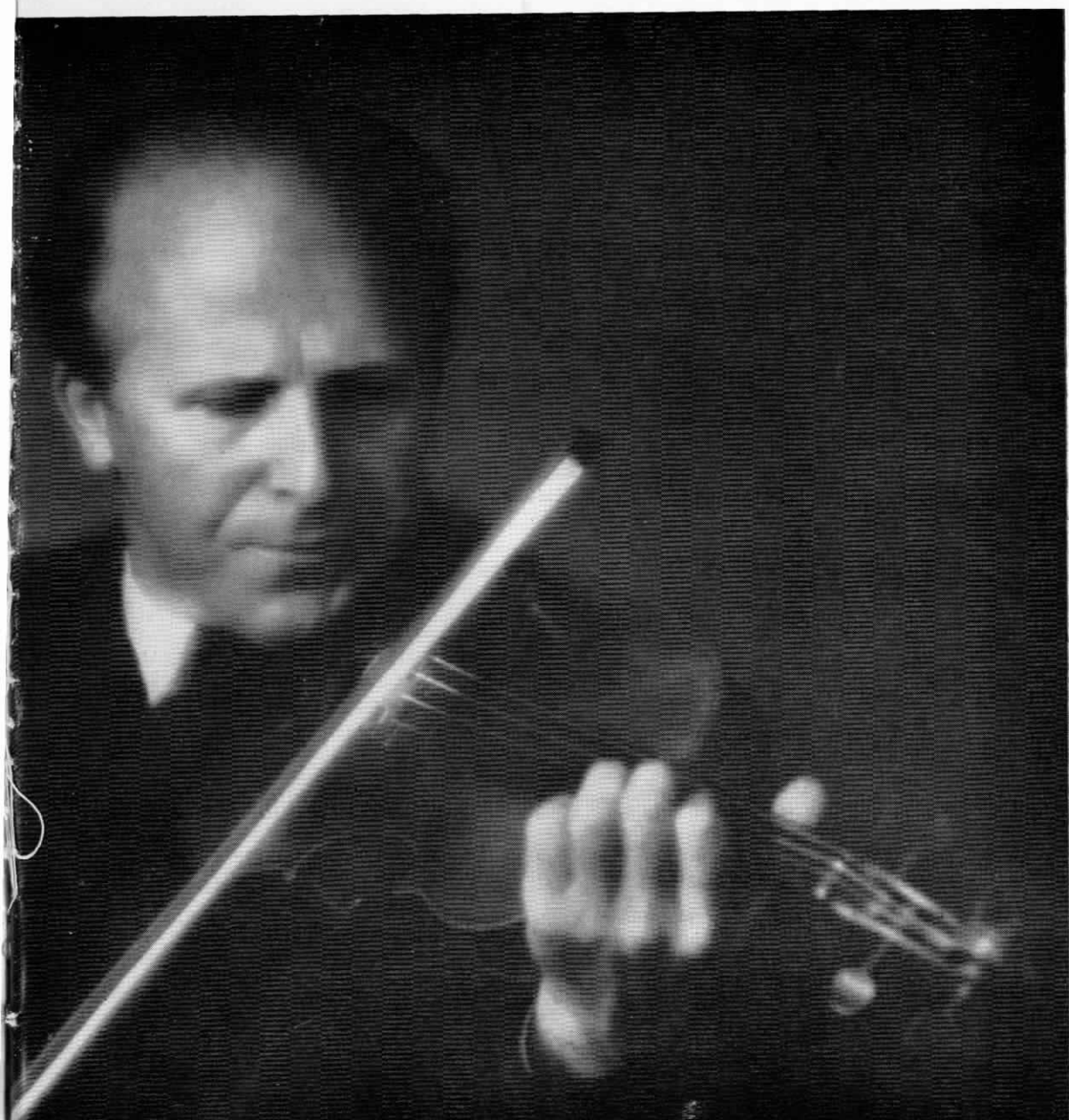


THE
juilliard review

JUILLIARD SCHOOL OF MUSIC
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Winter 1961-2



THE Juilliard review

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

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Faculty Honors Schuman

A gift to Lincoln Center for the Performing Arts of \$1,000 endowing a seat in the new Juilliard Theater at Lincoln Center bearing William Schuman's name was announced December 19th by Dean Mark Schubart at a reception at the School honoring President Schuman. Dr. Schuman relinquished the presidency of the Juilliard School on January 1 when he became President of Lincoln Center. The gift was made possible through individual donations from the members of the Juilliard faculty and staff.

Announcing the seat endowment Dean Schubart read a letter of acknowledgment from John D. Rockefeller III, Chairman of the Board of Lincoln Center, in which Mr. Rockefeller said:

"It was with a great deal of pleasure and gratification that I learned that the faculty and staff of the Juilliard, in a most heartwarming and generous gesture, have combined to endow a seat in the Juilliard Theater at Lincoln Center honoring the name of William Schuman. This is indeed an appropriate and fitting tribute to Bill Schuman from those who have known him well and worked with him closely over a long and rewarding number of years."

"We at Lincoln Center, who are to have the pleasure and distinction of being associated with Bill, are grateful to you of the Juilliard who have made possible this gift to the Center. It seems to me that it symbolizes the mutual regard in which we all hold Bill Schuman, as well as the spirit of cooperation and good will in the light of which we view the future relationship of the Juilliard and Lincoln Center."

In addition to the endowment of a seat in the Juilliard Theater at Lincoln Center, President Schuman was presented with a testimonial citation signed by the entire Juilliard faculty and staff. The testimonial reads as follows:

"The Faculty and Staff deeply regret your resignation from the presidency of the Juilliard School of Music."

"In the sixteen years you have been our President your vision and your outstanding qualities of leadership have won our admiration; your artistic ideals and integrity our highest respect; your kindness, consideration and warm humanity our affection."

"We are happy that your achievements have received yet further recognition: we congratulate the Board of Directors of Lincoln Center for the Performing Arts on their election of you as President. The great influence that Lincoln Center will have on the artistic life of our nation tempers to a degree the regret we feel at your departure."

"Our congratulations, our complete confidence in you, our enthusiastic support and our warmest best wishes go out to you and will be with you in the years ahead."



IMPACT

Schubart To Act as Executive

The Board of Directors of the Juilliard School of Music has announced that a new president of the School has not yet been chosen and that Dean Schubart, who is also vice-president of Juilliard, will serve as chief executive officer until a new president takes office.

As previously announced William Schuman is now serving the School as President Emeritus. He will continue to serve the School as a member of the Board of Directors until the new president takes office and in this interim period he will also serve as consultant to the School. Dr. Schuman relinquished the presidency of the Juilliard School on January 1, when he became President of Lincoln Center.

Mark Schubart was born in New York City and had his schooling in the United States and France. His piano studies were with Louise Love and Celia Wolberg and his composition studies with Roger Sessions. Mr. Schubart's compositions include a concert overture, two song cycles, two operas and other choral works and songs. He served as assistant music editor on *The Newspaper PM* from 1940-1944 and as music editor of *The New York Times* 1944-1946. He became director of public relations of the Juilliard School of Music in 1946 and was appointed Dean of the School in 1949.

