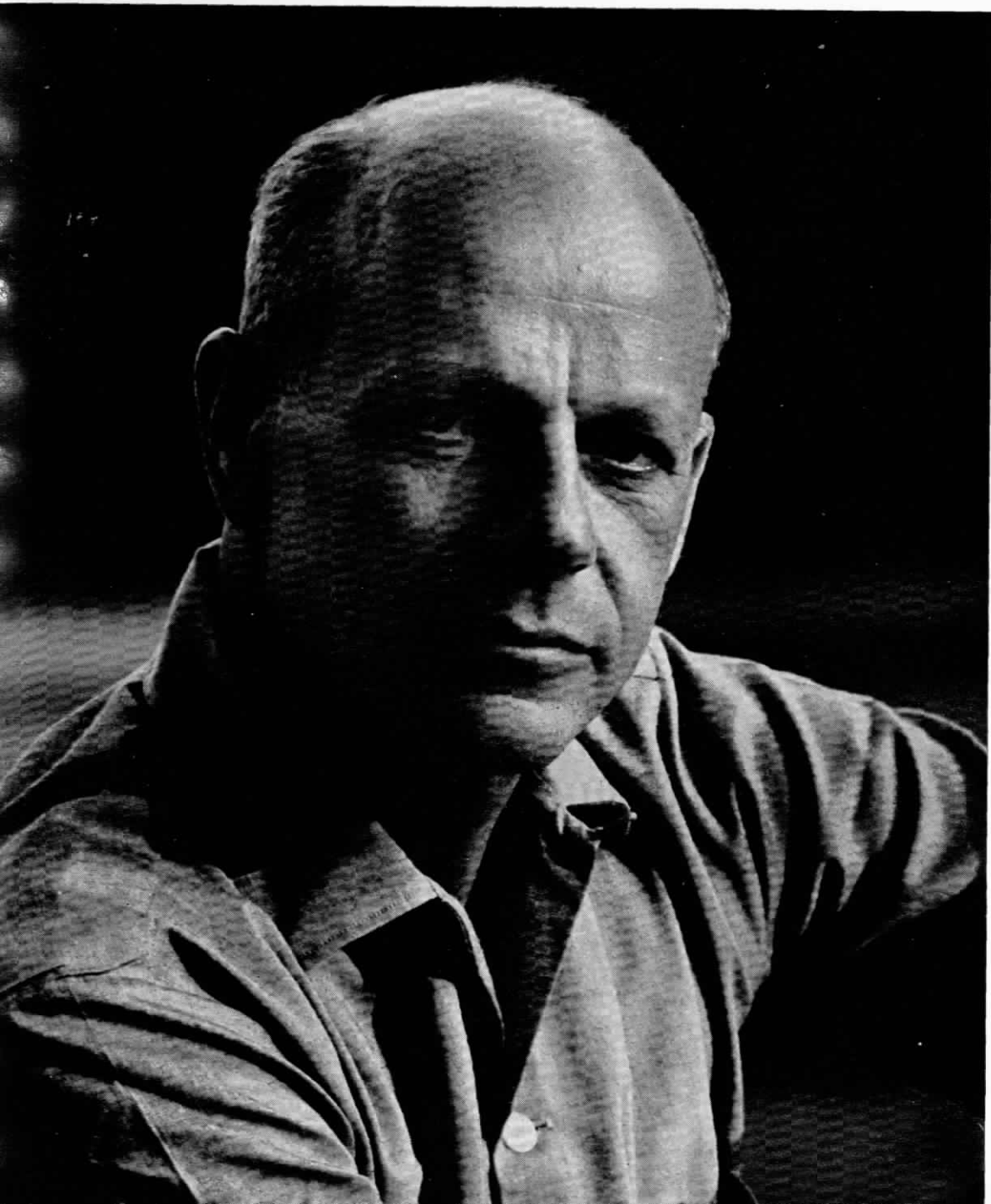


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THE
Juilliard review

Fall 1961



THE Juilliard review

Volume VIII, Number 3

Fall 1961

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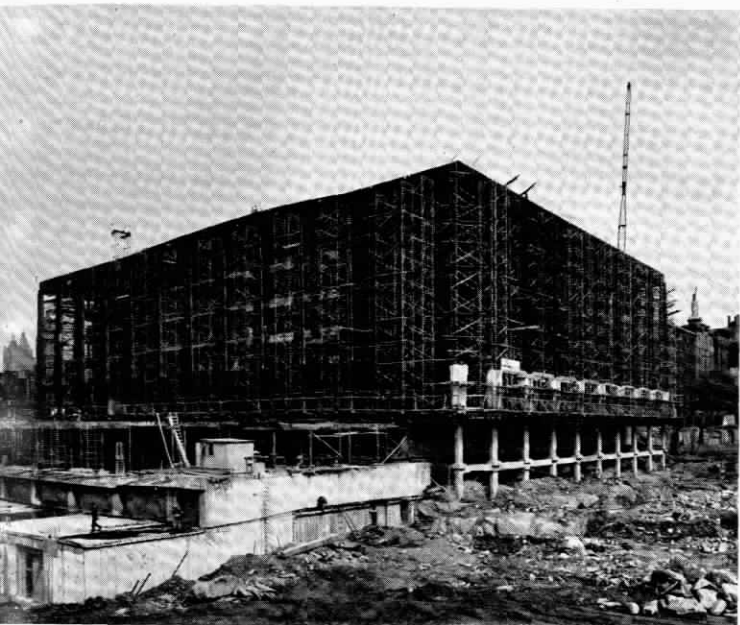
ON THE COVER: William Schuman

Photograph by Carl Mydans

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Philharmonic Hall—Lincoln Center for the Performing Arts

WILLIAM SCHUMAN ELECTED PRESIDENT OF LINCOLN CENTER

William Schuman, president of the Juilliard School of Music, has been elected president of Lincoln Center for the Performing Arts, effective January 1, 1962, John D. Rockefeller 3rd, chairman of the board of directors announced September 12th. He succeeds General Maxwell D. Taylor, who resigned on July 1, 1961, to become Military Advisor to President Kennedy. Dr. Schuman was also made a director of Lincoln Center effective at once. Edgar B. Young, who has been acting president since General Taylor was called to Washington last April, will continue in that office until January 1.

WILLIAM SCHUMAN ELECTED PRESIDENT OF LINCOLN CENTER

Lincoln Center for Performing Arts, Inc.
Press Release: September 13, 1961

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In making the announcement, Mr. Rockefeller said: "All of us at Lincoln Center are well aware that we still face major financing problems, and the great task of building has only begun; but we recognize that the greatest contribution of Lincoln Center over the years will lie in the informed and sensitive leadership it gives to the encouragement and stimulation of the finest in the performing arts and to education in the arts.

"William Schuman, an administrator of proven ability, has pre-eminent gifts for such a leadership role. At 51 he is head of the Juilliard School of Music, which he has built to a position of world recognition during his sixteen years as its president. In addition, he is a composer of distinction. He brings to Lincoln Center a thorough and professional awareness of the artistic opportunities that lie before us as well as an understanding of the difficult business problems that must be surmounted."

In a letter to the faculty of the Juilliard School informing them of his decision, Dr. Schuman said:

"Lincoln Center can have an influence of the first magnitude if it fulfills the hopes of all those associated with it. It can lead to a vastly increased interest in and support for the performing arts. It deserves—and has already gone far toward achieving—widespread support from all segments of our society, among performing artists, patrons of the arts, city, state and federal governments and the American people generally. I believe that the Center can provide leadership in bringing large numbers of Americans to a new interest in music, drama and the dance and in giving them new opportunities to enjoy an experience with these arts. I believe it can lead the way in the development of new 20th century solutions to the problems of supporting and encouraging the creators, performers and institutions of the performing arts. I want to do everything I can to help achieve such objectives. In short it is my conviction that Lincoln Center can be and must be a dynamic constructive force.

James P. Warburg, chairman of the board, Juilliard School of Music, said:

"As chairman of the board of the Juilliard School of Music, I have been privileged to witness the extraordinary manner in which William Schuman has revitalized the curriculum, inspired all those who have worked with and under him, and, perhaps most important of all, the way in which he has made the School into an institution which produces not only fine artists and teachers but rounded and responsible citizens. Bill Schuman's greatest gift is his ability to integrate art with life.

"Fortunately, since Juilliard will become part of Lincoln Center, Dr. Schuman's election to the presidency of the Center will leave him in close touch with the School, although it would be idle to pretend that his daily presence will not be sorely missed. However, as president of Lincoln Center, he will enjoy even wider scope in integrating not only the teaching but the performance of the arts with the life of New York City and, beyond that, with the life of the entire nation.

"Mr. Rockefeller and his associates are to be congratulated upon confiding the guidance of their great experiment into the hands of William Schuman. I can think of no other man who so uniquely combines creative imagination with executive ability."

JUILLIARD BOARD TO SELECT A NEW PRESIDENT

Juilliard School of Music
Press Release: September 23, 1961

The Board of Directors of the Juilliard School of Music announced September 23rd that a committee composed of three members of the Board has been appointed to consider candidates for the presidency of the School a post which becomes vacant on January 1, 1962, when William Schuman, the incumbent, assumes the presidency of the Lincoln Center for the Performing Arts, Inc. The committee of the Board will consist of Franklin Benkard, David M. Keiser, and Edward R. Wardwell, with Mr. Keiser serving as chairman. A number of candidates will be considered, and the faculty of the School is being asked for recommendations.

The Board announced that on January 1, 1962, when he assumes his duties as President of the Lincoln Center, Dr. Schuman will become President Emeritus of the Juilliard School. He will continue as consultant to the School through the current academic year, which ends on June 30, 1962, and will remain a member of the School's Board of Directors until the new President takes office.

The Board also announced that Mark Schubart, Dean and Vice-President, will continue in these capacities.

Composer at Lincoln Sq.

William Howard Schuman

ASIDE from a youthful indiscretion, the career of William Howard Schuman, the new president of the Lincoln Center for the Performing Arts, has been one of dedication to serious composing and teaching.

The youthful indiscretion is perhaps forgivable. In his

**Man
in the
News**

teens he formed a jazz band in which he played the banjo and sang, through a megaphone, such frivolous works as

"In a Little Spanish Town." The banjoist is now Dr. Schuman, composer of symphonies, quartets and concertos, as well as an opera about Casey of "Casey at the Bat." Some of his other well-known works are "Undertow," "American Festival Overture" and "Judith."

In taking over as president of Lincoln Center, Dr. Schuman will relinquish his position as president of the Juilliard School of Music, a position he assumed in 1945 at the age of 35. He is now 51.

As president of Juilliard, Dr. Schuman introduced contemporary music into the regular curriculum—scrupulously refraining from emphasizing any particular school—and revolutionized the teaching of musical theory, composition and history by rolling them into one program.

Furthermore, in keeping with his hope of making "responsible adults of musicians," he added such courses as sociology and race relations.

At the time of his appointment, one trustee was reported to have said: "This will either be the greatest thing that ever happened to Juilliard or the most colossal error of our collective lives." The burgeoning of Juilliard seems to have justified the first prediction.

There is no Pulitzer Prize for school presidents, but there is one for composers, and Dr. Schuman won it in 1943, the first year the Pulitzer was offered for music. The winning composition was "Secular Cantata No. 2, a Free Song." Dr. Schuman won the prize while he was a Professor of Music at Sarah Lawrence College.

In Traditional Patterns

As a composer, Dr. Schuman is regarded as a middle-

of-the-roader: interested in and not afraid of advanced contemporary musical techniques, but essentially a writer in solid, traditional patterns.

He was born in New York City of Aug. 4, 1910. At George Washington High School he organized his jazz band and later fell to writing popular songs with Edward B. Marks Jr. and Frank Loesser.

He had studied the violin, but was not much interested

in serious music until he was 19 and his sister, a pianist, took him to his first symphony concert. He forthwith bade farewell to jazz and enrolled in the Malkin Conservatory of Music. He studied with Max Persin, Charles Haubiel and Roy Harris. At the same time he attended Teachers College at Columbia University, from which he was graduated in 1935.

