THE juilliard review

Spring 1961

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juilliard review

Volume VIII, Number 2 Spring 1961

ON THE COVER: The cover sketch by Stanley Appelbaum serves to introduce our lead article, Norman Lloyd's "Composing for the Dance" which appears on the opposite page. The illustrations for the article were provided by Mr. Appelbaum, who is responsible for the sketches of musicians and musical instruments, and Durani Nack, who executed the sketches of dancers. To complete our salute to Juilliard's dancers, photos of the School's recent dance concert, which featured the première of José Limón's "Performance," will be found on page 8.

THE JUILLIARD REVIEW is published three times a year, in Fall, Winter and Spring, by Juilliard School of Music, and is sent free of charge to students, faculty and alumni of the School, and members of the Juilliard Association. It is otherwise available upon subscription at $2.00 per year; single copies may be obtained at 75c.

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Composer Norman Lloyd, a member of Juilliard's L&M faculty, has for many years worked closely with leading dancers in the creation of new works.

Composing for the Dance

by Norman Lloyd

THE FORMS OF DANCE

Dance, like music, takes many forms. Some of these forms are in the realm of social dance: folk-dance, jazz couple-dances, waltzes, Latin-American tribal dances. The impact of social dance music—medieval estampies, Renaissance and Baroque court dances, nineteenth century national dances, jazz—on so-called "serious" music is a field of study that could serve as the basis for any number of Ph.D. theses.

In the realm of theatrical dance there are the dances that entertain the tired business man in a night club; the spectacle dances in opera and musical shows; the pleasant, the lyrical, the ecstatic, the story-telling, the abstract, the message-bearing dances of contemporary ballet and modern dance companies.

Dance is, above all, a form of theater. And like theater it is unpredictable. Each new dramatic situation demands a new solution. The composer who writes for dance views each dance as a set of new problems presenting several possible solutions. His skill as a composer for dance lies in his ability to choose one of the correct solutions.

THE COMPOSER AND THE CHOREOGRAPHER
or, How Dances Are Made

The story of the collaboration between composer and choreographer is seldom told. In musical autobiographies it usually takes the form of: "And then I wrote. . . ." In dance there has been no way of transmitting choreography except by means of person-to-person teaching. Dance has not had a written language until quite recently. As a result, we have the musical score for the first ballet—but no idea of what happened in movement. We read about the marvelous dance patterns created by Beauchamps (after watching a flock of pigeons) for the ballets of Molière and Lully—but we do not know how the dancers moved. We wonder, in vain, about the shocking dancing of Marie Sallé and Fanny Ellsler. We shall never know what it was like. It is tantalizing to study Beethoven's one ballet, *The Creatures of Prometheus,* and speculate about the movement designed by the great genius, Vigano. Even the recent trilogy of dances by Doris Humphrey —*New Dance, Theatre Piece,* and *With My Red Fires*—with marvelous music by Wallingford Riegger, have not been notated. Yet these dances came closer to truly "symphonic" proportions than any dance in the past twenty-five years.

But even without knowing too much about the dances of the past, it is possible to categorize the ways in which dance and music come together.

In most cases the dancer has been thinking about his project for a long time. When he has finally arrived at what he believes is the final version of his dance idea, he presents the composer with a scenario. Sometimes the scenario is just a bare statement of a story or mood line. The dancer might have thought of how many minutes he wants in each section. But there is elasticity to his plan. The

composer can write a bit more or a bit less than the time allotted to him. The dancer might have specific types of movement in mind for the various sections of the work. These movements often give the composer indications for tempo, dynamics, or even melodic form.

On the other hand, the choreographer often goes to great length to describe what he wants the composer to do. A composer working on a long ballet received a letter from the choreographer, who was on tour (many dances have been composed by correspondence). The letter, four tightly-packed pages of handwriting, told the composer all the thoughts that were to be suggested by the music as a character in the ballet walked slowly across the stage. It told all the inner thoughts of the character, pointed out his psychological problems, flashed back over his past life and brought him up to the present. And all of this had to happen in a comparatively short musical time.

Choreographers are not always so explicit about the motivation of their characters. But they are often most precise in other ways. Petipa, great choreographer at the Maryinsky Theater in St. Petersburg (Leningrad), gave these detailed instructions to his composer, Tchaikovsky:

> Soft music . . . 64 bars. The tree is lit up . . . 8 bars of sparkling music. The children enter . . . 24 bars of joyful animated music. A few bars of tremolo depicting surprise and admiration. A march . . . 64 bars. A short rococo minuet . . . 16 bars. A galop. Drosselmayer, the magician, enters . . . awe-inspiring but comic music . . . 16 to 24 bars. The music changes character during 24 bars, becoming lighter and gayer. Grave music for 8 bars. A pause. Repeat the 8 bars. Another pause. Four bars expressing astonishment. A mazurka . . . 32 bars. A strong rhythmic valse . . . 32 bars.

That out of these instructions came the music for the *Nutcracker Ballet* is a tribute to Tchaikovsky's genius—a genius which enabled him to write three of the greatest scores for dance.

Jean Georges Noverre, whose *Letters on Dancing* (1760) served as the basis for most later developments in dance, collaborated with Gluck on the ballet for *Iphigénie en Tauride*. He explained to Gluck how he wanted each phrase of music to be written so as to fit each step, gesture and attitude.

This approach is similar to that of many of the modern dancers who were working from 1930 to 1950. The dancer created the entire dance first. Then the composer was called in. He looked at the dance, notated its general form, its phrase structure, its metric pattern and often the note patterns used by the dancers.

The composer's problem was to write a piece of music that would fit the dance like a tailor-made suit. The dancers and the composer had frequent meetings to "try on" the music. Changes were often made and even whole sections of the music were discarded and the composer told to try again. At times the job of the composer was more like that of a sausage-stuffer. An exact amount of music must be stuffed into an exact amount of time. As dancers discovered that their musical scores suffered by such a procedure, they gradually returned to the traditional scenario, allowing a certain amount of freedom for the composer.

With very few exceptions—mostly Stravinsky—no composer has instigated a successful ballet. The moral of this random thought is that a composer should find a dancer who has an idea for a dance—unless one is Stravinsky.

A FEW PERSONAL NOTES

There are times when composer and choreographer collaborate. Doris Humphrey had the notion of making a dance to Garcia-Lorca's poem, *Lament for the Death of Ignacio Sanchez Mejia,* for José Limón. She asked me to write the music. We began by discussing the idea for at least half a year until we began to have a sense of the form and style that the work would take. We decided that I should write the music for the opening and closing sections of the poem while Miss Humphrey would work out the big dance section in the middle of the piece.

After several weeks we came together, I to play the music, she to show me her dance. We changed creative places, and I went to work on the middle section, while she began to choreograph the beginning and ending.

We met constantly. As we put the work together we (more correctly, "she") saw that the beginning was too slow in getting started. Miss Humphrey correctly surmised that after the curtain went up, the music had to have the same impact as the opening tableau. We tore the music apart, re-arranged its sections, and ran the piece through again. Much as I hated to have my music lose its leisurely build-up, I had to admit that her theatrical sense was right.

The total length of time spent in planning and composing the work—about one year.

José Limón's *La Malinche* was written in thirty-six hours.

La Malinche was scheduled to have its première in Boston on a Wednesday. Exactly a week before, the composer who was supposed to be writing the score confessed that the job was too much for him. After all, twenty-five minutes of music is a lot of music to write.

José called me on the phone. The situation was desperate. The dance was completely finished and was needed for the program. Would I try to knock out something? For an old friend I would.

After finishing my teaching on Thursday afternoon, I went downtown to the dance studio where José was rehearsing. I took with me a big batch of manuscript paper. The dancers—José Limón, Pauline Koner and Lucas Hoving—performed the work for me. I took in the general quality of the piece. Next we worked phrase by phrase. I drew bar-lines on manuscript paper, notated accents, cadences and any important dance rhythms. José sang for me the trumpet calls used by the Mexicans in their revolt against the Spaniards. I went home, wondering how to approach the problem. The story was that of the

betrayal of the Mexicans by La Malinche, an Indian girl, who helped Cortez. La Malinche, an eternal symbol of the traitoress, eventually rouses a dormant Mexico (Limón) to overthrow the arrogant Spaniard (Hoving). The whole dance had a folk-play quality.

I started writing Thursday night. To simplify matters I decided to use a "village band" sound of trumpet, drums and piano. From there it was easy to identify the trumpet with the Spaniard, the drums with the Mexican and a soprano voice with La Malinche. Contrapuntal or harmonic subtleties were out. There was no time to write much music.

A gay little Mexican folk tune served as the basis of the beginning and ending to the work, as the strolling players paraded on stage and, at the end, took their bows. I sat down and wrote for thirty-six hours, filling up the paper with the stipulated amount of music. After a short nap I took the sketches in to the rehearsal studio. We "tried on" the music. With a few minor adjustments it fit, thanks to the great musical understanding and absolute rhythmic precision of the three dancers. I went home, had another nap. Then the music was written in score. Saturday afternoon it was in the hands of the copyist. And on Wednesday night, on schedule, it had its first performance.

HINTS AND RANDOM SUGGESTIONS

The most basic rule for dance music is: if it works, it's good. This has little or nothing to do with the quality of the music as music. A dance score cannot be judged on purely musical terms. It is necessary to know what is happening on the stage in order to judge the true effectiveness of the music. Dance music is not just an accompaniment—but neither is it the whole show. Dance, like all theatrical art-forms, calls for a blending of movement, sound, lights, costumes and stage sets. The value of a dance score lies in its contribution to the total theater form.

This is not to say that dance music cannot be good enough to be listened to as music. Much of it is. But some dance music, completely right for the dance, does not lend itself to an independent existence, any more than does the piano part of a Schumann song.

The most effective theatrical sound is a snare-drum roll. It creates suspense, heightens the excitement of the moment—and has little or no musical value. The same is true of much dramatic music, such as the frightening sounds created by Carl Maria von Weber in the "Wolf's Glen" scene of *Der Freischütz*. The score for most Hollywood cartoons is absolutely right when heard with the picture. Away from the picture, the score is likely to be a series of disconnected short phrases interspersed with musical "Pow," "Crash" and "Yeek."

* * *

Most satisfactory dance music seems to be built sectionally. Dance seems to call for musical phrases placed in correct juxtaposition, rather than for symphonic emotional sequences. The master of such sectional writing is, of course, Stravinsky. The score of *Le Sacre* is full of contrasts of tonality, dynamics, orchestration and rhythm. But there is no attempt to modulate, with the feeling of going somewhere that modulation implies. Good dance music *is*. Much good symphonic music is involved with *becoming*.

