photographic style. The film industry's later advances into color and so-called "three dimension-

ality," while failing to deal with television competition, established a reactionary trend back into nineteenth century "make-believe" esthetics—a paradoxical result of frantic technological progress.

Mechanical transmission by way of film and television cameras unavoidably involves the loss of certain properties. From monochrome, two-dimensional, undersized television screens and oversized movie screens, distorted qualities of acoustics and enormous quantities of sound assail our eyes and ears, while we are acutely aware of another loss: the emotional experience of actor and audience in the same room.

These are grievous losses, in terms of the living theater, but compensation can be found for them if we decide to become highly selective in our choice of Mass Media as far as opera is concerned. Only films of carefully predetermined design can offer such compensation. Isolated attempts at filmed opera and operatic films have both been presented before. But opera and film have had as yet no opportunity to live together for a long period of experimentation and adjustment. Such an opportunity should be created soon in the interest of sensible artistic relationships among Opera, Film and Television.

MODEL FILMS, PRODUCED UNDER THE BEST GUIDANCE, SHOULD BE MADE AVAILABLE TO TELEVISION AS WELL AS TO MOVIE DISTRIBUTORS. Impeccable sound tracks of full, unmutated scores would be the first step. Next, imaginative interpretations of the libretti which should not even attempt to reproduce the theatrics available in the conventional opera house, but which should be "ideal" presentations, celluloid realizations of the great operatic dream in terms of musically bound imagery and of pictorial rhythm, produced by the best minds and with all available technical resources. Productions of this kind should capture the imagination of a vast potential audience whose receptivity for Opera can only be heightened by a successful, if very new, interpretation. As a matter of fact, it is not impossible that THE OPERA FILM WILL BE THE BEGINNING OF A REAL AMERICAN TRADITION OF OPERA, a tradition which we have to establish if we wish Opera to survive and flourish on American terms.

The enormous expense of operatic production has been the chief reason for the tendency towards theaters of huge seating capacity. BIG HOUSES ARE GOOD BOX OFFICE BUT ARTISTIC HANDICAPS. Most

operas suffer in large halls; the spectator's eyes and ears and the singer's vocal chords—the natural instruments which determine the nature and enjoyment of operatic performance—become “over-extended.” The orchestra of *Don Giovanni*, of overpowering effect in a small theater, seems dainty and feeble in volume when playing to more than 2,000 seats. There exists a definite relationship between an operatic composition and the acoustics, imagined or experienced, of the theater it is composed for. The faithful reproduction of this relationship constitutes one of the major tasks of opera production. Only the best possible approximation of ideal conditions, as imagined by the composer, holds promise of lasting effect on the eyes and ears of the audience, which in turn means lasting effect on the box office too.

Opera is still housed in outmoded structures of the late Baroque period. The new artistic, sociological and technological circumstances of our age have been almost completely ignored in the construction of opera houses. While the opera theater of the eighteenth century served as a place of entertainment for only a small part of an aristocratically organized society, and while the eighteenth century Lyric Stage had to cope with only one or two styles of operatic production, the opera house of the twentieth century ought to be designed to admit on equal terms anybody willing to pay the price of admission, and the Lyric Stage of the twentieth century has to cope with operatic styles ranging from Monteverdi and Gluck to Mozart, Weber, Wagner, Verdi, Puccini, Debussy, Strauss, Stravinsky, Honegger, Alban Berg, Krenek, Schoenberg, Milhaud, Hindemith and others.

THE BEST AND MOST ADVANCED ARCHITECTURAL MINDS OF OUR TIME MUST BE CALLED UPON TO FIND A MODEL SOLUTION FOR AN OPERA THEATER THAT IN ITS ESSENTIAL FEATURES CAN BE IMITATED EVERYWHERE IN THE UNITED STATES. This American Opera Theater must be envisaged as the natural center for almost all the cultural activities of the community it is supposed to serve. Its facilities must provide working and performing space for all the arts and crafts which at present serve the Lyric Theater or will serve it in the future. In its *auditorium* the most understanding opera public should not occupy the worst seats, as has hitherto been the case. Its *stage* would be equipped for all forms of the lyric, the dramatic and the dance theater besides being fitted for film projection, television and radio. Its *orchestra pit* should have mechanically adjustable floor

levels which even could become part of the acting area. Variegated rehearsal space, stage workshops and store rooms, art studios, exhibition and conference rooms, lobbies and restaurants for the public should be coordinated and organized according to the social and esthetic precepts of our time.

But the architectural problems of the Lyric Theater have so far evoked very little interest in the United States. Not only are the financial aspects of theater building forbidding, but opera activities on the workshop level, in many cases inexpertly directed, appear somewhat resigned to rehearsing and performing in platform auditoriums, either too big or too small; in church basements, gymnasiums, concert and recital halls, small theaters without proper orchestra pits, and occasionally in university and college theaters built for the spoken drama and controlled by drama departments whose attitude toward the Lyric Stage more often than not is one of condescending tolerance or outright hostility.

All things have their season, and with young countries as with young men, you must curb their fancy to strengthen their judgment . . . To America, one schoolmaster is worth a dozen poets, and the invention of a machine or the improvement of an implement is of more importance than a masterpiece of Raphael . . . Nothing is good or beautiful but in the measure that it is useful; yet all things have a utility under particular circumstances. Thus poetry, painting, music (and the stage as their embodiment) are all necessary and proper gratifications of a refined state of society but objectionable at an earlier period, since their cultivation would make a taste for their enjoyment precede its means.

Benjamin Franklin

While for the first two hundred and fifty years of operatic history contemporary compositions were performed to the exclusion of older works, we seem to be more interested in the exploration and exploitation of the past than in the future. Thanks to the ceaseless and, incidentally, well-subsidized historical research so typical of twentieth century civilization, the cultural and historical perspectives are ever deepening, with two-fold effect. On the one hand, the specialist, because of an overwhelming accumulation of historical material, is naturally very much in demand. Consequently, the processes for the education of specialists have been fairly well developed,

although within the limitations of their pigeonhole confinement. On the other hand, because we keep looking on that vast, ever-growing cultural panorama of the past, we expect teachers with rare encyclopedic knowledge to instruct younger generations whom we wish to see as broadly educated as possible. It follows that all too often we are asked to be content with a sort of superficial and generalized appreciation where the intimate knowledge of a few details would help us to achieve profundity of observation and perception.

Of all the performing arts, the Art of Opera demands the most specialized training for the paradoxical reason that its artists are expected to be unbelievably many-sided. An accomplished opera singer should have excellent musicianship, a good and well-trained voice, faultless enunciation and diction in three or four languages, pronounced dramatic talent developed by way of every acting technique including body training for musical and expressive coordination, pantomime, dancing and fencing; add to this an elementary knowledge of historical styles and rudiments of character make-up and straight make-up for large stages. Only a first-rate memory and robust physical health will enable the mind and body of the singing actor to survive.

In the past, the training of this universal performer has been quite lopsided, the vocal education nearly always being emphasized at the expense of everything else. While the accumulation of a two hundred and fifty year repertoire has resulted in staggering demands on the singer's technique and stamina, the preparation for this formidable profession has become quite perfunctory. The training period has steadily shrunk, and unfortunately, the opportunities for unfinished singers to earn a little money have increased with the arrival of the Mass Media and the lowering of performance standards in the entertainment fields and in advertising. The physical maturing of a good voice ought to take its own time, while all the learnable skills and techniques are being developed. Lack of financial means for extensive studies hastens these processes beyond all reason. A voice, musicality, dramatic talent and a bank account are rarely possessed by the same person. Young singers are forced to take jobs with church and temple choirs, radio commercials, Broadway or television choruses and semi-professional en-

tainment ensembles in order to support themselves and to pay for their studies whenever they are not lucky enough to receive scholarship grants. Consequently they—and usually their parents too—wish to cut down to the absolute minimum the time of studying and learning so that in the end they acquire only a sketchy notion of their professional skills.

A GOOD OPERATIC TRAINING IS INSEPARABLE FROM AN ADEQUATE OPPORTUNITY TO PERFORM OPERA. More than half of the operatic training should consist of serious rehearsal of an actual performance and then the performance before an audience. There does not exist an applicable theory of operatic performance that can be honestly taught in classrooms. In no other performing art does the instant of performance occur under similarly dangerous circumstances. To meet these dangers, the performer needs a well-grounded training, much enthusiasm, a talent for improvisation, excellent co-ordination, a good head that is capable of foresight and organization and, above all, plenty of practical experience.

This sums up the situation in which the young singers find themselves anywhere in the United States. Add to this the chaotic state of vocal pedagogy and the grotesquely unreasonable linguistic requirements (Italian, French and German in addition to English, that most neglected language of all) with which young singers are faced right after their inadequate high school training and you have a very dark picture indeed, relieved only by the wealth of vocal and histrionic talent available everywhere in the country and by the persistent enthusiasm for Opera as a performing art in the face of all these trials and tribulations.

In the long run, the active interest in Opera so encouragingly demonstrated by universities, colleges and conservatories does not seem to be enough. All these institutions sooner or later find themselves frustrated in their attempts to fit Opera into the academic scheme of things. The two most frequent causes of this frustration are: first the immodesty of those Opera Departments which—under knowing and ambitious guidance—attempt to do full justice to the requirements of the Lyric Theater at disproportionate cost in money, time, labor and disruption of the school's curriculum; second, the modesty of those Opera Departments which—frequently under tentative and inexperienced leadership—attempt too little and thereby render

Opera ineffective and unattractive because of skimpy and impoverished productions.

A specialized, thorough method of training the many-sided singing actor must lead to conflict as long as we try to make this training a part of the academic curriculum or even of a music school's course of study. The chances are that in such conflicts the academic curriculum will win, because it will lead to tangible evidence of accomplishment: a Degree which will leave an Opera or Broadway impresario singularly unimpressed but which may be advantageous in securing a teaching position or a secretarial job.

Meanwhile succeeding generations of young operatic performers are lost to the field for which they have studied because of lack of opportunity—that is, opportunity to rehearse and perform for somewhat adequate remuneration. Young American singers are being encouraged to go to Europe for experience which they cannot find here. As rapidly as the number of opera schools, workshops, departments and studios increases, the tragic gap between them and the Metropolitan Opera—still the only opera house in the United States that offers the opportunity defined above to a select few—grows wider and more hopeless.