Dean Schubart has contributed articles to *The Musical Quarterly*, *Music Clubs Magazine*, *Musical America* and other professional publications in addition to numerous articles for *The New York Times* and *The Newspaper PM*. He has served as coordinator and lecturer of the "Forum Series", ten recorded lectures on music for world-wide broadcast under the auspices of the United States Information Agency. He is chairman of the Music Advisory Committee, Institute of International Education; member, Music Advisory Panel of the International Cultural Exchange Service of the American National Theatre and Academy; Central Opera Service Committee of the Metropolitan Opera Association and member of the Board of Directors of The Society for Strings, Inc.

Margaret C. Hart has written for newspapers and magazines and has an extensive acquaintance among musicians. She is the wife of Juilliard's concert manager.

LOUIS PERSINGER

A Tribute on his 75th

by Margaret C. Hart

Louis Persinger, one of America's great musical figures—violinist, master teacher, chamber music player—is receiving the homage of the music world on the occasion of his seventy-fifth birthday, February 11.

Those who venerate this rarity of a man, musician and teacher include not only such celebrated virtuosos as Ruggiero Ricci and Camilla Wicks, Yehudi Menuhin and Guila Bustabo, but also a host of grateful musicians the world over. The far-reaching influence of Louis Persinger, for thirty-two years a distinguished member of the violin and chamber music faculty of the Juilliard School of Music, cannot be measured but is warmly felt in the hearts of all who know him.

There is no living in the past for this modest and unassuming musician: his present is vital, and filled with accomplishment. He maintains a pace of top-level performance which might exhaust many of his juniors: his interest in, and devotion to his pupils remains unswerving; through correspondence, his counsel is available to former students in many countries; his new, annotated edition of the Bach Solo Sonatas and Partitas for violin is in preparation; he is continually searching the repertory for new violin or piano works and learning them.

Later this year a trip is planned to Poland where he will participate for the second time in the judging of the Wieniawski competition. He plays an excellent game of chess and, at the time of this writing, is engaged in the championship tournament at New York's London Terrace Chess Club, of which he is a member. A proud father, he finds time to give his wife, Joan, a helping hand in baby-sitting four small Persingers.

This master teacher has kept up his playing, giving occasional concerts. At the latest of these, in Juilliard Recital Hall on January 23, he performed the entire program: music for piano solo and for unaccompanied violin.

Not long ago I visited Louis Persinger at his Riverside Drive apartment. When we were seated in his handsome, green-walled studio high above the

Hudson River, I asked, regarding the recent recital at Juilliard, if it were not unusual for a violinist to be an extraordinary pianist. "Not unprecedented," he smiled, "Mozart was both, though he preferred the piano—and Kreisler and Enesco were fine pianists.

When he was six Persinger was taught piano by his mother, "and I haven't stopped playing since," he observed. His formal piano training was for brief periods widely separated in time: at the age of fifteen he had a year's study with Beving at the Royal Conservatory in Leipzig; when in his sixties he studied for about two years with Carl Friedberg.

"I take all of the most awkward fingerings all the wrong way but Carl Friedberg said it didn't matter what fingerings you used as long as the music comes through," he said. He explores a new violin work by playing it straight through on the piano, finding this to be "most helpful in getting the bird's-eye view."

The programming of Persinger's piano-violin recital is indicative of the wide range of his musical taste: opening with the Bach Adagio from the G minor Sonata, there followed violin pieces by Paul Hindemith, the Norwegian contemporary Bjarne Brustad, Samuel Gardner, and the Polish violinist and composer Grazyna Bacewicz; piano works were those of William Schuman, Vincent Persichetti, Alfredo Casella and Francis Poulenc.

The eclecticism of Louis Persinger's musical taste is even more remarkable when one considers the musical experiences of his formative years, occurring as they did at the very end of the Romantic period: studying with Ysayé, Nikisch, Schreck and Thibaud; performing with Richard Strauss and Fauré, Bruch and Jonas; hearing such musical giants as Joachim, Sarasate, Kreisler, Sauer and Busoni. "From them I learned to love and to respect the classics," observed Persinger, who enthusiastically plays the whole range of music for the violin and is always searching for new music.

"As for the new music, I can stand any kind of dissonance if it has a shred of musical idea," he said, "I dislike manufactured music; music is not a matter of higher mathematics."

We paused at this point as a great white length of cat, an emerald-eyed Persian, stalked through the room and arranged itself most effectively on a red chair. "Three years old in February, a pedigree back to Adam's grandmother and quite tolerant of the children," its owner commented.

The Persinger legend having a certain aura of the Wild West, I asked if it were true that he had been kidnapped by Indians. "I was once accused of kidnapping Ricci, which of course was not true. One of my great-grandfathers was kidnapped by Indians and lived with them until he was twenty. He spent the rest of his life searching for his family and never found them."

A legacy of childhood years in the American West in Persinger's repertory of hair-raising tales of outlaws and villains, of shooting and hangings, of train robberies and bank hold-ups. Born in Rochester, Illinois, he was the only child of a railroad agent whose work took the family from one western town to another. In this Ferber "Cimarron" country, the boy first heard music, an ex-cowboy playing a corn-stalk violin.

On his tenth birthday, with a twelve-dollar "outfit" of violin and bow, "method," rosin and case, and with ten lessons paid in advance, Louis had his first lesson. Later that day his teacher departed forever for Victor, Colorado. "My parents heard later that he'd gone to the Klondike for gold," Persinger told me. (A Juilliard colleague suggests that this unhappy incident made an impression which has affected Persinger's own pupil-relationship throughout the years: his warmth and kindness to his students are proverbial.)

In the more advanced cultural climate of Colorado Springs the boy's talent was recognized; his parents were urged to provide the best possible musical education for their gifted son. After a mining baron stepped in to augment slim family resources Louis, then twelve, went with his mother to Leipzig, enrolling at the Royal Conservatory.

"I arrived thinking quite highly of my playing then spent seven weeks practicing on the open strings," he recalled. A dazzling new world revealed itself to the lad from the American West as he studied violin with Becker, piano with Beving, theory with Schreck, and conducting with Nikisch. Upon his graduation with honors four years later Nikisch wrote of young Persinger as "one of the most talented pupils the Leipzig Conservatory has ever had."

During these Leipzig years the young student first became aware of the rare qualities of Arthur Nikisch, whom he considers one of the towering musical influences of his life. Their association was to continue at a later date when Persinger played under Nikisch as concertmaster of the Berlin Philharmonic Orchestra. In his quiet manner, Persinger said, "For me, no one ever existed who could measure up to Nikisch as a conductor. He was an artist and a poet, capable of producing unbelievable music. His gestures to the orchestra were simple, but meaningful.

"In the Berlin concert hall some fifty seats next to the organ were prized as being ideal for observing the

expressiveness of Nikisch's face. I once saw him lead a little café orchestra, without rehearsal, in *Fledermaus Overture*; he made them sound like a first-class symphony orchestra."