A dance seen recently was defeated by its accompanying score. The music rose to climaxes, surged passionately and developed its material skillfully. But one looked in vain for anything in the dance that called for such an array of musical forces. As a result, the dance was made to look more pretentious than it really was. The moral here is that too little is better than too much. After all, dances have been performed effectively without any musical accompaniment. (A good example is Doris Humphrey's *Water Study*.)

In line with the above, dance music does not have to move a great deal to be effective. The brooding opening of William Schuman's *Night Journey* and the bland but warm beginning of Aaron Copland's *Appalachian Spring* give the audience a foretaste of the mood of the dance that is to follow. Such fairly static sounds also allow the watcher to take in the

stage set, the lights, and the costumes of the dancers. There is a kind of metaphysical "space" that cannot be filled too completely. Music that is too active crowds out the other sensations. There must be "space" for the dance. A beautiful example of such "space" is that left by John Cage's few assorted noises that are coincident with Merce Cunningham's *Antic Meet*. The hilariously funny dance makes its points in purely dance terms. The "music" does not get in its way. It is possible that music that tried to be as funny as the dance would call too much attention to itself. And nothing is less funny than a performer saying to the audience: "Look folks! I'm being funny!"

Five dancers-five instruments?

Every now and then there is a discussion about the relative number of dancers and musicians. "Does it seem right for a whole symphony orchestra to play for one dancer?" "Can a large dance company be moved by the sounds of two instruments?" These questions reflect a complete lack of awareness of the problem of combining sound and movement. One of Martha Graham's most contrapuntal group dances was *Celebrations*. The stage was active with dancers jumping, falling and weaving intricate patterns. A score which mirrored the complexity of their movement would have reduced the total effect to pure chaos. Instead, Louis Horst wrote a score for trumpet, clarinet and drum. The music for much of the time was a single melodic line with a drum beat to hold the dancers together. There was enough music to provide a mood background of celebration—but not so much music that there would be interference.

The opposite approach was used by William Schuman for Martha Graham's solo, *Judith*. In this work Schuman utilized all the resources of the symphony orchestra to provide the stormy, terrifying atmosphere for the dance. Many purists—musical or dansical—criticized the work on the dogmatic ground that one dancer does not need sixty to ninety musicians. Most of these people would not be critical of Mozart because he used but one soloist in his piano concertos.

The truth is that the composer must use the number and type of instruments that he thinks will be most effective for the work at hand.

Theater, including dance, is the place to experiment

The history of musical theater and ballet has shown us that many new sounds have come into general usage via the orchestra pit: the oboes in Lully's operas; the clarinet, trombones and "Turkish" percussion instruments in eighteenth century operas; the tubas in Wagner's operas. The experiments in music today are those involving non-musical resources: the tape recorder and the electronic gadgets. Dancers have been most receptive to the new ideas for sounds. There is no reason (except his own conservatism) for the contemporary composer for dance to ignore such sounds. The orchestra of Haydn-Berlioz-Strauss is usable for many musical ideas. It does not necessarily provide the instrumentation needed for dramatic situations of today. The dancer or playright, who is concerned with the problems of living in a world of outer space, automation, crowded living conditions, canned foods and canned news, eruptive political events, Existentialist thinking—the list could go on—his musical needs will not be taken care of only by the sweet sound of violins.

The music of Varèse was used by Martha Graham and Hanya Holm long before it became popular in the concert hall. Doris Humphrey's *Theatre Piece No. 2* showed the dramatic possibilities of the electronic music by Otto Luening and Vladimir Ussachevsky. George Balanchine and Alwin Nikolais have made electronic music the basis of several exciting dance compositions. Merce Cunningham has used John Cage's "prepared" piano as well as the sounds of what might be called his "unprepared" orchestra. There is no sound that cannot properly be used in the theater.

To be "ethnic" or not

A critic once said to me: "Why did you write dissonant, contemporary-sounding music for a dance about something that took place in Mexico in the 1800s?" My answer was that the work was not a costume drama but a conflict between two men and two antagonistic ways of thinking.

In handling historical material in dance, the question always is: how important are the locale and the time? If they color the dance they probably must color the music, at least to some extent. But it is possible to suggest primitivism without writing authentically primitive music (*Le Sacre*), or America of the pioneer days without quoting liberally from *The Bay Psalm Book*. Strangely enough, the purist-critic never asks if *Tristan and Isolde* is based on Irish folk melodies, or Gluck's *Orfeo* on authentic Greek tunes.

Is there a limit of complexity for dance music?

Dancers have made successful dances to every kind of accompaniment. But there is one general rule about complexity that seems to hold true: the more dancers there are on stage, the more apparent must be the pulse of the music. This does not mean that dancers cannot dance to music where the pulse is sub-divided fourteen different ways, nor that they cannot cope with constantly changing meters. But there must be a definite pulsation if a large group is moving.

One of the primary functions of dance music is that it is needed to hold a group of dancers together, just as any marching group needs a drumbeat or a spoken cadence. A solo dancer can be out of step with the music of a complex score and no one (including possibly the dancer) would be the wiser. But with almost forty dancers on stage, as in José Limón's recent *Performance* at Juilliard, it does matter if the dancers are out of step with each other. There is a point of rhythmic subtlety beyond which the composer cannot go. He must constantly have in mind the fact that his music has a kinetic function as well as an emotional, or mood-making, function. Successful dance scores do have a clearly perceptible beat, despite the seeming complexities of the music. One has only to listen to *Le Sacre du Printemps, Swan Lake, Appalachian Spring*, or Schuller's *Symphony for Brass* as used by Limón in *The Traitor*. Labyrinthian or not, there is always a feeling of pulsation.

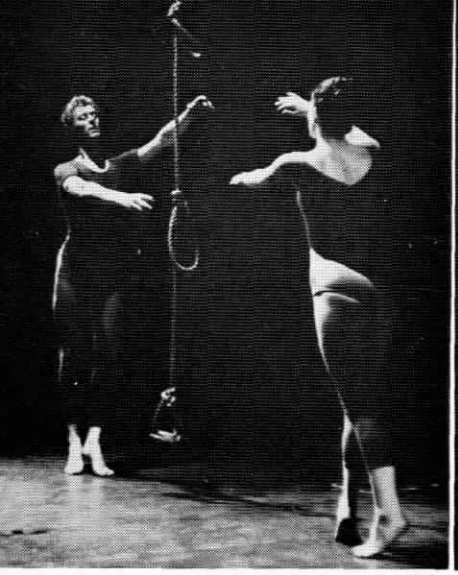
For more than twenty-five years, Louis Horst and I have taught music composition for dance at Bennington College and the Connecticut College School of Dance. Our first advice to young composers is always: "Show the dancer how much time elapses from count one to count two." Once the pulse is established, the composer can indulge in all kinds of syncopations and other rhythmic tricks.

* * *

Should music imitate gesture?

Since Rameau first wrote sweeping passages during which nymphs ran across the stage, or descending scale patterns while the gods descended from on high, composers have attempted to introduce gesture into music. The effect is sometimes dramatic—and oftentimes ludicrous. In opera such musical pantomime defeats the very purpose for which it was planned. When Wagner writes spear-flourishing music for Wotan, or draught-downing music for Siegmund, the double statement is almost too much. And when the music says to the audience: "Listen to me bow my head while the soprano does the same," the magic of theater is lost and embarrassment sets in.

Even a dance which uses dramatic incidents throughout does not have to be handled like a Walt Disney cartoon. (The process of musical imitation of something visual is known in the trade as "Mickey-Mousing.") José Limón's *Moor's Pavane* tells all the important actions in the story of Othello. But it is set against the highly formal music of Purcell. Dance music and dance movement co-exist, but they do not have identical functions. If the dance is going to tell the audience exactly what the music is saying, then there is no need for the dance. The same is true of music; sound must add something to the visual event. At the beginning of Martha Graham's solo, *Frontier*, she slowly raised her arm to a position above her head. The obvious musical solution was to write music that also rose slowly. But Louis Horst caught the emotion behind the movement and wrote music which opened a vista of the American plains that the dancer was viewing. The dancer's arm moved slowly; the music was active, quivering with excitement. Such is the ideal counterpoint of music and motion.



The Juilliard Dance Ensemble

In the première of

Performance

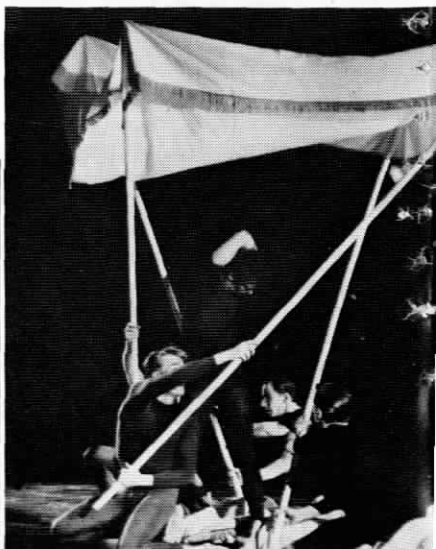
choreography by Jose Limon

Variations on a theme of WILLIAM SCHUMAN by
Hugh Aitken, William Bergsma, Jacob Druckman, Vittorio Giannini,
Norman Lloyd, Vincent Persichetti, Robert Starer, Hugo Weisgall

The Juilliard Orchestra, Frederick Prausnitz, conductor

Juilliard Concert Hall **April 14 and 15, 1961**

PHOTOS BY RADFORD BASCOME



To inaugurate his newly-reconstructed Broadwood piano, Juilliard's librarian, Bennet Ludden, invited several friends to an informal musicale at which Joseph Bloch of Juilliard's piano faculty, Louise Behrend, alumni treasurer and a member of the Preparatory Division violin faculty, and the editor performed solo and ensemble works to demonstrate the characteristics of the instrument.

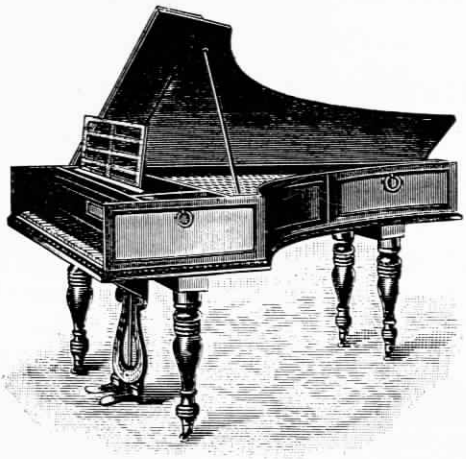
Beethoven's Broadwood

A Present-Day Memoir

by Bennet Ludden

For any musician possessing historical curiosity (and this should be all of them), the prospect of discovering definitely how Bach realized his ornamentations or how the castrati improvised their *fioraturi* is exciting. The prospect of a like discovery was mine when I came vis-à-vis an old Broadwood pianoforte in a Long Island auction gallery. On the hunch that it would yield up valuable secrets of its salad days, I bought it.