Nevertheless, there were four hundred and fifty-one opera-performing organizations operating in the United States during 1953-54. Of this total, two hundred and seventy-seven were educational institutions or enterprises connected with or sponsored by educational institutions.

Only nineteen organizations—including the Metropolitan Opera Company, the City Center Opera and the San Francisco Opera—gave repeat performances of more than five full evening productions. Among them were organizations such as the Amato Opera Theatre (no orchestra) and the Salmaggi Opera Company (no rehearsals).

The number of four hundred and fifty-one includes educational summer activities such as Aspen (ten weeks, but only one production), the Berkshire Music Center (six weeks, two full evening productions) and Oglebay (three weeks).

With the exception of a few top-ranking companies, these opera groups generally perform with greatly reduced orchestras. More than half of all performances were accompanied by one or

two pianos replacing the orchestra, notwithstanding the fact that at the last count the American Symphony Orchestra League listed nine hundred and thirty-six symphony orchestras in the United States and Canada.

At present we have to be content that there is an appreciable amount of operatic activity at all. Only occasionally is this activity inspired by a healthy ambition to perform better than anybody else. But theatrical production without a good measure of competitive spirit tends to become sterile or at least repetitious. The spectator must have an opportunity to compare the comparable (the Metropolitan Opera on tour is not comparable to the local *Down in the Valley* performance); only then will he learn to evaluate. The performer, in order to improve himself, must sometimes watch a better artist than himself; the composer, instead of being resigned to his sad operatic lot, must be stimulated by exciting performances to write new challenging works for the Lyric Stage.

Lack of serious artistic competition on all levels seems to be one of the gravest shortcomings of American operatic life. The Metropolitan Opera is no exception; it functions *hors concours* within the boundaries of the United States in dangerously rarefied air where it becomes painful to take a deep breath, artistically speaking, and to exhale too thoroughly.

Because of its history, celebrated vocal standards and remarkable accomplishments, all attained despite a staggering financial burden, the Metropolitan Opera lives worlds apart from all other operatic life in the United States. A multi-lingual exotic repertory in which even English manages to create a foreign impression, an equally exotic ensemble of stars, a self-laudatory, slightly pompous and somewhat old-fashioned public relations style, have intensified the operatic inferiority complex of the country at large. The mushrooming of small-scale opera groups could be welcomed with greater cordiality if this quantitative growth were not accompanied by a promotion of the misunderstood "popular," i.e., the vulgar, oversimplified, often folksy and always imitative output of composers whose works, in the proud words of a workshop conductor from the South, "The Met would not want to touch."

The vacuum between the Metropolitan Opera and the lower strata can be filled only if the Metropolitan Opera will use the living force of its enormous prestige by publicly endorsing a recognized training system for the artists of the Lyric Stage, Opera in English, the

formation of Regional Opera Theaters, a University Opera Chain and an annual American Festival of Opera.

Nothing can set the artistic pace better than the conviction and authority of the world's greatest artists responsibly participating in model performances of the old and new. Artistic initiative will always rest with the artist, never with the public. We cannot "give the public what it wants," as the meaningless box office saying goes; the public wants only what it has seen and liked yesterday, and for that it owes its thanks to some inspired and enterprising artists.

Was it the public that demanded the masterly production of *Don Juan in Hell*, or did the public learn to like it because Paul Gregory and Charles Laughton had the courage and imagination to produce it in spite of the box office prophets' warnings? Was the enormously popular Museum of Modern Art a result of popular demands for it?

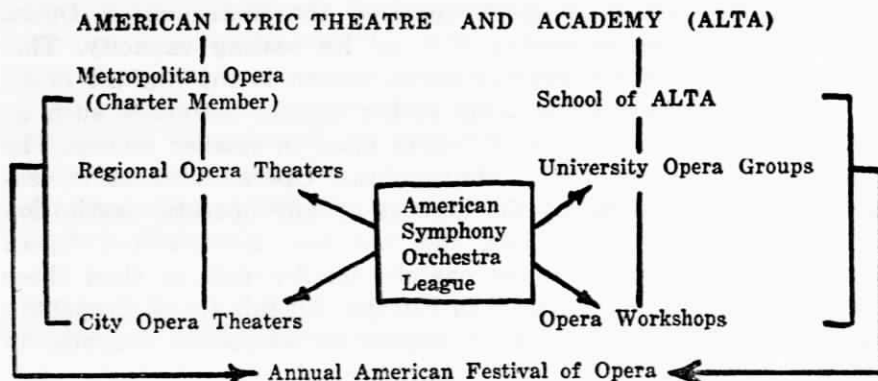
Both these examples are typical of esthetic trends in this country which the world of Opera has so far ignored. As a matter of fact, for an alert and intelligent part of the public, operatic taste has for a long time been synonymous with bad taste. Look with objectivity through any illustrated book or magazine on opera and apply contemporary standards: doubtless the visual style of opera is behind the times; so is much of its musical interpretation and its treatment of the English language. And what can be said for the practice of calling each and every opera "Grand Opera" without any attempts to differentiate? It is simply untrue and therefore bad promotion to maintain that all popular operas of the repertoire are more or less on the same level of artistic achievement. *La Gioconda*, *Andrea Chenier*, *Cavalleria Rusticana* and *Pagliacci* are useful items of operatic fare, as are *Faust*, *Manon* and *Madame Butterfly*. Vocal opportunities, story popularity and box office appeal are shared by all of them, but hardly anything else. The four operas mentioned first are artistically inferior to the second group of Gounod, Massenet and Puccini. None of them come anywhere close to the artistry of *The Marriage of Figaro*, *Don Giovanni*, *The Magic Flute*, *Fidelio*, *Otello* or *Tristan and Isolde*. Indeed, MODEL TRAINING AND MODEL PERFORMANCE WILL HAVE A FORMIDABLE TASK IN EDUCATING PUBLIC TASTE.

An institution that offers an all-embracing operatic education according to present-day standards would be great news, not only in the United States but in the international world of Opera. The fol-

lowing plan, if realized on a liberal and generous scale, will give world leadership in the Lyric Theater to the United States.

Opera theaters, with seating capacities of 1000-2000 people, are the logical working places for orchestras, singers, actors, dancers, choral groups, painters and technicians; consequently, they must become our communal art centers. An American Lyric Theater and Academy (ALTA), to be operated under a Congressional Charter, would lend much needed encouragement and prestige to local operatic efforts if properly organized on several levels:

- 1) on the professional level: the Metropolitan Opera, regional Opera Theaters and city Operas giving performances in artistic competition with each other.
- 2) on the semi-professional level: postgraduate Opera ensembles, administered and operated by recognized institutions of higher learning and music schools, organizing a circuit of their own in collaboration with symphony orchestras wishing to extend their activities.
- 3) on the educational level: an Academy of the National Lyric Theater preparing young artists for their professions in every field of the Lyric Theater and setting standards for the professional field.



A Manifesto for Opera in the United States

Once a trustworthy agency, such as ALTA, has been established to receive funds and to re-distribute them according to its standards and rules, financial support for Opera should be solicited from available sources: grants from Federal, State and Municipal Governments to be made for construction and maintenance of Opera theaters as Community Art Centers and for physical production needs; Government grants of tax-free land for building; grants from Inter-Arts Councils and Foundations; contributions from Radio, Television, the Motion Picture Industry, Recording Companies; private gifts; aid from available funds of Artist organizations (AGMA, AFofM), which sums would be used for salaries, wages, special projects, commissions of new works, fellowships and scholarships.

Opera has developed into an inclusive art, artistically as well as sociologically. Not only the rich support it; a large and still growing public who cannot afford the high admission prices for good opera is nevertheless willing to pay for it. A musico-dramatic art form that means so much to so many ought to be kept within financial reach of its entire potential audience. Subsidy can do just that, if conceived as a thoroughly democratic device of a constructive and educational character.

On the other hand, whenever subsidy is understood to be a last-minute emergency measure to help in a box office calamity, it becomes a hand-out, a charitable action of no more than monetary import. Subsidy, therefore, must be organized on a long-range plan if it is to be at all effective and to give permanency to an artistic venture of greatest cultural consequence such as the Lyric Theater.

During its last New York seasons, the Metropolitan Opera played to audiences averaging 93% of its seating capacity. This attendance record for a regular opera season is the highest in all operatic history except for some rather special activities such as short summer festivals, usually taking place in smaller houses. The total annual income of the Metropolitan Opera Association, exclusive of contributions, is the highest of any operatic institution in history. At the same time, the last few Metropolitan Opera seasons have produced proportionately smaller deficits than those of any comparable opera season in Europe. All this the Metropolitan Opera has achieved in spite of unpopular admission charges, in spite of the great number of badly located, uncomfortable seats and in spite of the astronomically high cost of labor unequalled anywhere else.

On the other hand, this astounding record was achieved at a cost: contemporary operatic production as well as rarely-performed but significant works of the past had to be sacrificed to the "popular," that is, the "box office" appeal of well-known operas and to the star performers who are trained to perform the "popular" repertoire on short notice. As long as its present economic system must continue, the Metropolitan Opera, in all fairness, cannot be expected to change its artistic policies. This change will have to come about on other levels of ALTA.

Meanwhile, the question remains whether we can keep down the high cost of opera. The answer is that partial salvation lies in the hands of the contemporary composer. Unlike the composers of the standard repertoire, whose works are completed and established, he can still control his conception, can write in terms of the practical theater specifying, for instance, a smaller orchestra, which would help enormously in keeping down costs.

Regarding the repertoire of the past, we cannot economize by radically skimping in order to cut down production costs. As long as we question the quality of existing operatic efforts in the United States, we must do everything to improve that quality for the sake of a culturally indispensable operatic literature. There is no known method which improves the quality and at the same time reduces the expenses of the Lyric Theater. We cannot economize by imitating the abstract style of scenic production as introduced in Bayreuth by Wolfgang and Wieland Wagner. No doubt a quintessential simplicity begins to emerge as our contemporary style of dramatic production; in its best examples it has changed nineteenth century ornamental naturalism into twentieth century poetic realism of sparing and sometimes even ascetic design. But this economy is as expensive as the old-fashioned methods because it necessitates structural changes of conventional stages, new and complicated lighting systems and the use of new techniques and new materials. We cannot economize by replacing the star system with an ensemble system. Although it is true that the star system wins friends for individual singers first and for Opera only second, every singer wants to become a star. That has been true since the inception of Opera and is therefore not a particularly American phenomenon. A system of balanced ensemble rehearsal and performance under un-

compromising and forceful leadership can make good use of stars. Whether an ensemble of really qualified singers will be an economic saving is highly questionable.