Worked for Schirmer

Following his graduation, he joined the faculty of Sarah Lawrence. In 1944 he became director of publications at G. Schirmer, Inc., music publisher. A year later he became president of Juilliard.

Dr. Schuman composed music while president of Juilliard and says he will continue to do so as head of Lincoln Center.

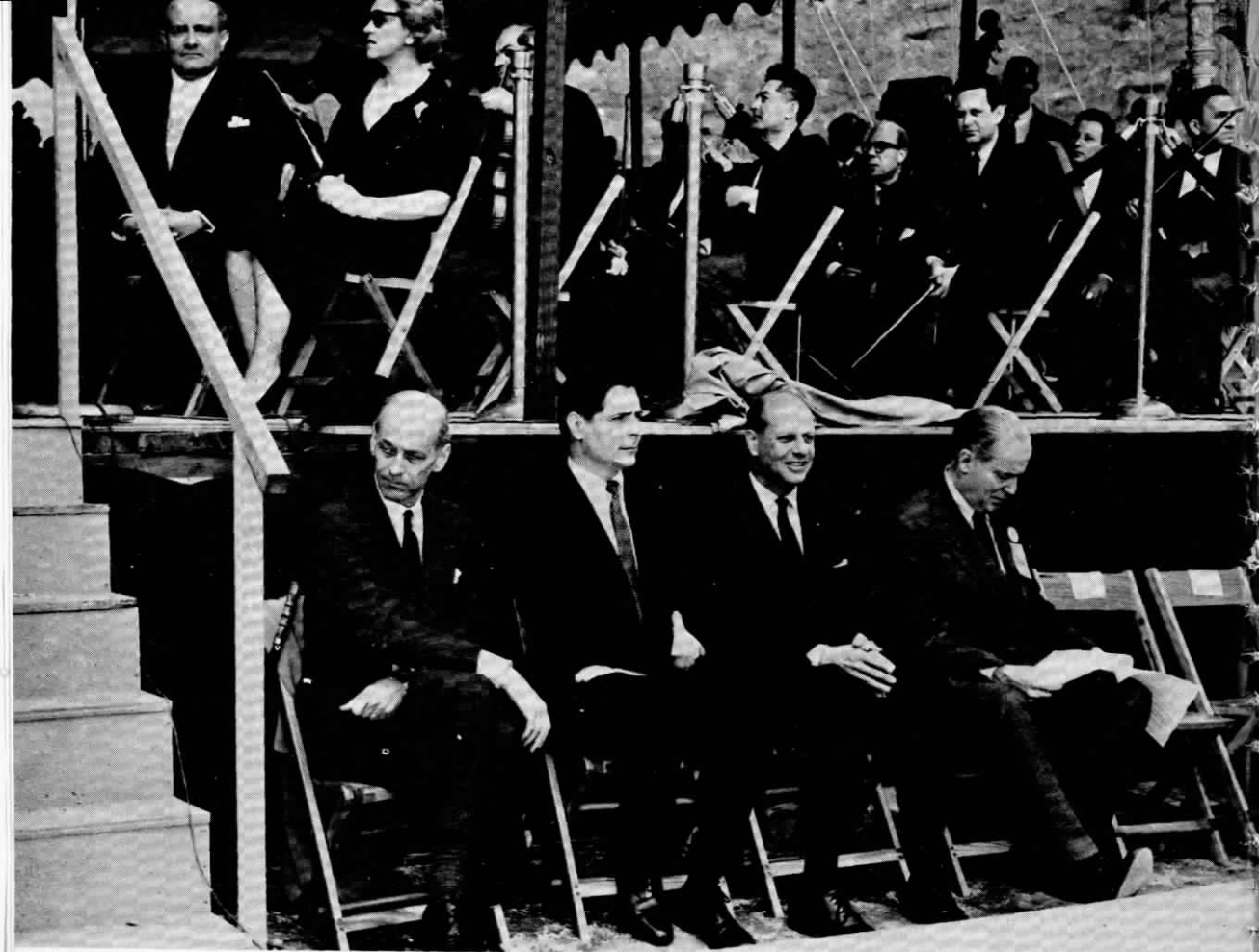
He works at his music in the early morning and on summer vacations. He sets a goal of 400 to 600 hours of composing a year.

"I've now put in 300 hours and 46 seconds on a large work I'm composing," he said yesterday. "When I sit down at my desk to compose—I'm terrible at the piano—I note the time, for instance, 8:17 A. M. If I'm called to the phone, I note a loss of, say, three minutes."

He composes in a little studio in his house in New Rochelle. "I installed an air conditioner in it," he said, "and I did it so badly that it rattles, but I can't hear any other noise over it. I sing while I write, loudly and badly."

Dr. Schuman says he reads everything in sight and likes to swim. He and his wife, the former Frances Prince, have two children, a boy of 17 and a girl of 12.

(Reprinted by permission)



LINCOLN CENTER GROUND BREAKING CEREMONY—May 14, 1959. Members of the Lincoln Center Council (l-r): RUDOLPH BING, General Manager, Metropolitan Opera Association; the late GEORGE E. JUDD, JR., Managing Director, New York Philharmonic; WILLIAM SCHUMAN, President, Juilliard School of Music; REGINALD ALLEN, Executive Director of Operations, Lincoln Center.

(On the stage are the late Leonard Warren, baritone; Rise Stevens, contralto; and members of the New York Philharmonic Orchestra)

WILLIAM SCHUMAN JUILLIARD'S PRESIDENT



Joseph Fuchs demonstrates a passage of William Schuman's Violin Concerto for the composer and Jean Morel, conductor of the Juilliard Orchestra, in preparation for the first New York performance at Juilliard of the Concerto's final version on February 19, 1960.



William Schuman awarded his diploma to Richard Syracuse, Commencement 1960



William Schuman receives a check for \$35,000 from Max and Louis Dreyfus, heads of the music publishing house of Chappell and Company, to set up a scholarship for a young composer in the names of Rodgers and Hammerstein. (l-r): Richard Rodgers, the late Oscar Hammerstein II, William Schuman, Max Dreyfus, Louis Dreyfus.



President Schuman was guest speaker in May, 1953, when the Mannes Music School received official approval to become the Mannes College of Music. With Mr. Schuman are (left) the late David Mannes, founder and Director, and (right) Leopold Mannes, President.

Each member of the faculty and staff of the Juilliard School received a personally addressed and signed letter, as follows:

OFFICE OF THE PRESIDENT

September 12, 1961

Dear _____

I am writing this letter because there is no other way for me to report a development to you before you read it in the newspapers.

After a great deal of soul-searching, I have accepted the presidency of Lincoln Center for the Performing Arts, effective on the first day of the year. This means that I will give up the presidency of the Juilliard School on that date. I am most anxious to share with you the reasons for my decision.

It is my conviction that Lincoln Center can be and must be a dynamic and constructive force for music, drama, and the dance not only in the New York City area but for the entire nation, and internationally as well. The directors of Lincoln Center are eager to realize this potential. As president, it will be my opportunity and responsibility to initiate and develop specific programs.

Only so exciting a prospect could have induced me to request my colleagues on the Juilliard Board to accept my resignation as president of the School after sixteen years of the most gratifying association with them and with the remarkable artist-teachers of the faculty, the gifted students, and the dedicated administrative staff.

Lincoln Center can have an influence of the first magnitude if it fulfills the hopes of all those associated with it. It can lead to a vastly increased interest in and support for the performing arts. It deserves—and has already gone far toward achieving—widespread support from all segments of our society, among performing artists, patrons of the arts, city, state, and federal governments, and the American people generally. I believe that the Center can provide leadership in bringing large numbers of Americans to a new interest in music, drama, and the dance and in giving them new opportunities to enjoy an experience with these arts. I believe it can lead the way in the development of new 20th century solutions to the problems of supporting and encouraging the creators, performers and institutions of the performing arts. I want to do everything I can to help achieve such objectives.

In conversations with Mr. Rockefeller and the board of Lincoln Center, I found that these are their hopes and ambitions. I could not have had from them a more cordial reception for my own view of the challenge and opportunities.

I earnestly hope that all who believe in these aims will associate themselves with this unique venture. We owe a duty to make its highest promise a reality.

Faithfully,

/s/ WILLIAM SCHUMAN

WALTER W. NAUMBURG SCHOLARSHIP FUND BEQUEST.

A bequest to the Juilliard School of Music of \$300,000 from the late Walter W. Naumburg was announced by President Schuman, in May 1961.

As directed by Mr. Naumburg's will, this sum will be added to the Juilliard Scholarship funds and revenues from it devoted exclusively to scholarships to be known as "The Elsie and Walter W. Naumburg Scholarships."

In announcing the bequest, President Schuman said: "It is fitting that these funds be directed to scholarships for the most promising and talented students of orchestral instruments, for Mr. Naumburg himself was a cellist and throughout his life showed continual interest in chamber and orchestral music. Through such grants as the Naumburg bequest, Juilliard will be able to continue to provide the nation's major orchestras with outstanding instrumentalists, and through such scholarships, the most brilliant young instrumentalists will have the opportunity of studying with the finest instrumental teachers available."

NBC-TV "Recital Hall"

In the summer of 1961 the School continued its association with NBC-TV in presenting on Channel 4, "Recital Hall," a series of concerts-in-miniature by students, graduates and faculty members of Juilliard. A ten-week series was presented under the joint auspices of Lincoln Center for the Performing Arts and the Juilliard School, as the Center's educational member institution. The program was scheduled on Sunday evenings from 6:30 to 7:00 p.m., and the performing artists were drawn from the musical constituents of the Center—the Metropolitan Opera and the New York Philharmonic—as well as from Juilliard.

William Schuman said of the series: "We believe that there is a wide audience for the best in music on television, and this program of outstanding artists will be a milestone in the acceptance of this idea."

A new "Recital Hall" series was inaugurated on Saturday, October 21st by NBC-TV. The series is heard from 6:00 to 6:45 p.m. on Saturday evenings, and features young American artists who will one day be performing at Lincoln Center. Artists appearing in the first weeks of the series are: The Juilliard String Quartet; Michel Block and Daniel Pollack, pianists; Jaime Laredo, violinist; and Shirley Verrett-Carter, soprano.

Philip Hart Appointed Concert Manager at Juilliard

Philip Hart, formerly Associate Manager of the Chicago Symphony Orchestra, has assumed the post of Concert Manager at Juilliard School of Music. Under the recent reallocation of administration, the Concert Office will continue to manage the concerts by students and faculty in the School. **A new function, formerly handled by the Placement Bureau, will be the booking and management of a selected group of professionally qualified students and recent graduates in concerts outside the School. This group will include students and graduates who have left Juilliard within the past five years who have applied for inclusion in the program through the Placement Office and who have been approved by an administrative committee.**



PHILIP HART

A major portion of the students' concert activity outside the School will be as a part of the Lincoln Center presentation of concerts in the New York public high schools. It is hoped to develop with the students and recent graduates a transitional management program carrying them over from the student period to full-scale professional management. The Juilliard Concert Office will in no way compete with established managements nor with the National Music League, and it will not handle students or graduates under such management. Further information may be obtained from Mrs. van Ess in the Placement Bureau.

A native of Portland, Oregon, Mr. Hart is a graduate of Reed College. Prior to his association with the Chicago Symphony Orchestra, Mr. Hart served as manager of the Portland Symphony Orchestra and of the Seattle Symphony Orchestra. He was also a well-known independent concert manager in the Portland-Seattle area and, as a record reviewer, has been a frequent contributor to various publications. In addition, he has served as program annotator and was in charge of the presentation of the Chicago Symphony Orchestra on television in the "Great Music from Chicago Series."

Commencement Address

By James P. Warburg

Chairman of the Board, Juilliard School of Music

This address was delivered at Juilliard's Commencement exercises held May 26, 1961.