The hunch proved a good one. A little research revealed the piano to have been constructed in 1817, a near replica of an instrument that the Broadwood Company presented as a gift to Beethoven in the same year. It is reported that Beethoven was delighted with it.



The piano until this time had been seriously thin of tone in its lower registers, while the Broadwood boasts a substantial tone in the bass. In addition, its "English"-style action permitted a wider range of dynamic variation than its Viennese contemporaries could boast. It is clear that the characteristics of this piano and of those of other instruments of advanced design influenced Beethoven's musical thinking. The possibility of throwing light on Beethoven's pianism through the study of this instrument began to fascinate me.

The achievement of such a goal called for the restoration of the instrument to playing condition—a task not to be the satisfaction of a moment's whim. The piano's mechanism, in contrast to its well-preserved case, was a sickening wreck. Nearly all of the ivories and two-thirds of the hammers were missing; one string alone remained to attest to the fine tone quality in the baritone register; and the few dampers left were moth-eaten and battered.

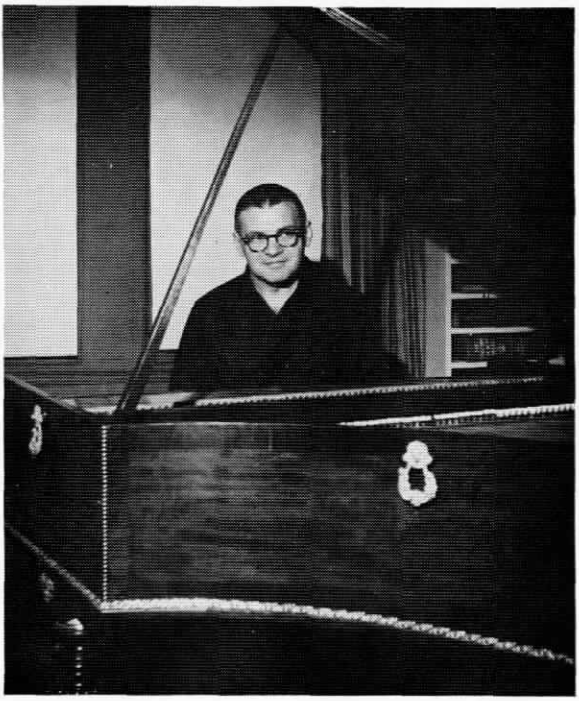
However, the pin-block appeared to be still of a piece, and the sounding board had fewer lesions than might have been expected. The fear of racking (buckling) of the wooden frame could be countered by reinforcing the bottom of the case with laminated boards. All in all, while a full-scale reconstruction job was indicated, none of the problems involved defied solution.

It was the plan to restore the instrument as closely as possible to its original state. In most respects this was accomplished. The entire set of hammers (with the original felts* miraculously preserved) turned up in the instrument's belly. Felt punchings and stripping were carefully reconstructed to their orginal thicknesses to assure the action's functioning somewhat as it had in 1817. New strings were installed as near in gauge and metal to the originals as possible. To help control the problem of racking, double, rather than triple, stringing from the second A below middle C downwards was adopted. There results a small break in register, but actually a better balance with the treble register is achieved, which counteracts the instrument's chief tonal fault, a certain thinness of tone above C''' caused by too-short strings and a not too successful placement of the hammers in relation to the length of the strings.

The inability of the original dampers to stop the sound quickly enough for the satisfaction of the

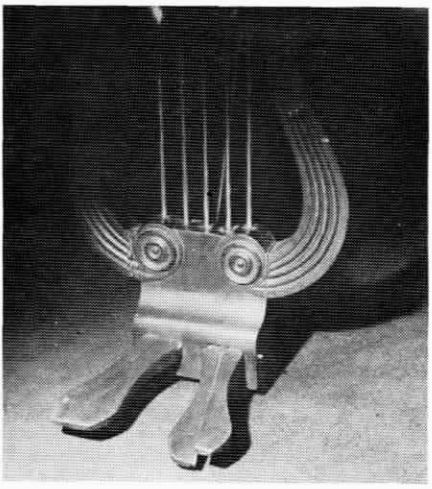
* Most pianos at this time were still manufactured with leather hammer-heads which produced a smaller and less resonant tone than felt. If, indeed, the felt hammer-heads on this instrument are the original ones (and internal evidence seems to verify the fact), Beethoven had additional cause to rejoice in his Broadwood.

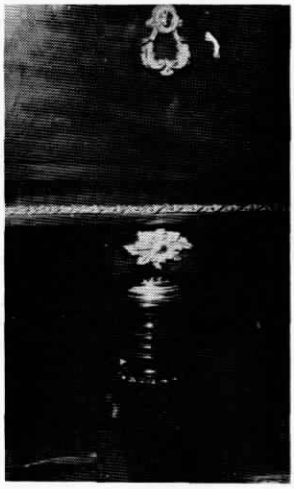
The illustrations for this article appear here through the courtesy of THE PIANO QUARTERLY, in whose pages they were first published.



The author, seated at his Broadwood piano.

The six-octave keyboard, showing the Broadwood nameplate and marquetry decoration.





At left, the lyre and pedals. Note the split damper pedal. At right, a detail of the ormolu embellishment of the case.

modern ear, as well as their lamentable state of disrepair, led to the only modernization attempted. The small multiple folds of felt, formed like little dust-mops, were replaced with larger rectangular chunks of felt attached to the old damper mechanism.

My first reaction to the piano's sound—after months of impatient waiting—was one of disappointment. It seemed very small indeed and a little tired (the latter is caused by the inadequate string lengths of the high notes as mentioned above). Since this characteristic was indigenous, I simply had to learn to live with it. The size of the tone, however, proved small only by comparison with that of a modern instrument, as its wooden frame would lead one to expect. (Metal frames appeared within ten years ot this instrument's manufacture.) It successfully projects, when unforced by brutality or undue athleticism, Beethoven's stormy concepts, but on a smaller scale than the dynamic excesses of later music have led us to expect.

Of all the features of the instrument that have an important bearing on Beethoven's piano style, the most obvious is the damper pedal. It is constructed differently and functions differently from the pedals of modern instruments. Divided longitudinally, it permits the player to release the dampers of the lower or upper registers separately, breaking at middle C, or all at one time. Why the existence of this mechanism has faded from the collective mind of performers, teachers and piano-makers, I cannot imagine. It seems to have been a well-enough known device in its own day, with antecedents dating well back into the eighteenth century. Its various applications obviate the necessity of explaining some of Beethoven's pedal markings as ambiguous or faulty, or of accounting for them in terms of styles as yet unimagined in his day.

Passages in which his musical intent is clarified or which are simplified in performance through the use of the divided pedal can be found in the piano sonatas from Opus 2, No. 2 (second movement), to Opus 101 (second movement, measures 31-34).* Particularly suggestive in this respect is the *recitativo* passage at the recapitulation of the first movement of Opus 31, No. 2, a critical situation in which the accompanying chord must be sustained while the melodic line proceeds *parlando* in an operatic manner. To me it is not conceivable that Beethoven believed a through-pedalling of the melody (as his marking, if interpreted literally through the agency of a conventional damper pedal, suggests) would reveal the passage's "innermost spirit," as Schnabel puts it. Only if the line is cleanly rendered against the background chord does the vocal-orchestral situation (Beethoven's manifest intention!) emerge.

Another appropriate place to utilize the divided pedal is on the low C, the first note of the last movement of the *Waldstein* Sonata, which must be sustained through four bars of passage work in the upper registers characterized by rapidly shifting harmonies. Fortunately for the performer today, these prescribed pedallings may be achieved with a device found on some modern pianos, the *sostenuto* (middle) pedal.

Some of the functions of the divided pedal cannot be duplicated with any modern mechanism. In the *andante* movement of the Sonata, Opus 28, a pedal coloration of the right hand lines is not unthinkable, while the bass must proceed with an unimpeded staccato.

During Beethoven's time, indeed since the invention of the piano, many experiments with stops which attempted to reproduce the sounds of the orchestra, as well as assorted bizarre effects, were common.* Their dubious artistic merit relegates them to the class of Maelzel's panharmonicon, for which Beethoven wrote (in a weak moment) his *Battle Symphony* (1813), and the later Wurlitzer theater organ. But the very application of these outlandish devices to the piano testifies to an interest in extending its color range, a goal fully achieved through indigenously pianistic means in the following generation by composers such as Chopin and Schumann.

Yet, while the principal composers eschewed such vulgar "contraptions," there was no esthetic stumbling block to the acceptance of this pedal coloration and other native resources of the "unprepared" piano of the period: i.e., such passages as the opening measures of the *Waldstein* Sonata, the drum imitations from the *Marcia Funèbre* of Opus 26, the *adagio* movement of Opus 27, No. 2 (*Moonlight* Sonata), and countless others.

The tone quality of the modern piano tends to be uniform in its various registers, and opaque; that of the earlier instrument varies significantly from register to register and emerges with a transparency which invites exploitation. Certain passages which must be maneuvered with special care on a modern instrument to avoid "muddiness" or unattractive sonorities present no problem on the Broadwood, but rather gain through its tonal characteristics. The passage at the return to 9/16 time (measure 64) in the second movement of the Sonata, Opus 111 can be cited in this regard.

As far as the author has been able to determine, a slightly lower pitch (A=435) was used extensively in early nineteenth century Europe. When applied to the Broadwood, an enrichment of tonal effect is achieved, at least for one listener.

When played on a modern piano, many of Beethoven's passages seems to yield less in musical effect that their technical difficulty should justify: the parallel first-inversion chords in the last movement of Opus 2, No. 3, the double thirds and sixths in the last movement of Opus 81a *(Les Adieux)*, the

*The examples here are all taken from the piano sonatas; equally revealing ones can be found throughout his keyboard works.

* Harding, Rosamond E. M. *The Pianoforte, Its History Traced to the Great Exposition of 1851.* Cambridge, Cambridge University Press, 1933.

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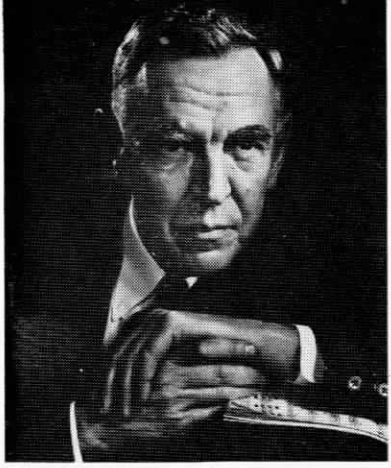

KARSCH. OTTOWA

Leopold Mannes, pianist, composer and president of the Mannes College of Music, is also renowned as the co-inventor, with Leopold Godowsky, Jr., of the Kodachrome process of color photography. His article, "A Carnival of Carnavals," first appeared in the New York Times and is reprinted here by permission.