Only an advanced, diversified development of nation-wide Opera activities can eventually lead to some savings in operatic production costs. Instead of over-extending the local opera season as German cities do, several American cities might join in maintaining one opera ensemble; or they might maintain their own ensembles and organize an exchange of opera seasons with different repertoires. Such plans presuppose the availability of knowing and able artistic leaders, of professional singing ensembles, of choruses and dance groups and of opera theater buildings as Community Art Centers. They presuppose the wholehearted cooperation of symphony orchestras, of universities, colleges and professional art schools, of unions and equity groups, of city and state governments and of sponsoring groups.

We, then, are now asked to organize a rapidly-growing Lyric Theater, to establish in a few years an operatic culture comparable to what Europe has accomplished in three hundred and fifty years of slow, organic development. And as we organize our National Lyric Theater, we must learn from operatic history and avoid basic European mistakes, such as too many opera houses to serve too small an area with too many performances. Even with the encouraging example of the Metropolitan Opera before our eyes, we cannot expect the box office to provide more than a fraction of the high cost of initial organization, and we cannot expect the box office ever to provide much more than half of the operating cost as long as we wish to perform an adventurous repertoire in addition to the tried and true, and wish to perform it in opera houses of proper, that is of modest, proportions.

In the academic year 1952-53, American universities and colleges spent more than \$350,000,000 for research projects. About \$300,000,000 was granted by the Federal Government; the rest came from business foundations and individual donors. Five per cent of this amount would put Opera in America on its feet, ten per cent would make her the greatest operatic nation ever—a position which, on the strength of her wealth, her native talent, her geography and her fast cultural ascent, she fully deserves.

The Lyric Theater, as a most important manifestation of the arts, constitutes a major achievement of our civilization and therefore is as worthy of financial and moral support as our museums, libraries and educational institutions. The Lyric Theater must become entirely free of the considerations which govern the commercial entertainment field if the best operas of the eighteenth, nineteenth and twentieth centuries are to be performed in valid and authentic interpretations. Contemporary works which remain unperformed cannot affect the future of Opera one way or another; they cannot be expected to survive, which will eventually mean that Opera cannot survive.

The United States is ready for the Lyric Theater, and Opera has had to wait a long time for such magnificent conditions as we can offer today. So let us act, keeping in mind Diderot's words: "Whenever the form of the lyric drama is bad, it is the worst of all; but whenever it is good, it is the best."

Author's note: The Juilliard Musical Foundation and the Metropolitan Opera Association commissioned me in 1952 to conduct a survey of opera in the United States. ("How can the cause of Opera be furthered in the United States?") The above Manifesto represents a condensed and somewhat edited version of my Opera Survey Report 1954. It is now published for the first time with the gracious permission of both the sponsoring organizations.

American Music on LP Records — An Index

Supplement II

prepared by Sheila Keats

AMERICAN ANTHOLOGY, VOL. I

Includes CHADWICK, "Hobgoblin" from *Symphonic Sketches*; GRIFFES, "The Vale of Dreams" from *Three Tone Pictures*, Op. 5; HADLEY, *Scherzo Diabolique*; MACDOWELL, *Lamia*; PAINE, *Overture to "As You Like It"*; PARKER, *Orchestral Interlude* from *Mona*. Concord Philharmonia Orch., Richard Korn, cond. Concord 3007.

AMERICAN ANTHOLOGY, VOL. II

Includes GRIFFES, *Sonata for Piano*; PALMER, *Three Preludes*; Reinagle, *Sonata in E*; Gottschalk, *March of the Gibaros*. Jeanne Behrend, piano. Concord 3017.

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Adagio for Strings. Boston Sym. Orch., Charles Munch, cond. w. Elgar, *Introduction & Allegro for Strings*; Tchaikovsky, *Serenade*, Op. 48. Victor LM-2105.

same. Philadelphia Orch., Eugene Ormandy, cond. w. Borodin, *Nocturne*; Tchaikovsky, *Serenade*, Op. 48; Vaughan Williams, *Greensleeves*. Columbia ML-5187.

same. Orch. cond. by Leopold Stokowski. Record entitled "The Orchestra." Capitol SAL-8385.

Three Incarnations, Op. 16. Hufstader Singers, Robert Hufstader, cond. Cook 11312.

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Four Holidays. Am. Percussion Society, Paul Price, cond. w. COLGRASS, *Three Brothers*; HARRISON, *Canticle No. 3 for Percussion*; MCKENZIE, *Introduction and Allegro*; VARESE, *Ionisation*. Urania UX-106.

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Bells; Suite from King Lear; USACHEVSKY, A Piece for Tape Recorder. Composers Recordings CRI 112.

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Five Sketches in Sepia. LeRoy Miller, piano. w. BLOCH, *Poems of the Sea; Sonata for Piano.* Music Library 7015.

same. Maro Ajemian, piano. w. BLOCH, *Enfantines; Poems of the Sea.* M-G-M E3445.

Poems of the Sea. LeRoy Miller, piano. w. BLOCH, *Five Sketches in Sepia; Sonata for Piano.* Music Library 7015.

same. Maro Ajemian, piano. w. BLOCH, *Enfantines; Five Sketches in Sepia.* M-G-M E3445.

Sonata for Piano (1935). Richard Cumming, piano. w. BLOCH, *Five Sketches in Sepia; Poems of the Sea.* Music Library 7015.

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Billy the Kid. Philadelphia Orch., Eugene Ormandy, cond. w. COPLAND, *Appalachian Spring.* Columbia ML 5157.

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Canticle No. 3 for Percussion. Am. Percussion Soc., Paul Price, cond. w. BARTLETT, *Four Holidays*; COLGRASS, *Three Brothers*; MCKENZIE, *Introduction and Allegro*; VARESE, *Ionisation*. Urania UX-106.

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Square Set. Academia Nazionale de Santa Cecilia—Rome, Alfredo Antonini, cond. w. CRESTON, *Dance Overture*; HIVELY, *Summer Holiday*; Sanjuan, *La Macumba*. Composers Recordings CRI 111.

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Alleluia and Fugue for string or-

chestra, Op. 40b. M-G-M Orch., Carlos Surinach, cond. w. HOVHANESS, *Anahid*; Tower Music. M-G-M E3504.

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Contributors to this Issue

FREDERIC COHEN, Director of the Juilliard Opera Theatre, recently returned from Germany and Austria, where he made a study of recent developments in theater architecture and opera staging and observed opera training methods particularly with respect to American Fulbright students abroad.

LEONARD MARCUS, composer, conductor and violinist, was graduated *cum laude* from Harvard in 1951 and received his M.A. in 1953. He has served as assistant to Antal Dorati with the Minneapolis Symphony Orchestra.

MEL POWELL is one of the few musicians who has successfully combined careers in jazz and serious music. An LP album entitled "Chamber Music of Mel Powell" has recently been released by Composers Recordings Inc.

The Juilliard Review

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THE Juilliard review

Alumni Supplement

Fall 1957

photo by Frank Donato — Impact



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ON THE COVER: William Masselos and Aaron Copland discussing the score of Copland's new *Piano Fantasy*. For story of premiere, see page 7.

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.

Convocation — 1957

Juilliard's fifty-third academic year was opened on October 9, with Convocation Ceremonies in the Concert Hall. President Schuman welcomed the faculty and students and introduced the speaker for the occasion, Frederick Prausnitz, the School's Assistant Dean and Director of Choral Music. (*Editor's note:* Mr. Prausnitz's speech will be printed in the Winter issue of the *Alumni Supplement*.)

This year, 341 scholarships have been awarded, 53 of them to students from foreign countries. The total enrollment in the regular School is 655, of which 80 are foreign students representing 32 countries.

Juilliard String Quartet Tenth Anniversary

On October 31, the Juilliard String Quartet presented its tenth anniversary concert, in Town Hall. Formed in 1946, it made its Town Hall debut on December 23, 1947. Since that time, it has appeared extensively in the United States and Canada, and has made three European tours. The Quartet has been invited to play next year at the Edinburgh Festival and the Brussels Worlds Fair. It has recorded for Columbia and Epic Records, and is now under an exclusive contract with RCA Victor to record an historical survey of chamber music.

The anniversary concert program included Schubert's Quartet in A minor, Opus 29; Peter Mennin's Quartet No. 2; and Beethoven's Quartet in F major, Opus 135. Members of the Quartet are Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Claus Adam, 'cello. It is under Colbert-LaBerge Concert Management.

HAVE YOU PAID YOUR ALUMNI DUES?

Dues are still only \$2.00 per year

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Alumni Adopt New Constitution

Members of the Alumni Association, in a mail ballot, overwhelmingly adopted the new Constitution and By-Laws proposed last Spring by the officers and the Alumni Council. The new Constitution and By-Laws went into effect as of July 15, 1957.

A significant feature of the Constitution and By-Laws is the provision for Alumni Chapters throughout the country. Several members of the Association have written to the President, James de la Fuente, offering to help establish Chapters in their localities, and plans are now in progress for the formation of these groups. During his recent concert tour, Mr. de la Fuente talked with Alumni in several cities, and he reports a growing enthusiasm for this project.

Alumni wishing to form local Chapters are encouraged to write either directly to Mr. de la Fuente, c/o Juilliard School of Music, or to the Alumni office at the School. Detailed suggestions for establishing a Chapter, as well as a list of Alumni living in the area, will be sent to interested Alumni.

Alumni Scholarship

Last Spring, the Alumni Council voted to donate \$500. to the School's scholarship funds, to be used for Alumni Scholarships. Distribution of the funds was left to the discretion of the School's Scholarship Committee, with the stipulation that no scholarship grant be for less than \$100. The first Alumni Scholarship, for the entire amount, has been awarded to John Buttrick, for the academic year 1957-58. Mr. Buttrick, of Bryn Mawr, Pa., is a candidate for the Master of Science Degree in Piano. He is a student of Beveridge Webster.

Do you have Alumni friends who are not on our mailing list? Tell us about them so we can send them the *Alumni Supplement*.

