

THE Juilliard review

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Report from Hungary.....	Howard Lebow	3
Commencement 1960		7
Westward to the East.....	Joseph Bloch	8
The Bookshelf		11
Juilliard String Quartet — Ambassadors with Music — photos		12-13
Alumni News		14
Faculty Activities		19
News of Alumni Chapters		21
Alumni Association Financial Report		22

NEWS OF THE SCHOOL

ON THE COVER: The Juilliard String Quartet takes time off in Budapest for sight-seeing. For more photos and reports from their recent European tour, see pages 12 and 13.

EDITOR'S NOTE: The art-work appearing on pages 5, 20 and 22 are the first to be published of a group of pen and ink sketches recently acquired by THE JUILLIARD REVIEW. Durani Nack contributed the one on page 5; the others are the work of Stanley Appelbaum.

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Howard Lebow, a 1959 graduate in piano, has recently returned from a year of study in Europe under a Fulbright grant, during which he performed frequently at concerts of contemporary music.

Report from Hungary

By Howard Lebow.

Budapest is the capital of Magyar Népköztársaság, the Hungarian Peoples Republic. The city has a long and violent history (it was founded more than 1,000 years ago), a magnificent position bisected by the very wide Danube and a battered countenance.

In February 1960, I was able to arrange an eight-day trip to Budapest. Each day I was occupied with interviews and conversations of less formal nature from early morning until—early morning. I talked with composers, newspaper-boys, pianists, sociologists, delicatessen owners, bureaucrats, theatre-ushers. We spoke in German, French and sometimes even English. There was no doubt that I was more of an "attraction" to many of the Hungarians I met than they were to me.

After a few days, the news that there was an American in Budapest began to come back to me. In casual conversation I would be told which stores I had visited the previous day, for instance—which I attribute only to popular interest. I found the Hungarians helpful and interested in my questions about musical life in their country, and was able, even in a short time, to learn a great deal about the Budapest music world.

Influence of Liszt and Bartók Apparent

The nationalism (and nationalization) which is apparent in so very much of everyday life in Hungary, and in most of its neighboring countries, also affects music. Franz Liszt and Béla Bartók are, so to say, the patron saints of contemporary Hungarian music. The influence of such potent and vigorous personalities has various consequences. On one hand, both men were extremely important musicians and composed numerous scores which undeniably merit the title of masterworks. Perhaps I should mention here that it is primarily the later works of Liszt which are propagated today in his native land; one does not hear the *Second Hungarian Rhapsody*. Rather, one hears

the *Atonal Bagatelle*, the *Hungarian Portraits*. One afternoon in the Liszt Academy I coincidentally heard two girls play *Valée D'Oberman*, successively and with equal fervor.

Liszt-Bartók as a live and strong tradition can be a very desirable thing. Certainly the Hungarians are secretly envied by the Poles, who seem to have forsaken Chopin and now look southwestward for inspiration, and by the Czechs who have a rather difficult job of glorifying Janáček in the tradition of Smetana and Dvorak. In this connection, contemporary composers in the Bulgarian and Rumanian Peoples Republics are somewhat more free; they have less responsibility to a tradition, although concurrently they are driven further back into purer folk elements.

But the aspects of the Liszt-Bartók symbiosis which are chosen for exploitation today in Hungary are a bit too self-consciously selected for use as an inclusive basis for unrestricted musical development. I have indicated the trend in Liszt material (in this connection, see the book on Liszt by Bence Sabollsi, one of the leading musicologists of today, who lives in Budapest). However, if the later work of Liszt is glorified, it is the earlier work of Bartók which is held up as an example to the young musicians of his native land. The more tonal, more folkloristic, less "international," and less "serial" in implication, the more widely circulated a work is. How opposite from the point of view expressed by many young American composers who consider Bartók as a "weak" or "unsuccessful" composer because he failed to develop into a total serialist!

Today's Composers

Zoltán Kodály (b. 1882), as a former colleague of Bartók, is the most influential Hungarian musician today. Nevertheless, he is considered by some to represent the "clerical reaction," in so far as he has

never been very much in agreement with the more recent Hungarian political administrations. I met Kodály for the first time quite by accident. It was at the Academy of Science where Kodály, with his former student Pál Járdányi, is currently occupied with editing 50,000 (yes—50,000) national folk-songs for publication. I was introduced to Kodály as “an American pianist who plays much contemporary music.” Kodály extended his hand and, in a swipe at electronic music, said in English, “I didn’t know that it was still necessary to be a pianist in order to play contemporary music.”

My verbal reaction drew a chuckle from Kodály, and our conversation proceeded pleasantly. He invited me to his apartment to meet his wife, and also to give me two large handfuls of scores. “The piano is not my instrument,” he apologized. He autographed the picture which accompanies this article—but with great difficulty, as he could not find a place on it which was light enough for the writing to show up. He finally signed on my jacket. Looking at it he commented, “But perhaps people will think that you’re Kodály.” So he drew an arrow pointing from his signature to him. His youthful wife was highly amused.

The largest segment of contemporary Hungarian music has been composed for semi-professional performers. The most recent major work of Zoltán Kodály is a series of solfège volumes for music study. These small books reflect Kodály’s extensive preoccupation with the indigenous music of southeastern Europe. They often exhibit remarkable imagination and contain many very beautiful pages. One of the basic concepts of the series is that the student should first understand all the principles of notation; then he is allowed to “interpret” music. Hence, there is a major concern for elemental rhythms and melodic patterns, and folk tunes. Otherwise, in recent years Kodály has been concerned with organizing the music school curriculum and supervising the folklore department of the Academy of Science.

Leó Weiner (b. 1885) is a respected figure in musi-

cal circles after decades of coaching some of the most famous chamber music groups of our time, and composing dozens of excellent works for all instrumental combinations. Among these I should mention three quartets, a fine orchestral suite, *Csongor és Tünde* (after a play by the nineteenth century Hungarian poet Vörösmarty), and dozens of piano works including the *Passacaglia*, Opus 17, and five volumes of *Hungarian Peasant Songs* which are similar in style to Bartók’s *For Children*, but somewhat more involved. Weiner is now occupied with editing all the Beethoven Sonatas for publication in Budapest.

Pál Padosa (b. 1903) and Ferenc Farkas (b. 1905) are also prolific composers. Kadosa’s *Wind Quintet* (1954), *Three Tristia* and piano *Capriccio* are representative of his output. Farkas’ piano works, *Roman Sketchbook* and *Two Aquarelles*, speak well for his abilities. One of the most vital composers is Endre Szervánsky (b. 1911), whose recent *Serenade for Clarinet and Orchestra*, and *Piano Sonatina* (1941) deserve special praise. Incidentally, I heard a tape of Szervánsky’s *Orchestral Pieces* (1959) which indicates that the influence of the New Viennese School is certainly felt in Budapest. (Budapest is, after all, not so far from Vienna.) Another extremely serious and gifted composer is Rudolf Maros. His woodwind quartet, *Musica Leggiera*, has been performed several times in Western Europe, and his *Ricercare for Orchestra* (1959) is easily one of the best works of recent years to come from the pen of a Hungarian composer.

Béla Tardos, the director of Editio Musica Budapest, which publishes most of the scores mentioned in this article, has written some interesting piano works, including *Five Bagatelles* and a set of polytonal children’s pieces, *Rainbow*. Ferenc Szabó (b. 1902), the director of the Liszt Music Academy in Budapest, is the composer of many works in all forms, among which should be singled out a *Toccata for piano* (in Baroque style); a prize-winning orchestral suite, *Ludas Matyi* (a Hungarian folk-hero of the Robin Hood genre, but with a few traits of

The author, left, with Zoltán Kodály, right. The gentleman in the center is unidentified.



Billy the Kid); and a series of piano pieces (1949) called *Free Melodies* ("Melodies of Liberation" would be a more precise translation), the final movement of which is titled, "Labours au Tracteur."

The first-class Piano Sonata (1954) by Endre Székely, and the imaginative and recent Violin Concerto by Rezső Kókai (b. 1906) make an excellent impression. The 'Cello Concerto by András Mihály (b. 1913) are quite good, although a bit stiff. On the other hand, the *Two Machine-Etudes* by György Geszler, and the Four Bagatelles by József Soproni, both piano works, are distinctly less Bartókian than much of the newer Hungarian music. The above-mentioned musicologist, Pál Járdányi (b. 1920) is also the composer of original works, including a Concertino for Violin (in the first position) and Piano, and a Symphony (1952), inspired by Vörösmarty. Two other composers who should be included here are Rezső Sugár (b. 1919), whose easy Serenade (1943) for two violins and viola is very appealing, and György Ránki (b. 1907), who has put together a fine orchestral suite from his opera *King Pomade's New Clothes*.

What little vocal music I read and heard, whether for solo voice or chorus, was regrettably either designed for frankly pedagogical purposes or very much in more-or-less folk-music style.

Active Musical Life

The musical life of Budapest is something many cities twice its size could envy. From the weekly almanac which contains complete programs and program notes for all concerts as well as a preview of coming events, I immediately saw that there were, in February, two or three substantial musical events each evening. Many of the most well-known European artists perform in Budapest. There are also recitals by numerous musicians from the Soviet Union and the other Peoples Democracies, including annual recitals by Sviatlaslav Richter. The six Bartók and the last six Beethoven Quartets were being played as a series. Various groups were engaged in a complete cycle of the eighty-three Haydn Quartets. There were several lieder cycles, and the to-be-expected epidemic of Chopin-Schumann piano recitals. In recent years there have been complete cycles of the Bach organ works and the *Well-Tempered Clavier*.

All concert series are always sold out, as are most individual recitals. The best seat for a concert costs 42 forints, which is approximately the price of 2½ pounds of oranges (when available). There are five full-time orchestras in Budapest (the same is to be found in Prague, by the way), including a superb radio orchestra, and an organization rather mysteriously referred to as the "Railroad Orchestra." In the provinces there are five other orchestras. Two opera companies perform in Budapest—standard repertoire and new works—six nights a week between September and July (there is one joint-Director), and three other companies tour the provinces. The country is about the size of the state of Indiana.

As a result of the loosened atmosphere since 1956,

there is a decent selection of contemporary works available to Hungarian audiences, although according to reports in recent months this has been somewhat altered. Universal-Edition in Vienna told me that they have been able to send their publications to Budapest without difficulty for the past three years. Indeed, I found several composers very well informed about Boulez, Stockhausen and the New Viennese School. Two years ago there was a short film produced in Budapest with an electronic musical score. Last winter the Radio broadcast a complete *Wozzeck*, and the Schönberg Violin Concerto. Other Schönberg works performed were *Verklärte Nacht*, the first *Kammersymphonie* and *A Survivor from Warsaw*. Webern was represented by his Opus 5, 6, 10, 24, 27 and 31, and Stravinsky by *Oedipus Rex* and the *Symphonie des Psalms*, among others, although these were not always in live (concert) performance. The Juilliard Quartet means "modern music" in Budapest, where it has had repeated, and truly enormous, successes.

Several Hungarian artists have made records in Paris and Vienna as well as Budapest; among them is György Ferenczy, who is not only a fine pianist, but is also the discoverer (in a Budapest espresso-bar!) and teacher of György Cziffra—and the World's Champion bridge-player. A most outstanding Hungarian musician is the pianist Peter Solymos whose exceptional programs have always contained music by Schönberg and Webern, and also the more problematic nineteenth-century works.