A Carnival of Carnavals

by Leopold Mannes

It is not often that one can hear a single rather extended composition played by eleven well-known pianists, most of them distinguished artists and a few of them belonging to the race of giants. This writer has just had precisely that experience (and quite an experience it was) by listening, in some cases several times, to eleven different recordings of the Schumann *Carnaval,* Opus 9. Had the work been, let us say, an early Beethoven Sonata instead of the *Carnaval,* the performances of eleven different pianists would still have shown distinctive differences of style and of general approach as well as a diversity of pianistic habits. In this case, however, the piece deals not only with the tonal, rhythmic and dynamic components which are common to all music —even with structural problems on a smaller scale, but it has a highly programmatic and associative character as well. As we all know, the *Carnaval* is a piece of great fantasy. In it many images are invoked and several portraits painted. In it one finds the dance, the song and the many moods of man. In order to perform a piece which has been written so subjectively by one of the most imaginative composers who ever lived, a performer is required who is possessed of corresponding fantasy. When eleven pianists play this piece, the differences are sometimes overwhelming. While most of the artists in these recordings are able to meet easily the pianistic and purely musical challenges which the piece offers, there are few of them who do not remain earthbound through much of it.

Before going into more detail in describing further this rather amazing experience, it might be well to present a list of the recordings with which we are now concerned. The first two represent old 78 rpm recordings which are no longer available, and the third was originally made as a 78 rpm recording but has been transferred to LP fairly recently.

Leopold Godowsky	Columbia	Masterworks 145
Alfred Cortot	H.M.V.	DB 1252-3-4
Sergei Rachmaninoff	Victor	LP Camden CAL 396
Artur Rubinstein	Victor	LM 1822
Walter Gieseking	Columbia	ML 4772
Robert Casadesus	Columbia	ML 5146
Guiomar Novaes	Vox	PL 11.160
Ania Dorfmann	Victor	LM 2207
Leonard Pennario	Capitol	PRR 8480 (side 1)
Sergio Fiorentino	Forum	F 70007
Paul Badura-Skoda	Westminster	XWN 18490

Many listeners experienced in the field of recordings—any Hi-Fi fanatic—will immediately point out that the difference in recording quality between the old 78s and the recent LPs is so great that it is unfair to compare the performances. This writer could not disagree more. There is the exception of the old Columbia recording of Leopold Godowsky, in which the recording is so poor that the playing of that particular artist sounds as if he had his foot on the pedal most of the time. Nothing could be less characteristic of that master among masters, for no more fastidious performer ever lived. In spite of the miserable sound emanating from this ancient record, Godowsky's playing, for instance, in the "March of the Davidsbündler" eclipses any of the other performances in its magnificent handling of tempi and dynamics which causes this finale to build steadily and irresistibly to a brilliant close. Actually, the recorded sound differs considerably not only between the 78s and the LPs but also between the three 78s themselves and between the eight LPs. This writer of course recognizes that the quality of a recording can and does affect considerably one's impression of instrumental sonority. However, there are so many remaining attributes of performance, such as rhythm, tempo, dynamics, pedaling, different degrees of sonority within the components of a chord, all of which survive any recording which is even mod-

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The Bookshelf

THE INTERPRETATION OF BACH'S KEYBOARD WORKS. By Erwin Bodky. 421 pp. Cambridge, Mass.: Harvard University Press, 1960. $10.00.

Ever since Clara Schumann introduced Bach Preludes and Fugues into her public recitals, there have been numerous Bach interpreters. Each has taken over the complete body of Bach keyboard works and made of it a personal world of his own. As beautiful as many of these worlds have been, they have had little to do with historical performance. Performers have based their interpretations on inaccurate editions, misreadings of the complex system of ornaments and on a piano technique which differs enormously from that necessary for the instruments of Bach's day. Today, because of the revival of the harpsichord, and to a certain extent the clavichord, and the painstaking work of musicologists, we have available the materials from which to build a more historical and musically valid performance practice.

Mr. Bodky's book is, to date, the most important work we have on the interpretation of Bach's keyboard works. The book is even more valuable because of its author's double discipline: he is both a musicologist and a harpsichordist.

Mr. Bodky divides his book into nine sections. Starting the body of his text with an invaluable historical survey drawn from a wide variety of important sources, he places Bach in the main stream of musical history, while analyzing specific problems found in the keyboard works. He makes constant reference to solutions found in Bach's vocal and instrumental works. Mr. Bodky's start is logically with the instruments Bach had, and we are reassured by an accurate and understandable description of both the harpsichord and the clavichord, plus a description of Bach's own instruments. He then deals with the pieces that we know were written for the harpsichord, the *Italian Concerto* and the *French Overture*, and discusses the probable instruments for the remainder of the works.

Mr. Bodky's discussion of tempo is most revealing, and gives us many hints about the relationship between time signatures and tempo, drawing frequent parallels from the cantatas, where the text helps in choosing a tempo.

Next comes the problem of the ornaments. Mr. Bodky traces and compares the French, Italian and German styles, as well as reviewing the information given by Quantz, K.P.E. Bach and various of his students. One is struck by the many interpretive possibilities there are.

In the section on "notes inégales" and rhythmic alterations, Bodky straightens out the basic mistake that Arnold Dolmetsch made in applying French practice to German works. Most enlightening is Bodky's comparison of problems of alteration as written for the keyboard, where the player could see all the parts, and Bach's notation in instrumental parts, where the players saw only a single line.

The book concludes with a discussion of articulation and its relation to the important baroque concept of the "affects," plus a final section on musical symbolism.

The last 130 pages of the book are devoted to detailed appendices which suggest the instrument, tempo, articulation and registration for Bach's entire keyboard output. Bodky certainly does not suggest that this is the final word on the subject, but one is deeply impressed with many of his suggestions.

Perhaps the performer will not agree with all of Mr. Bodky's suggestions for actual performance, but here, for the first time, all the materials have been assembled and put into logical order. Many problems are not solved, but at least they are posed and will encourage the reader to think about the solutions he will choose. In order to play Bach, one must face these complexities and come up with definite decisions. Reading this book makes one appreciate the work of Wanda Landowska, James Friskin and Rosalyn Turek. But what is even more important, one is stimulated by it to rework his own Bach playing with a keener eye to historical performance.

STODDARD LINCOLN

STRAVINSKY. By Roman Vlad. Translated by Frederick and Ann Fuller. 232 pp. New York: Oxford University Press, 1960. $7.00.

On page 190 of this study of Stravinsky, Roman Vlad confesses his anxiety to "bring to light anything calculated to justify the geometrical approach to musical composition . . ." which has been becoming "more and more inevitably the only possible course for most of the composers who have made or are at present making contemporary musical history." This underlies his approach to Stravinsky, who of course emerges from this treatment as a true hero of geometry. I must confess that I put the book down feeling somewhat tired and defeated, and with the thought that books of this sort make it increasingly difficult to listen to music. Not that Mr. Vlad is not serious, well-informed and responsible; he seems to be all of these, but his exhibition of the genius of his subject somehow seems to amount to a species of taxidermy.

OUR REVIEWERS:
Harpsichordist STODDARD LINCOLN has received a Fulbright grant for England where he will pursue his researches into the musical theater of the Restoration.
RICHARD FRANKO GOLDMAN's commentaries on the contemporary musical scene appear frequently in the "Musical Quarterly."

This sort of thing, I fear, raises still higher the barrier between art and audience in our day, and encloses more securely in its own boundaries the increasingly Talmudic profession of music criticism, which in turn becomes ever less musical or, for that matter, critical. It is an exercise in its own right, consisting largely of incantations.

Stravinsky is quoted on the dust jacket as "convinced that this is the best study of my music which has yet appeared in any country of the world." We no longer quite know what to make of Stravinsky's statements, since no composer in history has been so surrounded by interpreters who tell us (and possibly also Stravinsky) what he means, and it is always probable that the meaning is something quite different from anything that a simple English rendering might appear to convey. We must assume that this is so in this case, and that we are to wait for a better "best study," one which will prove conclusively that *Petrouchka* is (when you analyze it properly) a work constructed on serial principles. It is no longer enough to write music; one must also have discovered the world.

Whether Mr. Vlad's scholarship is flawless, I cannot say. But it interested me to find myself listed in the bibliography among the German writers on Stravinsky. Of the two articles cited, I did indeed write one (in English); I can only assume that the other reference is prophetic.

RICHARD FRANKO GOLDMAN

THE UNTUNING OF THE SKY: IDEAS OF MUSIC IN ENGLISH POETRY, 1500-1700. By John Hollander. 467 pp. Princeton: Princeton University Press, 1961. $8.50.

Poets of all ages and nations have consistently used musical imagery which is often seemingly vague or makes no sense at all to the modern reader. More often than not, however, the image was quite clear in its day, but escapes us because of our lack of knowledge of musical practice and thought in the poet's day. Mr. Hollander's book traces the use of musical imagery in English poetry to the time of Dryden, and clarifies any obscurities by relating the image to the musical scene of the day.

In order to do this, the author has gone back to those writings of the Greeks which influenced Western musical thought well into the eighteenth century. He rightly points out that these complex treatises were entirely speculative and had nothing to do with the practice of Greek music. Nevertheless, these abstract mathematical and philosophical ideas found their way into the Western musical thought of later centuries in a garbled and confused form. Taking Boethius as the link between classical antiquity and medieval and Renaissance thought, Mr. Hollander discusses the difference between writings on *musica speculativa* and *musica practica* as well as Boethius' influential division of music into the categories of *musica mundana, musica humana* and *musica instrumentalis*. With this background material fully explained, Mr. Hollander then surveys the entire corpus of musical imagery found in English poetry. He not only relates the imagery to Boethian principles, but also to philosophical writings from both England and the Continent. As we progress we become aware of the changes in attitude towards music and of the growth of musical techniques.

Most enlightening are Mr. Hollander's discussions of Chaucer and Shakespeare. Both of these poets used musical imagery with great care and with a thorough knowledge of music. Passages from *The Merchant of Venice* and *Twelfth Night* take on a new dimension and meaning when explained in light of musical tradition and practice. New light is also shed on the Italian Camerata, their relationship to Greek thought, and their musical achievements which eventually led to opera. The book ends with a brilliant discussion of Dryden's *Ode to St. Cecilia* which dramatically demonstrates the transformation of musical thought in England from 1500 to 1700.

Mr. Hollander's book is a *tour de force*. It shows the musician a world he too rarely sees—music as viewed through the eyes of the poet. To the man of letters, Mr. Hollander shows the world of composers and musicians. What is remarkable is that both these worlds are shown with technical accuracy, esthetic understanding and imagination. And in marrying the two, Mr. Hollander has re-established that world where music and literature become one.

STODDARD LINCOLN

CARNIVAL, cont.

erately acceptable, that a significant comparison can be made between different recorded performances.