James P. Warburg, Chairman of the Board of Directors of the Juilliard School of Music, is the distinguished author and lecturer on world affairs, United States foreign and domestic policies, and economics. He has written some 27 books, the most recent of which is *Disarmament—Challenge of the Sixties*, as well as numerous articles published by the Current Affairs Press, and letters to newspapers.

He was a member of President Roosevelt's first "Brain Trust" and a financial advisor to the United States Delegation to the World Economic Conference at London in 1933. During World War Two he served as Deputy Director of the Office of War Information, Overseas, in charge of psychological warfare policy in the European Theatre.

In addition to his affiliation with the Juilliard School, Mr. Warburg is active in a number of educational and philanthropic organizations including the American Academy of Political and Social Sciences of which he is a Director.

A commencement speaker is traditionally expected to ooze wisdom. Belonging, as I do, to a generation which has scarcely distinguished itself in the management of human affairs, I do not feel qualified to meet this requirement. I am here primarily to salute you, the latest graduates from a school with which I have been privileged to be associated for almost thirty years.

In a life of many and variegated interests, I have come into intimate contact with no group of individuals as pleasantly and homogeneously devoted to a common interest as the board of directors of the Juilliard School of Music. Although we, on the board, are mere amateurs in the field of the arts, we have, I think, made at least one outstanding contribution to the development of the school—namely, that of inducing Bill Schuman to become its president.

George Bernard Shaw, in one of his more cynical moments, once said of educators:

"He who can, does. He, who can't, teaches."

Bill Schuman is the living disproof of that aphorism, not only because he is both an outstanding musician and a dedicated teacher, but because his major interest lies in producing artists and teachers who are fully rounded individuals, and who are, therefore, equipped to lead happy, creative and useful lives. That, as I see it, is the mark of a great educator. Bill's philosophy of education is shared and supported

by his *alter ego*, Mark Schubart, and by a unique faculty.

You are to be congratulated because you have creditably completed the beginning of your education in an institution which sets extremely high standards. I say "the beginning of your education" because what you have gained here at Juilliard will be of little value to you unless you realize that it is only a beginning—that self-education must take over where formal education leaves off. The lesson, that in order to realize one's full potential of usefulness and happiness one must go on educating oneself throughout life, was brought home to me at an early age by Professor Bliss Perry at Harvard—by far the greatest teacher under whom it was my privilege to study. When Professor Perry was in his late sixties—which seemed to me at the time an exceedingly venerable age—he once said:

"There is nothing throughout life more fascinating than learning what you don't know."

He was speaking, of course, not merely of acquiring knowledge but of gaining wisdom, of keeping one's mind open to new ideas. You are fortunate in having received your start under an educator who, because he has gone on educating himself, has been able to revolutionize the art of teaching music without ever becoming committed to his own revolution as a finality.

There is a further reason why I consider it a privilege to salute you. In a world all too dominated by ugliness in various forms, you have freely chosen to devote your lives to the creation and dissemination of beauty. This choice, whether or not you are aware of it, makes each one of you an ambassador of universal understanding and a missionary for peace.

In the world of today, almost every form of human activity tends to be divisive—to set man against man, race against race and nation against nation—whether such activity be in politics, in sectarian religiosity or in the competition for that degree of material achievement commonly called success. The advance of science, which should be a unifying force, tends in this frightening age to become the handmaiden of obsolete and self-defeating nationalistic fears and ambitions. Even medicine, which is half-science and half-art, is to a certain extent restricted in its beneficence by the divisive forces at large in our world.

The arts alone stand out as the great unifying force. And, among the arts, music most of all provides the *lingua franca*—the universal language which all peoples can speak and understand.

What is more, music enjoys a greater freedom from conformist pressures than any of the other arts. Literature and poetry can be temporarily oppressed and shackled, as witness Boris Pasternak. Painting and sculpture can be subjected to cults of conformism; for, like literature and poetry, these two arts can be and often are—thank heaven—used to express explicit revolutionary sentiments which arouse the fear and antagonism of those interested solely in preserving the *status quo*. But who is to say that a piece of music without words expresses a revolutionary sentiment? Who can attempt to set standards of conformism for a song or symphony?

In saying this, I do not mean to imply that, because you are musicians and because as such you belong to a universal brotherhood of free spirits, you have acquired immunity to the moral disease of fear which at present afflicts so large a part of the human race. I am not speaking of the kind of fear which is simply intelligent awareness of danger: such fear is realistic, reasonable and may lead to wise action to avert or avoid a correctly perceived menace; it involves no degradation or loss of dignity. I refer to the kind of fear which leads to capitulation, to the sacrifice of dignity and self-respect in order to avoid ridicule, hostile criticism or ostracism. It is this kind of fear which destroys the independent spirit and, especially, the creativity of an artist. If an artist's private life is motivated by fear-induced conformism, his artistic work will inevitably be affected.

In an essay written shortly before his death two years ago, my old friend Albert Guérard wrote:

"The selfish and the timorous (in their own language, the safe and sane) will never achieve security;

at any moment, when mediocrity becomes unendurable, it will be shattered by the twin arch-rebels—Despair and Hope. There is only one way to avert catastrophe: to wit, that practical wisdom should learn to be as bold and generous as madness."

In artistic creation or performance, there is perhaps little need for "practical wisdom to become as bold and generous as madness." Who knows what is practically wise in art? And who is to deny that, in art, madness itself is often capable of producing beauty? But, in the private or social life of the artist, the danger of succumbing to craven fear exists, as it exists in the lives of all men. And when an artist's private life is governed by timorous conformism, his work, too, will sink into that unendurable mediocrity of which Guérard wrote.

And so I venture to express the hope that your years at Juilliard, beyond teaching you the skills of the artist, will have taught you to be fearless, civilized rebels against conformity—to accept as truth or beauty only that which you yourselves perceive as truth or beauty—and to cherish, as the most essential of all liberties in a free society, the right to live and to create in accordance with your own honest convictions guided by the moral compass of your individual consciences.

To use the beautifully simple Spanish phrase of farewell: "vaya con Dios"—go with God. May good fortune attend your journey, as artists and teachers, and as ambassadors of peace and goodwill.

Thank you, Mr. President, for the privilege of being here.



JAMES P. WARBURG

Hazel Chung-

Juilliard's Ambassador of the Dance

by June Dunbar

June Dunbar is the Assistant to the Director
of the Dance Department of Juilliard School of Music

In September 1958, a young American dancer found herself in the capital city of Djakarta, Indonesia. For her it was the beginning of a two and a half year odyssey whose preparation had started many years before.

Hazel Chung was born in Jamaica, B.W.I., but came to Erie, Pennsylvania, as a very young girl to live with foster parents. Even as a child, dancing was the most important part of her life. There was no money available for her to take dance lessons in Erie so at the age of thirteen she started classes of her own, teaching children in her neighborhood for fifty cents per class. With the money she saved, she came to New York every summer to study in the city and finally, when she finished high school, decided she wanted to live in New York and study dance full time at Juilliard.

At the end of her first year at the School she was forced to drop out for lack of funds. In order to earn enough money to return to Juilliard, she joined the road company of *The King and I* for a grueling year. To relieve the monotony Hazel organized classes in dance for the children of the company and for the singers. At the end of the year she came back to Juilliard. Working outside of school and in summer stock, she was able to graduate in the spring of 1957. During her summer stock jobs she worked with the choreographer, Mara, who specializes in an oriental medium. This, together with her work in *The King and I*, kindled in Hazel an interest in true oriental dance, not simply its Americanization for Broadway purposes. When a company of Balinese dancers was performing in New York, Hazel went to see them perform frequently and became intrigued: an idea had started to grow in her mind. She must try to find a way to go to Bali to study the classic dance there.

After a patient canvassing of foundations who help students interested in foreign study, she was successful, in the spring of 1958, in obtaining one of the Foreign Area Training Fellowships granted by the Ford Foundation. She had auditioned in Siamese dance style for Mario, the leading dancer and director of the Balinese company, when they had appeared in New York. His encouragement and strong recommendation to the Ford Foundation was

of great assistance in making possible her trip to Indonesia, and he told her if she did come, he would be willing to teach her, although no other American dancer had ever made this unusual request.

Part of her Ford grant included an intensive program of language training and background study at Cornell University. Hazel, however, made her own preparations well before going to Ithaca in the summer of 1958. As soon as she knew that she would be going to the East, she found a tutor in New York and began language study. She also hurried around the city following up every introduction she was given and, by the time she left Cornell on her way to Indonesia, she was armed with a substantial list of names of people to see and meet on her arrival.

Her first month was spent in the city of Djakarta, where she made all the concrete plans for her itinerary. It was probably the closest she came to a Western way of life during her two and a half years, since Djakarta is a bustling and cosmopolitan city. She visited a number of dance studios and found both classical ballet and American modern dance being taught. As the occasion arose, she gave a class or two but she was impatient to get on to the real work that had brought her to Indonesia: to learn *their* dance.

From Djakarta she went to Djogjakarta, the cultural center of Java, where she stayed with a Javanese family closely related to Prince Tedjokusuma, founder of a conservatory of music and dance. At the conservatory she began by learning a special dance, which comprises twenty-one difficult and extremely stylized combinations of set movements and is considered to be basic training for all female dancers in Java. It requires an hour and a half to perform and, in Hazel's estimation, is one of the most demanding and arduous series of movements she has ever encountered in all of her dance training. Once she had mastered this dance, she joined a regular Sunday morning class at the Palace where she worked with other dancers from the Conservatory and with a gamelan orchestra. Since all of her private lessons up to this point were conducted without music, the opportunity to dance to the gamelan was invaluable and extremely stimulating, though difficult and discouraging in many respects. The

whole approach to teaching dance was entirely new to her. None of her teachers felt the need to analyze movements; thus her approach to learning had to take a new direction. The process had simply to be one of observation and assimilation. She continued to study in Djogjakarta and in Solo, where she studied male roles for several months, expanding her range little by little until she realized that she needed much more time in Indonesia in order to accomplish what she had set out to do. She was successful in her application to the Ford Foundation for an extension of her grant.

Travels to Bali and West Java followed. Hazel went from one village to another, staying in each for at least a month and studying with its master dancer. While studying, she was the guest of the master dancer's family, sharing life with the Indonesian farm families. Each morning from 5:00 AM until midday, the household went to work in the rice fields. Also from 5:00 until midday Hazel had her lesson with the master, who, if Hazel had not been there, would also have been working in the fields with the rest of the community. In the afternoon the whole village would rest and later go back to the fields for a few hours before nightfall.

Along with her daily rehearsals and lessons, Hazel performed with a Balinese theatre group, travelling with them through villages and performing in true Eastern style, from 3:00 to 6:00 AM. These performances were often most informal and had none of the appurtenances that we associate with the theatre. There is seldom any gathering in Indonesia that is not accompanied by music and dance, since these arts are traditionally a part of any ceremony. Occasionally Hazel would give a spontaneous solo performance for the village where she was a guest, and farmers and their families would flock for miles around to watch the strange phenomenon of "the American dancer" who was performing their dances.



Hazel Chung performing in Balinese costume.

It was a year and a half before Hazel went to study with Mario. When she finally went to his village, he proved to be a hard man to pin down. At 62, he enjoyed less strenuous activities as much as he enjoyed dancing, so Hazel sometimes found him at the cock fights when she hoped to have a lesson; but when he finally did make himself available, she learned his most famous dance and performed it with success afterward, not only to his astonishment, but also the astonishment of many Balinese, who hardly expected to see an American woman dancing a traditional male role. Other Balinese women had learned this dance but never before had an American attempted it.

Toward the end of her stay, President Sukarno invited her to perform several dances for him and subsequently asked her to give another performance at the State Palace. Clad in Javanese costume, she danced at a reception in honor of visiting statesmen. A few nights later, she again danced with enormous success at the Presidential Palace in Bogor. The President, cabinet members and other officials were all present. "But her triumph went even deeper," stated a news release in *The New York Times* in February, 1961: "Indonesia officials hailed her as a symbol of the United States and Indonesia meeting creatively on cultural terms."



Hazel Chung with her teacher, Mario, performing with a gamelan orchestra in Indonesia.