A Wandering Minstrel

by Martin Friedmann

Now that I am temporarily settled in Vienna after a long period of wandering, I thought that my fellow students and alumni might be interested in what I have been doing the last few years. It may serve as an incentive for some of them to try something on similar lines. Already as a student, I became interested in Far Eastern music, especially that of Indonesia. After graduation I had my two years of Selective Service. During

this time I saved a little over \$1000. With this money I decided to make a trip around the world. With only a knapsack and my violin I started off for Seattle, on Christmas 1954, to catch a ship to Japan.

One of my best friends had been teaching piano in Tokyo, and I had asked him to try to arrange a concert for both of us. The instant I arrived, he rushed me to the first of eight concerts we were to give in a two-week period. Had I had more time to spend, a complete tour of Japan could have been arranged. In my spare time, I went to the Imperial Palace to hear the ancient court orchestra which is passing on a tradition of more than a thousand years. Of course I also went to a Kabuki performance. In spite of Japan's Western orientation, Kabuki still enjoys great popularity. On the whole, though, the indigenous music of Japan is dying out. Very few of the young intellectuals take up the study of the traditional instruments such as the *Koto*, *Samisen* or *Shakuhatchi* (flute). Those who still play these instruments form a small closed circle. Jazz or big orchestras, live or on records, are in vogue.

The author in the Shalemav Gardens
(Lahore, Pakistan).



Just before leaving Japan I received a telegram to proceed quickly to a school in India, as they needed a violin teacher. I took a freighter to Bangkok, Thailand. Here I decided to make a quick overland trip to the famous ruins of Angkor Vat, the fabulous city of Khmer culture in the jungles of central Cambodia. Who could know when I would again be near enough? The travel bureau was of little help. They said that this trip can only be made by air. However, together with a friend, I decided to brave the Communists and take local transportation: train, bus, donkey cart and walking — even wading through a river whose bridge had just been blown up by brigands a day earlier. Angkor was everything that I had imagined and more. This city once housed over two million people. Now only the temples, fountains and broken works of art show their faces through the thick forests inhabited only by monkeys.

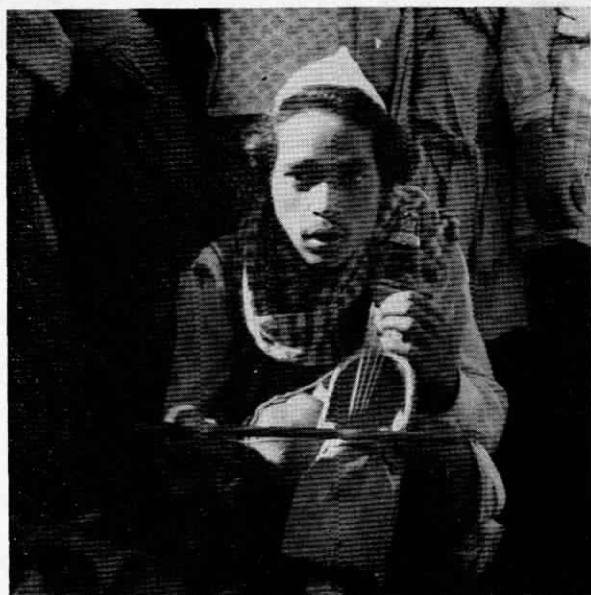
Woodstock School, at which I had been invited to teach, was an American boarding school in the Himalaya Mountains about 150 miles north of Delhi. I had about twenty-five students and was in charge of the orchestra. I enjoyed the work, but used every opportunity to see and learn as much of India as possible. First, I started learning the *Sitar*, the most popular of the Indian instruments. Naturally, I was taught without music, by copying the master, who was an excellent musician from Bengal. This way of learning finally gives impetus to the art of improvisation, the most important element of Indian classical music. Since India achieved her independence, this music has received much official encouragement and has attracted many new adherents. Still, it is interesting that the State Radio only last year bowed to public demand and initiated programs of popular Indian music, usually film songs, which until then could be heard only on Radio Ceylon. Western music is consciously being diverted out of India. Its great monuments are to be heard as the plays of Shakespeare are read: to be studied as something from another culture.

Nepalese folk singer with his native "violin."

Summer vacation I spent with friends in Kashmir, one of the truly beautiful places in this world. Another trip took me to Pakistan, as far as the Khyber Pass on the border to Afghanistan. Of course I went to see the Taj Mahal . . . at full moon. During all this time I was able to make some contacts in Delhi and other cities in North India. My accompanist was also a teacher in the school. Together we were invited, at the end of the school year, to give a concert in the remote Kingdom of Nepal.

This turned out to be of historic importance: it was the first concert of Western classical music ever heard in that country. Of course, there was a private musicale for His Majesty, the King of Nepal, who invited us to fly to various parts of his country and lastly to Calcutta. To understand the remoteness of this country, I need only say that until this year the only way to get there was either to fly or to climb over two mountain passes for a day and a half. I did the latter. Upon arrival, we found an old Blüthner piano which had been carried in on the backs of coolies two decades earlier. It was fortunate that we located some old tuning tools which I put to good use. For an encore, the King requested the well-known *Souvenir*, by Drdla.

Arriving in Calcutta, I contacted the conductor of the Calcutta Symphony,



the only regular orchestra east of the Suez except the one in Tokyo. As it happened, they needed still one more work for a Mozart concert (even Calcutta had a Mozart Festival), and I was engaged to play one of the concerti with them a month hence. With time on my hands, I thought it a good idea to visit the unique school of Santiniketan which was founded on very progressive lines by the great poet Tagore. Here all the work — dance, music, painting, class work — is carried on in the open. Students are thrown into active contact with the practical aspects of life and are given active experience during a period of study whose purpose is not just the passing of exams. From Santiniketan I went north to Darjeeling and still further on to Sikkim, a small independent state on the border of Tibet. Here, in view of the highest mountains of the world, I practiced for my concert in Calcutta.

Then I left India, flew to Burma and took a deck passage to Singapore and thence to Djakarta, capital of Indonesia. Again, my first order of the day was to contact the head of the Dutch-Indonesian music society, the "Kunstkring." After introducing myself and playing for the director, I was invited to give six concerts, two on the island of Sumatra. Once more I had several weeks' time, so I travelled across Java, stopping to see the magnificent Borobudur Temple, to the island of Bali.

My enthusiasm for this island paradise knew no bounds. I found what I had studied and read about. Practically every night I listened to the lovely sounds of the gamelan and watched the young dancers rehearse. I found that my interest was as great as that of the villagers, all of whom have a personal concern for the development of their artists. The dancers were learning their art in order to please their gods, and their seriousness was a proof of their attitude and purpose. Here, music and dance were true folk arts, but on such a high level that it cannot be surpassed. In Indonesia the government is sponsoring both types of music, gamelan and Western, with a separate school for each. My personal feeling is that the

local tradition is still so strong that this state will eventually lead to an enrichment of both styles, and that both can fulfill their purposes, side by side. The seven weeks I spent in Indonesia were truly magnificent. I was sad when the time came for me to leave. But I still had much ahead of me. A return trip to India, this time through the South, visiting Madras and Bombay and including the caves of Ellora and Ajanta on the way, and then finally the Safari through Africa — all this still lay in front of me.

Someone I had met had told me of the existence, and had given me the address, of a music society in Uganda. I had written to them and was once more promised several concerts (and a pianist). So, from Bombay I once again took a cheap deck passage — without bunk or cabin — to Dar es Salaam, Tanganyika, hiked up Mt. Kilimanjaro's 18,000 feet, hitchhiked past giraffes and zebras to Kampalla, the biggest city of Uganda. Here the European community is culturally very active. The music society sponsors half a dozen concerts a year. It would be too much to recount all the exciting experiences which I had in this part of the world, visiting native festivals and hearing instruments, the playing of which was permitted only in the presence of the local king. Offenders were formerly punished by death; now they are expelled from the tribe. Suffice it to say that I eventually took a Nile steamer down that ancient river through Sudan (with another radio solo concert in Khartoum) and Egypt, visiting the ancient places of Thebes and Luxor.

By way of Athens and Belgrade I finally reached Vienna where I am now studying in the Akademie under Ricardo Odnosopoff. Of the money I had started with a year and half earlier, I still had one-third left when I arrived in Vienna. All the concerts I had given had paid only relatively small sums of money, but what they had made possible cannot be measured in such terms. I can only encourage anyone with some spirit of adventure and a desire to learn about the world he lives in to break away in a similar way from the daily routine of life and really live.

Copland Premiere at Juilliard

Juilliard's concert season opened this year on October 25, with an event of unusual musical interest, the premiere of Aaron Copland's *Piano Fantasy*. The *Fantasy*, a half-hour work in one movement which was commissioned by Juilliard on the occasion of its fiftieth anniversary, comprised the entire program. Performed by William Masselos, it was played twice during the evening, before and following the intermission.

The composer, of course, needs no identification. His contributions to American music of this century are well known, and the measure of his popular acceptance is proven by the length of the list of his works appearing on LP records. Copland's choice of William Masselos to introduce this new work was a happy and fitting one. For Masselos has been quietly, but steadily, gaining a reputation as a first-rate performer of contemporary piano works, one who insistently crusades for the performance of the contemporary and plays this repertoire with love and conviction.

Masselos entered the Juilliard Preparatory Division at the age of nine, subsequently receiving a fellowship in the Juilliard Graduate School. When he was twelve, he started studying with the late Carl Friedberg, the beginning of a long and fruitful musical association. At eighteen, he made his Town Hall debut. Since then he has concertized widely in the United States and Canada, playing solo recitals and appearing as soloist with the New York Philharmonic Orchestra under Dimitri Mitropoulos, the Montreal Symphony under Otto Klemperer, the National Orchestral Association under Leon Barzin, and the Chataqua Symphony under Walter Hendl and Franco Autori.

Wherever he plays, he programs at least one contemporary work. On many occasions, especially for college or festival appearances, he has offered to perform a second time, playing either a formal recital or appearing before a

class or seminar. These "extra" appearances give him a chance to introduce contemporary works to audiences which otherwise might not be able to hear them.

He has given first performances of Charles Ives' First Piano Sonata, Alan Hovhaness' *Khaldis* and most of Ben Weber's piano music. His repertoire includes Webern's Variations and works by Satie, John Cage, Dane Rudhyar, Schoenberg and many others. He has recorded for Columbia Records and is currently recording a large program of contemporary works for M-G-M.