In spite of all the recordings of the *Carnaval* which have been made since those of Godowsky, Cortot and Rachmaninoff—and there are some which this writer has not yet heard—it is amazing how the one by Rachmaninoff still survives as the truly gigantic performance which it is. Some of the more recent recordings are excellent and represent playing of a very high order. It is hard to define what makes the Rachmaninoff performance so impressive. It must be the combination of his overpowering pianism, plus his irresistible rhythm with its inimitable grace and elegance. There are moments when some of the other pianists seem to have more fantasy, such as Cortot in the "Papillons," the "Lettres Dansantes" and the "Promenade," but all in all Rachmaninoff succeeds, in spite of his tendency to fast tempi, to do monumental justice to the spirit of the work. What was most surprising and unexpected in the Rachmaninoff recording was to find that his is one of three in which the first A in "Harlequin" is played as if it were a grace note to the succeeding B-flat, which in turn is played as if it were on the first beat. This strange (considering who Rachmaninoff was) rhythmic alteration persists throughout this piece, and even in the "Valse Allemande" there is a tendency in the same direction. Godowsky's record-

ing is more deliberate, extraordinarily steady, and probably the most objective of all eleven performances. Cortot's is exquisitely imaginative and sensitive but sometimes seems overly belabored to the point of discontinuity.

What of the eight LP *Carnavals?* So many pianists; so many seemingly different pieces. Gieseking, with his large hands, rivals Rachmaninoff's blinding speed in the "Paganini," but on the whole his approach is far more phlegmatic. The Rubinstein, Casadesus, Novaes, Dorfmann, Pennario and Badura-Skoda recordings are all expressive of the personal and pianistic qualities which we have come to expect from these artists, some of whom have produced unforgettable and definitive recordings of certain repertoire. Since, as we have said before, even the best played of these LP recordings gives the impression of being somewhat wanting in the free flight of the spirit, two questions arise. One concerns the artist; the other the listener. Is there, for instance, such a thing as a "universal pianist"—one who can play everything superlatively well? To come down to cases—is the *Carnaval* equally the "dish" of every artist, however great? As for the listener, including this writer, what about *his* temperament, *his* nervous system—and *his* preconceived ideas and prejudices?

The real surprise which this listening experience afforded was that the only pianist of all these eleven, whom this writer not only had never heard in concert or on record but of whose existence he never knew, appears all in all to provide one of the most convincing performances of all. He is Sergio Fiorentino. This artist seems to have such exciting technical equipment that his sheer pianism almost competes with that in the historic performance of Rachmaninoff. But after all this is said and done, it seems that of all the LP recordings this is also the most consistently imaginative and understanding. There are fast tempi but never without elegance. Each one of the twenty-one pieces which make up this whole work is played with strong characterization which, however, is never permitted to destroy the musical line. It is a remarkable accomplishment and one wonders indeed why this pianist has not been heard here. Since, however, nothing in this world of frailty is ever perfect, there is a stain even on this performance: Mr. Fiorentino sees fit to fill in the open octaves in the right hand at the close of the finale and thus make them into chords. One grudgingly admits that this over-all sound is more pleasing than the open octaves, but the point is that Schumann wrote octaves and not chords—probably with some reason, as he was quite capable of writing chords when he felt like it. Unfortunately, Mr. Fiorentino does comparable things in other places. Must imagination and accurate reading be mutually exclusive? Must freedom be equated with license?

Looking back over this unique and rewarding experience, one is reminded more forcibly than ever that it is not just a question of "how well you play" but equally a question of "who you are"; and the question of "who you are" is not only one of character and personality but of anatomy and nervous reflexes. It is also one of upbringing. Perhaps it is not so strange that a piece with which every serious piano student has struggled, and which has been endlessly performed as well as recorded more than these eleven times, should pose so formidable a problem, even to such formidable pianists.

We are living in a culture and in a time which encourages the faceless. Naturally, this tendency infiltrates, among other things, art, architecture and music. The smooth surface, free of blemish, free of risk—as free of bad taste as it is of any taste—finds its way into performance as well as into creation. Great music is for performers who dare take risks—not necessarily technical ones, but risks of the spirit; and the *Carnaval,* ephemeral work that it is, stands more than ready to betray any pianist who brings to it too little adventure of the soul.

* * *

BEETHOVEN's BROADWOOD, cont.

octave glissandi of the *Waldstein,* or the chordal passages in the coda of the last movement of the *Appassionata.* One might reason either that Beethoven had gauged the passages to his own superior technical skill, or that he had not concerned himself with problems of execution. The truth lies in the differences between the action of the early nineteenth century piano and that of our own. The principal differences are three: the weight required to depress the keys is significantly less on the older instrument; the bed of the key is only half as deep as that of the present-day Steinway; and the length of the exposed portion of the keys is shorter. All these factors tend to bring technical difficulties more readily under control. Even the *Waldstein* glissandi, now ignominiously divided between the hands as scales, can easily be performed on the Broadwood as originally intended. Beethoven, then, was not imposing impossible tasks on the performers of his music; the modern pianist, in lieu of other solutions, must transcend these problems as best he can on a recalcitrant mechanism.

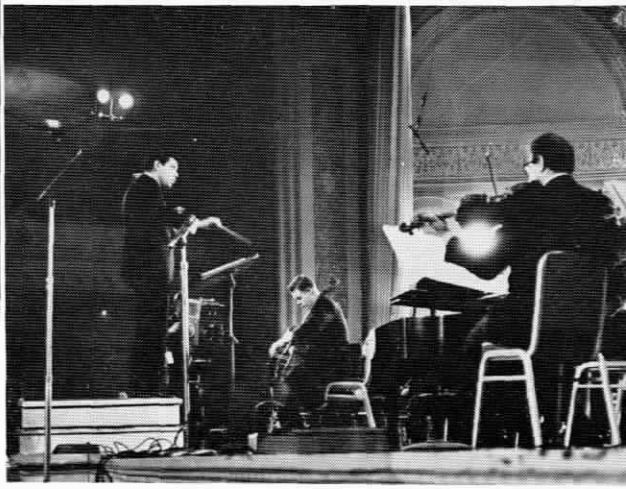
Obviously, it is not practical to have antique pianos or reproductions of these instruments, in order to perform various kinds of piano music. The modern piano, like the airplane, is here to stay. But it must be borne in mind that concessions must be made to styles of the past. Dynamic levels, tone color, clarity or opacity of sonority, and an endless complex of other problems must be understood before a composer's intention can be realized, or at least approximated. The Broadwood of 1817, while not revealing all the secrets of Beethoven's pianism, or those of other composers of the time, has served its latter-day purpose by throwing more than a little light on many subtleties of a style which has been obscured during the last century and a half.

Juilliard Students Perform on N.Y. Philharmonic Telecast

For the New York Philharmonic's March 19 CBS telecast, "Young Performers," Leonard Bernstein invited Juilliard students Lynn Harrell, 'cellist; Jung Ja Kim, pianist; and Veronica Tyler, soprano, to perform as soloists with the orchestra, under the leadership of its three assistant conductors.

Top left, Mr. Bernstein introduces Miss Tyler, who performed with conductor Gregory Millar who looks on. Lower left, Jung Ja Kim performing the second movement of the Chopin Concerto in E minor. Below right, Juilliard alumnus Elyakum Shapira conducts the orchestra in the accompaniment to Lynn Harrell's performance of the finale of the Dvorak Concerto.

PHOTOS COURTESY CBS TELEVISION NETWORK



Faculty Activities

MITCHELL ANDREWS presented a solo piano recital on May 14, at the Phillips Gallery in Washington, D. C.

EMANUEL BALABAN conducts the performances of *Porgy and Bess* given May 16 through 28, at New York's City Center.

WILLIAM BERGSMA'S *Chameleon Variations* have been recorded by the Portland Junior Symphony, which commissioned the work, Jacob Avshalomov conducting, on Composers Recordings disc CRI 140.

JANE CARLSON appeared as soloist in the Schumann Piano Concerto on February 19, in Kalamazoo, Michigan.

ISIDORE COHEN was violin soloist, and **FREDERIC WALDMAN** conductor, for the February 4 program of the "Musica Aeterna" series given in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

VERNON de TAR will conduct a Festival Service and Choral Workshop at the Regional Convention of the American Guild of Organists, held in Memphis, Tenn., from June 26 to 30. From July 26 to 28, he will conduct a Workshop in Church Music at the University of Wisconsin, and from August 21 through 25, will appear at the Episcopal Church Music Conference in Los Angeles. He has been appointed Associate Professor in the School of Sacred Music at Union Theological Seminary.

LONNY EPSTEIN has been invited to serve on the jury for the International Music Contest held in Vienna from May 18 to 28, which will feature Beethoven's piano music.

The **RUTH FREEMAN** Concert Trio presented the February 16 program of the Music for Long Island series. On February 14, Miss Freeman was soloist with the New Britain, Conn., Symphony, in Mozart's Flute Concerto in D Major.

IRWIN FREUNDLICH's editions of Prokofiev's *Visions Fugitives, Sarcasms* and *Episodes,* Opus 12, are being issued by Leeds Music Corp. On April 20 and 21, he was the guest of Ohio State University, where he held a Master Class, presented a solo recital, and lectured on "The Suites of Bach," "The Sonatas of Haydn" and "The Piano Music of Bartók." From May 1 through 7, he participated in the Greater Spokane Music Festival as adjudicator in piano. From June 19 to 30, he will conduct a Piano Workshop at Appalachian State Teacher's College in Boone, N. C., presenting ten four-hour sessions in collaboration with his wife, **LILLIAN FREUNDLICH** (1935) and presenting solo and duo recitals. This summer he will again hold a Master Class on the campus of Bennington College, from July 1 through August 12.

JOSEPH FUCHS and **BEVERIDGE WEBSTER** presented a sonata recital on December 15, in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

Mallets, Melody & Mayhem, a group of percussion works performed by **SAUL GOODMAN,** has been released on Columbia disc CL 1533 and stereo disc CS 8333.

MARTHA GRAHAM and her Dance Company presented a two-week spring season in New York from April 16 through 30. Featured on the programs were two new works: *Visionary Recital,* premièred on opening night and featuring Miss Graham, to music by **ROBERT STARER;** and *One More Gaudy Night,* premièred on April 20 and choreographed for members of the Company, to music by Halim El-Dabh. A feature article on Miss Graham, by Emily Coleman, appeared in the New York *Times Magazine* of April 9.

Mme. ROSINA LHEVINNE was the subject of a feature article, "In Her Eighties—Teacher Con Brio," by Harold C. Schonberg, which appeared in the

April 2 issue of the New York *Times Magazine*. Before returning to the Aspen Summer Music School and Festival this summer for her annual classes and performances there, she will conduct a Master Class in piano at the University of California in Berkeley from June 19 through 30. Columbia Records has issued her performance of the Mozart Concerto in C Major, K. 467, with the **JUILLIARD ORCHESTRA** conducted by **JEAN MOREL,** on disc ML 5582 and stereo disc MS 6182.