Recording equipment and phonograph records are on a relatively low level in Hungary. One recording engineer expressed abysmal regret at being unable to obtain Telefunken materials (products of the Federal Republic of Germany), and lapsed into completely awed immobility when I casually mentioned the names of a few standard American products. Nevertheless, Hungarian-made records sell. Partial explanation: a twelve-inch Hungarian-made disc sells for 60 forints in Budapest; and an American-made one costs 300 forints.

I also conducted an informal survey of the state of American literature in Budapest. Hemingway's *The Old Man and the Sea* was in its third printing. A volume of Hemingway short stories had sold out a printing of 50,000 copies in less than two weeks. The entire large printing of *Twelve Angry Men* had sold out in three hours. Irwin Shaw was also a best-seller. Other modern authors were also very successful—when and where they were available. A printing of *A Portrait of the Artist* had sold out in one day, as did Kafka's *Amerika* which, curiously, is the only Kafka in print in the Hungarian Peoples Republic. I should also mention that Shakespeare is often performed—in Hungarian, of course. The drama remains relatively open as a creative form.

Music Education in Hungary

It is most likely that the potential musician will attend a Peoples Music School between the ages of six and fourteen. These schools, eighty of which exist throughout the Hungarian Peoples Republic, are an expansion of the usual public school program. Children attending a Peoples Music School have six, rather than the usual five, hours of classes daily. This extra hour is devoted to vocal studies, especially solfège. No instrumental studies are in the curriculum. Kodály believes these to be unimportant, as the performer—as instrumentalist—does not produce the tone himself. I was told that children attending these schools over the past fifteen years have made great subsequent musical progress, and also have demonstrated higher-than-average aptitude in other studies, particularly mathematics.

At fourteen the student moves on to the Gymnasium, the equivalent of American high school plus junior college, for four years; however no musical studies are offered there. This means that the carefully-chosen potential musician must also attend the Music Conservatory in Budapest for the duration of his Gymnasium studies. According to the Directress, classes in the Conservatory are kept to twenty students. The Conservatory curriculum begins with two years of solfège ("twice a week"), "general musical studies," folk music (1000 folksongs must be learned annually, with the texts memorized), and major field (two forty-five-minute classes a week). Music history, per se, is not in the curriculum; rather, only "individual important composers" are studied. Instrumental works are almost completely omitted in favor of opera, orchestral works and vocal music. The study of harmony begins in the third year ("too late," the Directress told me). In the fourth year chorus and chamber music are added. As this year is the final year of Gymnasium studies, the burden is really tremendous for the student. Then—a fifth year at the Conservatory, during which the young musician, for the first time, has a fair chance to practice his instrument. An entrance examination to the Music Academy follows. If the student is not admitted, he remains at the Conservatory for three more years, at the end of which he receives a diploma certifying him as a teacher.

The curriculum for the first year of the Liszt Academy in Budapest includes one hour twice a week of major instrument (in class); "advanced" solfège and harmony; one hour a week of chamber music; and folk music. Also studied (although I was unable to learn the length of each period) are Marx-Lenin Political Economy (two seminars and two lecture periods each week), Hungarian music and Marxist Music History. Gymnastics are also compulsory, but they exempt the student from military service, although he—or she!—must serve one week each summer in the Peoples Army, instead of the usual three years. This first year is also the beginning of at least two years of Russian-language study on the "post-graduate" level. By the time a student attains this level, Russian is certainly nothing new to him. Incidentally, it is also possible for the student to have one year of either English, French or German during his Academy career. But I was unable to find any statistics on the number of students taking advantage of this voluntary fringe-benefit.

The second-year curriculum includes all of the above-mentioned studies with the addition of counterpoint, history of philosophy and two hours a week of teaching in lower-level solfège classes. There is a State Examination in solfège at the end of the second year, after which this subject is eliminated from the student's compulsory studies, even though he may continue studying solfège on a voluntary basis. Also diminished at the end of the second year are folk music, harmony and counterpoint.

Included in the third-year curriculum are two hours a week of solfège teaching, and the major field (one two-hour class for five students). There are also two-hour classes in Pedagogy and in Theoretic Methods. Then there is one hour each week of chamber music, and another of Didactics, as well as continuation of the various aspects of Marxism.

The "fourth class" is three semesters long. During this time the student continues his major subject, teaches solfège, studies Marxism, Pedagogy, Didactics, Theoretic Methods and chamber music, and begins a two-year obligation-honor of teaching piano to young children for three hours each week. After the third semester there is another State Examination in Pedagogy, Didactics and Theoretic Methods. The "fifth class," which is the last of the student's ten semesters of study at the Academy, has a relatively light curriculum, allowing more time for practice. Other than his major, the graduate-to-be teaches solfège and piano, and studies chamber music, Marxism and Marxist Esthetics.

The education of a musician is costly for the government. I was quoted the following school costs per student per year: 800 forints in public school (for seven years), 4,000 forints in the Conservatory (for five years) and 20,000 forints in the Academy (also five years). Enrollment at the Liszt Academy is 380. I was told that eighty students from this Academy left the country following the events of October 1956, and that most of them are presently "dissatisfied or unhappy."



Joe Byrne

Joe Byrne Retires

John Joseph Byrne, elevator operator at Juilliard for thirty years, retired this fall, returning to his native Ireland. In his years at the School, Joe—as he has been affectionately known to all of us—made countless friends among the students, faculty and staff members. Joe was always enormously proud of Juilliard, and felt that its people were his “family.” And for us, no day at Juilliard was complete without his cheerful greeting, delivered in the Irish brogue he never lost.

Before he left New York, the School held a party in his honor, at which Dean Schubart presented him with an inscribed gold watch, in recognition of his service to the School.

A postcard from him, received by The Juilliard Review, says in part: “It’s grand here in Ireland. I am very happy with my family, but I do miss my friends at the School. So far the weather is beautiful, the food out of this world, and my grandchildren adorable.”

For those who wish to remember Joe with a letter, a picture postcard from the United States he grew to love so well, or a Christmas card, his new address is: Dublin Street, Longford Town, County Longford, Ireland.

New Faculty Members

New faculty members this year include **Hugh Aitken**, **Hall Overton** and **Stanley Wolfe**: L&M Department; **Nicholas Kepros**, **Emile Renan** and **Morton Siegel**: Opera Theater; **Margaret Black** and **Henry Danton**: Dance Department; **Abraham Kaplan**: Choral Conducting Department; and **Alois Acowitz**, **Gerda Blumenthal**, **Jonathon Levy** and **Mme. Jeanine Plottel**: Academic Division.

At the Commencement Exercises held May 27 in the Juilliard Concert Hall, 160 musicians and five dancers received their Diplomas and Degrees from President William Schuman and Dean Mark Schubart. At the Exercises, a scholarship in memory of Olga Samaroff was awarded for the first time by the School, to Michael Rogers, pianist.

President Schuman announced additional prizes, scholarships and awards as follows:

Edward B. Benjamin Prizes: **Theodore Newman**, **Peter Schickele**, **Lawrence Widdoes**, composers.

Elizabeth S. Coolidge Chamber Music Prize: **Peter Schickele**, composer.

Marion Freschl Prizes: **Frederick Silverberg**, **Conrad Susa**, composers.

Harold Gray Prize: **Rosemary Becker**, pianist.

Lado Prize: **Simon Sargon**, composer.

Carl M. Roeder Memorial Prize: **Thomas A. Schumacher**, pianist.

Morris Loeb Memorial Prize: **David N. Kaiserman**, pianist.

George A. Wedge Prize: **Charles G. Wendt**, cellist.

Frank Damrosch Scholarship: **Thomas A. Schumacher**, pianist.

John Erskine Scholarship: **Richard D. Syracuse**, pianist.

George Gershwin Memorial Scholarship: **Conrad Susa**, composer.

Edwin Franko Goldman Scholarship: **Leon C. Kuntz, Jr.**, French horn.

Richard Rodgers and Oscar Hammerstein II Scholarship: **Frederick Silverberg**, composer.

Felix Salmond Scholarship: **Toby E. Saks**, cellist.

Josef Lhevinne Scholarship: **Lois Pachucki**, pianist.

Sigmund Spaeth Scholarship: **Hugh Matheny**, oboe.

Teaching Apprenticeships: **Jack Behrens**, **Saul Braverman**, **Nathan M. Carter**, **Albert Guastafeste**, **Dorothy Hill**, **Louis C. Martin**, **Dorothy Pixley**, **Ilana Rubinfeld**, **Edward Shipwright**, **Gertrude Ann Super**.

In his address to the graduating class, President Schuman commented upon the role of the artist in the present world situation: “In our continuing struggle to maintain and strengthen our free political and social institutions,” he said, “we must not make the fatal mistake of regarding any meaningful facet of our existence as expendable. Even the most optimistic observer recognizes that the opposing forces in the world cannot quickly reconcile their differences. It may well be that you will live your entire lives in this atmosphere of tension. There can be no thought of abandoning for an unknown duration the very values we seek to preserve. As artists, you must live through music and, conversely, music must live through you. This is your real opportunity and inescapable responsibility.”

Faculty member Joseph Bloch found touring in the Far East stimulating and gratifying. He returned home with memories of responsive audiences and gracious hospitality, as well as innumerable gifts—tokens of his audiences' appreciation.

Westward to the East

By Joseph Bloch

I emerged unshaven and bleary-eyed from the airplane at Tokyo's Haneda airport, and found to my mixed embarrassment and pleasure a large welcoming committee which included two beautiful kimono-clad girls bearing bouquets, twenty reporters and photographers, and representatives of the organizations which were sponsoring my concerts in Japan. This was the first of countless surprises, all pleasant, which cropped up during my three months in East Asia.

The idea of this tour had begun about a year earlier with an invitation from a Japanese musical instrument company to perform in Japan; the tour grew to include Taiwan, Hong Kong, Singapore and Sarawak. Until very recently Japan's concert life has depended not on the concert manager, but on commercial organizations such as newspapers, radio networks, even railroad companies and breweries, who arrange and underwrite the visiting artists' tours. The musical instrument company which was mainly responsible for my visit had acted as impresario only once before, about five years earlier when they had brought the German pianist Wilhelm Kempf; but with characteristic Japanese thorough-

ness and thoughtfulness all the arrangements were ideal. I even was provided with a full-time interpreter-guide-secretary, who proved to be really indispensable.

I had come equipped for my thirty concerts with two recital programs of a rather conservative cast:

- I. Schumann: *Blumenstück*
Beethoven: *Sonata, Opus 101*
Chopin: *Three Etudes*
Fantasy

Satie: *Sports et divertissements*
Liszt, Thalberg, Pixis, Herz, Czerny and Chopin: *Hexameron*

- II. Chopin: *Three Mazurkas*
Schubert: *Sonata, Opus 120*
Schumann: *Etudes Symphoniques*
Bartók: *Out of Doors Suite*
Chopin: *Polonaise, Opus 44*

In addition I had prepared some American piano works by William Schuman, Benjamin Lees, Ben Weber and Richard Franko Goldman. My sponsors in all the places I was to visit had advised me with typical Oriental modesty and caution that the audiences' taste and knowledge were timid compared with that of audiences in the Western world.