Following his graduation from the Royal Conservatory, the violinist returned to this country to play concerts. Oddly enough, it was in the American West that Persinger first played for Eugene Ysaÿe, with whom he hoped to study and who was to become another great musical influence in his life.

"My first lesson from Ysaÿe was learned in the hall outside his hotel room, in Denver. I was about to knock on the door when I heard him playing much more slowly than I had ever practiced in my life," Persinger told me. They went through two pieces, the young violinist nervously playing much faster than his piano accompanist, Ysaÿe. "He was most kind, taking time to discuss living costs in Brussels and said his lessons would cost me nothing."

Soon Persinger left America for Brussels. "Imagine my consternation when, after ten lessons, there came from Madame Ysaÿe a bill for 500 francs! Trembling, I went down to the river and whistled for the old fellow who used to row us across the river to our lessons. I found Ysaÿe at breakfast wearing his usual great peasant's smock. 'Master,' I asked, 'Is this a mistake?' He raised that leonine head to read the paper, marked it, 'Paid in full,' signed it, shrugged his shoulders, and returned it to me. Madame Ysaÿe never sent another bill."

After showing me a photograph of Ysaÿe, clad in a peasant's smock, Persinger explained that he so venerated Ysaÿe that not once, in all of their time together, did he ever dare to play over a mezzo forte. (Interestingly enough, Persinger has this same overwhelming effect upon his own pupils; not only do they respect him, but they are genuinely awed by the force of his personality.)

Persinger considers Ysaÿe's major contribution to the music-making of his time to have been "his insight in playing a work in the spirit in which it should be played."

During three years in Belgium, Persinger played concerts in Brussels, Antwerp and London and was for a season violin soloist of the Waux-Hall Concerts in Brussels (the Royal Opera Orchestra). There followed concerts in Germany, a teaching session at Winnipeg's Imperial Academy of Music, a return to Europe for extensive concertizing. For two summers he coached with another titan of the time, Thibaud, in Paris.

His first American tour came in 1912-13. After a debut with the Philadelphia Orchestra conducted by Stokowski, he played as soloist with all of the major American symphony orchestras. His first New York appearance was also the first violin recital given in Aeolian Hall.

In 1913 Persinger accepted a tempting offer to play under his musical idol, Nikisch, as concertmaster of the Berlin Philharmonic Orchestra. They played everywhere: in breweries and beer gardens, in schools and in concert halls, large and small, with their

A Page from L. P.'s Scrapbook



THE BOY "VIOLINIST"

Master Louis Persinger,
Of Colorado Springs, who has for the past two years been under the
personal instruction of Prof. Edwin Blüthner, late of Leipzig, and
Prof. Louis Sarg, at Berlin Royal Conservatory, will appear, before
his departure to Europe, in a Church Benefit Concert, at the

Presbyterian Church,
TUESDAY EVENING, JULY 11, 1899.

PROGRAM.

Piano Solo—Hark, Hark the Lark.	Schubert
Violin Solo—Overture from "Gull of Bagdad."	Dancla
Vocal Solo—"The Prayer we said Together you and I."	Maria Rosa
Violin Solo—"Air Vari" on 4 Themes by	Mercadante
Recitation—"Mother and Child."	Art. by Dancla
Song—"My Home is where the Heather Blooms," Reginald de Koven	Eugene Field
Violin Solo—"Caraval of Venice."	Art. by Dancla
Vocal Solo—"Protestations," by Norris. Violin Obligato Miss Dally	
Recitation—"Mr. Bower in the Country."	Kittie Langdon
Duet—"All things are Beautiful."	Florence Haslam
Recitation—"John Maynard."	Charles Cole and Jennie Rose
Violin Solo—"The Song that Reached My Heart."	Art. by Dancla
ADMISSION.	Children 10 cts.
Adults 15 cts.	

12 years old - just
before leaving for
Europe.

The Philadelphia Orchestra Association The Philadelphia Orchestra

LEOPOLD STOKOWSKI, Conductor

FOURTH PAIR OF SYMPHONY CONCERTS
Friday Afternoon at 2:00, Saturday Evening at 8:15
November 2 and 3, 1912

Soloist: Louis Persinger, Violinist

For Complete List of the Programs arranged for the Thirtieth Season of the
Philadelphia Orchestra, by the Conductor, Leopold Stokowski, see page 115.

Program

1. Robert Schumann
(1810-1896) Symphony No. 4, in D Minor, Op. 120
a. Introduction b. Schumann
c. Allegro d. Schumann and Violin
(See One Movement)
2. Max Bruch
(1838) Concerto No. 1, G Minor, Op. 46,
for Violin and Orchestra
Violinist: Louis Persinger
Finale: Adagio—Moderato
LOUIS PERSINGER
INTERMEZZO
(a) for Violinist: Variation, an evening concert only
b. Suite, "Pavane," in F Major, Op. 88
c. The Music
d. French Airs
e. The Music
f. The Music
g. The Music
h. The Music
i. The Music
j. The Music
k. The Music
l. The Music
m. The Music
n. The Music
o. The Music
p. The Music
q. The Music
r. The Music
s. The Music
t. The Music
u. The Music
v. The Music
w. The Music
x. The Music
y. The Music
z. The Music
3. Edward Elgar
(1857) Pomp and Circumstances
(First Time in This Country)

Persinger was the Soloist in
many of the orchestra's WILL REMOVE THEIR SEATS during
the performance. In many cases these movements cannot be kept from
the removal of hand coverage that obstructs the view in places of emergency.

American debut

Gratis.

CONCERT-DIRECTOR HERMANN WOLFF, BERLIN W.

Blüthner-Saal

Mittwoch, den 18. März 1914, abends 8 Uhr

CONCERT

Louis Persinger

mit dem Blüthner-Orchester

Jacques Thibaud

PROGRAMM.

1. Concert Es-dur W. A. Mozart
(Allegro moderato)
(In zwei Sätzen)
(Cello)
2. Concert B-dur, op. 81 L. v. Beethoven
(Allegro, ma non troppo)
(Cello)
3. Concert F-dur, op. 20 E. v. Liszt
(Allegro)
(Cello)

Während der Vorzüge stellen die Saitenmeister.

Reservierungen zu 2, 3, 4 und 1 Mark
sind bei den Musikalienhändlern von Ball & Sohn, (Gartenstr. 27) und Theodor
Kornel 1, 100 & Wolfen, (Langebrunnstr. 1, 100) zu machen. 7. sowie 10. und 11. April zu haben.



Teaching
Yehudi in
the San
Francisco
studio.



To my beloved
Mrs. Persinger,
Hoping, some day
I may make him
happy.
Ruggiero Ricci

Ruggiero Ricci

In the Adirondacks
with Stephen Hero,
Ralph Schaeffer,
Guila and
Joseph Knicker.



Camilla Wicks



Dear Mr. Persinger
The more I am with you,
the more I love you.
Your
Yehudi Menuhin, 1941
New York, N.Y.