The Congress of the International

New York City, from September 5th until September 12th, 1961, was the headquarters for the largest and most distinguished group of musical scholars ever to be assembled in the United States. The occasion was the eighth triennial Congress of the International Musicological Society, held, for the first time outside of Europe, in conjunction with the 27th annual meeting of the American Musicological Society. Ever since the close of the previous Congress of the IMS in Cologne in 1958, plans had been carefully laid for the American Congress by a program committee under the leadership of Prof. Donald J. Grout of Cornell University.

The United States was a happy, even logical, choice for this Congress, for, as Prof. Friedrich Blume of Germany, speaking as president of the IMS, said so aptly in his opening address, "... beginning in the '30's a change took place (in the field of musicology). The point of gravity in musical research no longer rests exclusively in Europe; the young United States now offers competition to the old countries of Europe. If there were a yardstick to measure the scholarly output of a whole continent, we would probably come to the conclusion that today there is a balance between American and European scholarship . . ."

The expenses involved were great, and since the government of the United States does not make it a practice to subsidize the arts or learned societies, money had to be raised from other sources. It was only through the most generous contributions of foundations, and private persons and organizations that the Congress was able to take place at all.

The great contributions in time and labor by the many co-operating institutions cannot be measured, nor can they be overestimated. Columbia University housed the meetings in New York and there were also special sessions and concerts at Yale University and Princeton. Other co-operating institutions were: Cornell, Juilliard School of Music, the Library of Congress, New York Public Library, New York University and the Metropolitan Museum of Art.

Figures and lists often make dull reading, but they can be informative. Suffice it to say here that more than 1,000 people attended the Congress, of whom 175 were from abroad, representing 35 countries. In addition to the delegates from the United States and Europe, there were representatives from Eastern Europe, South America and the Far East.

The purpose of this Congress, as it is indeed of all congresses and conventions, was to bring together

scholars and students from all parts of the world so that they might exchange ideas and theories in all phases of their chosen field of study. The organization of such a huge undertaking as this can be a series of continual frustrations and on occasion can even lead to disaster. I am happy to report that, thanks especially to the efforts of the Program Committee and the Secretary of the Congress, Professor William J. Mitchell of Columbia University, this Congress was a definite success.

The meetings themselves were divided into 28 symposia and round tables, each devoted to a pre-arranged topic of discussion. One need only take a very general sampling of the discussion topics in order to realize the wide variety of musical subjects represented: "The Concept of the 'New' in Music from the Ars Nova to the Present Day"; "The Physiological Bases of Musical Hearing"; "Sources of the Classical Idiom"; "Musicology and the Phonograph Record"; "The Neapolitan Tradition in Opera"; and "Liszt, Wagner, and the Relations between Music and Literature in the 19th Century" are a few which I mention at random.

A novel and felicitous idea of the organizing committees was to have the many papers which were to be discussed at the Congress distributed in a published form (edited by Jan LaRue) a full six months before the Congress itself took place. This allowed all interested persons to read and study them, and prepared the listener for the round tables and symposia he planned to attend during the course of the meetings. Another volume of reports on the various meetings will be published in 1962, thus rounding out the cycle completely.

Aside from purely technical discussions, another and equally important objective of the Congress was to give to the delegates, many of whom were visiting the United States for the first time, an accurate and comprehensive picture of American musical activity, both in the field of scholarship and in performance. This was no mean task, considering that the Congress lasted only one week.

Each delegate, upon his arrival in New York, was presented with a startling array of books, scores and

Musicological Society

by William C. Holmes
Cornell University

records as a memento of the Congress. A brilliant series of exhibitions and concerts was also arranged. In fact, with the exception of the first day, there was at least one concert daily, each with a varied program made up of old or new music.

The Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art was the scene of the first concert offered to the delegates of the Congress. Of the three works on the program, the pieces by Milton Babbitt and Elliott Carter were commissioned by the Fromm Foundation and received their first performance. Babbitt's *Vision and Prayer* opened the program. In this work, which combines the human voice with a synthesized, electronic accompaniment, Bethany Beardslee, soprano, gave a breathtaking performance. Elliott Carter's Double Concerto for piano, harpsichord and chamber orchestra followed the Babbitt work. The intricacies of Carter's complicated style were quite clearly set forth by Ralph Kirkpatrick, harpsichordist, and Charles Rosen, pianist. The concert concluded with a performance of Leon Kirchner's Concerto for violin, 'cello, winds, and percussion. Both Tossy Spivakovsky, violinist, and Aldo Parisot, 'cellist, turned in their customary fine performances in this work.

The program offered by the Pro Musica Antiqua at the Chapel of the Intercession presented music written more than 450 years ago. The *Missa Gaudeamus* by Josquin des Pres and the *Propers for the Feast of the Nativity of the Blessed Virgin Mary* by Heinrich Isaac were sung by a group conducted by Noah Greenberg. Instrumentalists, playing ancient wind instruments, also took part in the performance.

The final concert in New York took place at the Juilliard School of Music where Boris Goldovsky conducted a production of *King Theodore in Venice*. This charming comic opera of the late 18th century composer, Paisiello, was neatly and cleverly performed by a group of young American singers. The music itself, though it can hardly be classed as high art, afforded some lovely moments of melody.

The delegates, during their visits to Yale University, Princeton University and Washington, D. C., were also treated to fine concerts. At Yale, Helen

Boatwright, soprano, Howard Boatwright, violinist, and John Kirkpatrick, pianist, performed music of Charles Ives, perhaps one of the most "American" of American composers. In Princeton, the High School Choir conducted by Thomas Hibbush, sang splendidly in Anton Webern's Cantatas Nos. I and II, and later in the evening of the same day, Carl Weinrich played an organ recital consisting of music by Bach and the contemporary composers Sessions, Krenek and Cone. Finally, in Washington, two more concerts brought to a close the program planned for the visiting delegates. The Juilliard String Quartet offered a program of Schoenberg, Ginastera and Beethoven at the Library of Congress. The following evening, also at the Library of Congress, there was a chamber orchestra program of music by Vivaldi, Mozart, Ariosti, Lorenzelli, Harris and Malipiero, with Roberta Peters, soprano, and Walter Trampler, violist, as soloists.

These concerts were, of course, in addition to special exhibitions at various libraries, demonstrations (for example, the electronic synthesizer at Columbia University was demonstrated to delegates daily), and receptions. More than one delegate was justifiably exhausted after having spent such a week at the Congress. Undeniably the United States had shown its colors and had impressed every delegate who attended. Another thing which seems to have impressed the delegates was the unbearably hot weather which settled on the Eastern seaboard of the United States and lasted throughout the Congress.

Donald J. Grout, newly-elected president of the International Musicological Society, has summed up the Congress in the following words, which can well serve to bring this report to a close: "It [the Congress] is certain to have important effects on both sides of the Atlantic. In America it has given a new lift to musicology in the public estimation and an opportunity for Americans, especially students, to see, hear, and meet some of the almost legendary figures who have been for them up 'til now only names on the title-pages of books. The extent and intensity of public (as distinct from professional) interest in this Congress surprised its organizers and strongly impressed many of the European visitors. The latter in turn will take home a more adequate impression than most of them have ever had of the extent and quality of musicological work in this country. They will also take home good impressions of American hospitality, which was generously and enthusiastically lavished upon them wherever they went."



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The 28 illustrations for the 1962 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts from the 12th through the 18th centuries—with an example from John Cotton's treatise, "De Musica" (courtesy of The Library of Congress).

Many centuries and various countries are represented by portraits of and other works of art concerned with composers and musical instruments . . . through the widespread media of architecture, drawing, embroidery, engraving, illuminated manuscript, painting, photography, porcelain, sculpture (marble, stone, ebony, ivory), tapestry, and wood carving. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of 49 outstanding anniversaries occurring in 1962, ranging from the 400th (Adrian Willaert) to the 75th (14 names), and information concerning International Summer Festivals of Music and International Contests for Performers and Composers are also included.

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The Bookshelf

THE PLAY OF DANIEL. Edited by Noah Greenberg, transcribed by Rev. Rembert Weakland, narration by W. H. Auden. New York: Oxford University Press, 1959.

Few experiences recreate the atmosphere of the Middle Ages as vividly as performances of *The Play of Daniel* in the Cloisters, a notable annual event since the première in January, 1958. The performance aroused lively anticipation and demand for the score, and the publication itself is a masterly reconstruction of a little-known treasure of the past. The present phase of musicology increasingly brings to life these neglected masterpieces. By such publications we can view a past civilization as a living culture, not merely as an assembly of dusty artifacts conserved in tombs of specialism.

The view of history as living reality evidently motivated this whole publication. It contains not only the text and music, but full and specifically practical directions covering every aspect of production. These include a general historical orientation (E. Martin Browne), remarks on the vocal groups required, a listing of realistic modern substitutes for the medieval instruments, translations of the Latin texts (Jean Misrahi), notes on staging (Nikos Psacharopoulos), and illustrations of all the costumes (Robert Fletcher). There is even a "Guide to Latin Pronunciation" (p.101) and phonetic directions in footnotes for pronouncing the occasional words in Old French. Hence, in one volume we find all necessary material to produce a pageant of outstanding educational value, well-suited in length and not overly difficult for high school, college, church or civic groups.

An extraordinary group of talents collaborated on this project: a conductor of vision, a distinguished musicologist, a major poet, and two gifted theatrical experts. To Noah Greenberg we owe a well-balanced concept of the whole production, with perceptive musical and dramatic indications. Father Rembert Weakland's transcriptions admirably combine historical authenticity with effective musical renderings. The clear and poetic narration of W. H. Auden contains many memorable lines, resounding with dignified alliteration. The conventional restrictions did not smother his gift for striking word inventions such as "wanhope" and "loremasters." In sum, it would be hard to imagine a more fruitful conjunction of effort.

The physical production of the volume, designed by John Begg, matches the excellence of its authors. Though modest in price, it contains several features usually associated with more expensive editions, such as the ten reproductions (vignettes, except for the frontispiece) from appropriate medieval illustrations in the Pierpont Morgan Library. The musical autography of Carl Rosenthal and the calligraphy of Riki Levenson are graceful, large, and clear—again the goal of performance has achieved an admirable practical result, and the handwork subtly suggests the ancient source.

The recording album of *The Play of Daniel* (Decca DL 9402, Stereo DL 79402) includes essays on "Music Drama in the Twelfth Century" (P. H. Lang) and "The Music of *The Play of Daniel*" (Father

Chapter News

Los Angeles

The first meeting of the 1961-62 season of the Southern California Chapter at Los Angeles of the Juilliard Alumni Association was held at the home of Edward T. Paul in Hollywood on October 8th. Highlight of the evening was the appearance of Mr. Lloyd A. Stone, Music Coordinator for the Bureau of Music, Department of Municipal Arts of the City of Los Angeles. Following Mr. Stone's informative talk on "The Functions, Duties and Activities of the Bureau of Music," there was a brief question and answer period.

Officers of the Southern California Chapter for 1961-62 are as follows: Esther Rabirow Alpert, President; Thomas E. Mancini, 1st Vice-President; Milton Feher, 2nd Vice-President; Doris Knight, Recording Secretary; Edith Knox, Corresponding Secretary; Jacob L. Rittenband, Treasurer, and Bernard Kundell, Financial Secretary.

Boston

The first meeting of the season of the Boston Chapter of the Juilliard Alumni Association was held on November 19th.

BOOKSHELF (cont.)

Weakland). These would have been desirable additions to the score as well. Conductors planning a performance will certainly wish to read these essays, and also the illuminating article by Edmund A. Bowles on "The Role of Musical Instruments in Medieval Sacred Drama" (*Musical Quarterly* Vol. 15 No.1, January 1959, pp. 67-84).

The score of *The Play of Daniel* is the first music-book I have seen that is composed on the Photon, an extraordinary machine that photographically produces typefaces in many different sizes by lens adjustments from a single master alphabet. The flexible process just suits the complex typography of a score such as *Daniel*, resulting in an unusually high degree of compatibility between typography and autography, often an awkward contrast in music-books. A few technical lapses are amusingly emphasized by Auden's alliteration, such as the recurrent broken "Ws" on page 21, notably a line such as "His wanton wives drink wine therefrom."