This turned out to be totally untrue, and the advice was misguided. My programs were too short, and with too much emphasis on works of the nineteenth century. Everywhere I had requests for more contemporary music, for more American music and, in Sarawak, for Bach.

The audience level throughout the Far East is equal to that found anywhere in the world. The concert life in the major cities is extremely active. Tokyo has seven symphony orchestras and a constant round of recitals, chamber music and opera. Because of the vast geographic spread of the city, the concert life is not concentrated or always easily accessible as in New York, but some sort of musical event takes place daily. Taipei is thought to be off the beaten path, but it has a symphony orchestra, a superb music department

The author arriving at the Tokyo airport.



in Taiwan Normal University, and a constant flow of visiting artists. Hong Kong and Singapore have become great music centers with excellent facilities and large, avid, intelligent audiences for music. In these cities there are impresarios or music societies which arrange the concerts, sometimes in conjunction with the schools, in which the artist plays additional concerts or gives lecture-recitals for the students. For example, in Taiwan I appeared under the auspices of the National Music Council of China and of Taiwan Normal University; in Hong Kong, the Music Society of Hong Kong and the Hong Kong Schools Music



The author in recital (taken on tour).

Association; in Singapore, the Singapore Musical Society. Sarawak is in a part of the world just opening up for performers, but already it has a Music Society and even a symphony orchestra in the capital, Kuching. Other places in British Borneo, Brunei and British North Borneo are beginning to organize concerts, and soon these will all be regular stopping-off points for musicians traveling in the Pacific area.

I also came equipped with a piano-tuning-and-repair kit, because of blood-curdling rumors of intuned pianos crawling with rust, vermin and jungle growth, all held together with baling wire. This was another canard. The Japanese Yamahas are superb pianos, and the technicians everywhere are painstaking and well trained (including that lady piano-tuner in Singapore). In the cities I visited I played, in addition to Yamahas, German and American Steinways, Bechsteins and Bösendorfers, all in at least acceptable condition. Even in Sarawak there is a new German Steinway grand and an adequate Petroff, a Czech piano, on which I played the first piano recitals ever heard there. Curiously, the Sarawak Music Society in its three years of existence has brought European violinists and singers, and even an

Australian oboist, whose accompanists have played solo groups, but until my appearance there had been no full-length piano recital.

The halls vary in quality, but that could be said of halls in any country in any part of the world. Tokyo's are not satisfactory, but a fine new one at the Musashino College of Music was scheduled to open in October 1960. In other Japanese cities there are some beauties, especially in Nagoya and Osaka. One of my most difficult experiences was in the hall at Sendai, where the temperature inside and out was below freezing. The audience sat in coats and blankets, and I had bowls of hot water by the piano in which to soak my hands between pieces. Every time I pressed down a key I could feel drafts of icy air blowing up against my fingers. It is usual in Japan and Taiwan to find the stage lavishly decorated with floral tributes or special banners. In the mammoth city hall of Taipei the backdrop was distractingly covered with an announcement in English and Chinese of "Joseph Bloch Recital," and one of my Chinese banners read: "To Joseph Bloch, hot-hearted pianist." One of the best halls of the tour was, astonishingly, in Kuching, a new auditorium in the local college, Batu Lintang.

There were surprising differences in audience reaction. I had heard how marvelous the Japanese audiences are, and I found them appreciative but in a dignified, rather reserved way. There was strong applause, but no wild outburst or spontaneous demonstration. In Taiwan, however, enthusiasm is expressed in unrestrained bravo-ing and in the sort of uninhibited demonstrations which bring joy to the performer's heart. In the British-oriented Hong Kong, Singapore and Kuching, behavior is again more in check. But everywhere the audiences were knowledgeable and rewarding to play for.

Fortuitously, my itinerary permitted me to stay several days in each place, and this turned out to be the most important aspect of my trip. As a faculty member of Juilliard School of Music, I was asked to give piano lessons, master classes and lecture-recitals for schools and musicians' groups, activities which almost no visiting musician had taken time for. This created a murderous schedule, but the interest in—I might even call it worship of—the performer-educator in this part of the world inspires the visitor to maximum efforts, even in 95° heat. The peak of this sort of activity was reached in Singapore where I taught six hours each day of my week's stay, gave four master classes and two public recitals. Everywhere I found the level of teaching very high. I heard some performers who are as gifted and well-taught as any I have heard, and this not only in Japan. I remember especially a nine-year-old wonder-child in Hong Kong playing a beautiful E Major *French Suite*, and a thirteen-year-old boy in Taiwan doing a Handel Suite impeccably.

The Japanese music training is the peer of any in the world. Many colleges in Japan have well-organized music departments. I visited and played at some of the mission schools, which seem to have

particularly renowned music staffs. Tokyo's Musashino College of Music, where I gave three classes and a recital, is one of the best-equipped schools to be found anywhere. It has 3,000 students, several handsome modern buildings, a model library and an international faculty.

Oddly, none of the Japanese schools provide training in traditional Japanese music. Western music has taken over completely. If a musician wishes to play Japanese instruments, he must apprentice himself to the Imperial musicians. Only in the Imperial Palace in Tokyo or in the waning Kabuki and Noh theater is this fascinating musical literature kept alive by a few dedicated performers.

In Tokyo I met with an enterprising group of about thirty young professional pianists, the Shin piano group, who not only meet regularly to play for and criticize each other, but who also organize public concerts featuring the group's members. This sort of all-too-rare constructive cooperation could serve as a model for young performers elsewhere.

Language was, needless to say, a problem. We are



The author giving a master class.

told that English is now the second language throughout the Far East, but there is a vast, yawning chasm between the first and second languages. In Japan my interpreter gave simultaneous translations at all my lectures, and was present at all interviews, piano lessons, tea ceremonies, meetings and banquets. I learned a few polite phrases in Japanese and had special success with the opening line, "O-me ni kakatte ureshii desu," literally, "eyes on hang good is," or freely, "I am glad to see you." The pronunciation of Japanese is not impossibly difficult, but Chinese, with its important pitch variations and myriad dialects, defeated me completely. I thought the Taiwanese students coming for lessons looked at me strangely when I asked them to "please sit down." Soon I learned I was saying the words with a wrong intonation, turning the meaning into "Get out!"

There were other unplanned extra-concert activities which were pleasantly time-consuming: advisory auditions, interviews with students (not only pianists, but also violinists and singers and clarinetists—and even architecture and economics students) who want to

continue their studies in the United States, and attendance at student recitals of all levels. I met with faculty groups and exchanged information on teaching conditions and materials. It was heart-warming for all of us to find teaching problems the same everywhere. I visited composers and heard as much new music as possible—particularly interesting in Japan, where post-Webern is the order of the day.

In Taiwan, I had no sooner stepped from my plane than I was rushed to a train to Taichung, the second city, to be a judge in the first island-wide music contest. For three days I judged bands, choruses, singers and instrumentalists of all ages. It was a contest resembling any well-run contest anywhere, with performances running the gamut from prodigious on down. In Hong Kong I appeared at a Music Training Center for the Blind, where I was greeted by the chorus singing a work composed in immaculate counterpoint especially for the occasion, and entitled, *Welcome, Mr. Bloch*. In Sarawak I visited a leper settlement, a most moving experience. I also traveled forty miles into the jungle to visit a long-house, a complete native village under one roof. The natives in this case were Land Dayaks, until only recently head-hunters. Here I did not play, since there were no instruments other than bamboo flutes available. But I did glimpse a picture of Pat Boone tacked up on a thatched wall, proof that Western music is making its way to the Borneo long-houses. Sarawak was also the scene of my finest hour when I was invited to address the local Rotary Club.

For musicians afflicted or blessed with wanderlust, I suggest a journey to the East. The ways and means are now available, the conditions are pleasant, the fees are good, the audiences are largely sophisticated, the hospitality is lavish. But, most important, the performer must stay in each place long enough to meet with students and local musicians, to exchange ideas and to participate in all sorts of activities other than playing the concert. This is what is really wanted—and remembered.



The author with the Chief of the Land Dayaks and two young people of the tribe. Note the bamboo flutes Mr. Bloch is holding.

The Bookshelf

A HISTORY OF WESTERN MUSIC. By Donald Jay Grout. 714 pp. New York: W. W. Norton & Co., Inc., 1960. \$8.95.

Professor Grout's new history is on the whole a very successful attempt to produce a work midway between the scholarly and the popular; the sort of work, in practice, that will satisfy the needs of college or conservatory teachers for a generally useful textbook.

The problem with a History of Western Music is a real one. There exists no useful one-volume work in English, except for Paul Henry Lang's, and this is usually considered too "difficult" for most undergraduate courses. At the other extreme there are Einstein's much-too-short *Short History*, and several others which are, for all practical purposes, useless. Professor Grout's book, despite some faults, is the most successful attempt at a one-volume history in recent years, and it may be recommended strongly to both teachers and students. Its length is adequate (one cannot really consider anything much briefer as a "history") and the presentation is careful. The publishers have produced it handsomely, with plenty of clearly engraved musical examples, and a good variety of illustrations.

Professor Grout's qualifications as an historian are well known. His scholarship is unquestioned, and his book is documented with extraordinary care. Bibliography and references occupy thirty densely-packed pages. General historical background and parallel intellectual and artistic developments are considered, although not as extensively, as in Lang's *Music in Western Civilization*.

All recent musicologically-oriented writers tend to over-compensate in their attention to medieval and renaissance music, at the expense of the Classic and Romantic periods which are, still, despite all clamor to the contrary, the central and most meaningful portions of our musical heritage and, in many ways, the portions which in our day are least understood. Professor Grout is no exception. By page 266, the reader has arrived no further than early Baroque music; on the other hand, twenty-two pages are considered sufficient for nineteenth century opera. A number of quite good, if secondary, eighteenth and nineteenth century composers barely have their names mentioned; but the Notre Dame Organum is

good for eleven pages. This disproportion I find disturbing, and I should not imagine that I will be alone in this among practicing musicians or teachers.

Professor Grout's book is not entirely free from clichés, especially in those areas of the eighteenth and nineteenth centuries to which I have referred above. On Schubert, Chopin and Mendelssohn, for example, one feels a rather hurried lack of interest. I do not think that Dufay is really more interesting than Chopin, but perhaps Professor Grout sincerely does. It is not quite true any longer that we know more about Chopin than about Dufay, and that therefore we must concentrate more of our effort on Dufay. The search for "knowledge" sometimes produces its own inattention to what is worth knowing; and in the enthusiasm for what has been neglected, the historian occasionally takes for granted a general knowledge of the supposedly obvious that does not really exist.

Such reservations aside, Professor Grout's book remains an excellent and useful one. The fifty pages on music of the twentieth century, for a general omnibus volume, are exceptionally good.

RICHARD FRANKO GOLDMAN

SOUND IN THE THEATRE. By Harold Burris-Meyer and Vincent Mallory. 95 pp. New York: Radio Magazines, Inc., 1959. Illus. \$10.00.

When one considers the number of volumes which have been published on the control of the visual elements of theatrical performance, it is surprising that, until now, very little, if anything, has appeared on the control of the auditory components. With *Sound in the Theatre*, the theater technician is at last presented with a handbook on the control of sound in performance. To a list of past collaborations, each of which has constituted a major contribution to some area of the performing arts, we can now gladly add Harold Burris-Meyer's latest, written this time with Vincent Mallory.

