

# THE juilliard review

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# THE Juilliard review

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Fall 1958

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JEAN MOREL, CONDUCTOR

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# Juilliard Goes on Tour

by William Schuman

In the Spring of 1957, I received an invitation for the Juilliard Orchestra to participate in the International Festival of Youth Orchestras which was being planned for the 1958 Brussels Fair. The invitation, which was extended on behalf of the Jeunesse Musicales by its President, M. Marcel Cuvelier, was immediately exciting to me. Clearly, this was a superb opportunity to demonstrate before an international audience the remarkable achievements of young American musicians, thereby creating appreciation for a little known side of American youth.

The Juilliard Directors shared my enthusiasm for the project, but it was obvious to all of us that, much as we wished to accept the invitation to take part in the Brussels Fair, it was highly impracticable to send an entire orchestra and staff abroad for the purpose of giving a single concert. It was decided, to bring the invitation to the attention of the Government through its International Cultural Exchange Service which is administered by the American National Theatre and Academy (ANTA), in the hope that ANTA's panel of experts would approve the selection of the Juilliard Orchestra for an extended tour in which Brussels would be included. We all were immensely pleased and proud that, in due course, the ANTA panel gave the Juilliard Orchestra its stamp of artistic approval and recommended that on its tour it represent the United States at the International Festival of Youth Orchestras.

Government sponsorship for the tour removed the largest financial hurdle: funds for transatlantic and continental travel. We could now turn our attention to other practical problems. For example: how would we raise the wherewithal needed to board and lodge our Orchestra of ninety-three and staff of seven? As a non-professional group, we could not accept fees for our concerts. Instead, we arranged in each place for the Orchestra to



Commemorative medal awarded the Juilliard Orchestra by the Jeunesse Musicales—Brussels, 1958.

receive provision for its maintenance while there. For the tour in England, the students were given bed, breakfast and two other meals each day, or a pound in lieu thereof; in other instances, they were provided with per diem allowances and, in still others, hospitality.

The most serious financial problem still confronting us was how to provide aid for our students, many of whom looked to income from summer employment to meet the expenses of the following school year. This, plus the need of funds for incidental expenses on the tour, required a much larger Student Aid Fund than we had at hand. Our only course was to turn to a few sympathetic sources. We were heartened not only by the ready and generous response which we received, but by the importance our benefactors attributed to the project. We gratefully acknowledge contributions from the following:

American Society of Composers, Authors and Publishers

Broadcast Music, Inc.

Carl Fischer, Inc.

Martha Baird Rockefeller Aid to Music Program

The Rodgers and Hammerstein Foundation  
S. H. and Helen R. Scheuer Family  
Foundation, Inc.

G. Schirmer, Inc.

Individual contributions were received from Claire R. Reis and Walter Rothschild.

Still one more item of considerable importance remained: it was essential that the Orchestra be properly and uniformly attired for all its public appearances. Here, we were most fortunate in that word of this situation reached Vera Maxwell, well-known designer of women's clothing. Mrs. Maxwell created special clothing for the young women of the Orchestra and manufactured it in her own plant, donating the entire wardrobe. Mr. J. S. Lasdon, well-known chemical industrialist, who for many years has helped talented young artists, made possible the purchase of clothes for the young men of the Orchestra.

In the pages which follow, you will find pertinent data of the tour, not the least important of which are the excerpts from the European press. But, as this eye-witness reporter can attest, no written words can adequately describe the magnificent performances that our students gave and the stunning effect on audiences everywhere. The superb quality of American's professional symphony orchestras had repeatedly been acknowledged in Europe, but even this had not prepared European audiences for the extraordinary

level of the Juilliard concerts. And this their critics stated time and time again.

This introduction to the material which follows would be incomplete without mentioning the remarkable musical leadership which Jean Morel, as chief conductor for the tour, brought to the young musicians of the Orchestra; and this leadership was carried on by Frederick Prausnitz, associate conductor, in the concerts allotted to him.

The enormously complex managerial problems were in the capable hands of Charles Bestor, assisted by Juilliard's redoubtable orchestra librarian, Felix Goettlicher; stage manager, Thomas DeGaetani; and the other personnel which made up the touring staff.

Now that the tour is behind us and its overwhelming success well documented history, there is greater interest than ever before on the part of the Government in sending abroad other qualified youth groups, and indeed the ANTA panel has already approved several such selections. It is gratifying to all of us that we were privileged to be the pioneer orchestra.

## SIGNS OF THE TOUR

left: poster at the Assembly Hall, Tunbridge Wells, England. right: David Moore and Andrejs Jansons with the announcement of an American Theatre performance at the Brussels Fair.

*photos by Andrejs Jansons*



# JUILLIARD ORCHESTRA TOUR - 1958

## EXCERPTS FROM THE PRESS

**NEW YORK TIMES, September 14, 1958. Feature article by Howard Taubman, Brussels dateline. A picture of the Juilliard Orchestra was used:**

"At the end of October the only use for this million-dollar theatre [the American Pavilion] will be to give it away. Contrast this investment with the good done by a group like the Juilliard Orchestra, which spent part of the summer in Europe. This ensemble got some Government help, but it would not have been able to make the trip if it had not had private assistance.

"In Brussels, where it appeared in conjunction with other student groups, it made a powerful impression. Here is what a German newspaper had to say after the orchestra appeared in Konstanz:

"These young students were able to instruct many a European very clearly with regard to the magnificent cultural efforts and achievements of the United States. Let us say it quite calmly that in this country we often exaggerate the importance of the technical blessings of America and overlook its cultural efforts. This orchestra demonstrates to the last violinist that for these young musicians technique, virtuoso technique, is taken for granted as a prerequisite and a tool and nothing more; that they see the essence of their music in the artistic message and in the transmission of contemporary musical ideas.

"Let us speak frankly: What German, what European Hochschule, could put together such a highly qualified orchestra? None."

"Let us also speak frankly. The Brussels World's Fair as a whole—and the American effort—fared far better than they had a right to. It was not the men at the top who made the difference—but the arts and the artists, when they had the chance."

**MUSICAL AMERICA, August 1958. Dispatch from London:**

"At the very end of the concert season, we were introduced to the Juilliard Symphony Orchestra under Jean Morel, whose program included Walter Piston's Fourth Symphony. That this was a student orchestra we could hardly believe, and our own college and academy authorities had a sad eye-opener as far as the standard of the individual players was concerned. Indeed, a few of our professional orchestras could learn a lesson or two from these young musicians."

**REYNOLDS NEWS, July 6, 1958. By Sidney Harrison:**

"America has done it again. It has sent us the Juilliard School of Music Orchestra. One had only to go to the Festival Hall to know that not one of our music schools can show anything remotely like it."

**THE ADVERTISER, Tunbridge Wells, England, July 2, 1958. A large picture of the Orchestra was used.**

### THEY TOOK THE TOWN BY STORM

"Here indeed was an orchestra with a personality, perfectly disciplined and controlled by its conductor yet at the same time expressing an overwhelming sense of freedom. The perfect balance shown in all sections counteracted the immensity of the volume, and perhaps most astonishing of all was the apparent effortlessness of the most exacting and demanding performance. Even after the final item and the encore which the excited audience demanded, there was no atmosphere of exhaustion and relaxation on the part of orchestra or conductor—they looked ready to perform the entire programme through again."

## EXCERPTS FROM THE PRESS, cont.

**DAILY TELEGRAM AND MORNING POST, July 4, 1958. By John Warrack:**

### A FIRST-CLASS U.S. STUDENT ORCHESTRA

#### Suprising Powers

"The Juilliard Symphony Orchestra's concert under its conductor Jean Morel at the Festival Hall last night should come as a serious shock.

"There is not a training school orchestra in the land that could stand comparison with these 90 American student players for a couple of bars . . . we do not have a really exhaustive system of training that can produce an orchestra like this, which is as disciplined and as uniformly virtuoso as some of our best professional groups."

**EVENING STANDARD, July 4, 1958. By Arthur Jacobs:**

### STUDENTS PLAY LIKE MASTERS

"Gross deception was practised at the Festival Hall last night by 94 young musicians from New York.

"As the student orchestra of the Juilliard School of Music, they were expected to play like students. Instead, Berlioz's Roman Carnival overture burst out with a controlled, brilliant fire worthy of any professional orchestra."

**NEW STATESMAN, July 19, 1958. By Desmond Shawe-Taylor:**

" . . . these New York students displayed a technical excellence, both individual and corporate, which was astounding and should prompt some serious self-appraisal among our own schools: when has anything remotely comparable been heard at either the Royal Academy or the Royal College? In the professional equipment of these players there was not a weak spot."

**LIBRE BELGIQUE, Brussels, July 17, 1958:**

The great orchestras which recruit new members from among these musicians will find them already formed. They owe their maturity to a training and a culture of a very high level—one has only to check their curriculum to be convinced of this—and to a sincere and deep love for music. . . . The ensemble of the young musicians of the United States is, in a word, in all ways remarkable."

**TIME MAGAZINE, July 28, 1958:**

"Last week crowds thronged to hear the student orchestra of Manhattan's Juilliard School of Music play its first concert in the fair's Grand Auditorium, responded with such applause that Conductor Jean Morel had to come back and led two encores from Stravinsky's *Firebird*."

The magazine carried a picture of the Orchestra performing in Brussels bearing the caption "Gusty fare, lusty cheers."

**LA DERNIERE HEURE, Brussels, July 17, 1958:**

" . . . the Juilliard Orchestra was perfect on all counts. It would be unjust not to attribute a great part of the success to M. Morel who proved once more the intensity and depth of his artistic sense. He shares with his orchestra a great success, well deserved."

**NEW YORK TIMES, July 17, 1958. By Howard Taubman, Brussels dateline:**

### BRUSSELS: TALENTED YOUTH

Jerome Robbins Ballet and the Juilliard Orchestra  
Do U.S. Proud at Fair

In two halls at the Brussels World's Fair tonight young American performers demonstrated the wealth of our talent and the resources of our imagination. It was a grand night for the United States.