Masselos' approach to music is direct and enthusiastic. Of the Copland *Fantasy* he says, "Once I started working on it, I fell in love with the piece. It's a wonderful addition to the big contemporary piano literature, in a Lisztian-Copland style. It is extremely well written for the instrument, and a gratifying piece for the performer, one that will be extremely useful. We need big works, ones that can be performed in Carnegie Hall, and this is certainly one of them. May I call it an 'American' piece? It seems very open-faced, and through-and-through Copland."

New Faculty Members

New members of the faculty include Valerie Bettis, Yurek Lazowski, Donald McKayle and Anna Sokolow in the Dance Department; Helen Constan (Sociology), Yvette Louria (French), Claude Marks (Visual Arts) and Sollie Posinsky (Psychology) in the Academic Division; Joyce Nöh (musical assistant) and Philip Lawrence (dramatics coach) in the Opera Theater; Charles Jones and Hugo Weisgall in the L&M Department.

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Charles Levine

Craftsman

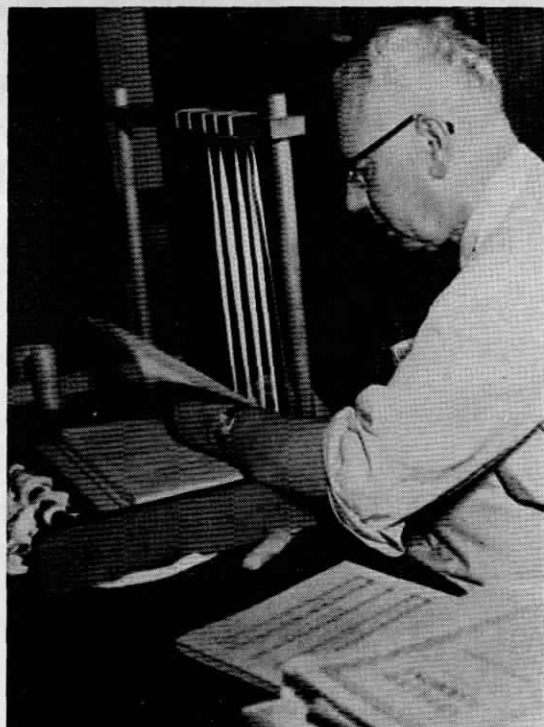


photo by Marie Metzger

Charles Levine at work.

Ours may indeed be an age of technology, of mass production and machinery, of uniformity and the assembly line, but the skills and ideals of hand craftsmanship have not yet entirely disappeared. Today products of such craftsmanship are called "custom made," and their makers are valued for the quality and beauty of the work they produce.

Juilliard is fortunate, for it has such a craftsman "in residence." Charles Levine, its bookbinder, has been at the School for almost twenty-five years, and samples of his work may be found not only on the Library's shelves, but on the pianos and music stands of countless Juilliard alumni, faculty and students.

He was born in Minsk, Russia, and at the age of eight was apprenticed to a bookbinder. He continued his apprenticeship in Leipzig and Duesseldorf where the family moved before coming to America. He was not yet twelve when he arrived in New York, where he earned money by peddling papers until he could find a job with a book-

binding firm. His first job paid him \$2.00 per week, and the work week was sixty hours! He subsequently worked for Thomas Nelson and Sons, a job he held for over twenty years before coming to Juilliard, making hand-made bindings for pulpit bibles.

In 1933, John Erskine asked him to look over the Juilliard Library and repair those volumes and scores which had become worn through use. At the time, it was understood that he would work only long enough to complete this initial repair job, but the School was so pleased with his work that he was invited to remain as the permanent bookbinder. Since then he has maintained the books and scores in the Library, and has done custom binding for students, faculty and alumni.

Levine is a true craftsman, a "tinkerer" who can think with his hands. If he needs a piece of equipment, he is likely to construct it from several pieces of metal and wire. Should he be asked for a special case or box, a little experimenting with boards and coverings produces just what is re-

quired. He is a modest and obliging man whose aim is to do a good piece of work which will please his customers.

The son of a peddler, Mr. Levine had a necessarily restricted formal education; he speaks regretfully of the schooling he was not able to have. He takes pride, however, in the accomplishments of his daughters, both of whom are college graduates.

He is also justly proud of his work, and treasures the compliments, both spoken and written, which he has received. A letter from John Erskine is carefully preserved among his souvenirs:

"I want to send my special thanks for the binding of the Strowski history. It is a very attractive piece of work and you have a right to be proud of it."

He has also saved this tribute from Ernest Hutcheson:

"The 'Coronation Anthem' of Handel with the case which you made for it was presented to me here last night after my concert, and I want to drop you a line to tell you how very beautiful I think your work is. It has been greatly admired by everyone who has seen it. In this day of machines one rarely finds a craftsman of your gifts and skill, and it is a real pleasure to know that the very old guild which you represent is still alive. Please accept my grateful thanks for all the care you took in making this lovely case — a perfect covering to the music which it encloses."

* * *

Ronald Murat 1907-1957

Ronald Murat, member of the Juilliard violin faculty since 1925, was killed in an automobile accident on July 14, 1957. He was returning from Deep River, Conn., after the opening of the seventh annual Connecticut Valley Music Festival, of which he was the founder and director.

Born in Warsaw, Poland, Mr. Murat began his musical studies at the age of three, and at nine entered the Warsaw Conservatory. By the time he was fourteen, he was appearing in American Red Cross benefit concerts in Poland. He made his American debut in Town Hall in 1929, and concertized extensively in this country. In 1939, he formed the Murat String Quartet and, in 1942, became head of the violin department of the Hartford School of Music where he taught for several years.

A composer as well as a violinist, he wrote several songs, piano works and pieces for violin and piano. His string quartet received an Elizabeth Sprague Coolidge Prize. In addition to his violin teaching, he also coached several jazz musicians, including Benny Goodman, Milton Shaw and Eddy Sauter.

In 1935, he organized the Friends of Music in Haddam, Conn., and after World War II expanded the activities

of this organization into the Connecticut Valley Music Festival. A community-sponsored project, the Festival presented both established artists and newcomers in performances of solo and chamber works. As part of the Festival, Mr. Murat established, in 1953, the Murat Award for young Connecticut performers, which included an appearance at the Festival concerts.

The Hartford, Conn. *Courant* of July 21, 1957, published a tribute to Mr. Murat by T. H. Parker who said, in part: "We shall all remember his virtuosity as an artist and his zeal as an evangelist of art, which were his great contributions. I, myself will recall him, too, as a large man who made the violin look small and who overshadowed the piano keyboard, but who played upon these instruments with a refinement and grace and even tenderness which surprisingly belied his stature. As his sometime colleague in auditions, I shall remember the understanding he gave young artists and at the same time the exactitude he demanded, both for their own good and for the good of music. And as one who enjoys good-natured people, I hope that the deep rumble of his laughter will echo frequently in my recollection."

Commencement -- 1957

Douglas Moore, composer and Chairman of the Music Department of Columbia University, was the speaker at the Commencement exercises held in the Concert Hall on May 31. President Schuman and Dean Schubart awarded Diplomas and Degrees to 128 musicians and two dancers at the graduation ceremonies. President Schuman also made awards as follows:

Teaching Apprenticeships in the Literature and Materials of Music: *Glenn Mack*, pianist; *Michael White*, composer. Teaching Apprenticeships in the Piano Minor program: *Dolores Holtz*; *Thomas Mastroianni*; *Alayne Buechner*; *Clifton Matthews*.

Morris Loeb Memorial Prizes: *Robert Emmett Vokes*, *Daniel Pollack*, *Ludwig Olshansky* — pianists.

George A. Wedge Prize: *Regina Sarfaty*, mezzo-soprano.

Alice Breen Memorial Prize: *Rosemarie Radman*, soprano.

Carl M. Roeder Memorial Prize: *Dubravka Tomsic*, pianist.

Academic Faculty Prize: *Alois Acowitz*, pianist.

Edward B. Benjamin Prizes: *James Kurtz*, *Ramon Zupko* — composers.

Elizabeth A. Coolidge Prize: *James Kurtz*, composer.

Marion Freschl Prizes: *Michael White*, *Lynn Boroff* — composers.

Frank Damrosch Scholarship: *George Mester*, conductor.

Max Dreyfus Scholarship: *Rosemarie Radman*, soprano.

Ernest Hutcheson Scholarship: *Dubravka Tomsic*, pianist.

Margaret McGill Scholarship: *Regina Sarfaty*, mezzo-soprano.

Juilliard Alumni Scholarship: *John Buttrick*, pianist.

Edwin Franko Goldman Scholarship: *Harold Jones*, flutist.

Richard Rodgers Scholarship: *Maurice Monhardt*, composer.

Graduating Class — 1957



Commencement

Address - 1957

by Douglas Moore

Every now and then there comes into our lives an event which throws into high relief the landscape of our abilities and accomplishments, and also the purposes and values which we attach to the art in which our efforts are enlisted. Commencement, I think, is perhaps one of the most striking of these events. It gives an opportunity to look back and to look forward.

Those of you who are now going out into the world want to consider what you can do for the art to which you have expressed your devotion. There are a great many things to be done. I want to talk about one aspect of that art

photo by Standard Flashlight



Douglas Moore

this morning, one which is very dear to my heart. That is the subject of Opera.

We need American Opera. I don't need to tell you to review in your minds the enormous vitality that an operatic school of composition brought to Italian music, to French music, to German music and, in more recent times, to Russian music. There has never been anything like it. The immense popular appeal of Opera is a means of bringing contemporary music to audiences, and Opera also nourishes the entire art in its ability to indicate new forms. This is true particularly in its emphasis on melody, which I believe is the cornerstone of all music.

Opera in this country is distinctly a peripheral thing. It is something that is foreign and is not really a part of our civilization. I need only compare the situation that exists as regards the symphony. We have something like 300 symphony orchestras in this country. We have four Opera companies: one of them on a very unsteady basis, two of them only part-time, so to speak — Chicago and San Francisco. We have really only the Metropolitan. This means that there is a complete bottleneck in the development of our own native Opera, and of course, if we are to have Opera as a living part of American culture, it must be our own.