Sound in the Theatre is a sally into a hotly contested area: the use of electronic and mechanical equipment as an aid to the preparation and presentation of live musical and dramatic performance.

This is not a volume of theory. It is a lucid, sometimes humorous, and always eminently readable setting forth of principles arrived at after thirty years of experiment and performance practice. Principles, in effect, might be said to constitute one half of this volume, and the equipment and procedure necessary for carrying out these principles, the other.

The Messrs. Burris-Meyer and Mallory attempt to explode the popular theory that distortion must

continued on page 23

OUR REVIEWERS:

RICHARD FRANKO GOLDMAN is a frequent contributor to "The Bookshelf."

THOMAS DeGAETANI's article, "Theatre Architecture," appeared in the Spring issue of THE JUILLIARD REVIEW.

JAN LaRUE is a faculty member at New York University.

OTTO LUENING is co-director with Vladimir Ussachevsky of the Columbia-Princeton Electronic Music Center in New York.

MILTON BABBITT is a commentator on and exponent of twelve-tone techniques.

Das Quartett aus dem goldenen Westen

Zum fünften Kammerkonzert der Salzburger Festspiele im Mozarteumssaal
Im allgemeinen konnte man die...

Im allgemeinen kannte man den "goldenen Westen" bisher vor allem als Heimatstätte großer Virtuosen und Durchschlagskraft. Man billigte man

die intime, so sensible Kunst der Kammermusik galt eher als europäisches Privileg. Wenn das Juillard-String-Quartet bei Europa zu bereisen, hieß es, diese "indlich zu revidieren. Heute bed Professoren-Quartett von der New-Yorker Musikschule auch für Spiele (allerdings nicht mehr einen Glanzpunkt im langjüngiger Konzertveranstaltu

**JUILLIARD
QUARTET**
*Ensemble play
like angels*
By Christopher

By Christopher Grier
 ...illiard is a
 ...like

By Christopher Grier



The Juilliard String Quartet,
second generation.

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...haupt! Wie diese den in-
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Das Juilliard-Eines Ekstatisches Musizier-Quartett in der Kammermusik-Gesellschaft



RAPHAEL HILLYER

**ROBERT
MANN**

CLAUSS
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Und jedes einzelne musikalische
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Juilliard String Quartet

Ambassadors with Music

1960 European Tour: April 21 - September 30

- London
- Paris
- Hamburg
- Detmold
- Hanover
- Mannheim
- Stuttgart
- Ingolstadt
- Munich
- Baden-Baden

- PRAGUE FESTIVAL
- Ostrava
- Brno
- Vienna
- Graz
- Budapest

STOCKHOLM FESTIVAL

BERGEN FESTIVAL

HELSINKI FESTIVAL

VIENNA FESTWOCHE

GULBENKIAN
FESTIVAL

- Lisbon
- Coimbra

HOLLAND FESTIVAL

- Amsterdam
- Den Haag
- Utrecht

KRANICHSTEIN
FESTIVAL

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LUCERNE FESTIVAL

BESANCON FESTIVAL

- Liège
- Royaumont

VENICE FESTIVAL

BERLIN FESTIVAL

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**PERSUASIVE AND
EXPERT**
 Juilliard shed new
light on quartet

By Christopher Gri
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Alumni News

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

1907:

The New York Philharmonic, Leonard Bernstein conducting, with Zita Carno, pianist, performed **Wallingford Riegger's** Variations for Piano and Orchestra on October 7, 8 and 9, in celebration of his 75th birthday. His Variations for Violin and Viola, Symphony No. IV (study score) and Trio for Piano, Violin and 'Cello have been issued by Associated Music Publishers.

1908:

Carl H. Tollefsen has been named a Knight in the Royal Order of St. Olav, by King Olav of Norway, in recognition of his efforts to further Norwegian art and music in the United States. The award was presented by the Norwegian Consul General, Knut Thommessen, at a special ceremony held at the Brooklyn Museum on June 23.

1912:

Arthur Loesser, chairman of the piano department at the Cleveland Institute of Music, received an honorary Doctor of Humane Letters degree from Western Reserve University last spring.

1915:

Howard Hanson conducts the Eastman-Rochester Orchestra in Walter Piston's *Incredible Flutist* and Douglas Moore's *Pageant of P. T. Barnum* on Mercury stereo disc SR 90206.

1920:

A feature article on **William Kincaid** appeared in the August issue of *Musical America*.

1925:

Bernard Rogers' Variations on a Song by Musorgsky has been commissioned by the American Music Center for performance by the San Francisco Symphony.

1926:

Sam Fox, Inc. has published **Charles Krane's** transcriptions of works by Schumann and Mendelssohn for 'cello (first position) and piano.

1929:

John Frazer, professor of violoncello and ensemble at the Oberlin Conservatory, has been named by the Conservatory to the Fenelon B. Rice chair. He has just completed thirty years on the Conservatory's faculty.

1934:

Lehman Engel's article, "The Singer on Broadway," appeared in the July issue of the *Musical Courier*.

1936:

Henry Aaron has been named musical director and conductor of the Wheeling, W. Va., Symphony Orchestra.

Ethel Mae Bishop Gullette is an active member of the Darien (Conn.) Community Association's Duo-Piano Group. She has appeared regularly in recital with the group throughout lower Fairfield County. She is also pianist and accompanist for the Nutmeg Music Theatre in New Canaan, which presented Gilbert and Sullivan's *The Mikado* last May. She has just completed her fourth year as a member of the Board of Governors of the Norwalk Symphony Society.

Robert Lawrence visited Latin America last summer under the State Department's Cultural Exchange Program, appearing as guest conductor of several symphony orchestras.

1937:

Jacques Abram has been named artist-teacher of piano at the Royal Conservatory of Music in Toronto.

The late **Mack Harrell** was baritone soloist in the Bach Cantatas Nos. 56 and 82, with the RCA Victor Chorus and Orchestra conducted by Robert Shaw, on Victor disc LM 2312 and stereo disc LSC 2312.

Alan Shulman, staff 'cellist with NBC, was assisting artist with the Kroll Quartet last spring in the world premiere of Ross Le Finney's Quintet, at the Library of Congress. Weintraub Music Company has published five of his teaching pieces for piano, and Sam Fox, Inc. has published two of his works for string orchestra. His *Top Brass*, for twelve brass instruments, published by Templeton Music Company, has been performed by organizations throughout the country, including the U. S. Navy Band, the Goldman Band and the Baltimore Symphony, which also presented his *A Laurentian Overture*. Other works which have received recent performances include his *Popocatepetl*, for orchestra; Theme and Variations for viola and piano; and *Nocturne for Strings*.

1938:

Richard Korn conducts an historical survey of orchestral works by American composers on Concord disc 3007. He is again conducting the Orchestra of America in a series of Carnegie Hall programs of American music this season.

Elie Siegmeister is composing a musical play based on Sean O'Casey's *The Plough and the Stars*. He is also writing the score for the forthcoming production of Ionesco's play *Rhinoceros*.

1939:

June Johnson has been appointed instructor of voice and Glee Club director at Eastern Illinois University (Charleston, Ill.).

1940:

Shirley and **Leah Effenbach**, duo-pianists, have recorded a collection of short works on Omega stereo disc OSL 43.

1941:

Richard Bales is the recipient of the 1960 Alice M. Ditson Prize, awarded by Columbia University.

Julius Hegyi, conductor of the Chattanooga, Tenn. Symphony Orchestra, opened the 1960-61 season of the Charlotte, N. C., Symphonette as soloist in Mozart's Violin Concerto in A major, K. 219.

1942:

Norman Dello Joio's *Meditations on Ecclesiastes*, for string orchestra, and solo song, *The Listeners*, have been published by Carl Fischer. He was commissioned last summer to write the score for the American Shakespeare Festival's production of *Antony and Cleopatra*.

Arthur Ferrante and **Louis Teicher** (1944) have recorded light classics for two pianos on ABC-Paramount disc ABC 313.

Leonid Hambro performs Bartók's *Piano Rhapsody No. 1* and Piano Concerto No. 1, with the Zimble Sinfonietta conducted by **Robert Mann** (faculty), on Bartók disc 313.

Eddy Manson is the recipient of the first commission to be given by the Florida Symphony Orchestra (Orlando).

William Masselos made his first appearance in Chicago's Grant Park last summer, as soloist in the Beethoven Fifth Piano Concerto, under the baton of **Theodore Bloomfield** (1946).

1943:

Esther Williamson Ballou's *In Memoriam*, for oboe and string orchestra, was given its first performance on April 3, by the National Gallery Orchestra in Washington, D. C., **Richard Bales** (1941) conducting.

Fredell Lack, violinist, has joined the faculty of the University of Houston as artist-in-residence.

1944:

Ruth Geiger, pianist, gave a Town Hall recital on October 29.

1946:

Robert Ward's Symphony No. 2 has been recorded by the Japan Philharmonic Society, Akeo Watanabe, conductor, on Composers Recordings disc CRI 127. His *Arioso and Tarantelle*, for 'cello (or viola), has been issued by Galaxy Music Corporation.

Victor Wolfram, pianist, has been appointed head of piano instruction at Oklahoma State University. In addition to his teaching responsibilities, he is a member of the Oklahoma State University Trio, and will appear in recital and chamber music performances at the University and elsewhere throughout the state.

1947:

Samuel Baron and **Harold Jones** (1959) appear as flute soloists in Volume I, No. 3 of the Library of Recorded Masterpieces, devoted to concerti of Vivaldi. Mr. Baron is flute soloist with the Sondheim Little Symphony, **Daniel Saidenberg** (1930) conduct-

ing, in Handel and Vivaldi concerti, on American Society Concerts-in-the-Home disc SAS 1001.

Members of the New York City Opera Company this season include **Frances Bible**, **Regina Sarfady** (1957) and **Sophia Steffan** (1952), mezzo-sopranos; **William Metcalf** (1956), baritone; conductors **Samuel Krachmalnick** (1953) and **Kurt Saffir** (1953); and accompanist-coach **Charles Wadsworth** (1952).

Madeline Foley, cellist, appeared with violinist Michael Tree and pianist Rudolf Serkin in a program of chamber music at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art on April 21.

Jean Graham has been named to the piano faculty of Manhattan School of Music.

1948:

Stuart Canin made his first appearances in Chicago's Grant Park last summer, as soloist in Mozart's Violin Concerto in A major, K.219, Saint-Saëns' *Introduction and Rondo Capriccioso* and Paganini's Concerto in D.

William Druckenmiller has been appointed teacher of flute and woodwinds at the University of Texas.

Sonya Monosoff, violinist, and **Stoddard Lincoln** (1952), harpsichordist, presented a sonata recital in Carnegie Recital Hall on October 23.

Victor Morris has been appointed assistant professor of music and conductor of the Mount Union College Band and Orchestra at Mount Union College (Alliance, Ohio).

Appearing as soloists with the New York Philharmonic this season are **Zvi Zeitlin**, violinist, and **William Masselos** (1942) and **Lorin Hollander** (student), pianists.

1949:

Elma Adams, pianist, made her Carnegie Recital Hall debut on April 24.

John Delevoryas, pianist, is a member of the San Jose (Calif.) State College faculty. He is active in California as a recitalist and orchestral soloist.

Johannes Smit has been appointed assistant professor of composition and theory at Memphis State University.