"In the United States Pavilion's theatre Jerome Robbins presented his program of 'Ballets: U.S.A.,' . . .

"At the Grand Auditorium the Juilliard Orchestra made its first appearance at the Fair and showed with what precision and excitement a group of our youngsters could play symphonic music."

**LA CITE, Brussels, July 17, 1958:**

Here is an ensemble of real first rank, as brilliant as the most famous ones. With the Juilliard Orchestra, one has the impression of an adult orchestra—a world reputation perfectly justified.



**LA LANTERNE, Brussels, July 17, 1958. By Jacques Stehman:**

" . . . future professionals, formed in the most strict, the most impeccable school of the art. This is to say that the 'Juilliard Orchestra' is of a quality which equals the best adult professional orchestras. Its concert was sensational, it was a sparkling manifestation of technical mastery and brio . . . Needless to say that this evening has been received by frenetic hurrahs, the expression of the strong impression produced."

**SUDWESTDEUTSCHE RUNDSCHAU, August 1, 1958. By K. G. Buzengeiger:**

#### STORMY OVATIONS FOR THE JUILLIARD ORCHESTRA

" . . . results which put us to shame. These young musicians have learned that artistic freedom is synonymous with the highest artistic discipline; they have also understood that artistic achievement is more than the sum of music lessons; that it can grow only out of the personality itself . . .

"This conductor (Frederick Prausnitz) and this orchestra one would like to meet again. These musical messengers from the United States have done more for their country than would ever be possible for politicians. Their great art fashioned a firm bond from human being to human being and from country to country!—'Music-Days' thus concludes with an overwhelming success."

**KVALLS POSTEN, Copenhagen, August 4, 1958. By G. Sjoqvist:**

"The program opened with the Overture to Schumann's 'Genoveva' which was played expressively, with great variety of tone colour and exceptionally fine nuances . . . Frederick Prausnitz showed quite conclusively that he is a conductor of distinction, with temperament and a sense of style. And what an instrument he has to play on!"

**Excerpts from FOREIGN SERVICE DESPATCH,  
AMERICAN EMBASSY, Rome, Italy, August 25,  
1958:**

"The tour of the Juilliard Orchestra in Italy has been a distinguished success. Music critics and music connoisseurs have unanimously expressed genuine surprise and delight to discover that an orchestra composed of students at a conservatory could achieve such a high degree of artistic and technical excellence. The Italian press has been extremely enthusiastic.

**L'UNITA':** " . . . An orchestra of young people, every section of which played with freshness and technical perfection . . . It was a very happy idea to bring them to the Stadio di Domiziano."

**SUDKURIER, Germany, August 1, 1958. By Dr. G. Lenzinger:**

"The impression was overwhelming . . . In an enthusiastic ovation the audience gave telling expression to this unique musical experience. One can only wish that we shall be permitted to experience these likable American guests again."

**FRANKFURTER ALLGEMEINE ZEITUNG, August 8, 1958. By Klaus Wagner:**

#### VITAMINS FOR AMERICAN ORCHESTRAS

" . . . freshness, optimism and vitality. These are qualities which emanate palpably from the Juilliard orchestra. Strange synthesis of overflowing vitality and academic discipline. The program is as colorful as the mosaic of human types in the orchestra—much like a wide-open barn door for anyone who wants to assess all that this orchestra is capable of . . . the ideal of perfection of American orchestras seems assured with such young reserves, with such vitamin food."

**IL MESSAGGERO:** "Without commenting separately on each number of the program we do wish to mention the skill of the conductor and the bravura of the ninety performers . . . and above all by the evident desire to create something beautiful and moving.

"It was an example for us—this example comes from across the ocean; an example which should not be forgotten, which gives us pause for reflection. Ninety young people who are all in live contact with art. Is that something one finds very often? In short, the concert was a very great success."

*Continued on page following*

## EXCERPTS FROM THE PRESS, cont.

**AVANTI:** "Last night we had opportunity to hear and admire the Juilliard Orchestra . . . What especially struck the audience was the bravura of the players, the homogeneity of sound and tone, and above all the exuberance and elan of the performance. The execution of every number was alive and sharp . . . An outstanding evening for music and art."

**IL PAESE:** "The Juilliard Orchestra is composed of students of the Juilliard School of Music. But this fact should not lead anyone to think that it is something immature, scholastic, or experimental. The symphonic orchestra which we heard last night displayed instead a mature degree of preparation and a level of its own which belong rather to advanced professional performers who are completely free of any academic constraints . . ."

Re: Perugia, Italy—"The Juilliard Symphony Orchestra gave a concert on August 10 in Perugia. It was attended by an audience of 1,000 who cheered and applauded for almost ten minutes at the conclusion of the concert.

"Mrs. Alba Buitoni, president of the Amici, felt that the orchestra is unique and that nothing similar can be found in Europe. The secretary of the cultural association said it was unbelievable that such young people could accomplish such complete orchestral perfection and that it proved what could be done with young musicians, even in Italy.

"The tremendous ovation at the end of the concert included eight curtain calls for the conductor, Jean Morel."

## JUILLIARD ORCHESTRA TOUR: REPERTORY

Composer		Times Performed
Samuel Barber	Second Essay for Orchestra	1
	Overture "The School for Scandal"	6
Ludwig van Beethoven	Overture to "Egmont"	3
	Symphony No. 3 in E-flat ("Eroica")	3
Hector Berlioz	"Le Carneval Romain" Overture	8
Aaron Copland	"Appalachian Spring"	4
Edward Elgar	Variations on an Original Theme ("Enigma")	5
César Franck	Symphony in D Minor	8
Gustav Mahler	Adagietto from Symphony No. 5 in C-sharp Minor	1
Walter Piston	Symphony No. 4	7
Serge Prokofieff	Symphony No. 5	1
Maurice Ravel	"Daphnis et Chloe," Suite No. 2	5
	"La Valse"	5
Ottorino Respighi	"Fountains of Rome"	5
Nicolai Rimsky-Korsakoff	"Tsar Saltan" Suite	2
Robert Schumann	Overture to "Genoveva"	2
William Schuman	"New England Triptych," Three Pieces for Orchestra after William Billings	1
	Symphony for Strings	4
Richard Strauss	"Don Juan," Symphonic Poem	6
Igor Stravinsky	"L'Oiseau de feu"	5
Carl Maria von Weber	Overture to "Der Freischütz"	5

The above list does not include encores, which were played at most of the concerts. The encores were drawn from the regular repertory of the tour.



# JUILLIARD ORCHESTRA TOUR: ITINERARY

## ENGLAND

June 29	Tunbridge Wells, Town Hall
July 3	London, Royal Festival Hall
July 4	Brighton, The Dome (Children's matinee)
July 4	Brighton, The Dome (evening performance)
July 6	Coventry, Coventry Theatre
July 8	Cardiff, Sophia Garden Pavilion
July 9	Wolverhampton, Civic Hall
July 10	Leicester, de Montford Hall

## BELGIUM

July 16	Brussels, Exposition, Rencontre Internationale d'Orchestres de Jeunes Musiciens, Main Auditorium
July 23	Brussels, American Theatre, U. S. Pavilion
July 24	Brussels, American Theatre, U. S. Pavilion
July 25	Brussels, American Theatre, U. S. Pavilion
July 26	Brussels, American Theatre, U. S. Pavilion
July 27	Brussels, American Theatre, U. S. Pavilion

## GERMANY

July 29	Bad Nauheim, Kurtheater
July 30	Konstanz, Guild Hall

## DENMARK

August 3	Copenhagen Danish State Radio (Broadcast concert for delegates to International Society for Music Education)
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## GERMANY

August 4	Hamburg, Norddeutscher Rundfunk
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## AUSTRIA

August 5	Salzburg, Great Hall, Mozarteum
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## ITALY

August 9	Rome, Stadio di Domiziano
August 10	Perugia, Teatro Cominale
August 13	Trieste, Castello San Giusto (Cancelled due to weather conditions)
August 16	Como, Villa Olmo
August 17	Verona, Arena
August 18	Venice, San Georgio, Teatro Verde

Approximate total attendance at the 25 concerts was 50,000; the number of countries visited 6, the duration of the tour 53 days and the approximate mileage 17,000.

Jean Morel led all the concerts except those of July 26, 29, 30 August 3, 4 and 5, which were led by Frederick Prausnitz.

# JUILLIARD ORCHESTRA TOUR: PERSONNEL

## FIRST VIOLINS:

MARY FREEMAN BLANKSTEIN, concertmaster  
ALAN SCHILLER, assistant concertmaster  
RAPHAEL FEINSTEIN  
NOEL GILBERT  
BERTRAM GREENSPAN  
JACK HELLER (1954-55)\*  
NANCY HILL  
CAROL JACKSON  
KENJI KOBAYASHI  
LOUIS LANZA  
LAWRENCE MAVES  
MERYL NUDELMAN  
MARCELLE PERRIER  
ANASTASIA ATHOS PINTAVALLE  
LOUISE RUSSELL  
ALBERT WEHR

## SECOND VIOLINS:

LEWIS KAPLAN  
MICHAEL AVSHARIAN (1951-52)\*  
JERRE GIBSON  
ALMITA HYMAN  
CONSTANTINE KIRADJIEFF (1953-54)\*  
WALTER MADDOX  
NORIKO OKA  
URI PIANKA  
JOHN PINTAVALLE  
SHEILA ROBBINS  
LIESEL SOLEY  
DAVID STOCKHAMMER  
ALISON TALLMAN  
JOANNE ZAGST

## VIOLAS:

MARILYN STROH  
BETTINA HARRISON  
RAYMOND MARSH (1956-57)\*  
INTI MARSHALL  
GEORGE MESTER  
DOROTHY PIXLEY ROTHSCHILD  
ROLAND VAMOS  
MICHAEL YURGELES

## 'CELLOS:

BRUCE ROGERS  
DONALD ANDERSON  
GERALD APPLEMAN  
DAVID EVERHART  
ERNEST LLOYD (1954-55)\*  
DAVID MOORE  
EVALYN STEINBOCK (1954-55)\*  
NANCY STREETMAN  
EDWARD SZABO  
CHARLES WENDT