The history of Opera, and of music,

shows that in every case where Opera has spread to a foreign country — to a different country — it has been made a part of the culture and civilization of that particular country. French Opera was adapted to the needs of the French nation and its tastes as early as the seventeenth century. German Opera came slightly later and it was different; it was the sort of thing that the Germans wanted. It was not the Italian idea. So, when American Opera comes, as I am sure it must, it must be a reflection of our civilization and our tastes. It must not be a mere echo and an imitation of what has existed successfully in other countries.

I think that there is a fundamental misunderstanding in this country as to what Opera is. If you were to ask a man on the street: "Why do people want Opera? Why do they go to Opera?", the first answer would probably be that the reason is a social one, that Opera represents the most aristocratic form of music. After all, it is the most expensive, and has traditionally been associated with foreign courts. When the Metropolitan Opera Company tours, its appearances are the social event of the season. But that is something that need not detain us very long in 1957. Even the Metropolitan has discovered that it must exist on a democratic basis.

"The second appeal of Opera," your man on the street would say, "is — well, it's the greatest spectacle that there is. It is the most opulent production." But this refers to Grand Opera, and Grand Opera is only one type of Opera. The great mistake we make is that we think all Opera is Grand Opera. As a result, we sometimes see productions that try to be Grand Opera, and have entirely missed the point of the works themselves. There are, of course, many excellent Grand Operas, but the spectacle, the opulence is not a necessary part of an opera's message.

The third aspect of Opera which has universal appeal is singing. Obviously, this is the place where singing comes into its own, where the virtuoso singer can be expected to find the kind of material that will give him his adequate setting. Opera that does not provide

for singing, and beautiful singing, is a lost cause.

The fourth aspect of Opera that appeals to many is the marvelously colored and eloquent symphony orchestra, the large orchestra. This was a contribution of the German composers. It stems from Wagner, and there is no doubt that German operas, even today, place their main reliance upon the orchestra. I am thinking specifically of an opera like *Wozzeck* which would be lost without the richness and dramatic power of the orchestra.

But there is another point, the point that is missed and misunderstood: Opera is essentially a play which is sung. You have to go back to the beginnings of Opera to realize how the form came into being. It was an attempt to rediscover the eloquence of the Greek drama. It was believed by scholars that the Greek dramas were not entirely spoken, but that many parts of them were sung. The early experiments in Italy were concerned with trying to enhance the emotional values of a play by singing, rather than speaking, the text. That particular point is one which was never accepted by the Anglo-Saxon civilization we have inherited, and I need only to go back to the sixteenth and seventeenth centuries to prove this.

In Italy the original plan of continuous monody was modified somewhat to allow for the formal demands of music, with the distribution of the text into *aria* and *recitative*. The original idea of an intoned play was somewhat obscured, and singing was emphasized more, perhaps, than fidelity to the dramatic idea. But the pendulum in this respect has always been swinging back and forth.

In France the adaptation was made with less emphasis on the singing and more on dramatic credibility, and for the sensuous beauty of the human voice, the ballet was substituted. Since the French singing voice can never compete with the Italian in sensuous beauty, emphasis was laid on fidelity to the text and, for sensuous appeal, the ballet.

When Germany took over, the emphasis shifted to the orchestra. Orchestral music had become the chief interest of the Germans, and Wagner,

in his music dramas, was able to combine the vogue of symphony with the appeal of the stage and of singing.

In Russia success was achieved through an attempt to bring the Russian spirit, the Eastern spirit, into music via the folk song. There is no doubt that the modern success of the Russian repertory stems from the distinct operatic style which its composers were able to achieve.

While Opera was spreading like wildfire in the seventeenth century, the English turned a deaf ear to the whole business. They thought that Opera was a mistake. They did not believe in the principle of monody or the *recitative*, and the poets particularly disapproved of this Italian notion of the play which is sung. As a result, all the prestige in seventeenth century England went to the masque, the music of which was purely incidental. The real essence of the play was given to the spoken voice, and the music was allowed to exercise a merely decorative function.

As a result, Purcell, a very great composer and one who might have been a wonderful Opera composer, wrote only one opera, and the place where it was produced was a girls' school! That was the best outlet that Purcell could find for an opera he wanted to write. I do not need to refresh your minds with what happened to English music. After the death of Purcell, English music went into a decline. England became a very unimportant nation musically, and subsisted almost entirely upon foreign art for 200 years.

What happened in England was that Italian Opera, written by a German, was imported and became a feature of the social life of London. The Operas were sung in Italian. There was no attempt to make the text clear to the audience, and the convention which exists even today with us, that Opera is a foreign affair, was born. Not only this: the English began to make fun of Opera, and one of the most successful forms of the English stage was the Ballad Opera, written to ridicule the whole opera procedure. The Ballad Opera was the most vital of the English stage music, culminating in Gilbert and Sullivan which, after all, is basically oper-

atic satire. We have inherited from this our concept of the musical show. The theory often expressed that our Opera is to come out of such things as *Oklahoma* and *Showboat* is, I feel, false. Those agreeable entertainments are in fact a repudiation of the operatic principle. But, here we are in this country with this situation, and what are we going to do about it? Obviously we must have some kind of approach to the needs and the wishes of our own people in the matter of Opera. I think the mistake has been that we have been looking too much to Europe, that we have accepted European models, and that we have lost sight of the idea that Opera is a dramatic, as well as a musical, form.

I think that we are very fortunate that Gian Carlo Menotti has, by his remarkable stage instinct, demonstrated that Opera can be interesting to contemporary audiences. If you stop to realize it, he has accomplished this not by the power of the music alone, but by the power of his stage imagination. I believe that this example has been tremendously useful to us, for it has demonstrated that Opera *can* reflect contemporary life, and that a libretto which is easily understood by the audience quite definitely enhances the value of the entire production.

I sometimes wonder why so many composers write Opera, for the chances of production are very, very slim. I think they must have a faith in the future, a belief that they can address their own people in terms of music. But, it must also be in terms of the living theatre, and the contemporary theatre.

We must attempt to establish a provincial Opera on the same wide basis that we have the provincial Orchestra. This would give a decent chance to our singers and would encourage our composers to create a repertoire that could bring about a real American School of Opera, to the tremendous enrichment of our whole culture.

To you who are graduating, may I offer my congratulations and very best wishes for your career in music. You will find it a very rewarding art if you are true to its highest principles, and you will be willing to make the necessary sacrifices.

Faculty Activities

HUGH AITKEN was the recipient of the first JAMES DAGLEISH (1953) Memorial Scholarship at the Bennington Composers Conference last August. He recently finished *Eleven Short Pieces for Orchestra*.

GERTRUD BAMBERGER taught last summer at the San Francisco Conservatory of Music.

ANNE BERGER participated in a seminar on "Germany, Europe and Peace" held recently at the Woodrow Wilson Foundation in New York.

WILLIAM BERGSMA has completed a film score, *Not by Chance*, for the National Education Association. His *March with Trumpets*, commissioned by the Goldman Band, was premiered on June 17, at the Band's opening concert, under RICHARD FRANKO GOLDMAN, conductor. HOWARD HANSON (1915) conducts Bergsma's *Gold and the Senor Commandante* on Mercury disc 50147.

FREDERIC COHEN's article, "A Manifesto for Opera in the United States," appears in the Fall issue of *The Juilliard Review*.

ALFRED CORVINO choreographed several ballet sequences for Amato Opera Theatre productions last season.

JACOB DRUCKMAN has been awarded a Guggenheim Fellowship.

LONNY EPSTEIN was piano soloist in a concert of chamber music by Mozart presented at the Mozarteum in Salzburg on August 14. The program included the Sonata for Violin and Piano,

K. 306, the Piano Sonata, K. 310 and the Piano Concerto, K. 449, all of which she performed on Mozart's own grand piano. She has been engaged to make a tape recording of a Mozart program for Radio Nuremberg, performing on a replica of Mozart's piano.

RUTH FREEMAN performed JAMES HOSMER's (1937) *Rhapsody for Flute* last summer with the Chataqua Symphony Orchestra.

IRWIN FREUNDLICH conducted his annual summer session for pianists at Bennington College last summer. On August 5, he presented a lecture on "Music in America" to foreign Fulbright students at the Bennington Orientation Center for Foreign Students.

JOSEPH FUCHS performs Schubert's Sonata for Violin and Piano, Opus 162, and the Sonatinas, Opus 137, on Decca record DL 9922. He is presenting a three-year television series, originating in Boston, entitled "Sonata," sponsored by Boston University, where he is a faculty member, under a Ford Foundation grant. The series, which comprises a history of works for violin and piano, will be filmed at the time of broadcast for distribution through national and international television outlets.

VITTORIO GIANNINI's *Canticle of the Martyrs*, written for the Early American Moravian Music Festival, was premiered on June 30, under Thor Johnson, in Bethlehem, Pa.

MORRIS GOLDENBERG was percussionist for a group of Morton Gould

recordings made recently for RCA Victor. He also played for the sound track of the new *Cinerama* film.

RICHARD FRANKO GOLDMAN, conducting the Goldman Band, recently recorded for Decca an album of original band music by Mendelssohn, Wagner, Gossec and Bruckner, as well as new works by WILLIAM BERGSMA and WILLIAM SCHUMAN. The album, DL 8633, is scheduled for January release.

SASCHA GORODNITZKI has recorded *Music of the Great Keyboard Masters*, thirteen compositions of famous composers who were themselves great keyboard artists, on Capitol disc P-8374.

MARCEL GRANDJANY appeared in recital at Mills College and UCLA last summer. RCA Victor has released several of his performances on Camden disc CAL 338. He has also recorded a recital of works for harp which will be released shortly by Capitol.

CHARLES JONES' *Symphony*, commissioned by the Copley Foundation, was premièred by the Aspen Festival Orchestra under Izler Solomon on August 11.

The JULLIARD STRING QUARTET received the American Composers Alliance Laurel Leaf Award last June for "distinguished service to American Music." ROBERT WARD (1946), president of ACA, said of them: "Within ten years . . . the Juilliard String Quartet have won universal acclaim, not only for their musical excellence but for their definitive performance of contemporary repertory. Through extensive tours of lecture recitals they have brought a long list of American string quartets to the public." The Quartet performed this fall at the opening of the new Kongresshalle in Berlin.

CECILY LAMBERT's Piano Sonata No. 5 was given its first performance by WILLIAM MASSELOS (1942) in Carnegie Recital Hall on May 18.