The Play of Daniel is a milestone in musical publication, equally important for choral music, musicology, and liturgical drama. It is indispensable to any library or individual concerned with these fields.

JAN LARUE
Department of Music
New York University



The Boston Chapter of the Juilliard Alumni Association presented an Evening of Chamber Music for the benefit of its scholarship fund on May 13th, 1961, at the home of Dr. and Mrs. Jost J. Michelson. Performers included Giora Bernstein, violinist; Mary Fraley Johnson, 'cellist; and John Buttrick, pianist. Shown above, (l-r): Florence Gordon, Secretary; Samuel DiBonaventura, President; John Buttrick, pianist; Minuetta Kessler, Past President; Paul Paradise, Vice President; Giora Bernstein, violinist.

Mr. Harold Farberman of the percussion section of the Boston Symphony has offered to conduct a concert of works composed by members of the Boston Chapter. Included, among others, would be compositions by Mr. Farberman, Mr. DiBonaventura and Miss Minuetta Kessler. The concert has tentatively been set for February. Proceeds of the February concert will go to the Chapter's scholarship fund.

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Thomas Wolfe notwithstanding, you can go home again and the experience can be an entirely happy one. When the Juilliard String Quartet toured the Far East earlier this year, I had the unexpected pleasure of returning to Indonesia, the country where I was born.

My father, an Austrian ethnologist, was deeply interested in the culture of Indonesia, and for nearly thirty years studied and collected the art work of this country. My mother, a singer, gave concerts in Indonesia and my oldest sister studied the famed Sirimpi dance at the Sultan's Court in Jakarta. Although I was sent from Java to school in Europe at early age, I still retain strong feelings for these people and their culture.

Two Month Tour

Our two-month State Department President's Fund sponsored tour took us to Taiwan, Hong Kong, Manila, Korea, Japan, Vietnam, Laos, Malaya and Singapore. I was afraid that Indonesia might be an anticlimax, but instead it was one of the most rewarding visits of our tour.

The days were crowded with unforgettable experiences on every level—personal, artistic and esthetic. We were pleasantly surprised to find that our audiences consisted almost entirely of Indonesians. Here, as elsewhere, we were delighted with the colorful national dress of these audiences. The un-airconditioned halls, wide open to provide maximum ventilation, were also wide open to the sounds of the street. Tinkling bells on bicycles and pedicabs, street vendors hawking their wares, and now and then the thundering of torrential rains on the roof seemed to have not the slightest effect on the rapt attention these audiences offered us. Dressed in batik sarongs and vivid blouses, they graciously allowed us to remove our white coats when the heat and humidity made it almost impossible for us to continue playing.

My most exciting experience came while driving from Bandung to Semarang. In a small village I spotted a Wayang Kulit, a Javanese puppet show, accompanied by a village gamelan orchestra. I shouted to our driver to stop and we all piled out to witness this rare art form. We sat among the villagers listening and taking pictures. Suddenly, Robert Mann, our first violinist, asked our interpreter if the people would like us to play for them. Even though it meant interrupting their performance, they seemed delighted at the prospect.

Under the bamboo canopy, sheltered from the broiling sun, we performed a movement each of a Haydn and Bartók quartet. Spontaneous reactions of laughter and applause showed the intense response to what was undoubtedly their first encounter with Western music. The intense emotion and brilliant color of our music, especially the Bartók work, must have been quite startling to a people accustomed to the restrained music of the gamelan. When our first violinist would play a particularly impressive virtuoso passage, they would all applaud. Sforzandi were greeted by the audience with a sort of nervous laughter.

Unfortunately, time was getting short and we had to drive on to Semarang. As we prepared to leave, they brought out tea and cakes. Their hospitality made parting difficult, but traveling in the dark is not advisable in many parts of Java. As we waved our goodbyes, the sound of the gamelans was again heard and people resumed their seats.

The contrast of performances between this small village and sophisticated audiences in Japan, from these few Javanese villagers to 3,500 Koreans in Seoul, made up some of the many contrasts of this most fascinating tour. Everywhere the warmth and attentiveness of our audiences was heartwarming, indeed.

The eagerness to hear and experience Western music was most impressive. Nowhere in our travels have we met young people more dedicated to their musical studies. And often we heard unusually accomplished performances. At the Toho Academy of Music in Tokyo a group of thirty young students ranging from 14 to 18 years old, conducted by a young woman, performed the difficult *Verklarte Nacht* of Schoenberg with great polish and musicality. We feel this was one of the outstanding performances we ever heard of this composition.

Wish to Return

The eagerness of young people throughout the Orient for chamber-music instruction has made us wish to return to the Far East to contribute to this growing interest. We have devised a plan whereby we can return for a summer to give intensive courses in ensemble playing for musicians from all over the East at a central place in Japan. The enthusiasm with which this plan has been received by American State Department personnel as well as by leaders in cultural circles everywhere makes us confident that such a plan can be realized.

Quartet in Far East

by *Claus Adam*

[Reprinted from the New York Times, Sept. 24, 1961]

Claus Adam is the 'cellist of the Juilliard String Quartet

The fall tour of the Juilliard Quartet has taken them to Russia where in early October they gave a triumphant concert in Moscow and two in Leningrad. Their appearance in Moscow was particularly exciting. Here the Quartet was required to play four encores.

Nine more concerts had been scheduled in Russian cities but due to the death of Mrs. Raphael Hillyer, wife of the Quartet's violist, these were cancelled and the Quartet flew back to the United States.

The tour had been arranged as part of the Soviet Union-United States exchange program.



The Juilliard String Quartet perform an impromptu concert for villagers in Indonesia.

Convocation Address

By Beveridge Webster

This address was delivered at Juilliard Convocation Oct. 11, 1961.

Beveridge Webster is a concert pianist and a member of the Juilliard School's piano faculty.

I spent the summer in the Rocky Mountains and there I heard an old story the natives tell about a famous town, which they love to refer to as Lusty Leadville. In the pioneer mining days of the last century—a pistol-prevalent period, of course—there was a rowdy vaudeville hall in which there hung a sign worded: "Please do not shoot the piano player. He is doing his best." And that pianist was not even trying to speak to his audience as I am.

In an age when any self-respecting or publicly-respected artist is expected to deliver a speech at the drop of any gangplank or flash-bulb, I feel a little out of tune with my own age, knowing how much of a specialist I am, and that piano is my only forte.

As the patient said to his psychiatrist: "Doc, before I start, I have something I want to say." I want to reminisce for a moment. After President Schuman asked me to speak today, I realized that I was rounding out my first fifteen years at Juilliard. "Rounding out" may be smoother-sounding than it sometimes was. There have been many hard hours; many happy hours, too, which is as it should be. In these years I have visited many music schools, conservatories, colleges, not only in our country, but elsewhere in the world, and I think that this is not only as good a music school as you'll find, but as liberal a one: my very presence on this platform seems evidence enough of their broadmindedness.

Until I came to Juilliard, I had considered myself somewhat of an outsider. It wasn't long before I began to feel at home here. Among my earliest memories is stepping into a Juilliard elevator and reading "Maximum number of pounds 13, maximum number of people 2000." My first walk along an upper-floor corridor brought me to a shingle on the door of a teaching studio which warned: "Do not disturb; lesson in progress." This is the only place I've ever taught where progress is guaranteed before you even give a lesson. At one of the early piano exams I attended, a student, when asked from which book of the *Well-Tempered Clavichord* the required Prelude and Fugue were taken, answered: "Oh, I'm sorry, Sir, but I don't know. It was borrowed music

and the cover was off." With the help of a few more homey little touches like these, I soon felt like an Insider here. I should add that it's a very interesting and sometimes complex inside. In fact, there is an unsubstantiated rumor that John Gunther's next book will not be "Inside Laos" (or the Congo) but "Inside Juilliard."

Upon reflection, I could think of only two topics for today that seemed of any particular interest—one was myself, the other was music and the world it lives in. For reasons of acquired, if not innate modesty, I decided in favor of the music world.

Thoreau answered, when asked his ideas on immortality, "Please . . . one world at a time."

So before proceeding to the world of music, a word here on the world outside music. As an artist I would say this much: that all the anxieties surrounding us are ours as much as they are those of an entire era, with which we must be and are associated. We wish to be participants in our own history. We feel that the truth of our own epoch can be discovered only by living, and by enduring its drama to the very end. An artist, I suggest, is a human being who has no more right to be an ostrich or indifferent than any of his fellows.

You, who are entering the School, have your fates (to a reasonable extent) assured for the next few years. You are fortunate in this. Yet, I think it is none too soon to direct a portion of your most serious thoughts to the life that lies ahead, to the musical world outside Juilliard, because I know in how many cases the transition is more of a shock than a transition.

Specifically, you'll be going out into a world in which the pursuit of intellectual ends has rarely proven profitable to its practitioners. Historical analysis confirms this. Usually, the intellectual and the artists have been and are poor people. Do we think that the monetary earnings of Intellect and Art are self-sufficient, their non-monetary rewards automatically compensatory? We recognize that the concept of intellect is, perhaps, a nobler notion than the acquisition of money, but how many of us

have the capacity to pursue both at once? What good is a fine idea? What price a good bargain? An excellent judge in both is rare. I am far from the first to point out that Euclid's theorems brought him no royalties. Other examples abound. Jacques Barzun tells us that the ancient divorce between Idea and Cash rests on a conviction deep in Western Culture that he who knows ought to give away his knowledge for nothing.

Vincent Van Gogh wrote: "I am not indifferent to money, but I do not understand the wolves. If for a while I feel rising within me a desire for a life free of care, a life of prosperity, each time I go fondly back to the troubles and the cares, to the life of hardship, and think it is better so: I learn more from it and make more progress."

You'll be going out into a world in which competitions compete with one another, contests contest one another, prizes out-award each other in support and courtship of—of whom, exactly?—chiefly the young. Notice everywhere the exceptional emphasis on youth. Now understand me: I'm all for youth; I'm in their corner. Furthermore, I do not subscribe to Shaw's epigram—more a witticism than a truism—that it is a pity youth should be wasted on the young. I feel, rather, what a tragedy it would be were youth expended on anyone but the young. But, I suggest that if you are devoted to the ultimate



BEVERIDGE WEBSTER

well-being of youth, you can't help being deeply concerned over some of today's goings-on, and I suggest that this over-emphasis on youth is a part of our American attitude; no one is "admissible" over 30, fame and name must be established in the 'teens or 20's (with no predictions attached as to how the fate and fortune will be faring in the 40's or 50's). Life no longer begins at 40; it may be finished at 30. Can such short-sightedness be to

youth's eventual advantage? I am convinced that youth can be lastingly helpful only if its multiple, complex problems (so often over-simplified) can be encountered fairly and frankly on a long-term basis. I do not believe money alone can solve its problems. It can only dissolve them, and even then only momentarily. Nor do I know any sure-fire "cure." I merely propose as a sensible point of departure that we must educate the young in opening their eyes to see beyond their noses to their whole future, in opening their minds, gradually, persistently, to the concept of patient growth, and that only at the end of a lifetime may a life be truly judged.

You will be going out into a world in which there are various ways (and ways combined) of launching a career. Among them, I shall mention:

1. By managerial contract, which can be either the most mercurial or the most deceptive.
2. Teaching: still one of the noblest of vocations and certainly one of the oldest. I regret that time will not permit me today to develop this division of my profession; I shall only add that I feel that to teach is to learn twice (or thrice), often better than the first time.
3. By steady evolution via patience and perseverance in a strong-minded idealist or individualist (or realist), which is one of the rarest and hardest ways, yet can be one of the most rewarding over the years.
4. By patronage of assorted sorts. On patronage I shall be satisfied to quote Samuel Johnson: "Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water and, when he reaches the shore, encumbers him with his help?"
5. There are always contests, of which I ask, can any competition furnish a satisfactory formula for artistic judgment in the same manner we formulate practical levels of comparison for automobiles, athletics, and detergents? Is our culture not already over-ridden with competition? Do music and its performance not deserve a fate, an ideal, better, higher than merely being better or worse than something or somebody else?