## BASSES:

JOHN CANARINA  
KENNETH FRICKER  
EDWIN MATHIAS  
WARREN PETTY  
WILLIAM RHEIN

## FLUTES:

HAROLD JONES  
MARILYN LAUGHLIN  
POLLEE SLIM LLOYD (1954-55)\*  
ANDREW MIKITA

## BASS FLUTE:

ANDREW MIKITA

## OBOES:

HUGH MATHENY  
ANDREJS JANSONS  
CHARLES PEASE

## ENGLISH HORN:

ANDREJS JANSONS

## CLARINETS:

SUSAN COGAN  
ROGER BENIOFF  
ALBERT FINE  
FRANK PEROWSKY  
LESLIE SCOTT

## BASSOONS:

BERNARD WASSER  
NANCY RICHTER

## CONTRA-BASSOON:

STEPHEN PORTMAN

## HORNS:

RALPH FROELICH  
ARTHUR ROBERT JOHNSON  
LEON KUNTZ  
LARRY LAURENCE  
RICHARD REISSIG (1954-55)\*  
CHESTER BROOKS TILLOTSON

## TRUMPETS:

WILLIAM FREDERICK MILLS  
ALEXANDER PICKARD  
JAMES RANTI (1955-56)\*  
RICHARD SAN FILIPPO  
ALAN SILVERMAN

## TROMBONES:

JAMES BIDDLECOME  
ROBERT BIDDLECOME (1951-52)\*  
CHARLES GREER  
CARL WILHELM (1956-57)\*

## TUBA:

VINCENT ROGERS

## TIMPANI:

PAUL FEIN

## PERCUSSION:

JOSEPH ADATO  
JESSE KREGAL  
FREDERICK PIZZUTO  
HOWARD VAN HYNING

## CELESTE:

ALBERT FINE

## HARPS:

SARAH DAY RANTI  
DOROTHY GULLO  
LEONORA LITTLE

## PIANO:

MICHEL BLOCH

## STAFF:

JEAN MOREL, Conductor  
FREDERICK PRAUSNITZ, Associate Conductor  
CHARLES BESTOR, Manager  
ANN ELDER BESTOR, Secretary  
THOMAS DeGAETANI, Stage Manager  
FELIX GOETTLICHER, Librarian  
DR. EDWARD REICH, Physician

\* Indicates last year of attendance at Juilliard of eleven former students who were invited to replace members of the Orchestra who were unable to make the trip.

The age range for all the students, including the eleven former students, was seventeen through twenty-nine years, with an average of twenty-three years.

The students in the Orchestra were from twenty-three states of the Union and the following foreign countries: Mexico (two), Canada (four), Israel (one) and Japan (two).

# Notes on the Tour

By Charles Bestor

At 7:32 on Thursday evening, June 26, 1958, a DC6 charter aircraft of the Overseas National Airways left the runway at New York International Airport bound for London, England. On board were the members of the Juilliard Orchestra on the first leg of a European concert tour which was to take them, in fifty-three days, across seventeen thousand miles, through six foreign countries and nineteen cities, to twenty-five concerts and before audiences totaling fifty thousand people.

The Orchestra arrived in London on Friday afternoon, June 27, and two days later opened its tour with a concert in the near-by town of Tunbridge Wells. The Municipal Borough of Royal Tunbridge Wells, to give it its full name, had its heyday during the middle of the nineteenth century when it enjoyed the patronage of the London gallants who, in the Season, came down to take the waters. The rakes have long since left, the waters have virtually dried up and Tunbridge Wells has settled back into that variety of quiet sedateness which one often expects to find among the smaller towns surrounding a great metropolis.

The Juilliard Orchestra arrived in Tunbridge Wells to find the charming scenery virtually obscured by monstrous billboards announcing in two-foot high letters the forthcoming "Triumphal Appearance of the Famous Juilliard Symphony Orchestra of the United States." It was flattering to know that one was famous before ever having played a single note of music. It was not so flattering, however, to find that the ticket sale for the Triumphal Appearance was going very badly indeed and that the concert's local sponsor was objecting vehemently to the American composition on the program, urging that it be replaced with a work of more "popular" appeal. The work was not replaced and as the afternoon rehearsal dragged on the ticket sale did not improve.

It was also during the afternoon that the Orchestra encountered its first Lord Mayor, complete with cutaway and golden chain of office. The greeting of the Lord Mayor is one of those stiffly formal events which enliven the social life of smaller communities through-



Uri Pianka

Jean Morel relaxing at Glyndebourne. In background, Mary Freeman Blankstein and John Canarina.

out the world. It was usually accompanied by a high tea just nourishing enough to spoil one's appetite for dinner and just spartan enough to leave one with a raging hunger by the time of the first intermission. If there was a receiving line, as there quite often was, the Orchestra members themselves added a certain touch of variety through their greetings, which ranged from the formal "Good evening, your majesty" to the retired steelworker who was the Mayor of Coventry, to the more informal "Hiya, Mayor" which reached the ears of the titled gentleman from Cardiff.

The auditorium in Tunbridge Wells is one of those structures of indeterminate function which is often referred to as a multi-purpose hall. One of the purposes for which its architect had apparently not planned (and to which, in fact, it had not previously been put) was that of a concert hall, for a symphony orchestra. The stage was cramped and unevenly lighted and the conductor's podium was of the size and the treacherousness of a high diving board. Surprisingly enough the acoustics of the hall, however, were among the finest the Orchestra met with during the entire European tour.

There were temporary seats in the auditorium for approximately 1400 persons but when the concert opened there could not have been more than 400 people in the hall. The Berlioz "*Roman Carnival*" Overture, with which the program began, was warmly enough received and Walter Piston's *Symphony No. 4* which the local sponsor had claimed was responsible for the poor showing at the box office, received as close to an ovation as 400 people can accord. At the intermission, however, a surprising thing hap-

continued on page following

pened: apparently those who had been in the hall for the first half of the concert spent the interval telling those who had not that they were missing something, for when the second half began the auditorium was almost filled. The Elgar "*Enigma*" Variations brought down the house and with the "*Daphnis et Chloe*" Suite of Ravel, the final work on the program, it almost seemed the roof of the hall must fall in. The audience rose from its seats to cheer and stamp its feet. The local sponsor who, three hours before, had been consumed with forebodings of doom, rushed up to the Orchestra's Manager and threw his arms around his neck, tears streaming down his face. The "*Daphnis*" had to be repeated, and still the audience cheered. The tumult finally died, only to arise again as a special tribute to the Orchestra as its members filed off the stage.

The scene backstage had more the appearance of a locker room after a victorious football game than the dressing rooms of a serious symphony orchestra on tour. Those musicians who were not shouting at one another with joy were unashamedly in tears. The Orchestra's two-hundred-pound Librarian was jumping up and down on the stage with glee, the vibration from which was detaching lightbulbs from chandeliers a hundred yards away. The Cultural Attaché of the United States Embassy was buttonholing members of the press and telling them to remember that this was an American orchestra—an American orchestra. A group of distinguished Juilliard alumni, down from Glyndebourne where they were performing, walked about saying, "That's our School." The Lord Mayor appeared backstage with an autograph book and he was followed by what must have been the entire citizenry of Tunbridge Wells and they by a platoon of high school students collecting the signatures of everyone in sight, down to the stage hands and the bus drivers who had brought the Orchestra from London. It took fifteen minutes to shoo them off the buses before the Orchestra could start for home.

Next day the papers in Tunbridge Wells carried the banner headline: "They took the town by storm."

The tour was under way.

Tunbridge Wells, for all of its excitement, was hardly more than a warm-up for the performance at the Royal Festival Hall in London. This was among the most important concerts the Orchestra was to perform during its entire European tour. In the opinion of many who know the Juilliard Orchestra well

it was also among the finest concerts the Orchestra has ever performed. At Tunbridge Wells the Orchestra had become, so it thought, a seasoned touring group, but it had by no means lost the cockiness of youth. It was sure that it could do anything, and at Royal Festival Hall it was very nearly right. The hall was virtually filled, not only with the usual concert audience and with those members of the diplomatic corps who are usually in evidence at international performances, but with young music students from the London conservatories and with delegations from most of the city's professional orchestras come to see what their colleagues from across the sea could do. It was to them that the Orchestra played, the audience of peers, and in the ovation that ended the concert it was their cheers that were the loudest and their enthusiasm that was the most memorable.

From London the Orchestra journeyed to Brighton for two concerts, to Coventry, Cardiff and Wolverhampton, ending the English tour in the university town of Leicester. But England was still the land of Tunbridge Wells to those who were a part of the Orchestra's tour and for them the English concerts would always hold the warmest memories.

In Brussels the Orchestra's opening performance was to be presented in connection with the International Festival of Youth Orchestras, in which groups from other countries were also participating. In many ways this concert was the touchstone of the entire tour, and it was the only overseas concert in which the Orchestra's performance would be compared with those of other youth groups. The Festival itself was not to have been a competition among the orchestras involved, but whenever a series of orchestras are heard on consecutive nights in the same hall there is bound to be a certain element of comparison. The competitiveness was felt not only by the Orchestra's musicians but by the members of the European and American press who covered the Festival and even, to a certain extent, by the Festival's audiences.

If the opening Brussels concert was thus among the most difficult the Orchestra had to face during the tour its success was also among the most stunning. For this concert the Grand Auditorium of the Fair was filled to capacity. The Orchestra's program was the same as the one it had performed at Tunbridge Wells and Royal Festival Hall. The "*Enigma*" Variations again marked the turning point of the evening and after the "*Daphnis et Chloé*" the Orchestra had to play

as encores the "Danse", and then the "Nocturne" and "Finale" from the Stravinsky "Fire Bird" Suite. Following its Festival appearance, the Orchestra presented a series of five concerts in the American Pavilion at the Fair. Then it resumed its travels—on to Germany, Austria and Denmark!