Yehudi Menuhin



Guila Bustabo



In Colorado Springs with
Luigi Silog, Ferenc
Molnar, Paul Hindemith
and Frank Costanzo.

EDITOR'S NOTE: On the occasion of his 75th birthday, a group of Louis Persinger's colleagues and former students are establishing the Persinger Fund for the Advancement of Violin Playing. Robert Rudie, chairman of the organizing committee, has announced that the Fund will be used to aid young violinistic talent. Further information may be obtained from Miss Dorothy Minty, secretary (205 West 57th St., New York City 19), who would also appreciate hearing from former students of Mr. Persinger and others interested in the project.

American concertmaster presented as soloist more than forty times during the season.

The outbreak of World War I brought this European period to a close; the violinist was to continue his distinguished musical career in his native land, living first in San Francisco and then in New York.

Persinger became concertmaster and assistant conductor of the San Francisco Symphony Orchestra under Alfred Hertz. "We became great friends and played many games of chess."

The violinist became director of the Chamber Music Society of San Francisco, which organization later became known as the Persinger String Quartet. He resigned from the symphony to give more time to the quartet which, during twelve most successful seasons, appeared in all of the major cities of the United States, in Canada and the Hawaiian Islands. Disbanded in 1928, the quartet played its final New York appearance at a concert of the Beethoven Association.

It was during this time in San Francisco that Persinger accepted as pupils two gifted young violinists, Yehudi Menuhin and Ruggiero Ricci, each of whom began study with him at the age of six. (Stories of this teacher and of these two pupils are legion and we will not add to them here.)

In 1929, Persinger came east with Menuhin to settle in New York, becoming a member of the violin and chamber music faculty of Juilliard School of Music the following year, succeeding Leopold Auer.

In describing the creative approach which has made Persinger so successful in teaching gifted children, a former pupil said, "His use of the English language is vivid and unforgettable; he speaks in word-pictures, carefully avoiding the use of technical terms or of analysis. He invents amusing situations and dramatizes them; through these devices he is appealing to, and developing, the imagination."

Of his method of teaching gifted children, Persinger said, "Any success I've had has been based upon keeping a child's interest, in sensing what might be amusing or arresting to him and in using as few pedantic words as possible. I teach through the sound of the instrument; a child, if he has any ear at all, can distinguish at once the differences between a sound of grandeur and a sound of scratching."

He tries to instill the qualities of modesty and of humility in his pupils and in this, he admitted, he has not always been successful, "virtuosity and humility frequently being worlds apart."

His characteristic light-hearted wit and rollicking sense of humor have no doubt been helpful to Persinger in his teaching. A cherished memory of a former pupil is that of a student party at the Persinger summer place, then in Stockbridge. "We played Musical Chairs, with our teacher of the piano, improvising in a manner outrageously witty."

Though Louis Persinger's teaching methods are sometimes regarded as unorthodox, their success may best be evaluated by a glance at the glittering roster of some of the young musicians who have worked with him at one time or another. Distinguished concert

violinists, concertmasters, orchestral and chamber music players who have benefitted from this master's instruction are legion.

For a man who dislikes pedanticism Louis Persinger is a thorough-going scholar. His arrangements and transcriptions for violin and piano, published by Carl Fischer, Inc. and by J. Fischer and Bros., have been performed by the leading violinists of our time, including Ricci, Menuhin, Francescatti, Rosen and Morini. Both for teaching and for his own use, he owns a library of facsimiles and first editions of the violin literature, with a particular interest in Bach.

There is one situation in which Persinger is not mild, not gentle and not sweet: this is at the chess board, where he is known to be a relentless opponent. A member of two New York chess clubs, he once played in the United States championship.

He helped to organize a chess tournament at Juilliard, now in progress. "We have a total of twenty-two players from faculty and students, including one girl, a dancer," he said.

He taught Menuhin to play chess and has played with innumerable musicians: Mischa Elman, Moriz Rosenthal, Robert Gerlé, Ernest Hutcheson, Pablo Casals, Georges Enesco, Serge Prokofieff, William Primrose, Leo Kahn, Ruggiero Ricci, Albert Spalding, David Oistrakh, Max Rosen, Leonard Rose, May Mukle, Gregor Piatagorsky (and with Madame Piatagorsky), Josef Lhevinne, Alberto Jonás, Samuel Baron and, he said, "Last but by no means least, my Juilliard colleagues, Edward Steuermann and James Friskin."

Highly prized in the Persinger household is a collection of eighty chess sets from twenty-seven countries, including one from Spain fashioned from the horns of a bull killed in the ring; a fragile, Chinese set, a gift from Yoko Matsuo; a set made in porcelain, from the Dominican Republic. He showed me sets of crystal and of wood, of iron and of ceramic, of ebony and of ivory. David Oistrakh gave him a carved wooden set from Siberia; his wife, Joan, gave a set of pressed stone fashioned by a California artist. He is fond of an oversized set which was once presented by Fritz Kreisler to Franz Kneisel. "These things almost speak to you; the different pieces have a personality," he commented, carefully replacing them.

Persinger has two sons from his first marriage and seven grandchildren. His first son, Louis, has made the Army his career and is now living in Germany. Rolf, the younger son and a graduate of Juilliard School of Music, is assistant first viola in the Chicago Symphony Orchestra and teaches and plays chamber music.

About six years ago Persinger, then a widower, was married to a very gifted young violin student from San Diego, Joan Howard. Their two sons and two daughters, whose ages range from eleven months to five years, all have the initials, L. P. "Only one, Lionel, has a regular name," their father told me, "we more or less invented the other three names: Lestra, Lemonte and Lendanya."



Virgil Thomson, noted composer and critic, delivered this address at the October 19th Thursday evening New York Philharmonic Preview.

The Gallic Approach

by Virgil Thomson

The French approach to music, like the French approach to painting and to poetry, has always been an objective one, objective but not impersonal. Hence the abundance in French music of subjects suggested by landscape and rarity in the French repertory of subjects derived from political passion, abnormal psychology or private emotional distress. A French piece is one man's recognizable view, a musical view, of course, of some item of reality, whether that reality is a sentiment or a scene. It does not editorialize about reality or exaggerate it or face the facts of life with ambivalent feelings. It describes things in great detail, but always from the admittedly personal viewpoint of the describer, that, too, being a part of the reality.

This is all quite different from the rest of European music and more like the rigorous objectivities of China and Japan. Like the music of those countries, French music speaks with a great exactitude. And its precision is its pride. It would not deign to emphasize drama at the expense of character and it can never bring itself to throwing emotional weight around just because emotions are common and everybody has them.