Pinchas Spiro has been named Cantor of the Mt. Airy, Pa., Jewish Community Center.

1950:

Leslie Bennett has been appointed choral director at Muskingum College (New Concord, Ohio).

Leon Hyman appeared as guest conductor of the Kol Israel (Radio) Orchestra in Jerusalem in August. He has been engaged by the Orchestra to lead a series of radio concerts and recordings during the 1961-62 season.

Merton Shatzkin has been appointed teacher of violin and a member of the Faculty String Quartet at Kansas State College.

1951:

Albert Cohen has been named an instructor in theory at the University of Michigan.

Sam Di Bonaventura has been named an instructor in music at Wellesley College, for the fall semes-

ter. He is also a faculty member at the New England Conservatory of Music, and is doing graduate work at Harvard University.

David Labovitz is conducting a choral workshop, teaching piano and chamber music, and presenting three courses in music analysis at the Master Institute of United Arts (N. Y. C.).

Charles McCracken, 'cellist, participated in the 9th annual memorial concert for Artur Schnabel, held May 19 in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. He performs chamber works by Schnabel, with the Monod Ensemble conducted by **Jacques Monod**, on Columbia disc ML 5447.

James Perkins has been appointed an instrumental music teacher in the public schools of Millburn, N. J.

Leontyne Price was the soprano soloist in Verdi's Requiem during the Vienna Festival Weeks last summer, with the London Philharmonic conducted by **Carlo Maria Giulini**.

Joel Rosen, pianist, gave a Town Hall recital on October 12. Last summer he toured Latin America under the State Department's Cultural Exchange Program.

Alfonso Strazza has been appointed an instrumental music teacher in the public schools of Caldwell, N. J.

Harry Wimmer, 'cellist, gave the first performance of Béla Bartók's 'Cello Concerto at his Town Hall recital on November 4. The work is the alternate version of the Viola Concerto.

1952:

Gloria Davy, soprano, sang the title role in the United States première of Richard Strauss' *Daphne*, given October 10 by the Little Orchestra Society, Thomas Scherman conducting. Last summer she appeared in the title role of *Aida* at Covent Garden, with Rudolf Kempe conducting. She is the recipient of the 1960 Leopardi d'oro Award, the national Italian prize for outstanding contribution to the theatre and the related arts.

Andrew Galos has been appointed concertmaster and assistant conductor of the Phoenix, Ariz., Symphony Orchestra. He has also been appointed to the faculty of Arizona State University.

Doris Leland Harrel has been appointed to the piano faculties of Morningside College (Sioux Falls, Iowa) and Westmar College (LeMars, Iowa).

J. Ralph Harrel has been named associate professor of music at Morningside College.

Gerald Lefkoff has been named teacher of strings and conductor of the orchestra at the Port Chester, N. Y., High School.

Jean Jalbert, pianist, writes from Hamburg that he is busy playing and coaching with Erna Berger, lieder and opera singer, at the Music Academy, where he studied for the past two years under a Fulbright Scholarship. He has been active in Switzerland, and now in Hamburg, coaching and accompanying in opera houses.

Members of the Metropolitan Opera Ballet Company this season include **Nancy King**, **Iлона Hirschl**

(1958), **Philippine Bausch** (1960), **Bruce Marks** (1956) and **Jennifer Masley** (1960).

Vincent LaSella conducted the August 4 performance of Puccini's *Madame Butterfly* at the Empire State Music Festival. He is the recipient of the 1960 Festival Guild's Young American Conductor's Award.

Stoddard Lincoln, harpsichordist, will appear in recital on March 17, on the Young Masters Series held in Carnegie Recital Hall.

John Magnus has been appointed assistant professor of music and choir director at Susquehanna University (Selinsgrove, Pa.).

The Fresno, Calif., Philharmonic Orchestra, conducted by **Paul Vermel**, presented the première of Emanuel Leplin's *Prelude for Orchestra*, commissioned by the Orchestra, on October 20.

Charles Wadsworth, pianist, was artistic director of the Festival of Two Worlds in Spoleto, Italy, last summer.

1953:

Grace Crump has been appointed voice teacher at Greenbrier Junior College (Lewisburg, W. Va.).

Jeanne Dowis appeared as soloist in the Ravel Piano Concerto in D major on October 30, with the Philadelphia Little Orchestra conducted by **Robert Mandell**. She was a soloist on the August 12 program of works by Peter Mennin presented by the Aspen Music Festival.

Philip Ienni has been appointed to the faculty of the Peninsula Conservatory of Music (Burlingame, Calif.).

Evelyn Lear sang the title role of Berg's opera, *Lulu*, during the Vienna Festival Week last summer.

Joseph Liebling has been appointed conductor of the College Chorus and the Western State Singers at Western State College of Colorado (Gunnison), where he is also teaching choral conducting.

Leonard Mastrogiacomo has been appointed assistant professor of piano at Florida State University.

Clifford E. Tucker, formerly organist-choirmaster of the Calvary Baptist Church in New York, is the



head of the choral conducting and choral arranging department of the New Orleans Baptist Theological Seminary. He is also organist-choirmaster of the St. Charles Avenue Presbyterian Church in New Orleans, and is active as a piano recitalist and oratorio conductor.

Rev. **Rembert Weakland** has been re-appointed university seminar associate on medieval studies by Columbia University for three years.

Marianne Weltman was soprano soloist at the May 9 Composers Showcase (N. Y. C.) program devoted to works of Ernst Krenek, performing his *Five Songs*, on texts by Franz Kafka.

Jackson Wiley has been named opera conductor at the Norfolk Music School of Yale University.

1954:

Joan Brown has been named instructor in piano at Ohio State University.

Van Cliburn is soloist in the Schuman Piano Concerto, with the Chicago Symphony Orchestra conducted by Fritz Reiner, on Victor disc LM 2455 and stereo disc LSC 2455. He recently returned from a three-month concert tour in Russia.

Charlotte Key has been appointed an elementary music teacher in the Oak Ridge (Tenn.) public schools.

George Sicre has been named head of the string department and professor of 'cello and ensemble at the Conservatorio Municipal in Santiago, Cuba, and a member of the faculty of the Universidad De Oriente there.

Evalyn Steinbock, 'cellist, appeared on the April 22 program of the Young Masters series in Carnegie Recital Hall.

Thomas Stewart appeared as Amfortas in the production of *Parsifal* at Bayreuth last summer.

1955:

David Bean has been named instructor of piano at Miami University (Oxford, Ohio).

Franz Bibb was the recipient of the 1960 Conductors Recognition Award of the American Symphony Orchestra League.

Peter Flanders has been named an instructor in music and conductor of the chorus at Columbia University.

Mary MacKenzie makes her debut with the Metropolitan Opera Company in February, as winner of the Metropolitan Opera Auditions. Last summer she sang Jocasta in the Santa Fe Opera's production of Stravinsky's *Oedipus Rex*, with the composer conducting. Other members of the Company included **Jeanette Scovotti** (1953) and **Iris Bala** (1960).

Michi Hirata North, pianist, writes from Anchorage, Alaska, that she and her husband are busy teaching and running the Anchorage School of Music. She will make a five-week recital tour of Alaska this season under the auspices of the Alaska Music Trail.

1956:

John Browning appeared as soloist in Beethoven's Fourth Piano Concerto, Mozart's Concerto in E-flat

major, K. 449, and the Ravel *Concerto for the Left Hand* at Ravinia Park, Chicago, last summer. William Steinberg was the conductor.

Martin Canin, pianist, was a faculty member at Teachers College of Columbia University last summer.

Richard Collins received his Doctorate from the University of Michigan last spring. He has been appointed to the faculty of Scripps College (Claremont, Calif.) where he is teaching piano and music history and conducting the chorus.

Stephen Harbachick has been appointed voice teacher at Ohio University.

Karl Korte's Oboe Quintet received its first performance on the April 30 program of the "Music in Our Time" series of the New York YMHA.

Alexandra Munn was soloist last summer in the Beethoven Third Piano Concerto, broadcast throughout Canada by the CBC.

Herbert Rogers, pianist, has recorded a Chopin recital on Whitehall disc WH 20020.

1957:

Herbert Chatzky, pianist, has been appointed an instructor in music at Bowling Green (Ohio) State University, where he is teaching piano and French horn. He is a former holder of an Alumni Scholarship at Juilliard.

James Kurtz has been appointed an instructor in music at Pacific University (Forest Grove, Ore.), where he is also conducting the Pacific Singers. His wife, the former **Lynn Boroff**, has been appointed to the music faculty of Reed College (Portland, Ore.).

Ludwig Olshansky, pianist, recently returned from his second European tour, during which he gave twenty-three concerts in eight countries.

Regina Sarfaty sang the role of Octavian last summer at the Glyndebourne Festival's production of *Der Rosenkavalier*.

Anthony Strilko's *Seven Choruses to Sixteenth Century Elizabethan Texts* were performed recently by the Temple University Concert Chorus. Mercury Music is publishing his *Overture for Orchestra* and four solo songs.

Leonore Witte has been appointed teacher of voice at Oklahoma College for Women (Chickasha).

Donald E. Wyman has been engaged as principal clarinetist of the Quebec City Symphony Orchestra, and is a faculty member of the Provincial Conservatory of Music there.

1958:

Appearing in solo recitals on the Young Artists Series at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art this season are **Michel Bloch** and **Daniel Pollack** (1957), pianists, and **Sylvia Rosenberg** (1951), violinist.

Arthur Burrows, bass-baritone, is a soloist with the Welch Chorale in Dubois' *Seven Last Words of Christ*, recorded on Lyricord disc LL 90.

Gerald Kagan, 'cellist, with his wife Susan, pianist, appeared in Carnegie Recital Hall on September 28.

Valerie Nash has been appointed piano teacher at

the National Cathedral School in Washington, D. C.

Uri Pianka was in the United States recently, touring with the Israel Philharmonic, of which he is a member of the violin section.

Poligena Rogers is dancing in the New York company of *West Side Story*.

Edward Seferian has been appointed instructor of violin at the College of Puget Sound, and conductor of the Tacoma (Wash.) Symphony.

Robert Sgandurra has been appointed a general music teacher in the E. Raymond Appleby School in Spotswood, N. J.

1959:

Jack Behrens was a faculty member at the Berkley Summer Music School (Springvale, Me.) last summer, where he conducted the school orchestra in the premiere of his *Suite for Strings*, written for the group. He provided the score for **Ruth Currier's** (faculty) *Transfigured Season*, given its premiere at the American Dance Festival in New London, Conn., last summer.

Peter Dickinson's article, "The Avant-Garde in New York: Spring 1960," appeared in the June issue of *The Musical Times*. He has been appointed an instructor in music at Fairleigh Dickinson University (Teaneck, N. J.).

Earl Higgins has been appointed a vocal and instrumental music teacher in the Stratford (N. Y.) school district.

Burton Kaplan has been appointed to the violin section of the St. Louis Symphony Orchestra.

Walter Maddox has been appointed to the violin section of the Pittsburgh Symphony.

Jack Stahl has been appointed instructor of piano at Illinois State Normal University.

Howard Van Hyning has been appointed first percussionist and assistant timpanist of the Baltimore Symphony Orchestra.

Constantine G. Vasiliadis has been named promotion manager and assistant to the director of the Brooklyn Academy of Music.

1960:

Rose-Marie Baker has been appointed to the violin section of the Minneapolis Symphony Orchestra.