In these countries, the Orchestra met with some of the most enthusiastic audiences of the entire tour. It also met with some of its most difficult logistical problems. This portion of the tour had been scheduled at the very last moment; the Danish engagement, in fact, was confirmed within twenty-four hours of the Orchestra's departure for Europe. Due to the haste with which these arrangements were made, it was necessary to accept engagements wherever and whenever they were offered without regard to the order in which they would have to be performed. The ultimate result was a tour whose geographical illogic is clearly apparent from the following itinerary: Brussels in the north to Bad Nauheim and Konstanz in the south; back up to Copenhagen in the north; down south again to Hamburg; east to Salzburg; then west and south to Rome. By any logical route the trip from Belgium to Rome can be accomplished in less than a thousand miles. The Juilliard Orchestra traveled over three times that distance in just over a week, playing five concerts along the way. By the time the Orchestra had arrived at the end of this exhausting trip its members had slept on trains for four out of six nights. For a fortnight there had not been a single day on which they had not either performed or traveled and more often than not they had done both. Not surprisingly, it was a bedraggled and hollow-eyed troupe that finally made its way into Italy on August 8th.

Italy, however, was also not without its problems. The most persistent of these was the weather, which had been a problem for almost everyone in Europe, the past summer having been of the most erratic within memory. The Orchestra arrived in Italy during the worst heat wave in the recorded history of Rome, which goes back a long way. Many of the Italian concerts were held out of doors, which was a blessing from the point of view of heat but presented a number of problems with which the Orchestra had not heretofore been confronted. In Rome, for example, during the slow movement of the Franck *D Minor Symphony*, a cricket struck up in the key of F-sharp major. In Trieste the Orchestra was to play at the Castello San Giusto on the

ancient parade grounds of a fortress high on a cliff overlooking the sea. Its arrival in town, however, was timed to the simultaneous arrival of the *bora*, a violent windstorm that blows up periodically from the southern Adriatic. During its afternoon rehearsal the Orchestra was almost lifted bodily into the bay. Clothespins were clipped onto everything movable but still the harps blew over, the music stands were lifted off their feet and whenever the Orchestra arrived at a page-turn there was utter silence for several bars as the clothespins were removed from music, pages were turned, clothespins were re-adjusted and the conductor then consulted to determine how many measures of rest he had been beating. The concert was canceled for two straight nights and ultimately the Orchestra never did play in Trieste.

Despite all this, the concerts of the Italian tour recaptured the exhilarating enthusiasm of the first weeks in England. At Rome, Perugia, Como, Verona and Venice the Orchestra played, and at each there was a particular warmth that did not stem entirely from the weather. At Verona, in that vast Arena which had known the days of the Caesars, seven thousand people sat beneath the ancient sky and cheered. At the breathtaking Stadio di Domiziano in Rome, while more than four thousand people listened, the ancient ruins stood in the stately silhouette of two millenia and watched as these young musicians, from a time and a land which Rome had never known, played the music of their own country and their own century.

On August 18, in the lovely little Teatro Verde on the island of San Giorgio in Venice, the Juilliard Orchestra overseas tour came to its end. The Orchestra had played before large audiences and small, in great cultural centers for the musical elite and in tiny way-stations before people who had perhaps never heard a symphony orchestra before. Its playing had been greeted with enthusiasm and it had been acclaimed as being among the great orchestras of the world. Wherever its members went, they were met with interest and whenever they played their accomplishments were treated with serious respect. The Orchestra had traveled for almost two months together, had played over two dozen concerts and had gone almost halfway around the world. It had come a long distance, musically as well as geographically, and along the way its members had not only seen a great deal and learned a great deal but had served with distinction their country and their art.



# JUILLIARD ORCHESTR



*Jesse Kregal*

Michael Yurges, Noel Gilbert and Albert Wehr outside the Town Hall, Tunbridge Wells.



American Pavilion at the Brussels Fair.

*Alan Schiller*



*Uri Pianka*

Marcel Perrier in  
Bad Nauheim.



*Andrejs Jansons*

Jean Morel with Alberto Sciarretti and Renato Fasano, director of the Conservatorio Benedetto Marcello, Venice, at the dinner party given for the Orchestra after its final concert of the tour: August 18, 1958 — Venice.



# OUR SNAPSHOTS



Frederick Prausnitz conducting the Orchestra in the Mozarteum, Salzburg.



Andrejs Jansons

Leslie Scott in Verona.

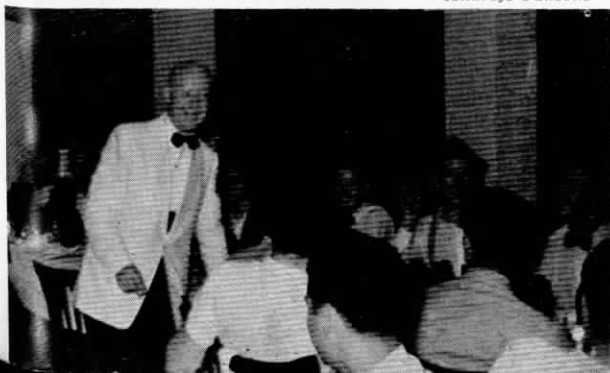


Uri Pianka

Members of the Orchestra visiting Shakespeare's birthplace in Stratford.

left: Charles Bestor at the same dinner. right: Vincent Rogers, Felix Goettlicher and Harold Jones in front of the Orchestra's Brussels motel.

Andrejs Jansons





# Commencement Address

A condensation of a speech given at the  
Juilliard Commencement — 1958

by Carleton Sprague Smith

It seems to me that the aim of serious students in an academic institution is to attain learning and knowledge and, if possible, wisdom. Curiously enough, this aim is often lost sight of, and so I would speak of the powers which, in my opinion, you as young musicians should seek to acquire.

I would speak first of learning, a process which teaches discipline, gives one command of a subject or a technique in an art. It comes through instruction and experience and it enables an individual to fix things in his mind, to form habits, and develop thought-patterns. By careful inquiry, through training and by coordinating the faculties, one becomes proficient and qualified in an art.

Superficially, your profession is that of combining sounds in varying melodic, harmonic and rhythmic arrangements, performing them, creating them or writing about them. But music is more complicated than this for it does not exist in a vacuum and you must learn about the world as well as about tonal sounds.

Besides an acquaintanceship with the market place, the musician must also learn to think and to add to his stockpile of knowledge. By studying the nature of the thoughts of men—particularly the thoughts of the musical mind—one acquires insight. The well-rounded student should investigate the conventions, feelings and behaviour of his fellow artists and the psychology of his art, especially its cause and effect. In this way, he acquires a sense of logic—extremely necessary if he is to be an effective exponent of music.

Let us consider a little longer the question of learning. There are two primary ap-

proaches which we all recognize: rationalism and empiricism, reason versus experience and the sum of the impressions. One uses both methods in music, together with a sort of spiritual cement. Our inner experiences in musical terms are a mixture of the mind and the heart—one must *care* tremendously to be a true devotee of this art. Music transcends the laboratory and cold analysis, and its cumulative effect derives from sources beyond the reach of the senses or of reason. Does inspiration enter into the picture for those who play and create music? It does, but inspiration alone is not enough. Music is really the flower of hard work and much thought, acquired with sweat and usually tears. Do not mind them for they have a salutary effect. Cicero knew this: "As a field, however fertile, cannot be fruitful without cultivation, neither can a mind without learning."

Plato even saw moral advantages in musical training, calling it "a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul."

As performers or composers, you know that you must get beyond the notes, that music has to take wing, that you are poets, albeit practical poets; and that, while musicians should be pragmatic, they must possess other qualities such as fancy and emotional raptures. When one has achieved all these, one is musically educated.

I come now to the second point: knowledge. When one possesses it, one has an awareness of what is meant, of what is communicated. One commands the principles, nature and character of an art; one is acquainted with

the essence of music which the mind perceives and analyzes. One is able to interpret clearly and with discernment the thought of the composer.

Of course, without *skill* and technical training, a deep understanding of music is difficult to acquire. In a school of this sort, mechanical matters presumably are not the greatest problem. You have the means, as a result of your study and practice. But, how deep is your understanding? One of the chief requisites for attaining one's goal is properly digested knowledge, knowledge in the broadest sense. And one thing is certain, only the cultivated mind can produce significant music. To be a big musician, you must have true knowledge.

Think of the musicians you admire and you will realize that nearly all of them prized knowledge. Bach was one of the most learned composers of his day, Brahms a constant investigator of the classics (he edited piano sonatas of C.P.E. Bach.) Some weeks before his death Schubert decided to study counterpoint with Sechter, Beethoven pored over the works of Handel, Rameau was the author of a monumental treatise on harmony, Berlioz wrote a magnificent *Treatise on Instrumentation* and was a remarkable writer and critic. Liszt published studies on such different subjects as *Lohengrin* and *Tannhäuser*, Field's *Nocturnes* and *The Gypsy in Music*; Busoni wrote on aesthetics and notation; Béla Bartók's folk music studies were epoch-making. How much, incidentally, do you know about American music past and present? Aaron Copland has written about it and studies it and so should you. Stravinsky lectured at Harvard on *The Poetics of Music* and the book which resulted should be required reading for all of you. The same holds true for Charles Ives' *Essays before a Sonata*, a hundred and twenty-four pages of 'chronic cerebration' which Professor William Lyon Phelps recommends to those "who have brains and wish to use them." It proves Charles Ives to be, in the field of music, what he termed Emerson: "America's deepest explorer of the spiritual immensities."

The thoroughly-schooled Juilliard graduate possesses rounded musicianship for a successful career. Most of you have it to a marked degree. Let knowledge, however, be one of your chief goals.

As Daniel Webster phrased it: "Knowledge is the great sun in the firmament. Life and power are scattered with all its beams."

*continued on page 18*

## Commencement

### Exercises — 1958

At the Commencement Exercises held May 30, in the Juilliard Concert Hall, 112 musicians and eight dancers received their Diplomas and Degrees from President William Schuman and Dean Mark Schubart. The Commencement speaker was Dr. Carleton Sprague Smith, Chief of the Music Division of the New York Public Library and Professor at New York University.