All the same, when the Americans of my generation, right after World War I, started going to France for music lessons, they had something more positive in view than merely avoiding the heavy emphasis of nineteenth-century opera and the emotional luridness of the Late Romantic orchestral masters. They wanted, very simply, to put themselves in touch with Debussy and with the technical procedures that had made him possible. Because Debussy and all those related to him in that amazing late splendor of music that had burst wide in France about 1890 were for the Americans of my generation what Beethoven had represented for everybody a century earlier—nothing less than a shining sun and

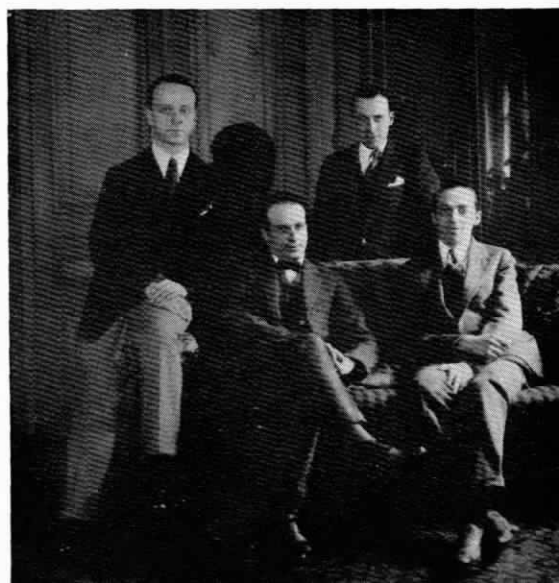
its planets, we all knew that music in the twentieth century, our century, had moved to Paris. That is where the new time was. And so we went there to meet it, dazzled, and with outstretched hands.

Aaron Copland and I went in 1921. Then only a little bit later, Walter Piston and Roy Harris. Douglas Moore and Roger Sessions, too, were in and out. Still later, Elliott Carter came and stayed. George Antheil had settled in by 1924. The American composers of my generation mainly came to maturity in France; and that France was the France of Debussy and Satie and Fauré and Ravel, yes, and of Stravinsky, too, for he was there and regularly producing. And so was Prokofiev. And naturally, so were Milhaud and Honegger and Poulenc, all young and spouting, and also the wonderful older ones like Roussel and d'Indy and Florent Schmitt and Charles Koechlin.

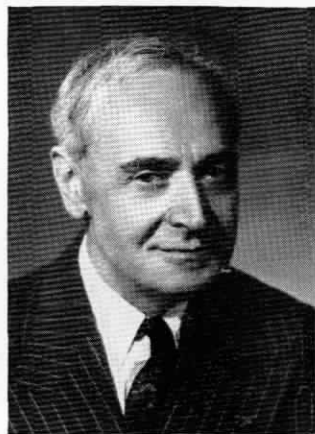
Nowadays our young composers go less to Europe for learning their trade. Sometimes they go later for spending Sabbaticals or for collecting European commissions or for avoiding taxes. And the radical young do go over to meet with Pierre Boulez and their other far-out colleagues. But today's radical music

continued on page 29

THESE BONNEY



Four Americans in Paris in 1925, all students of Nadia Boulanger. l. to r.: Virgil Thomson, Walter Piston, Herbert Elwell and Aaron Copland.



Serge Koussevitzky

Juilliard School of Music Presents

Koussevitzky Memorial Concerts

When Serge Koussevitzky spoke of the future of music, he spoke of his faith in musical youth. His concern for perfection and his uncompromising standards of music were coupled with the feeling of profound responsibility every musician holds for the art of his election, music: "the greatest and most spiritual of all the arts."

"We believe," he said, "that the artist belongs to the world; the spirit of universality lives in him; through the power of his art he can help to heal and cement the world." (Tanglewood, 1948)

This belief explains the insistence with which he performed Beethoven's Ninth Symphony on all significant occasions, one of which stands out in memory as particularly stirring. It was the performance he conducted in Carnegie Hall in May, 1948, with the Juilliard Orchestra and Chorus.

In 1940, in the early days of World War II, my husband founded the Berkshire Music Center at Tanglewood. To him this was the fulfillment of a long vision, and during the last decade of his life he gave unreservedly of his strength, thought and heart to the talented students—composers, conductors, instrumentalists and singers—whom he liked to call his children.

In 1950, he greeted the students of the Berkshire Music Center with these grave, far-seeing words:

"We must direct art into proper channels, guiding it with a firm, strong and secure hand, yet preserving its freedom. To molest the freedom of art is an unpardonable crime. We must strive for opportunity, but safeguard art from the subtle evil of opportunism. It is an evil which must be foreign to youth.

"And to youth I will say: Keep your courage, your fair and free judgment, your faith in art. Keep yourself clear and clean. Keep the spirit of unity and youth, spread it among your fellow musicians, and it will lead you toward a true spirit of universality."

This was Serge Koussevitzky's farewell and his legacy to youth.

Mme. Olga Koussevitzky

Throughout his career Serge Koussevitzky always supported the creative artists of his time. This support was not merely an interest in fostering creative talent—it was so deeply felt that for him it constituted a way of life. As we take note of the tenth anniversary of the death of this superb musician, we cannot overstate his benefactions to the art of music.

At Juilliard we recall with deep satisfaction one of the great events in the history of our School—a Beethoven concert, including the Ninth Symphony, by the Juilliard Orchestra and Chorus, which Dr. Koussevitzky conducted at Carnegie Hall.

William Schuman

Friday, March 16, 1962

JUILLIARD ORCHESTRA

Jean Morel, Conductor

A Concert Overture

Edward Burlingame Hill

Symphony No. 6

Walter Piston

Concerto for Orchestra

Béla Bartók



The Juilliard Orchestra, Jean Morel, Conductor

Two Concerts of Works Commissioned by the Koussevitzky Foundation, Presented on the Occasion of the Tenth Anniversary of Dr. Koussevitzky's Death.



Juilliard String Quartet

Friday, March 23, 1962

JUILLIARD STRING QUARTET

String Quartet No. 2

William Bergsma

Quintet (with the composer)

Vincent Persichetti

Quartet

Peter Mennin



Bernard Stambler, Interim Chairman of Juilliard's Academic faculty, author, librettist and Dante scholar, delivered this Convocation Address at the School last fall.

Two Meetings and a Moral

by Bernard Stambler

Today I want to tell two long anecdotes and from these draw one brief moral. The anecdotes have to do with some experiences I chanced to have with two of our major poets—Robert Frost and Ezra Pound. The moral has to do with certain thoughts of mine on personality and creativity in the arts.

My encounter with Robert Frost took place almost twenty years ago. I was an instructor in English at a state university in the Midwest. (I shall be using the pronoun 'I' quite a good deal since both these anecdotes revolve about me almost as much as they do about the more important person in each of them.) Frost was visiting the university for two weeks or so, to give a series of lectures on modern poetry (or perhaps on his own poetry, I forget which it was). I went to, and enjoyed, the first of the lectures; the second and the third seemed to bog down in the tastes of an audience that knew what it wanted to respond to.

On a noontime, then, three or four days after Frost's arrival, I was at a billiard table in the Faculty Lounge, practicing some shots. I was ordinarily not very good at the game, but this day the cushions responded gaily and my hands were skilled with cue and chalk. I had just made an elaborate shot when there was a grunt of applause from someone leaning against the next table. I looked up to see Robert Frost. "Mind if I watch?" "Not at all," said I, "won't you join me?" "Thanks, no," he said, "I'm no good at it. Or at any other game. My grandmother is still in the way." He spoke this last sentence with a notable amount of feeling, as though there were to be some explanation of his grandmother—but none was forthcoming. Five minutes later, when I was putting away my billiard cue, he asked me to have lunch with him.