Howard Beebe has been appointed concertmaster of the Corpus Christi Symphony and violin teacher at the University of Corpus Christi.

Wilfred Biel has been appointed concertmaster of the Grand Rapids Symphony and teach of violin at Aquinas College.

Carla De Sola was choreographer for musicals presented at the Starlight Camp last summer.

An interview with dancer **Carol Egan** appeared in the New York *World-Telegram and Sun* of August 31. She is a faculty member of the Rotterdamse Dansschool, in Rotterdam, The Netherlands.

Winners in the eighth annual student composers awards competition of Broadcast Music, Inc., included **Philip M. Glass** and **Ellen Glickman** (Preparatory Division student).

Dancers **Ben Heller** and **Steve Rothlein** toured under the auspices of the Straw Hat Trail last summer in

West Side Story. **Myron Nadel** toured for the same producers with *Redhead*.

Andrejs Jansons has been named to the oboe section of the Baltimore Symphony Orchestra.

Donald Jenkins has been appointed choral director and voice teacher at Colorado College.

Margaret Kalil has been named resident soprano and teacher of voice at North Texas State College (Denton).

Helmut Kluge presented master classes in dance at the Perry-Mansfield School (Steamboat Springs, Colo.) and the University of California at Berkeley last summer. He also gave master classes at Jack's Pillow (Lee, Mass.) and staged a demonstration of eighteenth century court dances which were performed by the Jacob's Pillow Dancers. This year he is working toward his Doctorate at Denver University where he has a teaching fellowship.

Hugh Matheny has been appointed solo oboist of the Indianapolis Symphony Orchestra.

Trudy Muegal has been appointed percussion and timpani teacher at the College-Conservatory of Music in Cincinnati.

Jaime Rogers is dancing in the forthcoming movie of *West Side Story*.

Fred Silverberg, recipient of the Rodgers and Hammerstein Scholarship for 1960-61, has received a writer contract from Williamson Music Publishers.

Andrew Svilokos has been appointed assistant concertmaster of the Baltimore Symphony Orchestra.

Warren Wilson, pianist, and **Joan Ann Miller** (student), dancer, are recipients of John Hay Whitney Foundation Opportunity Fellowships.

Current Students:

Shirley Carter, mezzo-soprano, is a soloist in the London Symphony Orchestra's recording of Beethoven's Ninth Symphony, conducted by Josef Krips, in Everest set 6065/68 and stereo set SDBR 3065/68. She has been awarded the Blanche Thebom Scholarship.

Mimi Chow was soloist last June in the Beethoven Second Piano Concerto with the Boston Pops Orchestra, Arthur Fiedler conducting. Last summer she appeared in recital and as soloist with orchestra in Hong Kong.

Thomas McIntosh, pianist, won a first prize at the annual seminar Kranichstein in Darmstadt, Germany, last summer.

Stephen Manes, pianist, is the winner of the Kosciuszko Foundation's eleventh annual Chopin Scholarship award.

Arthur Weisberg conducted the Contemporary Chamber Ensemble in its debut concert in Town Hall on September 25. The program included the first New York performance of Easley Blackwood's Chamber Symphony, Opus 2.

Michael Rogers, pianist, appeared in Town Hall on October 14, at a concert sponsored by the Concert Artists Guild.

Toby Saks, 'cellist, is making her Town Hall debut on December 13, as a winner of the Concert Artists Guild auditions.

Faculty Activities

Hugh Aitken's Cantata III, *From This White Island*, was performed in Stockholm on August 12, by **Charles Bressler** (1951), tenor, **Mel Kaplan**, oboe, and **Ynez Lynch**, viola. His Oboe Quintet was presented at Silvermine (New Canaan, Conn.) on July 10.

Julius Baker and Jean-Pierre Rampal perform *Eighteenth-Century Flute Duets* on Washington disc WR 419.

Gertrud Bamberger's *Reversible Duets*, for soprano and alto recorder, have been published by Magna-music.

William Bergsma's Quartet No. 3, recently published by Carl Fischer, has been recorded by the **Juilliard String Quartet** on Columbia disc ML 5476. The Japan Philharmonic Symphony Orchestra, conducted by William Strickland, has recorded his *Music on a Quiet Theme* on Composers Recordings disc CRI 131.

Joseph Bloch gave a piano recital at the National Gallery in Washington, D. C., on September 25.

Maurice Cohen's discussion of Moses Hadas' *Humanism* and Herbert Muller's *Issues of Freedom* appeared in the October issue of *Commentary*.

Evelina Colorni taught Comparative Phonetics and Lyric Diction for the San Francisco Opera's Merola Foundation training program last summer.

Margaret Craske and **Alfredo Corvino** were faculty members at the University of the Dance, Jacob's Pillow, Lee, Mass., last summer. Mr. Corvino also returned to Caracas, Venezuela, for the second time to teach master classes and advise in ballet methods at the Ballet-Arte School.

Ruth Freeman was guest soloist with the Mischa-koff String Quartet on August 8, in Chautauqua, N. Y. She has formed the Junior Flute Club of Long Island which gave its first concert on May 29.

Irwin Freundlich's editions of Prokofiev's *Visions Fugitives*, *Ten Pieces*, Opus 12, and *Sarcasmes* are being issued by Leeds Music Corp.

Joseph Fuchs gave the world première of Walter Piston's Violin Concerto No. 2, commissioned by Mr. Fuchs under a Ford Foundation grant, with the Pittsburgh Symphony, William Steinberg conducting, this fall. During the season, he will repeat the work with the Detroit, Buffalo and San Antonio orchestras.

Vittorio Giannini's opera, *The Taming of the Shrew*, was a featured presentation of the Boston Arts Festival last summer. He conducted the world première of his *Divertimento No. 2 for Orchestra*, commissioned by the Musical Arts Society of La Jolla (Calif.), at the Society's July 17 concert.

Marcel Grandjany will give a Town Hall recital on January 24. Last summer he appeared in two programs at the annual festival of Brigham Young University (Provo, Utah). On July 31, he presented a recital in Alameda, Calif., for the benefit of the Musicians Foundation of New York.

The **Juilliard String Quartet** has recorded Debussy's

Quartet, Opus 10, and Ravel's Quartet in F on Victor disc LM 2413 and stereo disc LSC 2413.

Sergius Kagen's *On Studying Singing* has been re-issued as a paperback by Dover Publications. International Music Company has published his edition of Schubert songs. He has recently completed the score of his five-act opera, *Hamlet*. On October 17, he appeared in Town Hall with Laurel Hurley, soprano, in a program which included his song cycle, *The Mob Within the Heart*.

Pearl Lang has received a Guggenheim Fellowship and an Award Grant from the Lena Robbins Foundation. Last summer she was a faculty member at the Connecticut College School of the Dance where she and her Company presented the première of her *Shira* at the Festival of American Dance there. She has been commissioned to choreograph Benjamin Britten's *Ceremony of Carols* for TV presentation in December.

The closing concert of Mme. **Lotte Leonard's** Summer Course for Singers held at the Rubin Academy in Jerusalem presented her students in a program which included a special section of contemporary American songs, all of them première performances in Israel.

Mme. **Rosina Lhevinne** was soloist in the Chopin Concerto in E minor at the July 31 concert of the Aspen Music Festival, with the Aspen Festival Orchestra, Izler Solomon conducting.

Jose Limon was awarded an honorary Doctor of Fine Arts degree by Connecticut Wesleyan College at its commencement exercises last spring. Last summer he taught at the Connecticut College School of the Dance (New London), and performed with his Company at the Festival of American Dance there. On August 26, he and his Company left for a three-month tour of South and Central America, undertaken in association with the State Department and ANTA.

Norman Lloyd's *Walt Whitman Overture*, for band, written for the 1960 Edwin Franko Goldman Memorial Commission of the Goldman Band, was given its first performance by the Band on June 15, Richard Franko Goldman conducting. It will be published by Beekman Music. His seventh book of arrangements, *Songs of the Gilded Age*, written in collaboration with Margaret Boni, is being published by Golden Press. Orchesis Publications is re-issuing his *Accompaniments for the Modern Dance*.

Claude Marks is presenting a lecture series on "The Romantic Spirit in Art" at the Metropolitan Museum.

Madeleine Marshall lectured on English diction before the National Catholic Music Educators Convention in Buffalo, N. Y., on April 30; at the National Convention of the Intercollegiate Music Council in Detroit, on May 12; and at the Council of Churches Music Workshop in Schenectady, N. Y., on May 21. From June 20 to 24, she took part in

the workshop of the Greater Houston Council of Churches, delivering a daily lecture for five days; from September 5 to 9, she gave a daily lecture for the Summer Choir Camp of the Centenary College Choir, in Shreveport, La.; and in October she took part in the Music Workshop sponsored by the University of Illinois.

Jean Morel, in his first appearance at the Royal Opera House (Covent Garden) in London, conducted four performances of Massenet's *Manon*, on June 28, July 1, 4 and 6. This season he is again a member of the conducting staff of the Metropolitan Opera House.

Hall Overton's Second String Quartet, which won the Society for the Publication of American Music Award, will be issued by special arrangement with Highgate Press. His Sonata for 'Cello and Piano is being premiered by **Charles McCracken** (1951), at his November 27 recital at the New School for Social Research in New York. Lawson-Gould will issue his *Polarities No. 1*, for piano.

Vincent Persichetti's *Infanta Maria*, for viola and piano, commissioned by the Walter W. Naumburg Foundation as one of the special works for its string competition held in October, is being published by Elkan-Vogel Company. They are also issuing his *Serenade No. 10*, for flute and harp. W. W. Norton & Co. is publishing his book, *Twentieth Century Harmony: Creative Aspects and Practices*. The Curtis String Quartet performed his Second String Quartet last summer at the Berkshire Music Festival, and his Seventh Symphony is being performed this fall by the Indianapolis Symphony, Izler Solomon conducting. He has received several commissions, including one from the Collegiate Chorale for a Mass for mixed chorus, a cappella; Dartmouth College for a band work; Colgate University for a work for male chorus; and the St. Louis Chapter of the A.G.O. for an organ sonata.

Louis Persinger was the guest of the University of Bahia (Brazil) last summer, giving master classes in violin, lecturing on violin repertoire, and conducting the Symphony Orchestra of the University in several concerts. Included in his programs was the first Salvador performance of Ernest Bloch's Concerto Grosso.

Frederick Prausnitz conducts works by Luigi Dallapiccola on Epic disc LC 3706 and stereo disc BC 1088. On August 8, he conducted the National Festival Orchestra of Canada in a first performance of Edgard Varèse's *Deserts*, for the International Composer's Conference at the Stratford (Ont.) Music Festival. On August 31, he appeared as guest conductor of the orchestra of the Accademia di Santa Cecilia in Rome.

Donald Read has been appointed director of the Pratt Institute (Brooklyn, N. Y.) Glee Club. This fall he took the United Nations Singers on their first tour of the New England States. His choral arrangement of *The Heavenly Gates are Open'd* has been published by Carl Fischer.

Emile Renan appeared with the San Antonio Opera Festival as a performer in *Tosca* and as assist-

ant director of their production of Verdi's *Nabucco*. He fulfilled similar double functions at Chautauqua last summer for the Opera Association's production of *The Barber of Seville*. This fall he is appearing in the Pittsburgh Opera Association's production of *Boris Godunov*.