President Schuman announced prizes, scholarships and awards as follows:

Teaching Apprenticeships in the Literature and Materials of Music: *Albert Fine*, conductor; *Peter Schickele*, composer; *Michael White*, composer (renewal).

Teaching Apprenticeships in Piano: *Herbert Chatzky*, *Bette LeViseur*, *William Hudgins*. Alice Breen Memorial Prize: *Anne Perillo*, soprano.

Carl M. Roeder Memorial Award: *Agustin Anievas*, pianist.

Ingram Merrill Foundation Prizes: *Dale Kugel*, composer; *Michel Block*, pianist.

Edward B. Benjamin Prizes: *Theodore Newman*, composer; *Dorothy Hill*, composer.

Elizabeth S. Coolidge Chamber Music Prize: *Richard Peaslee*, composer.

Marion Freschl Prize: *Arlene Pollack*, composer.

Alexandre Gretchaninoff Memorial Prize: *Tossi Ichyanagi*, composer.

Frank Damrosch Scholarship: *Tana Bawden*, pianist.

John Erskine Scholarship: *Michel Block*, pianist.

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

Ernest Hutcheson Scholarship: *Howard Aibel*, pianist.

Juilliard Alumni Scholarship: *Herbert Chatzky*, pianist.

Josef Lhevinne Scholarship: *Olegna Fuschi*, pianist.

Richard Rodgers Scholarship: *Peter Schickele*, composer.

Felix Salmond Scholarship: *Bruce Rogers*, cellist.

Adolf Schmid Scholarship: *Albert Fine*, conductor.

Allen Wardwell Scholarship: *Dubravka Tomsic*, pianist.

And now we have arrived at my third point: wisdom. Wisdom is the implementation of knowledge. It is a combination of qualities: judgment, intelligence, with the added element of experience. Those who have wisdom possess, to a high degree, the ability to learn more. They have the power of reflection, the mental discipline to analyze and profit from this experience. They know how to make wise decisions; they discern the most suitable actions in practical matters. They do not forget that the best musicians are dramatists or even perhaps missionaries who arrange and display their musical wares in artfully persuasive sequence.

The problem for performer, composer, critic or scholar is: how can I project my knowledge wisely? Is there a demand for what I have to offer? This brings us face to face with reality. Learning, Knowledge, Wisdom—yes, but “How do I eat?”

This is a good question, and one whose answer requires ingenuity, wit and thought. You are realists and understand that Main Street has built up “organization men,” some of whom have but little interest in you or the art and life you represent. They are indifferent to your activity and your problems, and this indifference is reflected by our municipal and federal governments which do relatively little for music and musicians.

How can you combat this lethargy? You must meet the community on its own terms. Music is a selling job, and if you are to stay in business, you should go into the marketplace and sell your wares. Be barkers; encourage people to go to concerts. Go to them yourself, especially if contemporary music is being played. Become acquainted with the economic problems of your county, state and country. Take part in the life of the community, just as you should in the affairs of your union. Meet your public face to face, not only from the distance of the concert platform.

There is another point of importance: maintain a constant curiosity about music. Are you continually studying new scores? Do you systematically listen to recent recordings of music? Do you attend the opera? Are you a regular concertgoer and *aficionado* of symphony programs and chamber-music recitals? Do you read the latest musical biographies, scholarly studies and critical essays? Only by being well-rounded and well-informed, only by maintaining an acquaint-

ance with other fields and activities, can you be a truly outstanding musician.

Make use of your opportunities and your abilities. Do not be above conducting the local amateur chorus because you have your heart set on a career as a symphony *maestro*. Do not spurn musical journalism because your dream has been something else. And, if necessary, do not overlook the possibility of combining your musical career with another profession or a job in the world of business. The examples of musicians who have had success in trade, of musicians who practice several varieties of their art, are many.

And you should know some of the many musical compositions which have praised knowledge. Simply by going to the Proverbs of the Bible, you find: *Happy is the man that findeth wisdom. She is more precious than rubies. Length of days is in her right hand; and in her left hand riches and honour.* Orlando di Lasso set this text for two voices using the Latin version *Beatus homo, qui invenit sapientiam*. First published in his *Cantiones Suavissimae* of 1577 (and in print today in several editions) it is well-suited for two of you of the same or opposite sexes to sing together. Think of Bach and *The Art of the Fugue*. of Haydn's Crab Canon sent as his exercise to Oxford when he received an honorary degree, of the Brahms *Academic Festival Overture*, Hindemith's praise of learning in *A Day of Music at Plön* or Wallingford Riegger's piece written for a Bennington College commencement: *Sapientiam autem non vincit malatiis* (Wisdom is more beautiful than the Sun and above all the order of the stars.)

And now to conclude. I have praised learning, knowledge and wisdom but let me warn you against pedantry, a very different kettle of fish.

Honour your profession by knowing all you can about it and do not neglect its humorous side. Through your activities and example, music can become an integral part of our culture. Plato did not understand the idea of “Art for Art's Sake.” He regarded Music as part of the ethos and one of the basic institutions of the community. May I urge you to be good Platonists and persuade your mayors, state representatives and congressmen that this Republic of ours will really go forward when we have adopted similar views. When that day arrives, they too, through Learning, will have acquired Knowledge and, we hope, Wisdom.

## ***Pietro Belluschi Named Juilliard Architect***

Pietro Belluschi, Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology, has been named as the architect for Juilliard's new building at the Lincoln Center for the Performing Arts.

A native of Italy, Mr. Belluschi received his Doctor of Engineering degree at the University of Rome in 1922, and the degree of Civil Engineer from Cornell University in 1924.

In 1925, he joined the architectural staff of one of the oldest and largest architectural firms in the Pacific Northwest, with headquarters in Portland, Oregon. In 1943, he became head of the firm. He left the firm in January 1951, to assume his present position at M.I.T.

Mr. Belluschi is recognized as one of this country's foremost practicing architects and exponents of contemporary design. In the past thirty years, he has designed more than six hundred commercial and residential structures. He has served as architect or professional consultant to colleges throughout the country and, in 1953, was appointed an advisor to the State Department on the design of foreign buildings.



An active lecturer and writer on architecture, Mr. Belluschi has received many awards and honor. He is a member of several professional societies and photographs of his work, as well as numerous articles, have appeared in all the professional magazines of this country, as well as several published abroad.

In December of 1950, he received the honorary degree of Doctor of Laws from Reed College in Portland, Oregon, which cited his "imaginative use of modern materials and disciplined sense of form," and stated that "he has contributed richly to the development of modern design."

## ***Russian Scores Donated to Juilliard Library***

Bennet Ludden, Juilliard Librarian, has announced the receipt of an extensive collection of Russian opera scores, as a gift from Mrs. Maxim Panteleiff. The collection was the property of her late husband, founder and director of the Russian Art Grand Opera Company, and an internationally-known operatic bass-baritone.

Included in the collection are works by Tchaikowsky, Rimsky-Korsakov, Anton Rubinstein, Moussorgsky, Rachmaninoff, Dargomizhsky, Borodin and Serov. Through the generosity of Mrs. Panteleiff, these works are now available for use by Juilliard students, faculty and alumni.

## ***Stockhausen Speaks at Juilliard for Composers' Forum***

On November 4, Karlheinz Stockhausen addressed the members of the Composers' Forum on "New Instrumental and Electronic Music." Mr. Stockhausen, one of the leading composers of electronic music, is closely connected with the Studio for Electronic Music of the West German Radio, Cologne. His appearance at Juilliard is part of a nation-wide lecture tour. (Editor's note: a discussion of Mr. Stockhausen's remarks as well as general comment on the field of electronic music, will appear in the Winter issue.)





Ross Photos

## Campaign for Special Scholarship Funds

It has long been a tradition at Juilliard to honor outstanding figures at the School through the establishment of scholarships in their names. For many years, scholarships have been awarded in memory of the School's first three chief executive officers: Frank Damrosch, John Erskine and Ernest Hutcheson. In addition, an annual prize is given bearing the name of George Wedge, leading administrator at the School for many years before his retirement in 1948.

The School has recently begun a program to establish scholarships in memory of its outstanding faculty members. To date, three such scholarships have been started. In 1955, a drive for funds to establish a Josef Lhevinne Scholarship was begun. A similar drive was undertaken last year for a Felix Salmond Scholarship. At this time, a drive is beginning for the establishment of an Olga Samaroff Scholarship.

The School estimates that, in order to provide sufficient annual income to cover full tuition, a minimum capital sum of \$25,000 is needed for the establishment of each scholarship. The Olga Samaroff Scholarship drive has already received a splendid start toward this goal with the donation of \$10,500 from the Olga Samaroff Foundation, Inc. At the present time, donations to the Josef Lhevinne Scholarship total \$19,397.10, and those to the Felix Salmond Scholarship \$3327.48.

Peter Mennin, left, former Juilliard faculty member who is now director of the Peabody Conservatory, and William Schuman, right, accepting scholarship checks on behalf of their schools from Irving Mitchell, chairman of the scholarship committee of the George Gershwin Memorial Foundation of Cinema-Victory Lodge, B'nai B'rith, Inc. The scholarships, to be awarded annually at each school, will be known as the George Gershwin Memorial Scholarships in Composition.

Officers of the Olga Samaroff Foundation turning over funds to William Schuman for the establishment of an Olga Samaroff Scholarship at Juilliard. l. to r.: William Schuman, Ruth M. O'Neill, J. Alden Talbot, Harrie Johnson.

It is the School's intention to continue and expand this scholarship program, both as a testimonial to the valued contributions of our teachers and as a means of perpetuating their ideals through the support of gifted young musicians.

To establish such a scholarship program is, of course, a tremendous task, and one for which we will need the support of our alumni and friends. May we urge you to contribute to this program and help us reach our stated goals. All donations are income-tax deductible and checks or money orders should be made out to Juilliard School of Music. If your contribution is not ear-marked for a special scholarship, it will be divided equally among the three funds. Contributions should be sent to William Schuman, President; Juilliard School of Music; 120 Claremont Avenue; New York 27, N. Y.