We spoke of all sorts of things that day at lunch and through most of the afternoon, and that was the pattern of the next two weeks. At home for me was a new baby who slept delicately most of the afternoon so that she might be free and lively during the long nights. I would have dinner at home, spend

the evening catching up with my work, and return to the campus for a post-lecture cup of coffee with Frost.

During those wonderfully long afternoons which we mostly spent shambling around the countryside, I talked a great deal. I'm sorry for it now because it meant I had less time for listening. On one of these afternoons, Frost said he liked spending his spare time with me because I never asked him about his poetry (I knew little of it at the time and was not much impressed by it) and because I never told him about eccentric Hoosier characters who belonged in a poem. Also, he said later, I was the only real roughneck he had met at the school. I was much younger then, but all these details about me you will see to be necessary. I came later to understand that while Frost was only completely relaxing in his talks with me, he was also working towards something. He had spoken that mysterious line about his grandmother. He could neither consider that the end of the subject nor could he complete it without a long middle section. Most of what he talked about until the last two days constituted that middle section. I can mention only one or two examples.

Frost constantly amazed me by the difference between himself and his poetry—or, rather, between what he felt and knew, and what his poetry seemed to be (or what it is generally taken to be). For example, I was not surprised that Frost knew quite a bit about ancient Greek literature, especially the drama, but I was surprised by the depth and solid scholarship of his knowledge: he knew, to a great extent, both the Greek texts and the scholarly apparatus and commentary on the plays. We spent one particularly relevant afternoon talking about the themes of cruelty and suffering in the plays (if I remember, we managed not to use the words 'sadism,' 'masochism,' or 'identity' even once).

Another afternoon he spoke about T. S. Eliot, mostly about Tom's boyhood, a boyhood in a New England family transposed to the midwest city of St. Louis. Here the most important influence on the boy, said Frost, came from his old Irish nurse, who

did not believe the family's Episcopalianism provided the proper path to heaven, and so every Sunday for years, until she was found out, she would secretly take the child to 7 o'clock Mass at her own church. These secret visits, said Frost, merged in Tom's mind with something mysterious and deeply meaningful that happened a few years later in a rose garden. "Rather lucky," Frost concluded, "it's given him a bundle of symbols he's never stopped using."

All this, as I said a moment ago, was a prelude—or rather, a modulation—into what Frost felt obliged to tell me about the grandmother. He had started it; he had a compulsion to complete it. Part of the interest of this story is that does not appear in any of the Frost biographies, although, as I think you will agree, it was probably of formative importance for his character.

Frost's father was born in a little Massachusetts town. He ran away from home when he was not much more than a boy, mostly to get away from a tyrannical and domineering mother. He did not stop running until he reached San Francisco. Here he married; here Robert was born; here he died when Robert was eleven years old. The widow, helpless, had to go to the house of her husband's parents where it turned out that it is the grandmother's duty to visit the sins of the parent on the child. Young Robert's grandfather, who was the local school principal, had to determine in which grade the boy should enter school. The grandmother volunteered to make out the examination. There were but two questions on it, Frost told me: this boy, whose only schooling had been in San Francisco, was asked to list all the major cities of Massachusetts together with their industries or local products and to list the counties of the state together with their land and water boundaries. The mark he received on this examination did not warrant her, she said, in spite of the close relationship between them, in putting Robert—eleven years old and a bright boy for his age—anywhere but in the first grade where there wasn't even a chair big enough to hold him.

This form of persecution lasted for over a year. Even after she let up on this point, Robert never ceased hearing about what a disgrace his father had been in running away from his duty and how clear it was that nothing better was to be expected from this boy. The parting message when Robert set off for Dartmouth, the school of his father and grandfather, was her wonder about just how he was going to disgrace the Frosts there. Robert, in fears and uncertainties, lasted one year at Dartmouth and left college forever, to become—which was all his grandmother ever expected of him—a farmer in New Hampshire.

The following day Frost told me the end of this particular story but I must first remind you of what came in between. In New Hampshire Frost farmed, married, raised a family and then, in his middle thirties, started to write poetry. No one in this country was interested in it, and so Frost pulled up stakes to try farming and writing in England. Here, with the help of Ezra Pound and others, he published

a volume of poems. This volume, published when he was forty, made him a major poet over night. He returned in triumph to this country, and then comes the last item Frost told me.

On his return, Dartmouth asked him—the most famous of her non-graduates—to give a public lecture. Frost had never in his life spoken to an audience larger than half-a-dozen. He was forty-three and didn't know whether he could do it. His grandmother, Dartmouth, earlier failures—all these horrors flooded together but he had to accept. The night before the lecture, he could not sleep. He got out of bed at dawn and thought of a way to take care of his mental turmoil. He set out on a twenty mile walk—after putting a handful of sharp pebbles in each shoe. Then, he said, "When I got up to talk that afternoon, my feet were cut to ribbons. I had to support myself with my elbows on the lectern for two hours, but my mind was off my fears."

I'm not going to draw my moral now but I want to underline the form of what Frost had been doing: having, I think, quite impulsively blurted out that



Robert Frost

bit about billiards and his grandmother, he had to explain what he meant, but he also had to do it bit by bit, with seeming irrelevancies brought into a pattern, to provide a complete apologia.

My second anecdote took place seven years ago. It, too, presents some important new data. Here I must make sure you know the relevant facts about Ezra Pound. Pound, a brilliant student in the Romance languages, had his first teaching job at a college in Indiana. The manager of a travelling repertory company deserted his troupe in the town. Pound, taking a late walk through the park, came upon a member of the company trying to sleep on a bench. He told her she could spend the night in his room and he would find some help for her the next day. He quite innocently spent the night on his living-room sofa but his landlady knew only that he had had a girl in his rooms and saw to it that he was ignominiously fired. He left the country, vowing never to return to such a benighted region. For the next

thirty years he lived in England, France and finally Italy. Here, in 1943, he was arrested by the United States Army for scurrilous and treasonous broadcasting in aid of the enemy, was for some months kept in a kind of roofless animal cage out of doors, and was finally put on trial on a charge of treason. His life was saved when his counsel entered a plea of insanity; he was then immured in St. Elizabeth's, the federal hospital for the criminally insane in Washington.

A friend of ours, on a visit about eight years ago, knowing that my wife was greatly interested in Pound's poetry, said she could arrange a meeting with Pound for us. A friend of *hers* shared a psychiatrist with Pound and could make arrangements for us to talk with him. My wife said yes, we wanted to see him. Ruth wrote a week later, saying a visit had been set up, that it had turned out simpler to arrange the meeting in my name than in my wife's and that in defining me for Pound it had been specified, among other things, that I was Jewish and had certain connections with the world of music journalism in this country.