I feel that the framework and the atmosphere of the contest may, in the long run, discourage evolution of the individual creative effort, as it may encourage a narrowing of attitude, of mind, even of repertoire, and at the same time encourage the young to play to a jury rather than communicate any vital convictions of their own. This is what I call wishful playing.

As jurors, I think we tend—collectively—to level off most performers to a more or less common standard of taste and selection.

Let us mention an interesting paradox involved. On the one hand we furnish this enormous effort towards the goal of discovering great talent while, on the other hand, we appear to go along with the oft-repeated saying applied to talent that "if they

really have it (whatever 'it' is), they'll make it (whatever *that* 'it' is)."

However, since contests appear to be here to stay, we must learn to live with these and all dynamic forces around us. We must learn to live against them, too, on occasion—whenever we may perceive weaknesses governing their operations or psychological dangers in their influences.

Far from believing it hypocritical to participate, I see the necessity of attempting to assist improvement and intensify progress, little by little, by one's own influence and ideas.

Now, you'll also be going out into a world of which, sometimes, it seems, the best or the worst one can say is that we may have progressed from the Iron Age to the Age of Irony, as illustrated, for example, by the rosy promise radioed through to the passengers on a new, crewless miracle-plane that "This is the newest, the greatest, most fabulous invention ever created by man. You are now in a world in which absolutely nothing can go wrong, nothing can go wrong, nothing can go wrong...."

I believe this story to be seriously symbolic of the illusory promises held out so seductively to our nation's youth. Here is another story that could be seriously symbolical: a young lady asking me after a performance of *The Polonaise*: "Oh, Mr. Webster, I'd just love to play your transcription. Is it on the market?" Funny, perhaps. Yet a frightening proof of how the genuine may be mistaken for the counterfeit (or the counterfeit become indistinguishable from the genuine).

You'll be going out into a world (if you're not already there) in which Muzak and the juke-box are music-masters of our daily atmosphere (However, let me sound a note of optimism. I am told there is a place in New York where you can put a nickel into a slot and obtain five minutes of silence); a world in which baseball games and other athletic contests begin promptly at the scheduled time. Operatic and musical events show their artistic independence by invariably starting late, and at times tolerating a degree of impoliteness on the part of latecomers that would be frowned upon even at a wrestling match.

It is becoming common practice to refer to musical scenes by initialling them. Berlioz' Royal Hunt Scene becomes RHS, the Good Friday Spell, GFS, and so on. One can easily imagine a Fantasy in D by Rachmaninoff emerging as FDR or a Japanese Fanfare by Khatchaturian as JFK.

This will be a world in which your programs will not always be entirely of your own choosing; insufficient demands will be made upon your repertoire, and your artistic resources often will be not only allowed but encouraged to shrivel into sterility. Why? Because, as I see it, your artistic resources and convictions were not made strong enough in the first place to resist temptation, nor your purposes powerful enough to persist in pursuing what Artur Schnabel called "the Path of Most Resistance."

A world in which I, for one, have never heard of an unsuccessful concert tour. Do you suppose that there are no failures? Or can it be true that nothing fails like success?

A world in which standards of performance may often remind you of those people who have acquired a fluent vocabulary, beyond their needs, and are never at a loss for the wrong word. Personally, I feel that a performance involving no risk is no performance at all, and I should like to hear far fewer performances clinging to a "safety first" principle.

Let us be on guard against all types of premature or 'phoney' professionalism. Performing musicians should not be required to reach a pinnacle of success so soon. If we consent to being today's toy, we shall inevitably become tomorrow's puppet.

If it is true that artists, poets and musicians are being driven by the exigencies of contemporary life to move ever closer towards a fringe fraught with peril, and that there may be ever fewer who can integrate themselves with this hard reality, must we not accept this rather as a supreme challenge than as an excuse for frustration and defeat?

I still believe, mightily, in the limitless potential influence of the individual, and that is your hope—and my hope—in a troubled and turbulent world. Commit yourselves. Follow a direction. Make decisions. Never rest content. It has been said that the willingness to risk excess on behalf of one's belief is one of the differences between an artist and an entertainer. Make your own career. Don't be satisfied with a carbon copy of someone else's. Adherence to a principle or two may be costly, but remember that the heavier the odds, the more absorbing the battle. Let us face the music, even if we find ourselves on occasion with our backs to the wall. Let us oppose, to whatever forces may be aligned against the cause of music, the faith of our opinions, the depth of our faith, and let us not be upset, nor fearful, if these opinions are sometimes called obsessions.

We can create our own conditions of survival without resorting to guile or hypocrisy. Since we have only one life to give, let us give a decent portion of it to our art—uncomplainingly and uncompromisingly.

But there is much, much more than this outside world. Without too much paradox, we must deeply know our *inner* world, the more meaningful one for any artist.

The poet, Rainer Maria Rilke, said (I am merely transferring his subject of poetry to music): "You are looking outward and that above all you should not now do. Go into yourself. Search why you want music. Is it spreading its roots into the deepest corners of your heart? Would you have to die if music were denied you? Ask yourself in the stillest hour of your night: MUST I have music? Delve for a deep answer. Should it be affirmative, so that you can say with a strong, simple 'I MUST,' then build your entire life around that necessity."

Faculty Activities

Louise Behrend was soloist in the Haydn Violin Concerto in C Major with the LENA Orchestra, conducted by **Abraham Kaplan**, at a concert in the Evenings-By-The-River series on August 8, 1961.

Joseph Bloch returned for the second year to the University of Michigan Summer Conference on Piano Teaching from July 17-21, 1961, presenting lectures on "The Heritage of Piano Teaching".

Thomas De Gaetani was elected secretary-general of the International Association of Theatre Technicians during the organization's 3rd Biennial Congress held in London, June 26-30, 1961. As director of the U. S. Center and president of the U. S. Institute for Theatre Technology, Mr. DeGaetani was chairman of the American delegation to the Congress.

Upon his return, Mr. DeGaetani resumed his duties as artistic director, Opera Workshop, Yale Summer School of Music and Art, where he staged the world premiere of Lawrence Moss' *The Brute*, *Dido* and *Aeneas*, *Garrantry*, and Telemann's *Pimpinone*.

Vernon de Tar was on the faculty for teaching and demonstration at the annual Church Music Conference at the University of Wisconsin, July 26-28, 1961. The conference closed with a public concert under Mr. de Tar's direction. In August, Mr. de Tar lectured in San Francisco and attended a workshop at St. John's Cathedral in Albuquerque, New Mexico.

Irwin Freundlich attended a piano workshop at Ohio State University's School of Music in Columbus, Ohio, April 20-21, 1961, and a two-week workshop at Appalachian State Teachers College, Boone, North Carolina, beginning June 19, 1961. He gave a master class in piano at Bennington College, Vermont, during the summer.

Joseph Fuchs was soloist in the Violin Concerto by **William Schuman** with the Cincinnati Symphony Orchestra under Max Rudolph on October 12, 1961. The concert was attended by members of the New York Critics Circle. On December 9, 1961, he will be soloist in Vaughan-Williams Violin Concerto with Strings with an orchestra directed by **Frederic Waldman** at the Grace Rainey Rogers Auditorium of the Metropolitan Museum. He will give the New York Premiere of the Piston Violin Concerto with the New York Philharmonic under Leonard Bernstein in May, 1962.

Decca Records have recently released **Joseph and Lillian** (1924) **Fuchs'** performance of Mozart's *Sinfonia Concertante* in E flat, K. 364, with the Musica Aeterna Orchestra conducted by **Frederic Waldman**, on disc DL 10037 and stereo disc 710037. The record also includes Mozart's Adagio in E, K. 261 and Rondo in C, K. 373, performed by Mr. Fuchs with the Orchestra.

Vittorio Giannini was commencement speaker at the Manhattan School of Music, May 25, 1961. He was awarded an Honorary Doctor of Music degree by the Cincinnati Conservatory of Music, June 9.

Marcel Grandjany gave a Harp Master Class for advanced harpists in the summer music program of the University of Wisconsin Extension Division, Door County, Wisconsin, in August, 1961.

Bernard Greenhouse was a visiting faculty member giving a special master class at the String Ensemble Workshop of the University of North Carolina, July 10-15, 1961.

Lorina Havill gave a solo piano recital in Elkhart, Indiana, in a community concert series sponsored by the Elkhart Concert Club, Inc., on April 18 1961.

Alton Jones gave a lecture and concert at the Piano Institute of the Women's College School of Music, Greensboro, North Carolina, June 5-9, 1961.

Abraham Kaplan has been named Musical Director of the Collegiate Chorale in New York City. He conducted the first New York concert performance of *Fanfare to Israel* by Paul Ben-Haim with the Goldman Band in July, 1961.

Rosina Lhevinne gave a Master Class in piano at the Berkeley campus of the University of California, June 19-30, 1961. She was again a faculty member of the Aspen Music School, and performed Beethoven's 'Cello Sonata in A Major with Zara Nelsova, 'cellist, at the Aspen Music Festival in August, 1961.

Songs of the Gilded Age selected and edited by Margaret Bradford Boni, with arrangements by **Norman Lloyd** and an introduction by **William Schuman** has recently been published by Golden Press, New York.

Fiorella Manuel was a member of the faculty of the New Hope Academy of the Arts at "Ramblerny" in Solebury Township, Pennsylvania, for an eight weeks' summer course.

Madeleine Marshall lectured for the American Guild of Organists' Regional Convention at Toledo, Ohio, and for a Maplewood, New Jersey, choral clinic in June. She gave nine lectures for the Church Music Workshop at Michigan State University, East Lansing, Michigan (July 9-14, 1961) and was the speaker at its final luncheon. Miss Marshall held a one-day workshop and choral demonstration for the American Guild of Organists in Youngstown, Ohio, in September, 1961.

Sam Fox Publishing Co. has recently issued **John Mehegan's** *The Jazz Pianist* and has scheduled his *Studies in Jazz Harmony and Touch and Rhythm Techniques for the Jazz Piano* for early publication.

Jorge Mester has been named musical director of the Greenwich Village Symphony and will conduct six

concerts this season. He conducted performances of *Salome* at the Festival of Two Worlds in Spoleto, Italy, in July, 1961.

Hall Overton's Sonata for Viola and Piano was performed at the Aspen Music Festival by Walter Trampler, viola, and Lawrence Smith, piano, August, 1961.

The Dartmouth College Band presented the first performance of **Vincent Persichetti's** *Bagatelles for Band* written especially for the Band and conducted by the composer in May, 1961, in Hanover, New Hampshire. Mr. Persichetti's *Pageant* was also on the program. He was guest conductor of a band concert and an orchestral concert during the fifth annual festival of Contemporary Music at Millikin University, Decatur, Illinois.

Leonard Rose participated in a performance, together with Isaac Stern, violinist, and Eugene Istomin, pianist, of Beethoven's Trio in D Major during Israel's first music festival in September, 1961.

Mr. Rose and **Oscar Shumsky**, together with Canadian pianist Glenn Gould, were Music Directors of the 1961 Stratford (Ontario) Festival.

Mr. Shumsky has been appointed to the faculty of the Curtis Institute of Music.

The first performance of **Robert Starer's** *A Psalm of David* was given by the Master Institute Chorus and Orchestra under the direction of **David Labovitz** (1952) on June 8, 1961. Mr. Starer's cantata, *Ariel*, was presented over CBS-TV on October 15, 1961.

Mary van Ess was a speaker at the Placement Directors Workshop sponsored by the Metropolitan New York College Placement Officers at Barnard College, Saturday, September 30. As a member of the panel, Mrs. van Ess addressed an audience of placement directors from seventy-five Eastern women's colleges on the subject "Job Opportunities in Music" for college women graduates in New York City.