CLAUDE MARKS' drawing of Virgil Thomson appeared in the March 11 issue of *Opera News*.

MADELEINE MARSHALL continues her lecturing activities with appearances at the Regional Convention of the American Guild of Organists for Florida, Georgia and North and South Carolina held in Charlotte, N. C., on May 10; a one-day workshop for the A.G.O. in Albany, N. Y., on May 20; and at the A.G.O. Regional Convention in Washington, D. C., on May 24.

The December 18 concert of Contemporary Dance Productions, given at the New York YMHA, included **JACK MOORE's** *Intaglios* and *Songs Remembered*.

VINCENT PERSICHETTI's book, *Twentieth Century Harmony*, has been published by W. W. Norton & Co. Elkan-Vogel is issuing his *Serenade for Flute and Harp* and *Serenade for Orchestra*. The première of his *Serenade for Band* was given by the Ithaca (N. Y.) High School Band on April 19, followed by the première of his *Missa* given in Town Hall on April 20 by the Collegiate Chorale, **MARK ORTON** (1954) conducting. This spring he was guest composer at Millikin University (Decatur, Ill.), which presented a week-long Festival of his music.

BERNARD PORTNOY will be clarinet instructor this summer at the National Music Camp at Interlochen, Mich.

FREDERICK PRAUSNITZ conducted the première of Luigi Dallapiccola's *Piccola Musica Notturna* at the inaugural concert of the Karol Rathaus Hall at Queens College, on March 25.

DOROTHY PRIESING's *The Carol of the Children* has been published by the Shawnee Press. Her *Now Is the Caroling Season* has been recorded by Fred Waring.

An interview with **WILLIAM SCHUMAN** on "Problems in the Field of Music Education" was the featured cover story of the March issue of the *International Musician*. In honor of his fiftieth birthday year, the San Antonio Symphony has named him Composer of the Year, and is presenting four of his works as part of its regular concert series this season. His Violin Concerto, which received its first New York performance at Juilliard last season, with **JOSEPH FUCHS** as soloist with the **JUILLIARD ORCHESTRA** conducted by **JEAN MOREL,** was performed by Roman Totenberg with the Orchestra of America conducted by **RICHARD KORN** (1938), in Carnegie Hall, on March 22, and is scheduled for performances in Poland, Switzerland and Germany in the near future. His *New England Triptych*, completed in 1957, has become a regularly performed work in the repertoire of leading orchestras throughout the country, as well as receiving performances by community, conservatory and university orchestras. It will be performed this spring by the Philadelphia All City High School Orchestra, and will be featured at the Northwest Music Educators Conference in Spokane. Mr. Schuman, who was recently appointed head of the newly-formed Music Advisory Panel of the United States Information Agency, was the guest speaker at the Tenth Anniversary Luncheon of the Friends of the New York Philharmonic last fall. An interview with him by Eric Salzman appeared in the New York *Times* of November 27, and his article on the School, "William Schuman summarizes Juilliard Objectives" appeared in the February issue of *Musical America*. On May 11, The Composers Showcase presented a concert performance of his baseball opera, *The Mighty Casey* at the Museum of Modern Art in New York.

LUIGI SILVA appeared at the March 30 Composers Showcase, at the Museum of Modern Art, performing Walter Piston's Duo for Viola and 'Cello with **LILLIAN FUCHS** (1924). His transcription for 'cello and piano of Bartók's *Roumanian Folk Dances* has been published by Boosey & Hawkes.

ROBERT STARER's *Night Music*, for percussion, which has been recorded for Columbia Records by **SAUL GOODMAN,** has been published by Mills Music. Galaxy Music Corporation has issued his *Give Thanks Unto the Lord*, for a cappella chorus SATB. **MARTHA GRAHAM** commissioned his *Visionary Recital* for her New York spring dance season this year. His *Berlin* was commissioned by CBS-TV for use with a special documentary film presentation. His *Miniature Suite* has received performances in London, Vienna, Amsterdam and Milan this season, and his *Prelude and Rondo Giocoso* was recently performed in Nürnberg.

HERBERT STESSIN presented a piano recital in Town Hall on March 11.

BERNARD WAGENAAR's Concert Overture, *The Netherlands*, was performed by the National Gallery Orchestra conducted by **RICHARD BALES** (1941), at the May 14 concert of the Inter-American Music Festival in Washington, D.C.

FREDERIC WALDMAN conducted a concert in honor of Edgard Varèse's 75th birthday on December 22, in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

LOIS WANN, oboist, appeared in Carnegie Recital Hall on January 6, as a member of the Chavannes Ensemble.

BEVERIDGE WEBSTER presented a piano recital in Town Hall on January 6.

HUGO WEISGALL's opera, *Six Characters in Search of an Author*, and his cantata, *A Garden Eastward*, have been published by Theodore Presser Company.

Administrative and Faculty

Appointments Announced

At a special faculty meeting, held March 24 in the School's Recital Hall, President Schuman announced several administrative and faculty changes.

Newly appointed to the School's administration are Gideon Waldrop, who has been named Assistant to the President, and William Bergsma, currently Chairman of the School's Composition and L&M faculties and a member of both faculties, who has been named Associate Dean.

Appointed to the faculty is Abraham Kaplan, who was named Conductor of the Juilliard Chorus and Director of the School's choral activities.

Mr. Schuman also announced the resignation of Frederick Prausnitz, who has served the School as Assistant Dean, Conductor of the Juilliard Chorus and Associate Conductor of the Juilliard Orchestra. Mr. Prausnitz, who joined the School's administration in 1946, has resigned his post as of the end of the current academic year in order to devote himself to his conducting activities.

The resignation of Paul Preus was also announced by Mr. Schuman. Mr. Preus, who has been Assistant Dean (for administration) since 1959, leaves the administration of the School in July in order to return to teaching.

WILLIAM BERGSMA

William Bergsma was born in Oakland, California. After studies at Stanford University, he received his Bachelor of Arts and Master of Music degrees from the Eastman School of Music. His compositions include the opera *The Wife of Martin Guerre,* a symphony, three string quartets, film scores and other orchestral and chamber works. He has been the recipient of two Guggenheim Fellowships, a grant from the National Institute of Arts and Letters, and commissions from the Koussevitzky Foundation, the Louisville Orchestra, the Juilliard Musical Foundation, Carl Fischer, Inc., and the League of Composers. Mr. Bergsma joined the Juilliard faculty in 1946. In his new post, Mr. Bergsma will be responsible for the implementation of the School's educational program.

GIDEON WALDROP

Dr. Waldrop is a native of Abilene, Texas. He received his Bachelor of Music degree in music theory from Baylor University, and a Master of Music degree and a Doctor of Philosophy degree in composition from the Eastman School of Music. In

ABRAHAM KAPLAN, appointed Conductor of the Juilliard Chorus.

GIDEON WALDROP, appointed Assistant to the President.

WILLIAM BERGSMA, appointed Associate Dean.

1941 and 1942, he was conductor of the Shreveport (La.) Symphony, and also served as Assistant Professor of Music at Centenary College in Shreveport. From 1942 to 1946, he served in the Air Force Intelligence with the rank of Major. From 1946 to 1951, he was conductor of the Baylor-Waco Symphony and at the same time an Associate Professor of Music at Baylor University. In 1952 and 1953, he served as editor of *Review of Recorded Music,* and from 1953 to 1958 as editor and general manager of the *Musical Courier.* In 1958, he joined the Ford Foundation as music consultant in the Foundation's Division of Humanities, a post in which he will continue until he joins the Juilliard administration. Dr. Waldrop's responsibilities at the School will include coördination of the School's concerts and other public events, Alumni relations, and other aspects of the School's development program.

ABRAHAM KAPLAN

Mr. Kaplan is a native of Israel where he has made frequent appearances as conductor of the Kol Israel Orchestra and Chorus and the Haifa Oratorio Society. A Juilliard alumnus, he received his Postgraduate Diploma in choral conducting from the School in 1957. Since that time he has been active as a choral conductor both in Israel and in the United States. He is founder and conductor of the Camerata Singers which has appeared frequently in the New York area since its debut in February of 1960. This season he was also associated with the preparation of the Juilliard Chorus for its appearances with the New York Philharmonic, Alfred Wallenstein conducting, in four performances of Berlioz's *Romeo and Juliet.* Mr. Kaplan is also a faculty member of the School of Sacred Music of Union Theological Seminary.

Alumni Association Notes

Open House

On Wednesday, February 22, the traditional Alumni Open House was held at the School. As in the past, Alumni were invited to visit the School, attend the Wednesday One O'Clock Concert, and attend classes of their choice. Paul Preus, Assistant Dean and the School's Secretary for Alumni Affairs, served as host for the day.

Merger with School

At a meeting of the Alumni officers and Council, it was unanimously agreed to accept the invitation of President Schuman to join the Alumni Association officially to the School by making it a regular, budgeted department of the School. Under the new organization, the School will assume financial responsibility for maintaining the Alumni office and its activities, while the Alumni Association, through its elected officers and representatives will continue to implement the closer relationship between the School and its Alumni through *The Juilliard Review,* the Association's Scholarship plan, the Alumni Chapters in various areas of the country, and its other activities.

Scholarship Fund

The Alumni Association's annual appeal for contributions to its Scholarship Fund has once again been sent out to all members of the Association. Last year's campaign enabled the Association to double its previous contribution to the School's Scholarship Fund. Your Alumni Association urges you to help the success of this year's campaign. Won't you send back your little green envelope today?

Alumni News

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

1918:

WILLIAM KINCAID, who recently retired as principal flutist of the Philadelphia Orchestra, has been appointed to the flute faculty of Manhattan School of Music.

1926:

ANDREW WATSON, tenor, presented a joint recital in New York with his wife, soprano Winifred Steed Watson, last October, on the occasion of their fortieth wedding anniversary. **CARL DITON** (1936), pianist, also appeared on the program.

1932:

HENRY BRANT's Concerto for Violin, with Ten Instruments and Lights, received its first performance on April 30, at the "Music in Our Time" series at at the New York YMHA. Max Pollikoff was violin soloist, with the composer conducting.

JULIA DRUMM DENECKE writes from Cedar Rapids, Iowa, bringing us up to date on her activities: "After I left the Institute, I studied under private scholarship with Georges Barrère. Then played for many years with the Hour of Charm. Later moved to Minneapolis. Played in the Minneapolis Symphony under Dimitri Mitropoulos, appeared as soloist with Mitropoulos in the Büchner Concerto. Organized a Woodwind Quintet out of the Minneapolis Symphony and did many first performances. Was soloist on seven transcontinental tours of the Northwest Sinfonietta, Henry Denecke, conductor. Am now in Cedar Rapids where my husband (Henry Denecke) conducts the Symphony Orchestra. Have just played the Ibert Concerto for flute seven times—in the high schools, Mount Mercy College and on one subscription series. I teach flute at Coe College.