The day of our appointment turned out to be a brilliantly pleasant spring day. Somehow, a third person, a friend named Allan, attached himself to our party. I had no particular desire to speak with Pound; rather I had a certain degree of dislike of him for some of the offensive stupidities he had committed in his poems. But my wife had some important, to her, questions to ask him, and so did Allan. I intended to say a pleasant word, introduce my companions, and let them carry on.

We came to a great, well-guarded gate set in massive walls and walked up to a dingy red-bricked fortress, St. Elizabeth's. Here, we were told with some deference after I mentioned why we were there, Mr. Pound was waiting for me out there on the lawn. Here under a great tree were four lawn chairs, Pound's wife, charming and beautiful, Dorothy Shakespeare before she married, and Pound himself in jutting red beard and striped terrycloth bathrobe. Our extra guest occupied Pound for the first ten minutes: nothing could be done until a fifth chair was found. We sat silent until Mrs. Pound brought it. Then Pound arranged himself and said, "You know, it was Vivaldi got me in here."

I was supposed to react to that but—as I've already indicated—I wasn't feeling cooperative and so I just sat looking mildly interested. He tried again. "Of course," said he, "Rosenfeld's Vandals helped." (Here I must interrupt myself for another explanation. One of the stupider habits of a generation ago was to combine anti-semitism with hatred of Franklin Delano Roosevelt, whose name then became Rosenfeld or anything of the sort. 'Rosenfeld's Vandals' thus, you see, translates itself into 'The Army of the United States under President Roosevelt.') Pound went on for three or four sentences developing the Rosenfeld theme. I said "I think that's enough of that. Suppose you stop it." And, without losing a breath, he stopped and went on to talk about his

reasons for wanting to see me. It took up the entire afternoon; we never got around to my wife's question.

This was his story—in explanation of his Vivaldi gambit. He had, as far back as the 1920's, been interested in Vivaldi. When he moved to Rapallo, he organized a little chamber group dedicated to playing Vivaldi. They soon ran out of printed texts, and so Pound started copying and then photographing every Vivaldi manuscript he heard of. For ten years, in Paris, Dresden, and Vienna, he microphotographed Vivaldi. At the end of that time he had copies of every surviving Vivaldi manuscript of which there was any record—with the exception of certain manuscripts in the Vatican library and in two private Italian libraries. With all his wide and powerful circle of friends, he could not gain access to any of these libraries.

In the mid-1930's he was visited by the chief of the Italian radio—or Mussolini's radio, as Pound put it—with an invitation to broadcast. On what, asked Pound. Anything you like, was the answer. This was one of Mussolini's fine Roman manipulations, that was clear, even though Pound had no idea of what he stood to gain by having an American expatriate poet on the Italian radio. But good, thought Pound. I scratch his back; he scratches mine. I broadcast for a while—and then I ask *him* to get me into those libraries.

"For two years," said Pound, "I broadcast nothing but Vivaldi. I talked about Vivaldi, I played Vivaldi, I speculated about Vivaldi manuscripts."

And now, finally, Pound was ready to tell me what he wanted. But let me interrupt him for a moment. What Pound did not say was that his 'treasonous' broadcasts were simply his continuations of what had by 1939 become a regular weekly program. On it, Pound, with perfect freedom read from his poetry, talked about it and gave his opinions about what was happening in the world. This, when the Army began to monitor his programs, was the substance for the charge of treason—"giving aid and comfort to the enemy." A sad little irony in this is that Pound's broadcasts said nothing that he had not been writing in his poetry for thirty years; or for that matter, little that I did not hear from loud-mouthed midwest colleagues with a firm conviction that anything they thought deserved immediate expression. Probably the worst that can be said of Pound is to put him into that same category—a loud-mouthed anti-democrat with a solid LaFollette-liberal conviction that he must speak everything he thinks.

Well, then. But while I've stopped Pound's narration, I might as well give you more of the setting we were in. Under a tree, amidst spreading lawn, about fifty yards from the gloomy red prison with barred windows; periodically, perhaps once every five minutes, a head would be stuck out from one or another of these windows, to chortle, scream, curse, or just yell. At the first of these outbreaks, reminders of where our civilized conversation was taking place, Pound would blink one eye slightly. He ignored the others and we tried to do the same.

Back to Vivaldi: Just before his arrest Pound had started to publish facsimile reproductions of some of the Vivaldi concertos in the hope that this might be a self-financing method of publishing all the manuscripts. He counted on a wide sale in the United States; review copies had been sent to all the American music journals. But still, four years later, not a single review had appeared. He was convinced it was because of his connection with the project that the editors were afraid to touch the volumes. Could I do anything about it? I told him that his explanation sounded very unlikely to me but that I thought I could get him an answer—of the two most relevant music journals, I knew one editor reasonably well while the editor of the other was one of my oldest friends, so that I could nearly promise *then* that I would review the volumes. But there were certain questions I would want answered, and I was fairly sure the editors would also want them answered. He brushed them aside and said there would be time enough later for my questions—instead he gave me the name of the woman carrying on for him in Italy (incidentally, she is a Juilliard graduate) to write to for copies.

When the Vivaldi business was finished, we spoke of other things for a half hour or so. It was then four o'clock, our visiting time was over, and the six or seven people approaching us were obviously the next batch of visitors. We got up to go, but Pound waved us down and the others back without interrupting his paragraph. When he was ready to receive them, he told me that they were here on a sort of business that I might find interesting; he would be glad to have us stay.

Two of the newcomers were there to act as scribes while Pound revised some of his Cantos for a new edition; the others had come only to sit at the feet of the Master. There were no chairs for them, and they weren't introduced to me and my party. Pound immediately became rapt, vatic, and on the whole somewhat more objectionable than he had been for the first three minutes of my visit. It was one of the Cantos heavy in ideographs; the quieter of the scribes knew some Chinese and offered brushed-aside emendations as Pound, inspired, shouted new lines in his demotic Provençal, Italian, American.

After fifteen minutes of this I murmured our leave-takings. Pound, a flexible voice and a horizontal red beard above his squatting and kneeling seraglio, was a magnificent example of the Compleat Poet as we looked back from the gates.

This is all of the Pound episode I want to use but I might take a moment to wind it up. The next morning I spoke to one of the editors, my late good friend Dick Hill. He said, yes, he remembered the things quite well. Pound's explanation of why they had not been reviewed was nonsense—there was simply no point in reviewing them. They were very pretty little booklets with imitation white-vellum covers but with the music reduced to such a size as to be almost unreadable and hence, useless, either to a musicologist or to a performer. Maybe an English

ARNOLD GENTHE



Ezra Pound

teacher, he said, would like them for their prettiness. However, he would run a review of them if I obtained the answers to some of the questions he had. And he asked the same questions I had asked Pound. The most important one was this: Pound had spoken of microphotographing the Dresden collection of Vivaldi, the most important of all. The collection had been destroyed by a bomb during the war; did Pound have copies of any manuscripts that Ricordi did not have for the Vivaldi *Gesamtausgabe* they already had under way? Pound had not answered my question. I wrote to the editress; she sent me copies of the pretty little booklets but did not answer the questions. I wrote to say I had no review without the answers to the questions; she sent me a second set of the booklets. I wrote to Pound; he did not answer the questions. And so no review has yet appeared. The final touch to this story came last spring when I met two of the Ricordi editors and asked them the questions: neither of them had ever heard of Ezra Pound or his collection of Vivaldi.