PEARL LANG taught last summer at the University of Colorado. She appeared at the Aspen Music Festival last July in the première of Carlos Surinach's *Hollywood Carnival* with members of her Dance Company. Last spring she appeared at the Brandeis University Festival of the Creative

Arts.

ROSINA LHEVINNE returned to Aspen last summer where she served on the faculty of the Music School and participated in the Festival Concerts. On August 11, she performed Schubert's "Trout" Quintet with the JULLIARD STRING QUARTET and STUART SANKEY, double bass.

ARTHUR LORA was first flutist at the Empire State Music Festival last July. In September, he left for a tour of the Near and Far East with harpist Edward Vito, under the auspices of ANTA. Included on their programs is VINCENT PERSICHETTI's *Serenade No. 10 for Flute and Harp*.

MADELEINE MARSHALL was a member of the faculty at the ninth Church Music Institute at Alfred University last summer, under the auspices of the Canacadea Chapter of the American Guild of Organists. Her daily sessions dealt with the special diction problems of organists and choir directors. More than 150 musicians, representing seventeen states and Canada, attended the Institute.

PETER MENNIN has been awarded a Guggenheim Fellowship.

SANTOS OJEDA has been appointed to the Piano Faculty of Teachers College, Columbia University.

MARGARET PARDEE, who was on the faculty of the Meadowmount School of Music last summer, appeared on the WNYC Young American Artists series on November 7.

Elkan-Vogel has announced publication of VINCENT PERSICHETTI's *Serenade No. 7 for Piano, Symphony for Band* and *Fourth Symphony*. Last July he appeared as a guest lecturer at the Eastman School of Music Band Conference.

LOUIS PERSINGER, while abroad judging the Henri Wieniawski Violin Contest in Poznan, Poland, this fall, will play recitals in several Polish cities and will also perform the Beethoven Violin Concerto there.

FREDERICK PRAUSNITZ has been invited to appear as a guest conductor in Cologne, Germany, on November 22, at the "Music of the Time" Festival. On November 25, he conducts a broadcast performance in Hamburg, Germany,

concluded on page 20

Alumni News

1907: WALLINGFORD RIEGGER's *A Shakespeare Sonnet*, for chorus and baritone solo, was premièred at Tanglewood on July 30, under the direction of Hugh Ross. On August 3, his *Rhapsody for Four 'Cellos* received its first performance at the Fairfield County Summer Music School in Wilton, Conn.

1913: KARL E. RISSLAND, a staff musician for television programs, has been Track Trumpeter for New York State Racing Associations for the past seventeen seasons.

1915: HOWARD HANSON received the American Composers Alliance Laurel Leaf Award last June for "distinguished service to American Music." In making the award, ROBERT WARD (1946), president of ACA, said: "Howard Hanson's crusade for our native music began with the first Eastman Festival of Contemporary Music over thirty years ago. The music of his compatriots has been the staple of the many programs he has conducted all over the world. Of recent years, his recordings of American music have become widely known as models of technical precision and perceptive interpretation."

1917: ETHEL GLENN HIER's *Poems for Remembrance* and *Carolina Christmas Suite* were performed last season on concerts of the Composers' Group of New York City. The Columbus Symphony Orchestra presented her *Asolo Bells* for the National Federation of Music Clubs at their Biennial Festival last spring.

1924: Bach's Suites Nos. 1 and 3, for unaccompanied viola, are performed by LILLIAN FUCHS on Decca disc DL 9914. RICHARD RODGERS, a bi-

ography by David Ewen, has been published by Henry Holt & Co.

1925: BERNARD ROGERS' *Five Fairy Tales*, "Once Upon a Time," have been recorded on Mercury disc 50147 by HOWARD HANSON (1915) and the Eastman-Rochester Symphony Orchestra.

1927: REGINA HOLMEN FRYXELL, organist at St. John's Methodist Church in Davenport, Iowa, presented a paper on "The Selection and Presentation of Music for Weddings in Church" at the Biennial Convention of the Music Teachers National Association held last February in Chicago. Her article, "Wedding Music," appeared in the May issue of *Church Choral Service*. She is on the faculty of Knox College, and is active as a composer of church music, working with the Joint Commission for the new *Lutheran Hymnal and Service Book*.

1932: "Our Vanishing Strings," by H. ARTHUR BROWN, appeared in the April issue of the *Musical Courier*. DAVID SACKSON was on the faculty of the Cummington School of the Arts last summer.

1933: JOHANA HARRIS is presenting a series entitled "Vive le Bach" on station WQED (Pittsburgh) this season. The series includes performances by Mrs. Harris of several of Bach's keyboard works, as well as representative works from the twentieth century.

1934: HENRY BRANT has been appointed to the faculty of Peabody Conservatory of Music.

1936: NATHAN GORDON has been appointed to the faculty of the University of Indiana for 1957-58, where

he will teach violin, viola and chamber music. Last summer he co-founded "Gateway to Music, Inc.," a public-service project which brings live chamber music, in an informal setting, to elementary school children in Pittsburgh. In August, he appeared as soloist with the Chautauqua Symphony, under Walter Hendl, in the first Chautauqua performance of Bartók's Viola Concerto. 1937: On July 18, FRANK BRIEFF conducted the opening "Evenings-By-the-River" concert, a free New York City series sponsored by the Lower East-side Neighborhoods Association.

1938: MINUETTA KESSLER appeared as soloist with the Boston Pops Orchestra under Arthur Fiedler on June 15, Grieg's birthday, in the Grieg Piano Concerto. Her song, *Confirmation Prayer*, has been published by Transcontinental Music Publications. NATALIE LIMONICK is an Associate in Music at UCLA and Assistant Director of the Opera Workshop there, as well as serving on the faculty of Los Angeles City College where she is Associate Director of the Opera Workshop.

1939: DEAN DIXON conducts the London Philharmonic Symphony in Schubert's Symphonies Nos. 4 and 5 on Westminster record 18485. "The Professional Chorister," by PETER J. WILHOU-SKY, appears in the 1957 *Annual* of the *Music Journal*.

1940: JUNE JOHNSON has been appointed instructor of voice at Eastern New Mexico University in Portales.

1941: OSWALD LEHNERT has been appointed to the violin section of the Hartford (Conn.) Symphony Orchestra and has become a member of the Hartford School of Music String Quartet.

1942: MADELEINE CARABO-CONE received an Award of Merit for Outstanding Achievement from the National Federation of Music Clubs for her work in creating a new approach to teaching stringed instruments. NORMAN DELLO JOIO was awarded the Pulitzer Prize for Music for his *Meditations on Ecclesiastes*. HARRY FRANKLIN has been appointed associate professor of piano in the College of Fine Arts at Carnegie Institute of Technology.

1943: During their European tour this fall, duo-pianists ARTHUR GOLD and ROBERT FIZDALE are presenting

European premières of two works: Milhaud's Concerto for Two Pianos, with the composer conducting the first performance on November 15, in Munich; Mendelssohn's Concerto in A-flat major, which they discovered.

1945: ISAAC REID has been named assistant professor of voice at Westminster College (New Wilmington, Pa.)

1946: MARGARET KOMMEL, voice instructor at the Wittenberg College School of Music, appeared as soprano soloist last season with the Springfield (Ohio) Symphony in Mendelssohn's *Midsummer Night's Dream*.

1947: JOHN K. COLBERT has been appointed assistant professor of music and director of the Symphonic Band and Brass Choir at Jordan College of Music, Butler University (Indianapolis, Ind.). RUE KNAPP has been named voice teacher and director of the Opera Workshop at San Francisco State College. NANNETTE LEVI is the violinist of the newly-formed Artaria String Trio. EDYTH WAGNER has been presenting a series of lecture-recitals about the clavichord in the Los Angeles vicinity. Her article, "Teaching of Fundamentals with Piano" will appear in an early issue of the *American Music Teacher*. She is currently teaching privately and is a member of the faculties of San Bernadino Valley College and the newly-organized Yokaya Preparatory School.

1948: FRANCIS BARNARD, BRUCE CARLISLE (1956) and DORIS OKERSON (1949) were all members of the cast of *Living the Life*, a new musical based on Mark Twain's Mississippi River stories, produced at the Phoenix Theatre (N.Y.C.) last spring. VIRGINIA BERGER received a Master of Arts Degree in musicology from Eastman School of Music last spring. She was recently promoted to the rank of assistant professor of music at Lynchburg College. The Columbus Boychoir, under the direction of DONALD BRANT, made a ten-week tour of Latin America this fall under President Eisenhower's Special International Program for Cultural Presentations. EDWARD EDELSON has been appointed a teacher of general music in the Junior High School of Clifton, N.J. HERBERT MELNICK is now teaching piano at

Alumni, cont.

Coe College (Cedar Rapids, Iowa). ALBERT SINGERMAN has been appointed assistant professor of piano at Alabama State Teachers College in Jacksonville. RAPHAEL VALERIO is the choir director of the Old First Church in Huntington, N.Y. WILL SCHWARTZ, professor of violin at Colorado State University, is also conductor of the Fort Collins Symphony Orchestra, which he organized in 1949, and the Cheyenne Symphony and Choral Society.

1949: Concord Records have released an "ALBERT DA COSTA Opera Concert," on disc 3004. Participants in New York's Morningside Music Festival last summer included ROBERT NAGEL and the New York Brass Ensemble; the Interracial Fellowship Summer Chorus, DAVID LABOVITZ (1951), director; the Morningside Festival Orchestra, CHARLES SCHIFF (1948), conductor; and the Knickerbocker Chamber Players, ROBERT MANDELL (1951), guest conductor. JAMES D. PRITCHARD conducted the Sumter (S.C.) High School Band at the Southern Music Educators Conference last April. He is Director of Music in the Sumter school system. ROSAMONDE LEWIN RITT, who is teaching in Hicksville, N.Y., is co-author of *Lift the Lid*, a method book for beginning pianists.

1950: JARED BOGARDUS is teaching piano at Stephens College (Columbia, Mo.). EDWARD HAUSMAN is assistant professor of piano at Skidmore College (Saratoga Springs, N.Y.). NATAN SCHWARTZMAN, violinist, has been awarded a British Government scholarship to study in London with Max Rostal.