Fritz Rikko conducted the Collegium Musicum in the August 8 concert of the Washington Square Park series. Last summer he conducted three concerts for the second Festival of Baroque Music held at Schroon Lake, N. Y. McGinnis and Marx has published his edition of A. Krieger's *Christmas Cantata*; Rutgers University Press is issuing his edition of Six Trio Sonatas by Salomone Rossi. On July 31, he led the Collegium Musicum in a program of works by Bach, Vivaldi and Mozart on the NBC-TV program, "Sunday Gallery."

Myor Rosen has been appointed solo harpist with the New York Philharmonic.

William Schuman's Seventh Symphony, commissioned by the Boston Symphony Orchestra and the Serge Koussevitzky Foundation in the Library of Congress, received its premiere performances in Boston, under the baton of Charles Munch, on October 21 and 22, and its first New York performance on November 30. His Violin Concerto has been published by Merion Music (Theodore Presser Company). The Louisville Orchestra, Robert Whitney conducting, has recorded his *Judith* on Louisville disc LOU 604. In celebration of his fiftieth birthday, Leonard Bernstein conducted the New York Philharmonic in his Third Symphony on October 13, 14 and 16. Last spring he was awarded an honorary degree by Colgate University. He appeared as the principal speaker at the commencement exercises of the Peabody Conservatory of Music last spring. His topic was "Music, 1960."

Ruth Shafer's article, "Music for Every Child," appeared in the Spring issue of *The New York Supervisor*, published by the New York Principals Association.

Robert Starer's *Come Sleep*, for women's chorus a cappella, has been published by Leeds Music Corp.

Herbert Stessin was piano soloist in Beethoven's *Fantasy*, Opus 80, for piano, chorus and orchestra, with the Paul Roberts Choral Group on September 25. Last summer he was a faculty member at New York University.

Antony Tudor's ballet, *Dark Elegies*, was performed this fall at the Bavarian State Opera in Munich.

Beveridge Webster performs with the Stanley Quartet in a recording of Ross Lee Finney's Quintet on Columbia disc ML 5477.

Hugo Weisgall has received a Guggenheim Fellowship.

John Wilson has composed the score for a new ballet, *El Reyecito*, for the Ballet Concerto Company of Mexico City. Last summer he gave master classes in dance at the University of New Mexico. This fall he was a member of the ballet company performing with the New York City Opera.

First Chapter Sends First Scholar

The Los Angeles Chapter of the Juilliard Alumni Association, the first such group to be formed, has now achieved another important première. This year Hubert Laws, Jr., flutist, has entered the School on scholarship from the Los Angeles Chapter, the first such scholar to study at the School.

Mr. Laws was chosen as the recipient of the first Alumni Chapter Scholarship through competitive auditions sponsored by the Los Angeles Chapter last spring. After the initial auditions, judged by Chapter members, he successfully completed the School's audition.

The Los Angeles Chapter deserves the congratulations of all the Alumni, for pioneering this very important project.

Los Angeles Chapter Elects New Officers

On October 10, at its first meeting of the season, the Los Angeles Chapter of the Juilliard Alumni Association announced the election of new officers: President, Leah Effenbach; First Vice-President, Richard Leshin; Second Vice-President, Emma Hardy Hill; Secretary, Adeline Leshin; Corresponding Secretary, Virginia Baker; Financial Secretary, Jack Rittenband; Treasurer, Edith Knox. Edward Paul, founder of the Chapter and its first president said, in making the announcement: "Here in Southern California we are all very proud and happy in the selection of Leah as president, and may I add that she will most certainly have the solid support of the entire Chapter membership."

Alumni Chapter Forming in Dallas

Under the leadership of Mrs. Betty Lief Sims, the third Chapter of the Juilliard Alumni Association is now being formed in the Dallas, Texas, area. Mrs. Sims, who has been closely associated with musical affairs in Dallas for many years, undertook the task of organization upon the recommendation of Edward Paul, whose efforts as founder and first president of the Association's first Chapter, in Los Angeles, have been so outstandingly successful. Alumni living in or near Dallas are urged to get in touch with Mrs. Sims at 6430 Prestonshire Lane, Dallas.

Juilliard Chorus to Sing with New York Philharmonic

The Juilliard Chorus has been invited by the New York Philharmonic to appear with the orchestra in its January 26, 27 and 29 performances of Berlioz' *Romeo and Juliet*, with Alfred Wallenstein conducting. The Chorus is being prepared for these appearances by its conductor, Frederick Prausnitz, and its associate conductor, Abraham Kaplan.



Hubert Laws, Jr., Los Angeles Chapter Alumni Scholar. A former student of Clement Barone, flute and piccolo player with the Houston Symphony Orchestra, Hubert has been a member of the Houston Community Orchestra and a concerto soloist with the Houston Youth Symphony Orchestra. A saxophone player as well as flutist, he has also played with dance bands. He has attended Texas Southern University and Los Angeles State College.

Obituaries

Alfredo Bimboni, a member of the School's faculty for twenty-six years as a coach of French and Italian opera, died on June 18, at the age of seventy-seven. He had retired from the School's faculty last year. Born and educated in Italy, Mr. Bimboni came to this country in 1911, and was active as a coach and conductor of several opera companies. In his early professional days he served as accompanist for Enrico Caruso and Eugène Ysaye. Later, he taught at the University of Pennsylvania and the Curtis Institute of Music, and was for twenty years a conductor with the Chautauqua Opera Association. He was the composer of several songs and of operas, two of which were produced. *Winona*, which won a David Bispham Memorial Medal in 1947, was presented in Minneapolis and Portland, Ore. *In the Name of Culture*, which was produced at the Eastman School of Music's Festival of American Music in 1949, was presented by the Juilliard Opera Theater in May 1955, at the annual Alumni Dinner and Concert in honor of the graduating class.

Hugh Porter, former faculty member and the recipient of a Juilliard Musical Foundation fellowship, died on September 22. For many years active in New York as an organist and choirmaster, he had been, since 1945, director of the School of Sacred Music of Union Theological Seminary and organist of the School.

Alumni Association Financial Report

Fiscal year ending	June 30, 1959		June 30, 1960		Estimated Budget 1960-1961	
	7/1/58	7/1/59	7/1/59			
Cash balance		\$3,201.01			Scholarships	\$2,000.00
RECEIPTS:					Contribution to Los Angeles Chapter Scholarship	100.00
Dues	\$2,066.00		\$1,891.00		Postage	500.00
Contributions	3.00		871.00*		Printing & Stationery	500.00
Alumni Dinner	120.00	\$2,189.00	206.00		Entertainment	400.00
		\$5,390.01			Student Help	60.00
DISBURSEMENTS:					Miscellaneous	25.00
Scholarships	\$500.00		\$1,000.00			\$3,585.00
Entertainment:						
Alumni Dinner	\$591.75		\$388.30		Fund for Chapter Scholarships	400.00
Open House	50.00		none			\$3,985.00
		641.75				
Operating Expenses:						
Student Help ..	\$ 23.75		\$ 61.00			
Postage	443.25		431.66			
Printing, etc. ..	110.40		459.24			
Petty cash	25.00		8.00			
Checks re-turned by bank	5.00		none			
		607.40	1,749.15	959.90		
CASH ON HAND		\$3,640.86		2,348.20		
				\$4,260.66		

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Scholarship Fund

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BIGGER AND BETTER

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* Contributions received as result of campaign for Alumni Association Scholarship Fund.

necessarily be the price we pay for amplified sound, and in so doing draw a sharp line between blatant amplification and well-planned and well-practiced sound control. After establishing the necessity for electronic-mechanical control, either to compensate for bad acoustical factors and/or performance-use of a hall for which it was not designed, or the achievement of a desired special effect, the authors examine the auditory requirements of the various performance media, audience characteristics, and the architectural volume in which the performance is to be heard. Thirty-two problems, covering a wide range of musical and dramatic performance situations, and the procedures recommended for their satisfactory acoustical solution, are the very heart of this book, and most clearly point up the contribution which equipment can make when we undertake to "give scope and flexibility to instrumental music, song, and speech adequate to the artist's fancy" and the audience's need.

Sound in the Theatre is so clearly written and well presented that even the technical sections can be understood without an engineering background. It will be an invaluable source of information not only for the technician but for the musical artist and dramatic performer as well.

THOMAS DEGAETANI

ARS NOVA AND THE RENAISSANCE, 1300-1450. Edited by Dom Anselm Hughes and Gerald Abraham. New Oxford History of Music, Volume 3. 565 pp. London: Oxford University Press, 1960. \$11.50.

Good background reading for the musician grows increasingly rare. The well-informed but intellectually curious reader is trapped between the horns of an unfortunate dilemma: the opposite and diverging trends in music books toward rank popularization or fusty specialization. The popular music histories and biographies are attractive but often incompetent; the specialist books are impressive but unreadable. One of the best of the too-few attempts to reconcile these divergent trends is the *New Oxford History of Music*. Though its contributors include many outstanding specialists, the English university ideal of readable scholarship survives to an astonishing degree—not without major editorial effort, we may be sure.

To no one's surprise, NOHM 3 proves to be the best so far, in part for obvious reasons. Its material comes closer to average musical experiences, and it profits from the achievements while avoiding some of the pitfalls of preceding volumes. The distinction of the contributors (three of them now unhappily deceased) and the interesting plan of the book will appear most easily from a survey of the contents:

1. *Ars Nova in France*, Gilbert Reaney
2. *The Fourteenth Century in Italy*, Leonard Ellinwood
3. *English Church Music in the Fourteenth Century*, Frank L. Harrison
4. *Popular and Secular Music in England*, Manfred Bukofzer
5. *The Transition on the Continent*, Rudolf Ficker

6. *English Church Music of the Fifteenth Century*, Manfred Bukofzer
7. *Dufay and His School*, Charles Van den Borren
8. *The Age of Ockeghem and Josquin*, Nanie Bridgman
9. *English Polyphony*, Frank L. Harrison
10. *European Song*, Walter Salmen
11. *Secular Vocal Music in Italy*, Everett Helm
12. *The Instrumental Music of the Middle Ages and Early Sixteenth Century*, Yvonne Rokseth
13. *Musical Instruments*, Gerald Hayes

The significance of the terminal date in the title (1540) now comes home to us with full force: this is indeed a new approach to the Renaissance, for it postpones until the next volume (*The Age of Humanism, 1540-1630*) all consideration of the great culminating figures—Palestrina, Lassus, Byrd et al.—who dominate the late Renaissance in most previous histories. The value of this unconventional division lies in its emphasis on distinctive new currents that entered music about 1540. Thus, the development of the madrigal, the chanson, and the musical complex surrounding the Lutheran chorale all make more sense as parts of a humanistic development rather than as peculiar side-effects in the Renaissance. By this new alignment the sources of the Baroque, particularly the early opera, fit much more naturally into the historical flow. Also, if we believe in the approximate chronological unity of culture, this plan adjusts music more closely to analogous changes in art and literature. Out of habit we may feel a small regret that Palestrina and company have disappeared from the Renaissance. As a corrective for traditional underestimation of humanistic influences, however, the NOHM interpretation performs a real service.