1934:

LEHMAN ENGEL conducted the Jackson, Miss., Symphony in the première of his Overture, *Jackson 1861–1961*, commissioned by the Symphony in honor of the Civil War Centennial, on February 14.

DORIS FRERICHS, pianist, appeared with the New York Philharmonic Septet, performing Schumann's Piano Quintet, on October 14, in Ridgwood, N. J. In March she toured Europe, giving performances in Italy, Germany, England and France.

1938:

The first New York performance of **ELIE SIEGMEISTER's** *Divertimento* was given on January 6, at the "Music in the Making" series at Cooper Union.

1942:

NORMAN DELLO JOIO has been elected a member of the National Institute of Arts and Letters.

EDDY MANSON conducted the Florida Symphony Orchestra in Orlando, in the première of his Symphony No. 1, commissioned by the Orchestra, on March 16.

WILLIAM MASSELOS was soloist in the première of Ben Weber's Piano Concerto, with the New York Philharmonic, Leonard Bernstein conducting, at the March 23 weekend concerts.

ROBERT RUDIE's January 11 violin recital in New York's Judson Hall was dedicated to Fritz Kreisler, who celebrated his 86th birthday on February 2, "in appreciation for the inspiration he has given me in my career."

1944:

MORELAND KORTKAMP is teaching piano at the University of Houston.

1946:

ROBERT CRAFT conducted works of Charles Ives and Carl Ruggles at the Composers Showcase of March 2, at New York's Museum of Modern Art. On May 1, he conducted a program of works by Edgard Varèse at Town Hall, for the same series. He leads Bach's Cantatas Nos. 198 and 131 on Columbia disc ML 5577 and stereo disc MS 6177.

1947:

SAMUEL BARON, with members of the Fine Arts Quartet, has recorded Mozart's Flute Quartets on Concert Disc M 1215 and stereo disc CS 215.

An exhibition of paintings by **LOUIS GEHRM** was featured throughout the month of March at the Corpus Christi, Texas, YWCA. Two of his canvasses were displayed at the Corpus Christi Art Foundation Spring Exhibit held at the Centennial Museum. He was selected as Artist of the Month by the Corpus Christi Fine Arts Colony.

CLAUDETTE SOREL presented an all-Chopin recital in Town Hall on November 21.

1948:

NED ROREM's Trio for Flute, 'Cello and Piano received its first performance on December 19, in Carnegie Recital Hall.

The Circle of Art Critics of Chile has named **ZVI ZEITLIN,** violinist the best foreign artist of the year.

1949:

JAMIE INGRAM, pianist, gave a recital in London's Wigmore Hall on December 14.

1950:

ROBERT NAGEL's article, "Vibrato and Style," appeared in the March issue of *The Instrumentalist.*

1951:

PHILIP EVANS presented a piano recital on February 18, in Town Hall.

NYDIA FONT has been appointed piano teacher at the Conservatorio de Musica de Porto Rico, and lecturer in the Humanities Faculty-Department of Arts at the University of Puerto Rico.

STODDARD LINCOLN, harpsichordist, was the featured performer in a chamber music concert presented at Carnegie Recital Hall on March 17.

RUSSEL OBERLIN, countertenor, presented a recital of baroque vocal works and nineteenth century German lieder at the Kaufmann Auditorium of the New York YMHA on April 12. A feature article about him appeared in the March 19 edition of the New York *Times.* He is featured with **CHARLES BRESSLER,** tenor, and **MARTHA BLACKMAN** (1955), viol player, in an Expériences Anonymes recording entitled *The French Ars Antiqua,* released on disc EA-35.

JOEL ROSEN's article, "Diplomacy by Keyboard," appeared in the December 31 issue of the *Saturday Review.*

The Fresno, Calif., Philharmonic Orchestra, **PAUL VERMEL,** conductor, is increasing its season next year to include two performances of each concert. Among the works scheduled for performance during the 1961-62 season are **WILLIAM SCHUMAN's** *New England Triptych* and **WILLIAM BERGSMA's** (faculty) *Music on a Quiet Theme.* Among the soloists scheduled is **VAN CLIBURN** (1954), who will perform the Rachmaninoff Concerto No. 3.

1952:

JEAN JALBERT, concert accompanist and pianist, appeared with soprano Erna Berger in her concerts in Hamburg on January 11, and in Berlin on January 21.

LEONTYNE PRICE, soprano, was the subject of the cover feature story of the March 10 issue of *Time* magazine. She will be a leading member of the cast in the Metropolitan Opera's opening night production of *La Fanciulla del West* next October 23.

JEANETTE SCOVOTTI, soprano, appeared as Xenia, with **ANDREW McKINLEY** (faculty), as Prince Shuisky, in the NBC-TV Opera production of *Boris Godunov* on March 26.

1953:

LOUIS CALABRO's *Bodas de Sangre,* for violin, clarinet, 'cello, piano, tympani and guitar, received its first performance at the February 26 concert of the "Music in Our Time" series at the New York YMHA.

TEO MACERO gave the first performance of his *Solo for Saxophone* at the April 30 concert of the "Music in Our Time" series.

LOIS ANN OAKES, mezzo-soprano, made her debut in Carnegie Recital Hall on March 19. **SERGIUS KAGEN** (faculty) was the pianist.

ELYAKUM SHAPIRA, an assistant conductor of the New York Philharmonic, led the orchestra in Carlos Chavez's *Sinfonia India* on April 7. He is accompanying the orchestra on its spring tour to the Far East.

Several of **THEODORE SNYDER's** compositions have received performances throughout the country recently. They include *Music to Antigone,* for chorus and chamber orchestra; *Psalm 104,* for chorus and orchestra; *St. Nicholas,* a setting for chorus, orchestra and dancers of a medieval play; Trio for Winds; Quartet for Piano and Winds; *Divertimento for Orchestra; West Songs;* and *Vision of Peace,* for flute and percussion.

JAMES SUTCLIFFE directed the Detroit Opera Theater's production of his English version of Donizetti's *Il Campanello* on April 12-14.

1954:

GEORGE BENNETTE, pianist, gave the New York première of Johan Franco's Partita at his February 12 program in Carnegie Recital Hall.

VAN CLIBURN performs the Prokofiev Concerto No. 3 and the MacDowell Concerto No. 2 with the Chicago Symphony, Walter Hendl conducting, on Victor disc LM 2507.

The Alard Quartet, Quartet-in-Residence at Wilmington (Ohio) College, will be in residence this summer at the State University Teachers College in Potsdam, N. Y. This season the Quartet has toured the East and Southwest, and on May 7 presented a program for the Pan-American Music Festival at the National Gallery of Art in Washington, D. C., performing works by Peter Mennin and **HALL OVERTON** (faculty). Members of the Quartet are **DONALD HOPKINS** and **JOANNE ZAGST** (1958), violinists; **RAYMOND PAGE** (1955), violist; and **LEONARD FELDMAN** (1957), 'cellist.

1955:

MURRAY ADLER, violinist, presented a Town Hall recital on November 13. **MITCHELL ANDREWS** (faculty) was the pianist.

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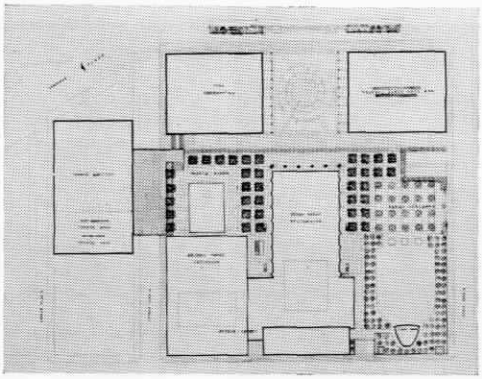


The Lincoln Center Site

A Pictorial Progress Report

PHOTO BY BOB SERATING

Top left, a plan of the entire site. Top right, the north side of 65th Street, between Broadway and Amsterdam Avenue, before demolition. This is the site of the Juilliard building. At left and below, various stages of construction of Philharmonic Hall.

PHOTOS COURTESY LINCOLN CENTER FOR THE PERFORMING ARTS

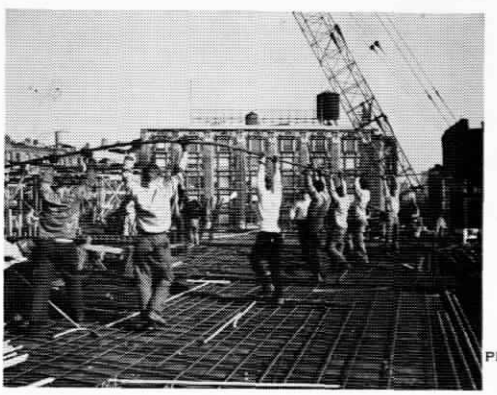
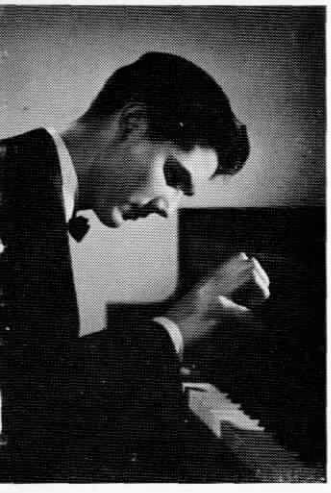


PHOTO BY BOB SERATING



Juilliard Performers Lincoln Center

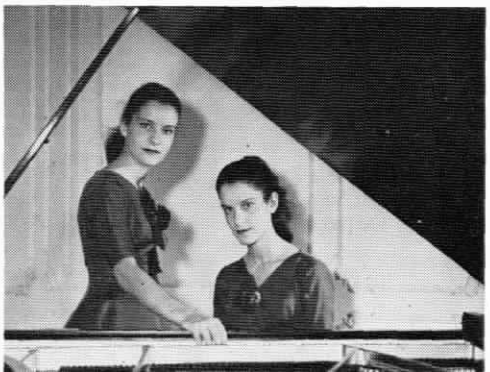
On February 15, concerts in three different New York City public schools inaugurated Juilliard's participation in the Lincoln Center Student Program. The recitals marked the beginning of Juilliard's "Artists of Tomorrow" series, which presented students and recent graduates in concerts in eighty schools throughout the Metropolitan area, between February 15 and May 15. Other offerings in the Lincoln Center Student Program include open rehearsals of the New York Philharmonic and opera productions presented in the schools under the auspices of the Metropolitan Opera Guild.

Top left, Shirley Verrett-Carter, mezzo-soprano (photo by Sedge LeBlang). Center left, Howard Aibel, pianist (photo by James Abresch). Lower left, Agustin Anievas, pianist.