1951: MARION BARNUM gave the Canadian première of Dallapiccola's *Quaderno*, for piano, on the Vancouver radio last summer. JOEL BERMAN has been appointed assistant professor of strings and theory at the University of Maryland. RICHARD CHAPLINE is an opera and voice coach for the Atlanta (Ga.) Opera Arts Association. WALTER LEGAWIEC was awarded a second prize in the 1956-57 Wassili Leps Foundation contest sponsored by the music department of Brown University for his *Three Episodes for*

Chorus. KENNETH NEWBERN's one-act opera, *The Armor of Life*, was premièred last season by Opera '57 in New York. The production was directed by JAMES LUCAS (1953). LEONTYNE PRICE made her American operatic stage début with the San Francisco Opera in the American première of Poulenc's *Dialogues des Carmélites*, on September 20. MARGA RICHTER's *Aria and Toccata*, for viola and strings, appears on M-G-M disc E3559. Her Concerto for Piano, Violas, 'Cellos and Basses has been recorded by WILLIAM MASSELOS (1942) on M-G-M disc E3547. JACKSON WILEY is in his first season as conductor of the Springfield (Ohio) Symphony.

1952: RICHARD BURT is teaching instrumental music in the public schools of West Sacramento, Calif. LOUIS CALABRO's *Symphony for Strings* and HENRY BRANT's (1934) *Dialogue in the Jungle*, both written to celebrate Bennington College's twenty-fifth anniversary, were performed there last June. DAVID COHEN has been appointed an instructor of theory at the University of Alabama. GLORIA DAVY has been signed as a soloist with the Metropolitan Opera this season. She recently sang the title role in *Aïda* with the Zagreb, Yugoslavia, Opera. ROBERT S. HINES has been named assistant professor of music and director of the University Choirs at Southern Illinois University. Last spring he was selected for membership in the University of Michigan Chapter of Phi Kappa Lambda (National Honor Society). EMMETT VOKES has been named assistant professor of music at George Peabody College for Teachers in Nashville, Tenn. He has received a grant-in-aid from the Martha Baird Rockefeller Fund for Music for his January 11th New York début on the Twilight Series in Carnegie Recital Hall. His wife, the former GISELA RICHTER is teaching privately in Nashville.

1953: LAWRENCE BOCANER is in his first season as clarinetist with the Denver Symphony Orchestra. LEONARD FELDMAN has been named to the 'cello section of the Rochester Philharmonic Orchestra. BARBARA LEPSELT KUPFERBERG pre-

sented a piano recital at the Brooklyn Museum on July 21. TEO MACERO has been awarded a Guggenheim Fellowship. CHRISTINE STAVRACHE, assistant to MARCEL GRANDJANY (faculty) at the Manhattan School of Music, has been named solo harp of the New York Philharmonic. JAMES SUTCLIFFE has been appointed an instructor of theory and director of the Opera Workshop at Duquesne University in Pittsburgh. He recently won the Edward B. Benjamin Composition Award at Eastman School of Music.

1954: JOAN BROWN is a visiting lecturer in piano at the University of Colorado. ELSA CASTILLO has been chosen as a general delegate of the *Juventudes Musicales de Cuba*. She recently appeared in recital at the Palacia de Bellas Artes. LORETTA KOGUT is teaching vocal music at the Thomas Edison School in Union City, N.J. HELEN PIERSON is a vocal music teacher in the public schools of Phoenix, Ariz. JAYNE SOMOGI, soprano, gave the world première of Seymour Barab's *Five Songs from Alfred Lord Tennyson* with the Long Island Little Orchestra Society on October 12, at C. W. Post College.

1955: RAYMOND COREY is teaching in the public schools of Kingston, N.Y. DANAE KOUTSOPOULOS is teaching vocal music in the Thomas Edison School in Union City, N.J. BARBARA LONG, winner of the Violin Concerto Competition of the Music Education League, will appear with the Little Orchestra Society in Town Hall on January 26. DARRELL MATTHEWS is a member of the violin section of the Kansas City Philharmonic and is teaching at the Kansas City Conservatory of Music. ALEXANDRA MUNN made her début with the Calgary (Canada) Philharmonic Orchestra last April, playing the Beethoven Third Piano Concerto. MARCIA PICKWELL is teaching piano at Dillard University in New Orleans. LUCIEN STARK has been named assistant professor of piano at Iowa State College.

1956: GEORGE DeFOE is an instructor of brass instruments at the Danbury (Conn.) State Teachers College. STEPHEN HARBACHICK recently made his début with the Graz

(Austria) Stadttheater Opera. CARSTEN JANTZEN has established the Charleston School of Piano, in Charleston, S.C. The School maintains three studios. He has also been appointed Minister of Music for St. John's Lutheran Church, founded in 1724, in Charleston. JEROME LOWENTHAL and JEANEANE DOWIS (1949) shared in a three-way tie for second place in the Ferruccio Busoni International Piano Contest held this fall in Bolzano, Italy. ROGER McKINNEY is assistant professor of woodwinds at the Trenton (N.J.) State Teachers College. DONALD PAYNE is teaching piano and theory at Acadia University in Nova Scotia. He and his wife, the former RHODA WASSERMAN (1955) have recently returned from a year in London and write from their new home in Wolfville, Nova Scotia: "This is one of the most luxurious lands imaginable. It was easy to settle in this tiny traffic-lightless town, everyone here being eager to assist newcomers." Columbia University has awarded the Joseph H. Bearns Prize to ANTHONY STRILKO for his String Quartet. He is presently in Paris, studying under a Fulbright grant. RICHARD SYRACUSE, pianist, is a winner of the New York YMHA Young Artist Contest. He will be presented in a début recital at the Y's Kaufman Auditorium this season. RAMON ZUPKO was awarded the Koussevitzky Prize for the outstanding student composition of the summer this year at Tanglewood. 1957: Mercury Music Corporation has recently published Haydn's *Evening Song to God*, for mixed chorus, edited by JOHN DE WITT. MARVIN FINE is a high school instrumental instructor in the Garfield, N.J., public schools. JOSEPH GALLO has been appearing as solo violinist at New York's Latin Quarter. G. DONALD KAYE, organist and choir director at St. John's Lutheran Church in Williston Park, N.Y., is also teaching at the Friends School in Brooklyn. REGINA SARFATY is touring this fall with the NBC Opera. HRANT TATIAN is an assistant instructor of 'cello and a member of the Faculty String Quartet at Ohio State University. DONALD WYMAN has been named to the clarinet section of the Ottawa (Canada) Symphony Orchestra.

which includes Copland's *Billy the Kid*, Piston's *Toccata* and WILLIAM SCHUMAN's *New England Triptych*. On March 6, he will be guest conductor of the St. Louis Philharmonic Orchestra. On August 8, he conducted a première performance in Vancouver for the Canadian Broadcasting Corporation of Karl Amadeus Hartmann's Fifth Symphony.

DONALD READ was interviewed on the "Tex and Jinx" NBC-TV program on June 26, when he conducted the United Nations Singers.

Dante's Other World, by BERNARD STAMBLER, has been published by New York University Press.

The American première of ROBERT STARER's *Ballade for Violin and Orchestra* was presented on October 15 at Carnegie Hall by ZVI ZEITLIN (1948) and the Symphony of the Air under Izler Solomon. His *Dirge for Brass Quartet* has been published by Theodore Presser; his song, *I Wish I Were*, has been issued by Leeds Music Co. The New York Brass Ensemble performs his *Five Miniatures for Brass* on Golden Crest record 4003. Mr. Starer has received a Guggenheim Fellowship.

HERBERT STRAUSS was on the summer school faculty of New York's City College this year.

LELAND THOMPSON completed work on her Masters Degree at Columbia University last spring. During the summer she served as pianist for the Boston Summer Theater production of *Volpone*. On Silhouette disc SLP 15, she plays works by several composers.

FREDERIC WALDMAN conducted Jack Beeson's opera, *Hello Out There*, for Columbia Records.

PAUL UKENA appeared at the Anchorage, Alaska, Festival of Music last summer.

STANLEY WOLFE has been awarded a Guggenheim Fellowship.

ELIZABETH R. STRAUSS, member of the piano faculty of the Institute of Musical Art from 1927-1932, died on July 25, 1957.

The Editor's Mailbox

Children, of course, are always eager to see the mailman. They watch for him with excitement, convinced that he is a daily Santa Claus whose bag holds only pleasant surprises and unexpected gifts.

There are many of us who persist in this optimistic attitude even beyond childhood, and the Alumni office is one of the mailman's most enthusiastic customers. Every day we watch for him, hoping that he will be bringing us a large bundle of letters from Alumni, filled with news. On lucky days, our hopes are satisfied, and the desk becomes piled with letters from every part of the world, containing reports of what Juilliard Alumni are doing and where they have been.

Many of these letters mention the *Alumni Supplement* and how interesting it is to read the notices of Alumni activities. It is our hope that these notices will interest you, will help you keep up with old friends, and, incidentally, will encourage you to write in with your own news. Perhaps you have enough news for an article, such as the one by Martin Friedmann on page 4 of this issue. Have you toured to out-of-the-way places? Have you organized an interesting concert series in your town? Are you experimenting with new ideas in teaching? Whatever your news, send it in to us, and regularly, so that we can include it in the *Alumni Supplement*. And did you know that all of this information is placed in our permanent publicity files, to be kept handy and ready to be used whenever we receive requests for information about Juilliard's Alumni?

We also want news of a purely practical sort. Have you moved? Please remember to notify us, so that we can keep your address up-to-date in our files and be sure that you are receiving your copies of the *Alumni Supplement* and the Alumni notices that are sent out. We would hate to "lose" you. Help us to keep up with you by writing to the Alumni office — and often.

SK

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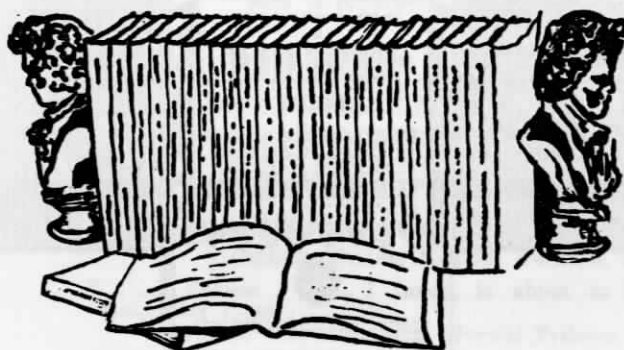
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