### Scholarship Drives

		In Hand	Needed
Josef Lhevinne	Scholarship	\$19,397.10	\$25,000.00
Felix Salmond	Scholarship	3,327.48	25,000.00
Olga Samaroff	Scholarship	10,500.00	25,000.00
		<hr/>	<hr/>
		\$33,224.58	\$75,000.00

Whitston





# Faculty Activities

HUGH AITKEN's *Quintet for Oboe and String Quartet* received its first performance on July 30, at the Bennington Composers' Conference (Bennington, Vt.), with MEL KAPLAN as oboist. His "Music for Young Piano Students," a survey of recent publications, appears in the June issue of *Notes*.

During July and August, MITCHELL ANDREWS gave nine solo recitals and nine joint recitals with Joseph Engelhardt, violinist, at Pocono Manor Inn (Pa.), and on July 14, gave the first annual concert at the Mount Pocono Methodist Church with Joseph Engelhardt and Jean Haefner, soprano. On July 28, he gave a joint recital with Kirsten Kenyon, soprano, and Eugene Hollmann, baritone, at Slippery Rock State Teachers College (Pa.), and on August 11, appeared with the Beronde Trio, of which JOYCE ROBBINS (1956) is violinist, at the Red Barn Theatre in Northport, L.I. September 19 and 21, he appeared with Nancy Cirillo, violinist, at the Lake Mohonk Mountain House (N.Y.).

JOSEPH BLOCH was Resident Pianist at Indiana University (Bloomington) last summer.

MAURO CALAMANDREI was Visiting Professor of Italian Civilization at the Middlebury College Summer School (Vt.) last summer. He has been commissioned by the monthly publication *Tempo Presente* to write a sociological study on American wealth.

JANE CARLSON, pianist, appeared last summer in Nantucket, Mass., and at the Berkley Music School, North Bridgeton, Me., where she was a faculty member. Her pupil, Edith Kraft, a first-year student in the Preparatory Division, aged nine, won the Competition of the Queens Symphony Orchestra, with which she appeared on May 23, as soloist in the Mozart Concerto, K. 414, in A major.

FREDERIC COHEN has accepted the chairmanship of the Fulbright National Selection Committee for 1958-1959. He has also accepted an invitation from St. John's College in Annapolis, Md., to produce and stage Monteverdi's *Orfeo* as the opening production, in January, in the School's new theater designed by Richard Neutra. ELSA KAHL will collaborate with him on this production.

In February, he will produce and stage Rameau's *Pygmalion* for the "Music Forgotten and Remembered" series in the Grace Rainey Rogers Auditorium at New York's Metropolitan Museum of Art. The production, probably the first in the United States, will be choreographed by DORIS HUMPHREY. Appearing in the cast will be ANGELICA LOZADA (1955).

RUTH CURRIER and her Company appeared at the New York YMHA on April 20, presenting the premiere of her *Quartet*. Members of the Company appearing in the new dance included PATRICIA CHRISTOPHER (1958), JUNE DUNBAR, MARTHA WITTMAN (1957) and JEMIMA BEN-GAL (1958). The program also included Miss Currier's *The Antagonists*, danced by herself and BETTY JONES.

VERNON DE TAR was a member of the faculty of the Summer School of Church Music at the Church Divinity School of the Pacific during July. On July 16, he played a recital on the new Holtkamp organ in Herz Memorial Hall of the University of California at Berkeley, and on August 19, lectured at the Conference on Episcopal Church Music in Albuquerque, New Mexico. On August 17, he participated in a chamber music recital in St. Francis Auditorium, Santa Fe, at the opening of the Fiesta Art Show.

RUTH FREEMAN taught at Chautauqua last summer and played in the Chautauqua Symphony. On August 9, she appeared on a faculty recital there.

JAMES FRISKIN and LUIGI SILVA were faculty members of the Norfolk Music School of Yale University last summer. Mr. Friskin presented a recital there on July 1.

VITTORIO GIANNINI's opera, *Love's Labor's Lost*, received its world premiere in August at the Peninsula Music Festival at Fish Creek, Wisconsin. His *Symphony No. 2* has been published by Chappell & Co.

ROSINA LHEVINNE has been awarded a citation of merit by the National Association for American Composers and Conductors "for her devoted teaching of young American pianists."

ADELE MARCUS conducted a four weeks' Master Course for pianists last summer in New York.

CLAUDE MARKS' illustrations for the article, "Calling on Craig" appeared in the September, 1957 issue of *Theatre Arts*. His illustrations for Phyllis McGinley's poem, "The Theology of Jonathan Edwards" appeared in the October, 1957 issue of *Harper's Magazine*. In March, he presented an illustrated lecture on "The Theatre in Transition" for the "Pleasures in Learning" series at New York University. He designed the set for the Irish Players' May production of Synge's *The Playboy of the Western World*, presented at the off-Broadway Tara Theatre at the Seven Arts Center.

MADELEINE MARSHALL is continuing her AGO lecturing activities this year, having appeared on October 7 at Bloomfield, N.J., for the Northern New Jersey Chapter.

JEAN MOREL conducts the Royal Opera House Orchestra in a recording of excerpts from Tchaikovsky's *Swan Lake* on Victor LM 2227.

SANTOS OJEDA presented a faculty recital for the Department of Music and Music Education of Teachers College, Columbia University, on August 7.

MARGARET PARDEE, violinist, appeared in recital at South Georgia College (Douglas) on April 9. Last summer she was a faculty member of the Meadowmount School of Music (Westport, N.Y.).

FREDERICK PRAUSNITZ appears on January 15 as guest conductor with the St. Louis Philharmonic Orchestra, in St. Louis. This is the second successive year that the Orchestra has invited him to conduct.

WILLIAM SCHUMAN was interviewed as the intermission guest on the Minneapolis Symphony broadcast of July 2, on station KUOM. The program for the evening included his *Credendum*.

WESLEY SONTAG's editions of Handel's *Preludium in G* and *Danish Folk Dance: Tinker's Dance*, arranged for viola and piano, have been published by Shapiro, Bernstein and Company.

PAUL UKENA was a member of the New York City Opera Company for its Spring 1958 season, and returned to it for the Fall season. During the summer he appeared in leading roles in summer stock in *Annie Get Your Gun*, *Fannie*, *Kiss Me Kate* and *Carousel*.

FREDERICK WALDMAN conducts Jack Beeson's one-act opera *Hello Out There* on Columbia ML 5265.

BEVERIDGE WEBSTER performs Schubert Sonatas on M-G-M release E 3711.

ETHEL WINTER appeared with Sophie Maslow and Company in a dance program at the New York YMHA on May 18, dancing in Miss Maslow's *Raincheck* and *Three Sonatas*.

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## Obituaries

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Gaston Dethier, a member of Juilliard's organ and piano faculties from 1905-1945, died on May 26, at the age of 83. Born in Liège, Belgium, he received his training in the Liège Conservatory from which he graduated with the highest honors. He began his professional career at the age of eleven, when he became organist at St. Jacques', and made his concert debut at fourteen.

A member of the original faculty of the Institute of Musical Art, he numbered among his students Paul Creston, Lilian Carpenter, Norman Dello Joio, Philippa Schuyler and George Wedge. He was a founder of the AGO, and the composer of numerous organ pieces.

Henriette Michelson, a member of the piano faculty from 1906-1948, died last May at the age of 75. Born in Warsaw, Poland, Miss Michelson was a student of Mattay and Harold Bauer. After her retirement from Juilliard, she made her home in Jerusalem, Israel, where she was connected with the Jerusalem Academy of Music.

Adolph Schmid, a member of the faculty from 1932-1953, died last February at the age of 89. Mr. Schmid attended the Vienna Conservatory of Music, and from 1901-1915 was musical director of His Majesty's Theatre in London. He came to the United States in 1915 as the conductor of the Boston Grand Opera Company and the Pavlova Ballet Russe. From 1930-1945, he was chief arranger for the National Broadcasting Company, and in 1932 joined the Juilliard faculty as a teacher of orchestration.

Friends of Mr. Schmid, led by Miss Ilse Kotz, have begun a campaign to donate a scholarship to Juilliard in his memory. Contributions to this fund may be made directly to the School. All donations are income-tax deductible and checks or money orders should be made out to Juilliard School of Music. Kindly address donations to: Adolph Schmid Scholarship Fund; c/o William Schuman, President; Juilliard School of Music; 120 Claremont Avenue; New York 27, New York.

# Alumni News

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

1907:

Opportunities to hear works by WALLINGFORD RIEGGER have been numerous during the spring and summer. On March 23, his *Variations for Violin and Viola* were premiered by Max Pollikoff and Walter Trampler on the "Music in Our Times" series at the New York YMHA. His *Concerto for Piano and Winds* was performed at UCLA on March 31, by Leonard Stein and the Pacific Wind Quintet. On April 8, Ray Lev played the premiere of his *Toccata for Piano* on her Carnegie Hall recital. His *La Belle Dame Sans Merci*, which won the Coolidge Prize in 1924, was conducted by Milton Rosenstock at the New York YMHA. June 12-15 he was the guest of the American Symphony Orchestra League at its convention in Nashville, Tenn., at which his works were performed, and, from July 2-9, at its convention in Monterey, Calif.

1908:

CARL H. TOLLEFSEN will present the premiere of Klaus Egge's *Symphony* on December 6, with the Brooklyn Philharmonic. During the summer of 1957, Mr. Tollefsen and his wife had an audience with King Olav of Norway, who has consented to act as Honorary Patron for the premiere.

1924:

LILLIAN FUCHS, violist, was a faculty member of the Norfolk Music School of Yale University last summer.

1925:

BERNARD ROGERS' *Three Japanese Dances* are performed by the Eastman Wind Ensemble under Frederick Fennell on Mercury disc 50173.

1926:

Shapiro, Bernstein & Co. have recently published CHARLES KRANE's transcriptions of Schubert's *Berceuse* and Dall'Abaco's *Passepied* for first position violoncello and piano.