The first performance of **Bernard Wagenaar's** *Concert Overture* was given by the National Gallery Orchestra under the direction of **Richard Bales** (1941) on May 21, 1961.

Beveridge Webster was on the faculty of the Aspen Music School and performed at the Aspen Festival in the summer of 1961.

The material in the article "Wallingford Riegger — A Tribute" by Carl Haverlin in the Spring 1961 issue of *THE JULLIARD REVIEW* also appeared in a feature on Wallingford Riegger in a 1960 issue of the *ACA BULLETIN* (Vol. IX, No. 3).

Obituaries

Vera Weikel Adams (1940), coloratura soprano and holder of a diploma in voice from the Juilliard Graduate School, died on February 14, 1961, at the age of 50. She grew up in Allentown, Pennsylvania, and taught music there for a number of years. She joined the Nine O'Clock Opera Company when it was formed in 1939 and toured with the company through the United States and Canada. For the past ten years she had lived in Madison, Wisconsin.

Robert MacArthur Crawford (Lt. Col. USAF, Ret.) (1928) died March 12, 1961, at the age of 61. He held a diploma in voice from the Juilliard Graduate School and studied also at the American School of Music in Fontainebleau, France. He is credited with composing the Air Force anthem, *Into the Wild Blue Yonder*.

Eunice Howard Dane, pianist, died in New York City on July 25, 1961. She was a student at the Institute of Musical Art in the year 1924-25.

James Roy Laing, tenor and organist, died November 2, 1961, at the age of 63. He was born in Halifax, Nova Scotia and during World War I served in the Royal Canadian Air Force. For the past twenty years he lived in Amityville, Long Island, where he practiced as an optician. He was a member of the American Guild of Organists and had been a tenor soloist in several Manhattan churches.

Marion Selee (1932), mezzo-contralto and actress died in New York City on September 17, 1961. She was most recently in the cast of *The Threepenny Opera* from its opening in March 1954, until last June when she was forced to withdraw, after 2,400 performances, because of failing health. She also sang at religious services and gave several recitals at Carnegie Hall. She was a graduate of Boston University and held a diploma in voice from the Juilliard Graduate School.

Sidney Sukoening (1935), concert pianist and Professor of Piano at Syracuse University died on October 14, 1961, at the age of 54. He graduated from City College in 1927, and from the Juilliard School of Music where he won the Loeb Memorial, Elizabeth Sprague Coolidge and Seligman Prizes. He was on the Juilliard faculty prior to taking up his post at Syracuse in 1949.

Harold M. Woodall, piano student at the Juilliard School in 1929-30, died on September 1, 1961 in Richmond, Virginia. He was in special services during World War II entertaining troops in the China-Burma-India Theatre, and appeared in dramatic and musical shows on the NBC and CBS radio networks and on television. He was also a conductor and a composer.

Juilliard School of Music

PUBLIC CONCERT SERIES

Season 1961-1962

Two concerts in memory of Serge Koussevitzky, on the occasion of the tenth anniversary of his death. The programs will consist of works commissioned by the Koussevitzky Foundation. The Juilliard Orchestra, Jean Morel conducting, will present the Karl Amadeus Hartmann Seventh Symphony (New York premiere) and the Bartok Concerto for Orchestra. The Juilliard String Quartet will play quartets by William Bergsma and Peter Mennin, and the Vincent Persichetti Quintet with the composer as pianist.

The Juilliard Orchestra, Jean Morel conducting, in four other programs, including John Vincent's "Symphonic Poem After Descartes", William Bergsma's "Chameleon" Variations, William Schuman's Symphony No. 6, and Walter Piston's Symphony No. 7.

Juilliard Opera Theater in a production of the world premiere of Vittorio Giannini's new opera, as yet untitled, commissioned by the Juilliard School of Music. Directed by Frederic Cohen, with Frederic Waldman conducting.

The Juilliard String Quartet in three other programs including music by Webern, Malipiero, and quartets by American composers, the Beethoven Quartet, Opus 130 with the Great Fugue, and other works from the repertory.

The Juilliard Chorus, Orchestra, and soloists, directed by Abraham Kaplan, in Verdi's *Requiem*.

Juilliard Dance Theater will offer two programs—one directed by Antony Tudor, the second featuring choreography by other artist-faculty members.

Four evenings of chamber music by student and faculty artists.

November 10, 1961	Juilliard Orchestra
December 1, 1961	Juilliard String Quartet
December 15, 1961	Juilliard Orchestra
January 5, 1962	Juilliard String Quartet
January 12, 1962	A Concert of Chamber Music
January 19, 1962	Juilliard Chorus and Orchestra
January 26, 1962	A Concert of Chamber Music
February 15, 16, 1962	Juilliard Opera Department
March 8, 9, 10, 1962	Juilliard Dance Department
March 16, 1962	Juilliard Orchestra Koussevitzky Memorial
March 23, 1962	Juilliard String Quartet Koussevitzky Memorial
March 30, 1962	A Concert of Chamber Music
April 13, 1962	Juilliard Orchestra
April 27, 1962	Juilliard Dance Department
May 4, 1962	Juilliard String Quartet
May 31, 1962	Juilliard Orchestra

(Programs subject to change)

Alumni News

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

1921:

OLIVER SCHUMACHER, who retired last spring after 37 years of teaching in the public schools of Findlay, Ohio, and at Findlay College, has joined the faculty of Ohio Northern University as a teacher of strings.

1925:

ELMA ADAMS, after performing in the major cities of the British West Indies, made her second appearance at the Brooklyn Museum in April, 1961.

1928:

DAVID MANKOVITZ is violist in the Canadian String Quartet. The Quartet was formed in June, 1961, and is quartet-in-residence at the University of Toronto. **BERNARD ROBBINS** (1931) is the second violinist.

1929:

MARION MORREY RICHTER was awarded the degree of Doctor of Education by Columbia University in April, 1961. Her Trio for violin, cello and piano received its first performance last season at the Donnell Library in New York and was broadcast on WNYC's American Music Festival.

1934:

LOUIS SHUB gave a piano recital at the Isabella Stewart Gardner Museum in Boston on July 16, 1961.

JOSEPHINE HARRELD LOVE is the author of an article "They Taught Their Families" which appeared in the May, 1961, issue of the *Music Journal*.

1936:

PHIL GRANT, Vice-President of the Fred Gretsch Manufacturing Company, directed a percussion clinic for the Eastern District Band Festival at Tamaqua, Pennsylvania, in April, 1961. He is the timpanist of the Goldman Band.

1941:

RICHARD BALES this season begins his 19th year as director of music at the National Gallery in Washington, D. C.

1942:

HERBERT SORKIN performed **ROBERT WARD's** (1946) Sonata for Violin and Piano in a chamber music concert sponsored by the Rockland Foundation at the Lyric Theatre in Piermont, New York, in April, 1961.

1943:

BERNARD GOLDBERG is solo flutist of the Pittsburgh Symphony Orchestra and instructor of flute and chamber music at Duquesne University School of Music and Mount Mercy College.

1946:

INEZ BULL's book, *Ole Bull Returns to Pennsylvania*, was recently published by Exposition Press of New York.

MARGARET KOMMEL sang the leading role in *Aida* with the Springfield (Ohio) Symphony Orchestra in April, 1961, under the direction of **JACKSON WILEY** (1953). She is Assistant Professor of Music in the School of Music of Wittenberg University, Springfield, Ohio.

ROBERT WARD's opera *The Crucible* with a libretto by **BERNARD STAMBLER** (faculty) received its first performance by the New York City Opera on October 26, 1961, Emerson Buckley conducting.

1947:

HELEN KWALWASSER has been appointed teacher of violin at Bowling Green State University, Bowling Green, Ohio. She is concertmaster of the Toledo Orchestra, Toledo, Ohio. Her husband **HARVEY WEDEEN** (1960) has been appointed instructor of piano at Bowling Green State University.

MARCELLE SKINNER MACE has been appointed teacher of voice at Madison College, Harrisburg, Virginia.

CALVIN R. SIEB was concertmaster of the Stratford Festival Orchestra, Stratford, Ontario, last summer. He is also concertmaster of the Montreal Symphony, the Canadian Broadcasting Corporation Radio and TV Orchestra and the National Film Board of Canada Orchestra. He is professor of violin at the Conservatories of Music and Dramatic Art in both Quebec and Montreal.

WILFRED SCHWARTZ, Associate Professor of Music at Colorado State University, has recently had two articles published by music periodicals: "The Universities—Guardians of Our Musical Heritage" in the *Music Journal*, and "Wanted: Artist Teachers" in the *International Musician*.

1949:

SELMA SCHECHTMAN-EPSTEIN has been appointed to the faculty of the Preparatory Department of the Peabody Institute in Baltimore. She performed at Cooper Union in New York City on October 13, 1961.

1950:

MAURICE BONNEY, conductor of the Albuquerque Symphony Orchestra, visited Japan in July and August, 1961, conducting concerts with the Tokyo Symphony, the Osaka Philharmonic and an orchestra in Kyoto.

ROBERT AUSTIN BOUDREAU conducted the American Wind Symphony on a tour of Great Britain in the summer of 1961, giving concerts from a specially-constructed barge at towns along the Thames River. Audiences were given a sampling of the 34 original works commissioned by the group since its founding by Mr. Boudreau in Pittsburgh four years ago.

HOWARD BOYAJIAN has joined the faculty of the Music Department of Maryland State Teachers College, Frostburg, Maryland.

CHARLES KELLEYS has been appointed Assistant Professor of Voice at the State University of Iowa, Iowa City, Iowa.

SEYMOUR ROSEN has been appointed Manager of the Orchestra Society of Westchester in Scarsdale, New York.

LAURENCE SIEGLE has been appointed Assistant Professor of Voice and Director of the Opera Workshop at Kansas State College of Pittsburgh.

1951:

MARION BARNUM has been appointed Instructor in Piano at Knoxville College, Knoxville, Tennessee.

ALFRED DEL MORAL was awarded a Master's Degree in Piano by the University of Arizona, Tucson, Arizona in May, 1961.

STANLEY HOFFMAN has joined the violin section of the New York Philharmonic Orchestra.

PETER G. SMITH has been appointed Lecturer at St. Anselm Hall, Manchester, England.

1952:

BILLIE LYNN DANIEL, winner of the "Joy in Singing" award for 1961, will give a recital in Town Hall this fall as a result of her award.

ANDREW GALOS has been appointed teacher of violin and conductor of the orchestra at the University of New Hampshire in Durham, New Hampshire.

JEAN JALBERT accompanied recitals by **GLORIA DAVY** (1953) in Aix-la-Chapelle, Schwetzingen and Frankfurt. He also gave joint concerts with the Canadian violinist, Hyman Bress, in Bremen and Kiel. Most recently he accompanied Erna Berger in Bremen on October 2nd, 1961.

DAVID LABOVITZ is the musical director of the Master Institute Chorus in New York City. The chorus performed *The Thirteenth Psalm of David* by **ROBERT STARER** (faculty) at its annual spring concert on June 8, 1961.

BARBARA METROPOLE appeared as Santuzza in the Brooklyn Opera Company's production of *Caval-*

leria Rusticana at the Brooklyn Academy of Music in May, 1961.

1953:

LYDIA ROSEN HAILPARN was awarded a doctorate from Columbia University in 1959. Her thesis on "Contemporary Keyboard Literature of Holland" is scheduled for publication by Donemus in Holland. She participated in a recital of Dutch Contemporary Music at the Donnell Library in New York in the spring of 1961. Two recently published articles are "Variation Form in the Baroque Era" in the October issue of *Music Review*, and "Sight Reading" in the fall issue of the *Music Educators Journal*.

GERALD LEFKOFF was appointed Assistant Professor of Music at West Virginia University, Morgantown, West Virginia as of September 1, 1961.

1954:

THOMAS STEWART and his wife, **EVELYN LEAR** (1953), performed leading roles in the premiere of Giselher Klebe's opera, *Alkmene*, at the opening of the new Deutsche Oper in Berlin, September 25, 1961.