Another valuable feature of NOHM 3 is the unusual amount of attention devoted to instrumental music. Even further, to assign a full chapter to instruments themselves may seem slightly revolutionary; yet this is quite in keeping with the presently increasing emphasis on performance problems of earlier music, and will be welcomed by musicians grappling with these problems. There are a number of useful hints on appropriate instrumentation—and warnings of areas in which we know too little to draw firm conclusions.

Doubtless it is normal for any scholarly series to stress the contribution of its own country. The reader will note the extensive normalcy of the present volume: four chapters of a total thirteen concern English music. In justice, however, it must be noted that the English contribution to these periods looms ever larger as further research illuminates unknown areas. Here again, the volume shows its contact with the recent explorations. The comments on musical style—often a strong point of the book—seem particularly succinct and useful in these English chapters.

The physical layout of the book invites the reader in a number of ways. The 209 musical examples are large enough to read at the keyboard without binoculars. Numerous subtitles divide the chapters conveniently, so that topics spring to the eye. The

typography avoids eccentric effects. Against these positive attractions, the bibliography and index are disappointing. The bibliographical lists—separate for each chapter—are collected at the end of the volume. This arrangement favors neither the general reader nor the student, for the former would prefer bibliographies at chapter ends, while the latter needs the functional convenience of a single alphabet for his searching. The index is cluttered by a well-intentioned effort at completeness: all footnotes are scrupulously included, yet without any differentiation from the page references to the text (boldface or italics); the very completeness defeats itself. Like most indices, it has its moment of unintentional comedy: Stainer, J. F. R., and Stainer, John (the same person) occupy successive entries with entirely duplicate page references.

The authoritative yet approachable character of NOHM admirably suits the needs of individuals and libraries for a comprehensive survey in English. To bring the music out of the printed page, the same editors have produced *The History of Music in Sound*, in volumes corresponding to those of NOHM, with appropriate cross-references in footnotes. Though such recordings can present only a representative fraction of any period, this vital approach should be copied by other historical textbooks. And it could well be expanded for NOHM itself, with a closer linkage between works chosen for recording and those receiving detailed stylistic discussion.

JAN LARUE

MUSICA EX MACHINA: ON THE RELATIONSHIP OF MUSIC AND TECHNOLOGY. By Fred K. Prieberg. 300 pp. Berlin: Verlag Ullstein. 1960. (In German).

Mr. Prieberg's book is an impressive accomplishment in every way. It is the most comprehensive work now available about the newest developments in music. The author's scholarship is impressive, and he has developed an original style of presentation which is completely objective when necessary, but at other times personal, dashing and brilliant as it describes the daring contributions made to art by a large number of well-known and lesser-known pioneers in various artistic and scientific areas. The author relates contemporary events to their spiritual and ideational backgrounds and provides an historical illumination which helps the reader to see our great musical panorama in a quite different light than before.

The author's argument here is that the importance of the machine was stressed by literary personalities, among others. As evidence, he mentions writers as widely separated as Goethe, Swift, Apollinaire, Henry Adams and Eugene O'Neill.

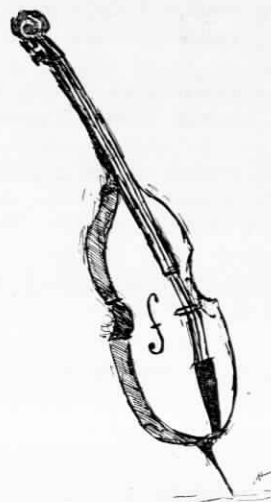
We learn that automation first appeared on the scene when Raymond Lully (1235-1315) and Cornelius Agrippa (1486-1535) attempted to construct automatic "teaching machines." This happened at about the same time that Arnauld de Villeneuve originated brandy, so raising the alcoholic beverage consumption of the world's population by about

88%. The somewhat slower increase in artistic and literary headiness Mr. Prieberg describes by alluding to Kaiser's drama, *Gas II*, to movies like *Metro-polis*, to Hindemith's *Triadic Ballet* (with music for a mechanical organ) to Capek's satire, *R. V. R.* and to sketches for a *Machines against People* film by none other than Romain Rolland! The evolution of music machines includes descriptions of Athanasius Kircher's composing machine, "Arca Musarithmica" (1600) and Dr. Thaddeus Cahill's remarkable "Dynamophone" which was demonstrated in Holyoke, Mass., on March 10, 1906, and discussed shortly thereafter by Busoni in his *A New Esthetic of Music*. Among others, "Philips Singing Robot" in the park of St. Cloud and the RCA-Olson-Belar "Electronic Music Synthesizer" complete the picture. Some of the comments about the uses of the latter are a bit oversimplified.

The rich content of this work covers the Futurist movement in a most comprehensive and stimulating way. The section on "Music about Machines" ranges from Berlioz to Varèse. Many new performing instruments are described, including Delabord's "Electric Cembalo" (1761). Movie and television music are given their due place and there is a chapter on music over the radio.

The work of eleven Electronic Music Centers is described with technical details and candid photos of Berio, Ussachevsky and Stockhausen at work. Milán, Cologne and New York (Columbia-Princeton) are given the best play. Israel and Japan are mentioned, but the Toronto Center and the Canadian Research Council are not. Random music and room acoustics are traced to their sources.

Certain minor inaccuracies and omissions should be corrected before this authoritative work is translated or goes into a second edition. Busoni's great influence as an animator might be more clearly defined, and some dates or opinions reviewed. Busoni's early Piano Sonatinas were in print at the time of the Futurist Movement. Although Berg, Bartók and Scriabin are mentioned, they deserve more detailed analysis because of their influence on the present-day scene.



Leo Ornstein's radical, anarchistic and so-called "unconscious" compositions relate both to Futurism and some of our latest -isms. We should know about the effect of H. Dudley's "Vocader" tape (1949) on the origins of German electronic music. In this same area, the contributions of Robert Beyer and the late Dr. Werner Meyer-Eppler should be clarified.

Charles Ives is not mentioned at all, and neither are Harry Partch's compositions nor his book, *Genesis of a Music*. These have apparently not been brought to Mr. Prieberg's attention, although Partch's book was published in 1949, after twenty years of research. Henry Brant's compositions which are based on multiple instrumental groups are apparently not yet known in Europe.

The Luening-Ussachevsky *Rhapsodic Variations for Tape Recorder and Orchestra* was the first piece of its kind. The correct date of the première is March 20, 1954. But these are minor points.

It is safe to predict that within a short time scholars and the reading public will have fully recognized Mr. Prieberg's prodigious contribution. He is attempting to define and delineate our present-day musical life and to set the stage for esthetic insights in keeping with our time.

A valuable source reference, a discography, sixteen charts and fifty-three illustrations complete the information in this book and bring added life to a vivid verbal presentation.

OTTO LUENING

A SHORT INTRODUCTION TO THE TECHNIQUE OF TWELVE-TONE COMPOSITION. By Leopold Spinner. 49 pp. London: Hawkes and Son, 1960. \$2.75.

This publication—consisting of thirty-seven pages of musical examples, a twelve-page booklet of commentary upon these examples, and a "table" of the forms of the twelve-tone set employed in Spinner's own illustrative examples—appears, on the evidence of format, expository procedure and terminology, to have been conceived as the twelve-tone analogue of Schönberg's *Models for Beginners in Composition*. As such, it employs both synthetic and analytic methods in the musical examples, with Spinner leaning far more heavily on the analytic than did Schönberg. The "analysis" here is—first of all—that familiar parsing of the musical continuity into "motives," "phrases," "sentences," onward and upward to "ternary forms," a conception which, for all its incompleteness as description and its vagueness in definition, played an undeniable role in the compositional thinking of the composers presented here.

In view of the stated purpose of the book, it is the second aspect of the analysis, the twelve-tone aspect, that primarily concerns me. This consists of little more than identification of set forms, and the numbering of tones within the forms; the explanatory scope of this procedure is comparable most fairly with that tonal "analysis" which consists of a translation from pitch notation to numerical notation. If it be demurred that this limitation is imposed by the avowedly introductory nature of the book, I quote the following from Spinner's com-

mentary on a group of his own exercises: "In cases where the main part and accompanying part (or parts) are each built from one row, the choice of the row for the accompaniment is generally determined by those forms and transpositions which present the best conditions for avoiding octaves with the main part." An analogous basis for choice in tonal music would be, presumably, the avoidance of parallel fifths. I would like to believe that no one lacks the limited ingenuity to dispose the tones of any form or transposition in such a way as to avoid octaves, particularly—as here—when no pre-defined constraints are imposed upon the rhythmic nature of the "accompaniment." Unfortunately, the normative assumptions implied by the word "best" are never revealed. Most seriously, the indication that there are no more substantial general or contextual bases for determining the degree of relatedness among set forms is incomprehensible in a text whose musical examples are drawn entirely from works by Schönberg and Webern.

Spinner's apparent belief that set forms can be equated, as "formal" determinants, with tonal functions can be attributed—at least partially—to his characterization of the operations of the system. He speaks of the "original row" and the "three forms," thus obscuring not only the symmetry that obtains between any two of the four set forms under the transformations of the system, but the fact that the assignment of the term "original form" is, as his own analyses indicate, a function merely of a compositional incident—usually temporal priority—and not of an intrinsic, structural property. Similar objections to formulations which, with their notational representations, must create a barrier between the student and a real understanding of the structure of the twelve-tone system have to be raised to Spinner's intervallic terminology, which implies class properties meaningful for major scale structure and functional notation, but disastrously misleading and unusable when applied to the twelve-tone system.

Throughout, the absence of any indication that the twelve-tone system itself provides criteria for linear structure, registral choice, spatial distribution, the structure of and the relations among simultaneities and—above all—that the singular features of the particular set can be the most significant and complete determinant of the structure—the "form"—of the total composition, leads me, in all considered generosity, to prefer to regard this volume as an historical document, the formulation of an attitude toward the twelve-tone system which, since it is the statement of one who has been identified closely with Webern, and who asserts: "For all basic conceptions of musical form and of twelve-tone composition . . . in this study I am indebted to Arnold Schönberg and Anton Webern," probably will prove to be of genuine documentary value to future historians of the early phases of twelve-tone theory and composition.

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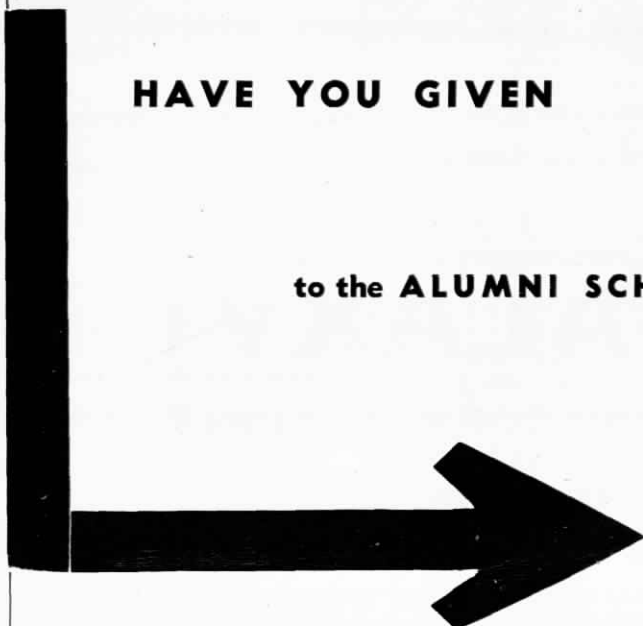
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