1929:

ANA DRITTELLE has written, bringing us up-to-date on her activities. She says: "In the years after my graduation from Juilliard,

I have been continually active, not only in this country where I have made coast-to-coast tours, but also playing in the Hawaiian Islands, the Caribbean Islands and Europe. In Paris, I received two different diplomas from the Ecole Normale where I studied with Casals and Alexanian. (Last summer I went to Zermatt, Switzerland, to 'brush up' with Casals.) At present I am preparing for a Corcoran Gallery recital in Washington, D.C., and an appearance on WNYC in New York on November 9."

1935:

ROSALYN TURECK will be piano soloist with the New York Philharmonic, Leonard Bernstein conducting, for its all-Bach Christmas Program on December 18, 19, 20 and 21.

1936:

ROBERT LAWRENCE is beginning his second season as conductor of the Presidential Symphony of Turkey in Ankara.

RISE STEVENS was awarded an honorary doctor's degree at the commencement exercises of Hobart and William Smith Colleges on June 15.

1937:

MARO and ANAHID (1941) AJEMIAN are soloists with Carlos Surinach and the M-G-M String Orchestra in Alan Hovhanness' *Concerto for Violin and Piano* on M-G-M disc E3674.

1938:

The Ojai (Calif.) Festival Orchestra recently premiered ALEXEI HAIEFF's *Concerto for Piano and Orchestra*.

MINUETTA KESSLER has been conducting musical kindergarten classes in Boston for three-to-six-year-olds. The class appeared on the Boston TV show "Dateline Boston" on June 23. An article describing her work appeared in the June 23 issue of the *Boston Traveler*.

EMANUEL VARDI conducts the Concertmasters of New York in a collection of works by Fritz Kreisler on Decca DL 9986.

1941:

RICHARD BALES directed the Fifteenth American Music Festival at the National

Gallery of Art on May 4, 11, 18, 25 and June 1. Included in the programs were first performances of Charles Ives' *Largo Risoluto Nos. 1 and 2* for String Quartet and Piano, played by the Kohon String Quartet of which PAUL BELLAM (1958) is violist; La Salle Spier's *Concerto Pastorale for Carillon and Orchestra*; Walter Spencer Huffman's *Divertimento No. 1*; and Mark Fax's *Rhapsody on Psalm 137*, all performed by the National Gallery Orchestra under Mr. Bales' direction.

JULIUS HEGYI directed the Sewanee Summer Music Center, sponsored by the University of the South in Sewanee, Tennessee, last summer. He appeared on its concerts as conductor of the orchestra and violinist in Quartet and Trio recitals.

1942:

NORMAN DELLO JOIO conducted his *Lamentation of Saul* and appeared as soloist in his *Ricercari for Piano and Orchestra* with the Little Orchestra Society, Thomas Scherman, conductor, in Town Hall on October 20. His *Variations, Chaconne and Finale* have been recorded by Eugene Ormandy and the Philadelphia Orchestra on Columbia ML 5263.

ISABELLE TALIAFERRO SPILLER retired last spring from public school orchestra work. She has for many years conducted the orchestra of the Harlem Evening High School in New York, and on June 26 conducted her final concert with them for the School's Commencement exercises.

1943:

JEAN MADEIRA, contralto of the Metropolitan and Vienna Opera Companies, has appeared during the summer at La Scala, the Brussels World's Fair, the Vienna Festival, Düsseldorf, the Bayreuth Festival and the Teatro Colon in Buenos Aires. She returned to Vienna for the opening of the opera season in September.

1944:

The Brice Trio, consisting of contralto CAROL BRICE and her brothers, EUGENE BRICE (1952), bass-baritone, and Jonathan Brice, pianist, are making their second tour of the U.S. Eugene made his Town Hall debut on September 29.

1946:

ALFRED MAYER has arranged John J. Morrissey's *Nightfall* for accordion solo and band. Alternate arrangements, all of which are published by Edward B. Marks Corporation, are for several accordions and band, four or more accordions alone and accordion solo with piano accompaniment.

1948:

ESTHER FERNANDEZ has received a Fulbright grant to study at the Academy of Music in Vienna this year. For the past five years she has been touring the United States as a member of the American Piano Trio. NAOMI WEISS (1954) has also been a member of the Trio.

ELLIOTT LEVINE has been appointed assistant conductor of the Columbia University Orchestra.

ROBERT PARRIS' article, "A Composer Reports from Washington," appeared in the *ACA Bulletin*, Vol. VII, No. 3.

LEWIS ROTH has been appointed Director of the Educational Department of Sam Fox Publishing Company.

BERL SENOFSKY appeared as soloist with the Boston Symphony, conducted by Pierre Monteux, in the Beethoven Violin Concerto, August 9, at Tanglewood.

1949:

JOAN BRILL, pianist, appeared at Carnegie Recital Hall on October 25, on the Twilight Concerts series. Her program included works by NORMAN DELLO JOIO (1942) and ROBERT STARER (1948, now faculty).

JOSEPH LEONARD is musical director of the Santa Fe (New Mexico) Chamber Music Society, and is also organist and choir-master of the Church of the Holy Faith in Santa Fe.

RICHARD WINSLOW has been promoted to the rank of full professor at Wesleyan University (Middletown, Conn.). Last year he studied in Rome under a Guggenheim Fellowship.

1950:

ROBERT P. BOBO has joined the University of Miami (Fla.) faculty as assistant professor of music. He has also been engaged as first French horn of the University Symphony Orchestra.

WARREN C. WAGNER has been appointed music teacher and supervisor of eleventh and twelfth grade boys at Sheldon Jackson Junior College in Sitka, Alaska.

1951:

DAVID HEWLETT, organist and choir-master of the Church of the Resurrection in New York, gave recitals last season at St. James Church, St. Thomas Church and St. Paul's Chapel in New York City and at St. Mary's-in-the-Highlands in Birmingham, Ala. Last season his choir presented an extensive and varied program of choral works including Bach's *St. John Passion*, with

MARTHA BLACKMAN (1955), viola da gamba, and STODDARD LINCOLN (1952), harpsichord; Requiem Masses by Mozart, Fauré, Brahms; works by Charpentier, Weigel and others.

NORMAN MASONSON has recently returned from Hamburg, Germany, where he was studying conducting under a Fulbright grant. He has organized the Greenwich Village Symphony in New York City, a community orchestra with both professional and non-professional members, which is planning three concerts this season. Each concert will include at least one work by a composer currently living in Greenwich Village.

RUSSELL OBERLIN, counter-tenor, completed a busy season last year, and is already preparing for several engagements this season. Last year he appeared as a soloist with the Chicago Symphony under Fritz Reiner in Handel's *Messiah* and, in the same work, in the Columbia recording with the New York Philharmonic under Leonard Bernstein. He also appeared in Handel's opera, *Acis and Galatea* in July, at Caramoor (Katonah, N.Y.), under Alfred Wallenstein. During the summer, he was a singing actor in the American Shakespeare Theater's production of *A Midsummer Night's Dream* at Stratford, Conn., and was a soloist with the New York Pro Musica at Tanglewood, Stratford, Ontario, and the Ravinia Festival in Chicago. Before starting his summer schedule, he spent last May in London making recordings and appearing as a soloist on the BBC's "Third Program." This season he is scheduled as a soloist with the New York Philharmonic in Handel's *St. John Passion*; with the Chicago Symphony in Handel's *Judas Maccabeus*; with the Cantata Singers in their Carnegie Hall performance of the *Messiah*; and with the American Opera Society at Carnegie Hall in Handel's *Julius Caesar*.

LEONTYNE PRICE made her Vienna Staatsoper debut on May 24, in the title role of *Aida*. The performance was repeated on May 28, under the baton of Herbert von Karajan. This was followed by her London debut, in the same role, in Covent Garden.

HARRY WIMMER presented a series of four weekly broadcasts during October entitled "Cellist's Notebook." The series, given under the auspices of Fordham University's Department of Communication Arts, was broadcast over WFUV-FM in New York. DAVID GARVEY (1948) provided the piano accompaniments for the lecture-recitals.

#### 1952:

VAN CLIBURN's recording of the Tchaikovsky *First Piano Concerto*, conducted by Kiril Kondrashin, has been released on Victor LM 2252.

GLORIA DAVY appeared on June 11 as the guest soloist with the Berlin Philharmonic. Last spring she sang *Aida* in Dublin, and also appeared at the Brussels Fair, in Milan and in Munich.

JOYCE FLISSER is the first recipient of the High School of Music and Art Alumni Award for graduates who have distinguished themselves in the fields of music and art.

GERALD LEFKOFF has joined the faculty of Bowling Green State University. He is currently working on his Ph.D. degree at Catholic University of America.

PAUL VERMEL is conducting the Brooklyn Community Orchestra, the Henry Street Settlement Music School Orchestra and the Hudson Valley Symphony Orchestra. Last summer he was musical director at Green Mansions, N.Y., and on July 22nd, conducted a concert in East River Park (N.Y.C.) for the Lower East Side Neighborhood Association.

#### 1953:

MOSHE BUDMOR (Buchholz) is the conductor of the Haifa Chamber Choir, which he founded in 1954, and of the Haifa String Players. He is teaching at the Haifa Conservatory of Music, where he founded and directs the Students Symphony Orchestra, and is also the founder and director of the Haifa Municipal Youth Chorus.

JEANEANE DOWIS, pianist, completed a tour through the South last spring which included thirty concerts in six weeks. She spent the summer at the Aspen Music School.

ALLEN LENICHEK is now living in Albuquerque, New Mexico, where he has a class of private piano pupils, accompanies the Albuquerque Boys Choir and has been

Cliburn, New York's Mayor Robert Wagner and William Human at the welcome home luncheon given Van last spring in the City of New York.





directing Variety Shows for local benefits.

Rev. REMBERT WEAKLAND, who transcribed "The Play of Daniel" into modern musical notation for last Christmas' performances by the New York Pro Musica, has contributed an introductory essay to the group's recording on Decca DL 9402.