GEORGE DA COSTA has been named instructor of music and conductor of the orchestra at Hampton Institute, Hampton, Virginia.

CHARLOTTE KEY has been appointed Assistant Professor of Music at the University of Alaska, in College, Alaska. Her main duties will consist of teaching music education and directing the university choir.

GEORGE SICRE has joined the 'cello section of the Cleveland Orchestra.

1955:

VIRGIL HALE, now Assistant Professor of Voice at Howard College, has been appointed choir director of the Independent Presbyterian Church in Birmingham, Alabama.

RICHARD REISSIG has joined the French Horn section of the Metropolitan Opera Orchestra. He was a member of the Goldman Band for its 1961 season.

EVALYN STEINBOCK's Town Hall program on September 24, 1961, included the first New York performance of Peter Racine Fricker's Sonata for 'Cello and Piano, Op. 28.

WILLIS A. STEVENS was awarded the degree of Doctor of Musical Arts in Performing and Pedagogy by the University of Rochester in June, 1961.

GERSON YESSIN has been appointed Chairman of the Division of Music at Jacksonville University, Jacksonville, Florida.

1956:

ENID DALE presented a solo piano recital at the National Gallery of Art in Washington, D. C., on June 11, 1961. The concert was broadcast over Station WGMS in Washington.

KARL KORTE is composer-in-residence for the 1961-62 season in the Oklahoma City Public Schools as part of the Ford Foundation's Young Composers Project.

ANGÉLICA LOZADA, soprano, gave a solo recital at the Isabella Stewart Gardner Museum in Boston, Massachusetts, on July 9, 1961.

DONALD PAYNE has been appointed Instructor of Piano at Western Reserve University, Cleveland, Ohio.

MARSHALL WOLKENSTEIN is Cantor and Music Director at Temple Adath Israel of the Main Line, Merion, Pennsylvania.

1957:

WILLIAM D. COOPER received a Master's Degree in Piano from Southern Methodist University in May, 1961, and has been appointed to its faculty.

GRACE TRESTER JONES has been awarded a Fulbright grant for a year of study in Germany. She will spend the 1961-62 academic year at the Hochschule for Musik in Koeln, Germany.

G. DONALD KAYE conducted an all-Mozart program by the Sanctuary Choir of the West End Methodist Church, Nashville, Tennessee, on March 26, 1961. On June 25 he gave an organ recital at the same church.

DUNCAN McNAB has been appointed Teacher of Piano at the University of Minnesota, Minneapolis, Minnesota.

LUDWIG OLSHANSKY gave a solo piano recital at the Isabella Stewart Gardner Museum in Boston, Massachusetts, on July 23, 1961.

DANIEL POLLACK made his second visit to the USSR in January, 1961, where he performed 23 concerts in 11 cities. He was the first American to play in Lvov, Rostov, Tallin and Tartu (the latter two in Estonia). He made several recordings in Russia which have been released by the Artia Recording Company in the United States. He spent the summer on the West Coast where he played the Tchaikovsky Piano Concerto at the Hollywood Bowl under the direction of André Kostelanetz on July 20, 1961. His wife, **NOEMI WEISS POLLACK** (1957) has been teaching class piano to pre-school children at the Immaculate Heart College in Los Angeles.

LYNN RASMUSSEN-OWEN graduated from the Vienna Academy in 1960 and is now singing leading roles in opera houses in Switzerland.

LUCIEN STARK has been appointed Assistant Professor of Piano at George Peabody College for Teachers, Nashville, Tennessee.

EMMET VOKES has been named Teacher of Piano at the University of Texas, Austin, Texas.

RAMON ZUPKO is composer-in-residence in the public schools of Lubbock, Texas, for the 1961-62 season under the Ford Foundation's Young Composers High School Music Project.

1958:

HERBERT CHATZKY has been appointed Teacher of Piano at Hartt College of Music, Hartford, Conn.

SOPHIE GINN is Instructor of Voice at Bowling Green State University, Bowling Green, Ohio.

ALAN R. MANDEL has been awarded a Fulbright grant for work in Vienna, Austria, during the 1961-62 season. His project is a study of Schumann as influenced by E. T. A. Hoffman and Jean Paul Richter.

THOMAS MASTROIANNI has been appointed Teacher of Piano at Texas Technological College, Lubbock, Texas.

ALICE SPEAS WILKINSON, instructor in piano at Duke University, participated in performance and demonstration at Duke's annual workshop for piano teachers, June 20-22, 1961.

ALEX PICKARD has been appointed Head of the Brass Department and is assisting with the marching band at the University of Missouri, Columbia, Missouri. He completed his M.A. degree at the State University of Iowa in August, 1961.

1959:

JACK BEHRENS was on the faculty of the Berkeley Summer Music School in Sanford, Maine, in the summer of 1961, as was **ROBERT ARMSTRONG**, who will be music teacher at the Emma Willard School in Troy, New York, beginning with the current academic year.

INEZ BULL
has just written

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Alumni Association Financial Report

Fiscal year ended	June 30, 1960	June 30, 1961	Estimated Budget 1961-62
Cash balance	7/1/59	7/1/60	
RECEIPTS:			
Dues	\$1,891.00		Scholarships \$2,000.00
Contributions	871.00	\$2,026.00	Postage 575.00
Alumni Dinner	206.00	1,206.50	Printing & Stationery 685.00
		178.00	Student Help 50.00
			Miscellaneous 25.00
			<u>\$3,335.00</u>
DISBURSEMENTS:			
Scholarships	\$1,000.00	\$2,100.00	Fund for Chapter Scholarships 400.00
Entertainment:			<u>\$3,735.00</u>
Alumni Dinner	388.30	313.00	
Operating Expenses:			
Student Help ...	\$ 61.00	\$ 47.20	
Postage	431.66	565.33	
Printing Stationery, etc.	459.24	683.62	
Petty cash	8.00	none	
CASH ON HAND		3,709.15	
		<u>\$4,260.66</u>	
			<u>\$3,962.01*</u>

Contributions to the Alumni Association

Scholarship Fund

1960 — \$871.00

1961 — \$1,206.50

38% Increase

Let us make this year's effort bigger and better.

The Alumni Association needs YOUR help.

* A special fund of \$400.00 is being withheld from this balance to provide scholarships for students sent to Juilliard by Alumni Chapters. The actual working balance is thus \$3,562.01.

ALEXANDRA HUNT appeared as Polly Peacham in Gay's *Beggar's Opera* at the Omaha Playhouse and as Rosalinda in *Fledermaus* with the Omaha Civic Opera.

BURTON KAPLAN has joined the violin section of the Cleveland Orchestra.

HOWARD LEBOW was soloist this summer at the Festival of New Music in Darmstadt, Germany. The city of Darmstadt awarded him a scholarship to attend the Vacation Courses for New Music, and also the Special Course given by Karlheinz Stockhausen. He played recitals for the United States Information Service and recorded for Radio Switzerland. This fall he performed several recitals in the New York and New Jersey area. His most recent appearance was a piano recital of works by Schoenberg. Sessions, Shapey, Keith Robinson, Erich Itor Kahn, Stockhausen and the Bartók Etudes, which formed a part of the Festival of Contemporary Arts held at Vassar College the first week in November.

JACOB MAXIN was awarded the Lauriat of the 1961 Georges Enesco International Competition in Bucharest, Rumania, September, 1961, as a result of which he gave numerous piano recitals on radio, television and throughout Rumania.

JUDITH ROSEN has been named vocal music teacher in the Barnum Woods Public Schools, East Meadow, New York.

PETER SCHAAF, pianist, won the Kosciuszko Foundation's Chopin Scholarship Award for 1961.

1960:

NATHAN CARTER has been appointed Choral Director and Instructor of Music at Knoxville College, Knoxville, Tennessee.

ANNA D'ALTO is vocal music teacher at the Merrick Public Schools, North Merrick, New York.

THOMAS E. HAVEL is serving in the U. S. Army. On May 18, 1961, he performed Mozart's Violin Concerto No. 3 with the Delaware Symphony. Before entering the service, he was with the Toledo Symphony Orchestra, and taught theory and ear-training to high school students.

DOROTHY HILL has been appointed Instrumental Music Teacher by the Board of Education, New York.

EDWARD SZABO has been appointed Assistant Professor of Music at Central Connecticut State College, New Britain, Connecticut.

EARLE VAN PELT, choir director and organist at St. Mary's Episcopal Church in Keyport, New Jersey, gave a piano recital over Station WNYC on July 1, 1961.

ELIZABETH WEIL has joined the faculty of the University of Michigan as Instructor in Ballet and Modern Dance. She assisted Dr. Esther E. Pease at the National Music Camp, Interlochen, Michigan, in the summer of 1961 and performed in the annual concert.

BARRY WYMAN has joined the clarinet section of the Florida Symphony Orchestra in Orlando, Florida.

1961:

JOHN M. ANDERSON has been made Director of the Band and instrumental teacher in the Cincinnati Public Schools, Cincinnati, Ohio.

ALICE CONDODINA is instructor in Dance and Theatre at Smith College, Northampton, Massachusetts.

MAREK JABLONSKI, pianist, was the winner of the 1961 Paderewski Scholarship Award. He was also the winner of a competition sponsored by the Jeunesses Musicales of Canada and will make a number of concert appearances under their auspices.

FAITH LAWSON is teaching music in the Public Elementary School, Williamsport, Pennsylvania.

STEPHEN LEVINE has joined the trumpet section of the Kansas City Philharmonic in Kansas City, Mo.

BONNIE LICHTER has been appointed flute instructor at Smith College, Northampton, Mass.

CHARLES PEASE, oboist, has joined the Indianapolis Symphony Orchestra, Indianapolis, Indiana.

JEROME ROSE won the International Ferruccio Busoni Piano Contest in Bolzano, Italy, September 4, 1961.

MAXWELL SHEPHERD is teacher of piano at the New York Institute for the Education of the Blind in New York City.

AMIRAM SHEFFET has joined the violin section of the Albuquerque Symphony Orchestra and is a Graduate Assistant at the University of New Mexico in Albuquerque.

CONRAD SUSA is composer-in-residence in the public schools of Nashville, Tennessee, under the Ford Foundation's Young Composer High School Music Project. **LAWRENCE L. WIDDOES** is composer-in-residence in the Public Schools of Salem, Oregon, under the same program.

LYNDON WOODSIDE is organist of the Fourth Avenue Presbyterian Church in New York City and is a member of the faculty of the Henry Street Settlement School of Music.

The **TIEMANN STRING QUARTET** (**DONALD WEILERSTEIN**, **ANN FRYER**, violins; **JANET LYMAN**, viola; **EINAR HOLM**, cello) gave a recital at the Isabella Stewart Gardner Museum in Boston, Massachusetts, on May 14, 1961.

Current Students:

TOBY SAKS won the first prize in the Junior section of the third Pablo Casals International Cello Contest in Tel-Aviv, Israel, on October 6, 1961.

ISAAC DAVID HURWITZ has been appointed Assistant Concertmaster of the Hartford Symphony Orchestra and Artist Teacher at Wesleyan University, Middletown, Connecticut.

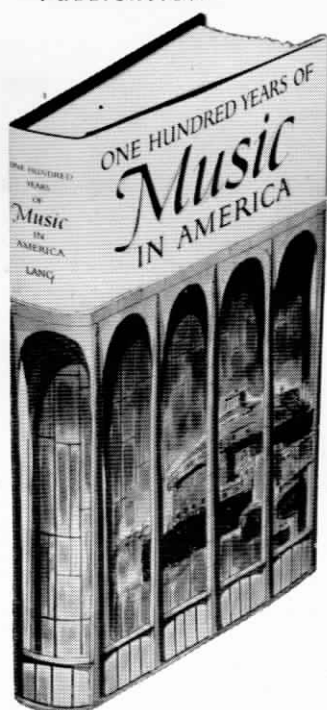
LORIN HOLLANDER performed the Khatchaturian Piano Concerto with the New York Philharmonic under the direction of Leonard Bernstein on April 7, 1961.

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