Far left, the Alard String Quartet: Leonard Feldmand, Donald Hopkins, Raymond Page, Joanne Zagst. Left, a student woodwing quintet: Susan Cohn, Charles Pease, William Lewis, Martin James, Lloyd Rosevear (photo by Bob Serating).

Participate in Student Program

Top right, Almita Hyman, violinist (photo by Sedge LeBlang). Center right, Richard Syracuse, pianist. Lower right, Toby Saks, 'cellist (photo by Boris Bakchy). Below left, the Tiemann Quartet: Donald Weilerstein, Anne Fryer, Einar Holm, Janet Lyman (photo by Impact). Below right, Ruth and Naomi Segal, duo-pianists.



The death of Wallingford Riegger on April 2, brought a sense of shock and deep personal loss to all who knew him. A distinguished alumnus of Juilliard, and a member of the School's first graduating class (1907), Mr. Riegger enjoyed the respect of the musical world as one of our century's leading composers. THE JUILLIARD REVIEW is grateful to Carl Haverlin, president of Broadcast Music, Inc., for granting permission to reproduce his address delivered at Mr. Riegger's funeral, in our pages.

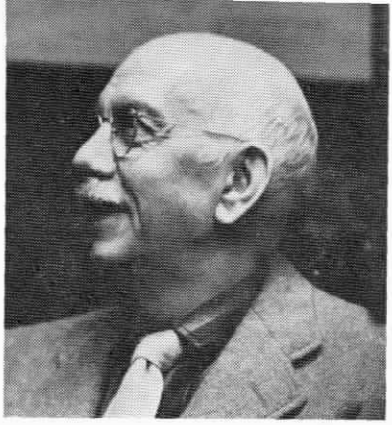


PHOTO COURTESY COLUMBIA RECORDS

Wallingford Riegger — A Tribute

by Carl Haverlin

To say that Wallingford Riegger is dead is to say that a piece of music that has just been performed is dead. The music yet sounds for those who know the music, even though the instruments are silent and the scores put aside.

So Wallingford Riegger, for those who knew him, will continue to be what he was to them—father or delightful companion or friend or teacher or composer. To me he was the most youthful of all my friends, although I am fourteen years his junior. From the first time we met, some twenty years ago, until our latest meeting I had the curious feeling that he was younger than I. I don't mean that he was ageless—for age he did in a physical sense—but that there was ever evident in him a youthful vibrancy.

PHOTO BY SIDNEY COWELL

Wallingford Riegger at a concert of his works presented last year in honor of his 75th birthday. His daughter Ruth is seated at his left.

To me he seemed shy to the point of diffidence, which is perhaps why I saw him all too seldom and why our meetings seemed to me all too short. When he left me, I felt he was withdrawing, as do the very young sometimes, to a secret place where I would be welcome but, nevertheless, where I could not follow him.

Simple acquaintanceship with him, in itself rewarding, over the years became such deep affection that when Oliver Daniel phoned to tell me he was dead, my sense of loss was immediate and keen. But between Sunday morning and now, I have realized it is only the least substantial part of our friend that lies here. His music, his bubbling good humor, his interest in puns and words, his playing of little jokes upon his friends, his passion for all that seemed right to him, his thoughtfulness and generosity to others, many of them far more fortunate than he was—all these are still with us, impressed on printed page, on manuscript, on recordings or in the hearts and minds of those of us who were fortunate enough to know him.

As I look back across these twenty years, I remember his calm acceptance of adversity, his wisdom in practical matters, his abiding interest in all that goes to make up this fascinating and frightening century.

I remember several years ago he asked me to join him and many others in letters and petitions against further nuclear testing. "It is not for myself I fear, nor for you," he said. "Both of us are of such an age that we will sink under the weight of our own years without any outside help. It is our children who need our help against the fall-out."

I remember his crusades to save Carnegie Hall, his telephone calls to me to go to hear the music of some young composer or to tune in some station

playing something he thought I would enjoy. I remember on his last birthday, when I met him and bowed my head in mock gravity and greeted him as a "distinguished elder citizen," he said to me, "What a deference a year makes."

There were many others who knew him far better than I and for a longer time or saw him from a different viewpoint. I shall avoid further personal reference so that I may read brief tributes to him from some of his distinguished colleagues in the world of music:

Leopold Stokowski: All who are interested in contemporary music value his contributions as a prolific, original and progressive-minded composer.

Alfred V. Frankenstein: Wallingford Riegger must stand high on anybody's list of the major musical figures in the United States today; on my list he stands among the first half dozen. His work has been of unique significance from a purely artistic point of view, and his example has been an inspiration to all of us in its lifelong devotion to the twin principles of freedom and creativity.

Leonard Bernstein: I regard Mr. Riegger as one of the true "originals" of our musical culture and one of our most significant composers.

Carl Ruggles: Wally is a supreme composer, and a dear and loyal friend. All power to him.

Henry Cowell: Wallingford Riegger is one of the great composers of this time.

William Schuman: Mr. Riegger remains a 100% composer—that is, prolific in his output of works conceived and executed with deep conviction and without compromise.

Douglas Moore: When future historians sum up the achievements of American composers in the mid-twentieth century, it may well turn out that Wallingford Riegger stands very near the top. With a minimum fuss and self-publicity, he has continued to incorporate the idioms of our time in a music which is solid, communicable and free from pomposity. We respect him as an artist and prize him as a warm and generous colleague.

Herbert Elwell: (writing in the Cleveland *Plain Dealer*): Riegger has what so many contemporary composers lack—humility. He is in no way puffed up with his own importance. He possesses quiet assurance, well formed convictions that allow him to be happy and playful, even though the world about him may be crumbling. . . . I am coming more and more to the conclusion that it is Riegger who has been the real leader and pathfinder in contemporary American music, and I was pleased that Cleveland at long last could make the acquaintance of this charming, unpretentious septuagenarian who is not only a master of his craft but in some ways a prophet and a seer. As one prominent Cleveland composer put it when listening to his work, "Here is the real thing."

Oliver Daniel: To me the music of Riegger is forever young and forever fresh. And, I have long believed that the future will establish him as one of the most important musical creators America has ever produced.

On Thursday last, Oliver Daniel had telephoned to Mr. Riegger to read him the opening paragraphs of the piece on him written by Arthur Cohn in the book not yet released, *The Collector's Twentieth-century Music in the Western Hemisphere*. He was so pleased with the two paragraphs that he said he wanted to come down to have lunch with us and read the entire critique. It was while he was en-route to our appointment for lunch that the regrettable accident happened. In effect, with the exception of his conversations with the doctors, these may be the last words that Wallingford Riegger heard:

> Riegger is the "Grand Old Man" of American music, its dean, yet in spirit one of its youngest. No composer has been more compellingly clear in his work, nor more modest. His total lack of jealousy and his friendly, unselfish aid to younger composers is a lesson in creative humanitarianism.
>
> After a long career of the most honest attention to his work, without the sham and conventional pose of making a "big noise," or working the social front so as to be in the spotlight, Riegger's achievement was finally recognized."

Now let us hear from the composer himself. It seems to be an appropriate choice, for he has titled it simply *Funeral March*.

ALUMNI, cont.

1956:

MICHAEL CHARRY has been appointed an apprentice conductor of the Cleveland Orchestra for next season.

SYLVIA PALMORE, organist, has been appointed to the faculty of St. Augustine's College.

GEORGE PAPPA-STAVROU, pianist, made his Town Hall debut on November 19.

JAMES MATHIS presented a piano recital at the National Gallery of Art in Washington, D. C., on March 12.

1957:

An article in the February 19 edition of the New York *Times* commended **HAZEL CHUNG** for her valuable work in strengthening cultural ties between the United States and Indonesia through her dance performances and research into the Indonesian dance during her two years there under a Ford Foundation fellowship.

JACOB MAXIN, pianist, made his Town Hall debut on January 18.

JOYCE TRISLER and her Dance Company appeared at the Kaufmann Auditorium of the New York YMHA on January 21.

EMMETT VOKES presented a piano recital in Town Hall on March 18.

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Alumni Scholars 1960-1961

Edmund Shay, organist

PHOTO BY JAMES ABRESCH

Dolores Holtz, pianist

Tatiana Troyanos, contralto

ALUMNI, concluded

1958:

The **YEMIMA BEN-GAL** Dance Theatre appeared at the Clark Auditorium of the West Side YWCA in New York on March 26.

JOHN CANARINA has been appointed an assistant conductor of the New York Philharmonic for next season.

The Orpheus Singers, **JOHN C. DE WITT** conductor, gave its first public concert on April 23 at New York's Judson Hall.

HAVA KOHAV and her Dance Company appeared at the Kaufmann Auditorium of the New York YMHA on April 8.

JULIAN WHITE has been appointed instructor of piano at the University of California at Berkeley, where he is also teaching classes in music theory.

EVA WOLFF, soprano, has been engaged for next season to sing leading roles with the Stadt Theater in Hamburg, Germany.

1959:

HOWARD AIBEL, pianist, who is touring throughout the United States this season, has been invited by the State Department to make a three-week tour in Mexico.

HERBERT HASLAM's *Five Dialogues,* written for pianist Alice Shapiro, were given their first performance by Miss Shapiro in Town Hall on February 25.

KENJI KOBAYASHI, violinist, made his Town Hall debut on April 24.

DENVER OLDHAM, pianist, presented a Town Hall recital on February 4.

JUDY HELLENBERG PETERSEN, a member of the piano faculty of Morningside College in Sioux City, Iowa, has appeared frequently in chamber music programs there.

1960:

ANN BOWERS, soprano, with E. Randolph Mickelson, harpsichordist, presented "A Consort of Music" for soprano and harpsichord on March 6, in Carnegie Recital Hall.

DINOS CONSTANTINIDES, violinist, and **PETER DICKINSON,** pianist, presented a sonata program on March 23, in Carnegie Recital Hall, including in the program works by both participants.

JUNE FARMER has been appointed instructor of piano at Converse College (Spartanburg, S. C.) and choir director and organist at the Covenant Presbyterian Church. She is also a member of the viola section of the Spartanburg Symphony Orchestra.

MARGARET KALIL was soprano soloist with the New York Oratorio Society in Handel's *Messiah,* given December 18, at the Metropolitan Opera House.

CARLA de SOLA and **ELIZABETH WEIL** have joined the Merry-Go-Rounders dance company.

The Composers Circle presented their first concert of the season on December 10, including works by **LAWRENCE WIDDOES, ROBERT DENNIS** (1956), **PETER SCHICKELE, HERBERT HASLAM** (1959), **JACK BEHRENS** (1959) and **RICHARD PEASLEE** (1958).

PAUL ZUKOFSKY, violinist, presented a Carnegie Hall recital on February 3.

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