1954:

LOUIS CALABRO's *Motet in 42 Parts* received its first performance last spring at the Collegiate Chorale's Town Hall concert. The group also premièred HENRY BRANT's (1934) *The Children's Hour*. The concert was directed by the Chorale's permanent conductor, RALPH HUNTER (1948).

JOSEPH LANZA, violinist, has been engaged by the Philadelphia Orchestra for the 1958-59 season.

1955:

FRANZ BIBO, conductor of the City Symphony of New York, and GUY TAYLOR (1948), conductor of the Nashville Symphony, led the Adult Musicians Workshop Orchestra rehearsal at the American Symphony Orchestra League's National Convention, held June 12-14 in Nashville, Tenn.

SARAH DUBIN has been engaged as first lyric soprano by the Hanover (Germany) Opera House. Last summer she performed at the Festival in Baden bei Wien.

1956:

STEPHEN HARBACHICK has been engaged as first baritone by the Klagenfurt (Germany) Opera.

ARABELLA HONG is making her Broadway debut this season in *The Flower Drum Song*, at the St. James Theater.

GLADYS STEIN, pianist, studied in Europe last year under a Martha Baird Rockefeller Foundation Grant. Last summer she appeared twice as soloist with orchestra in Bad Gastein, Austria, and gave recitals in Switzerland. On March 13, she gave her second Vienna recital in the Konzerthaus, and this summer gave recitals in Italy and England.

GAIL VALENTINE has been appointed to the dance faculty of the Peabody Conservatory.

1957:

HAZEL CHUNG has been awarded a Ford Foundation Foreign Area Training Fellowship for study of Indonesian dance. She is presently in Bali.

FRANKIE FRANKS, soprano, introduced SERGIUS KAGEN's (faculty) song cycle, *The Mob Within the Heart*, a setting of eight poems by Emily Dickinson, to Dallas audi-

ences at her August 31 recital in the Dallas Museum of Fine Arts.

MARJORIE GREIF has been awarded a New York State Regents College Teaching Fellowship as a result of the competition conducted recently in the first administration of the Fellowship program.

Juilliard alumni who have appeared at the National Gallery of Art in Washington, D.C. this year include REGINA SARFATY, mezzo-soprano; DONN-ALEXANDRE FEDER (1958), pianist; JOSEPH SCHWARTZ (1955), pianist; WILLIAM MASSELOS (1942), pianist; and the National Gallery Orchestra conducted by RICHARD BALES (1941).

REGINA SARFATY appeared as Nelly in the première of Carlisle Floyd's opera, *Wuthering Heights*, given July 16, by the Santa Fe (New Mexico) Opera.

JOSEPH SCHWARTZ, pianist, made his Town Hall debut on October 7, as a winner of the Walter W. Naumburg Foundation award.

RAMON ZUPKO won first prize in the chamber music category of the National Federation of Music Clubs 1958 Young Composer's Competition for his *Short Sonata*, for violin and piano.

1958:

ARMENTA ADAMS, pianist, has been awarded a John Hay Whitney Opportunity Fellowship for 1958.

AGUSTIN ANIEVAS, pianist, was the winner of the Michaels Award in Chicago last summer. Runner-up was OLEGNA FUSCHI.

JERRY BYWATERS, who is studying dance in France this year under a Fulbright award, has received an honorary membership in the American Guild of Musical Artists (AGMA). She has been invited to perform and teach at the Folkwangschule this year in Essen, Germany.

SOPHIE GINN, soprano, made her Town Hall debut on September 30, as the winner of the New York Singing Teachers Association recital award. She was accompanied by CHARLES WADSWORTH (1952).

GEORGE MESTER will appear as guest conductor with the St. Louis Philharmonic Orchestra on April 16.

DIANE and VOL QUITZOW presented a group of their dances at the New York YMHA on May 3. Dancing with them was HARLAN McCALLUM.

LUCIANA RICOTTI, pianist, made her New York debut in Steinway Hall on June 3, prior to her return to Italy.





## Juilliard Quartet Takes Bartok to Hungary

The Juilliard String Quartet enjoyed an enormous success when they appeared at the third international Bartók Festival in Budapest last September. They gave two concerts for the Festival, performing Bartók's Third and Sixth Quartets, as well as works by Mozart, Haydn, Beethoven, Walter Piston and Leon Kirchner.

Performing in Hungary for the first time, the Quartet, in the words of Erno Balogh, writing in the *New York Times* (October 12, 1958), "was greeted — even before they began to play — with an ovation that I learned from Hungarians was without parallel in that city. At their concerts . . . each playing was followed by such long applause and shouting that the ensemble had no chance to rest between numbers." *Time* magazine (October 13, 1958), reporting on the Festival, commented: "The hit performers of last week's festival turned out to be . . . a clutch of wandering Americans: Violinist Yehudi Menuhin and the men of the Juilliard String Quartet . . . Budapest audiences reserved their loudest cheers for the Juilliard group . . . The audience yelled so loudly for encores that the quartet gave an additional concert for students, who almost dismantled the hall with enthusiasm. . . .

"In Budapest, crowds followed the group on the street, eyed Cellist Adam's horse-blanket sport jacket with undisguised awe. The critics pulled out their fanciest superlatives. 'A wonderful experience,' said one. Added a Budapest composer: 'The best string quartet I have ever heard.'"

While on its ten-week tour, which was sponsored in part by the United States Inter-

national Cultural Exchange Service, the Quartet played in Iceland, at the Edinburgh Festival where they performed the cycle of Bartók Quartets, in London over the BBC, in Germany, Greece, Turkey and Vienna. They also appeared, as the first American ensemble to participate, at Poland's International Festival of Contemporary Music at Warsaw, where they included in their program works by Leon Kirchner, Walter Piston and William Schuman. The tour also included a special concert in Paris, under the auspices of UNESCO, where the Quartet represented the United States, and a concert at the Brussels Fair.

## Alumni in New Positions

GUY BAKER (1956): Voice Teacher and Choral Director, Newcomb College (New Orleans, La.).

PAUL BELLAM (1957): Artist-Teacher of Violin, Wittenberg College; Concertmaster, Springfield Symphony Orchestra (Springfield, Ohio).

JACKLIN BOLTON (1949): Choral Director, Charlotte High School (Rochester, N.Y.).

ISRAEL BOROUCHOFF (1957): Flutist, St. Louis Symphony Orchestra (St. Louis, Mo.).

HOWARD BOYAJIAN (1948): Assistant Professor of Music (strings), University of New Hampshire (Durham, N.H.).

JOAN BROWN (1953): Graduate Assistant, University of Illinois (Urbana, Ill.).

JAMES CLYBURN (1958): Instructor of Piano, Meredith College (Raleigh, N.C.).

MARTIN FRIEDMANN (1952): Violin Teacher and first violinist of string quartet, Wilkes College; Associate Conductor, Wilkes-Barre Symphony Orchestra (Wilkes-Barre, Pa.).

*continued on page following*



The Quartet leaving Iceland. l. to r.: Claus Adam, Robert Mann, Raphael Hillyer, Isidore Cohen.

**WILLIAM GASBARRO (1948):** Assistant Professor of Music (woodwinds), Wilkes College (Wilkes-Barre, Pa.).

**ROBERT HAUCK (1957):** Trombonist, Ballet Russe de Monte Carlo Orchestra United States tour.

**ELIZABETH HUGHES (1958):** Piano Teacher, Kent Place School (Summit, N.J.).

**KAREN HURDSTROM (1956):** Voice Teacher, University of North Dakota (Grand Forks, N.D.).

**GERALD KAGAN (1958):** 'Cellist, St. Louis Symphony Orchestra (St. Louis, Mo.).

**G. DONALD KAYE (1957):** Organist-Choir Director, West End Methodist Church (Nashville, Tenn.).

**EDITH KILBUCK (1955):** Opera Coach-Accompanist, University of Miami; Coach-Accompanist, Opera Guild of Greater Miami (Miami, Fla.).

**BRUCE MacDOUGALL (1957):** Instrumental Teacher and Conductor, Scott Collegiate Institute (Regina, Saskatchewan, Canada).

**MARCELLE SKINNER MACE (1947):** Instructor of Voice, Eastern New Mexico University (Portales, N.M.).

**ROBERT MASSINGHAM (1948):** Artist-Teacher of Organ, Cornell College (Mount Vernon, Iowa).

**LAURENCE C. MAVES, JR. (1958):** Graduate Assistant, University of Oregon (Eugene, Ore.).

**VALERIE NASH (1958):** Piano Teacher, Baldwin School (Bryn Mawr, Pa.).

**SYLVIA PALMORE (1956):** Teacher of Piano, Organ and Theory, Pillion Studios (Pittsburgh, Pa.).

**ALEX PICKARD (1958):** Graduate Assistant, University of Wichita (Wichita, Kansas).

**MARCIA PICKWELL (1956):** Instructor of Piano, Lebanon Valley College (Annville, Pa.).

**SAUL SCHECHTMAN (1948):** Conductor, Teaneck Symphony Orchestra (Teaneck, N.J.).

**EDWARD SEFERIAN (1958):** Assistant Professor of Violin, University of Louisville, (Louisville, Ky.).

**JONATHAN SWEAT (1948):** Associate Professor of Piano and Theory, Millsaps College (Jackson, Miss.).

**CLARENDON VAN NORMAN (1956):** French horn, Buffalo Philharmonic Orchestra (Buffalo, N.Y.).

**BERNARD WASSER (1958):** Bassoon, Buffalo Philharmonic Orchestra (Buffalo, N.Y.).

**CARL WILHELM (1957):** Trombone, Pittsburgh Symphony Orchestra (Pittsburgh, Pa.).

**BENJAMIN F. WILKES (1952):** Voice Teacher, Montclair State College (Montclair, N.J.).

**ALICE SPEAS WILKINSON (1957):** Piano Teacher, Duke University (Durham, N.C.).

**GERSON YESSIN (1955):** Assistant Professor of Piano, Jacksonville University (Jacksonville, Fla.).

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