Now for the moral: This will be brief but, I think, of some relevance to those engaged with the arts. It has to do with the question of personality, the person that one is, or that one searches for in himself, and that one then expresses or communicates to others. This has always been a matter of interest to mankind, but in the last century or so the importance of this question, or this search, has enormously magnified itself so that for many people, especially young people, it would not be inaccurate to say that it is the most important question of all (after the nuclear bomb) and for direct impact on their thoughts and feelings probably even more present than the bomb.

For the artist of every kind, this question is of particular importance in terms of the creative expression that is his concern. But should this concern be conscious? Is this question to be solved before he does anything else? Is he—before sitting down to practice—to ask himself every day "Who am I? What

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A rehearsal of the Juilliard Chorus. Inset, Abraham Kaplan, conductor.

IMPACT

Juilliard School of Music presents

The Verdi Requiem

Veronica Tyler, soprano
Tatiana Troyanos, mezzo-soprano
Mallory Walker, tenor
Raymond Murcell, bass

Juilliard Orchestra and Chorus

Abraham Kaplan, conductor

Juilliard Concert Hall, January 19, 1962

Note: This was the first performance of the Verdi Requiem ever to be given at the School.

The Verdi Requiem has been called by many admirers and critics alike "the best opera Verdi ever wrote." Let us reflect on this thought for a minute. Would it occur to anybody to make the same observation about a dramatic religious work like the Missa Solemnis which possesses at least the same amount of theatrical drama, if not more? Or a second question which could start us thinking in an interesting direction: can anybody put himself into Verdi's place as an Italian composer of the late nineteenth century (leave alone his operatic background) and think of a different way in which he could have written a religious, profound work? Some of the answers to these questions may lead us to the conclusion that we associate religious music mostly with the temperament and thematic material of the German composers from Schütz through Bach to Schoenberg as well as, perhaps, with some of the composers of the Italian Renaissance which is quite remote from us. But nineteenth century Italian melody immediately suggests to our generation Italian opera.

Verdi wrote the Requiem in commemoration of the death of the great Italian poet Manzoni whom he admired and worshipped. Whether performed in the church as it was at its first performance or in the concert hall as the practice has since been, the work is a religious and profound piece of music, aiming at the deepest layers of our emotional and spiritual existence. Let us listen to it with this thought in mind.

A. K.

CARL VAN VECHTEN



Veronica Tyler



Tatiana Troyanos



Mallory Walker



Raymond Murcell

IMPACT



Powdermill Previews

by Alan Shulman (1937)

ABOUT POWDERMILL HOUSE

(The Author's Residence)

*Powdermill House is a spacious stone dwelling in Scarsdale, N. Y. built in 1840 by E. F. Haubold, a German political refugee, who bought eighty acres of land and harnessed the waters of the Bronx River for the manufacture of gunpowder used in blasting a path for the Hudson River Railroad (now the New York Central) and in the Mexican and Civil Wars. Former occupants include Harold Everett Porter who, under the name of "Holworthy Hall", was the author of *The Six Best Cellars* as well as numerous short stories for the *Saturday Evening Post*; the late Dixon Ryan Fox, president of Union College in Schenectady, N. Y.; and Herrick B. Young, now president of Western College for Women in Oxford, Ohio.*

Powdermill House has been steeped in culture over the years. We feel the need to continue that cultural heritage. At present I am composing educational music, practising 'cello and serving as first vice-president and public relations director of the Violoncello Society. I also devote my time to commercial radio, television and recordings (bread and butter) and chamber music and composition (less bread and butter but nonetheless necessary). My wife, Sophie Bostelmann (Juilliard 1938) has been active in alumnae affairs of Sarah Lawrence College, edits and composes for several publishers and teaches small fry. There are four second-edition Shulmans: Jay, 12, who has been studying 'cello for three years; Laurie, 10, who has been studying piano for five years; Marc, 8, and Lisa, 5½, who have yet to start their music studies. Judging from their reaction to music in Powderhill House, it will not be long now.

STANLEY JUDKINS



Original water-color by Walter Pleuthner

Powdermill Previews grew out of a dinner-party conversation in Scarsdale, N. Y., in mid-August, 1960. I was taking a fellow guest to task; he was a member of the board of one of the Westchester community orchestras. My complaint: "You give four concerts a season, charge \$12.00 for the series (comparable to prices charged to hear professional orchestras) and you use "brand-name" soloists as bait. Why not give some of the lesser-known, but equally gifted, names a chance? People who have won prizes in contests here and abroad, but who can't make first base with the managers, most of whom prefer the easier way of merchandising with brand names—less effort, larger take!"

My companion asked if I had anyone particular in mind. I mentioned Charles Libove (Juilliard 1949). Charlie had just resigned from the Paganini Quartet. We had met the previous June at an intellectual oasis in the heart of the "Borscht Belt," where we gave eight chamber music concerts. My friend had never heard of Libove. I had to enlighten him. Libove had been the only American to win a prize in the first Enesco International Violin Contest in Bucharest, 1958, where he was awarded the title of Violinist Laureate.

"Where can I hear him?" my friend inquired. At that moment my brainchild was born. I told him that Libove was to play the Lalo *Symphonie Espagnole* at the East River Amphitheatre in a special Labor Day Concert. Perhaps I could persuade him to give a "preview" at our home a week before the concert. Thus, my friend could hear him. I called Libove and he agreed to play; a mutually convenient date was set. We wound up with thirty-five music-loving friends; hors d'oeuvres and punch bowl afterwards. Lo! Powdermill Previews were born.

I then discovered that David Soyer and Harriet Wingreen (Juilliard 1951) planned a Town Hall recital. They were invited to preview their concert at Powdermill House. By this time the idea had crystallized: why not invite members of boards of com-

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Faculty Activities

HUGH AITKEN's article, "Meaning in Music," appeared in the January issue of *FM-Stereo Guide*. In the March issue he will have an article on "Style and Tradition."

JULIUS BAKER was featured artist at the first concert of the Intimate Concerts Association at the White Plains (N. Y.) Community Church October 15. He appears with Jean-Pierre Louis Rampal on Washington Records' *Eighteenth Century Flute Duets*.

WILLIAM BERGSMA's Quartet No. 3 has been recorded by the **JUILLIARD STRING QUARTET** on Columbia Records.

JOSEPH BLOCH recently returned from a two-month tour of Singapore, Malaya, Taiwan, Hong Kong and Japan, where he played with the Japan Philharmonic Orchestra, **AKEO WATANABE** (1952) conductor, and the Taiwan Symphony Orchestra. While in Hong Kong Mr. Bloch played eight recitals in ten days. On February 2 he gave the first performance of **NORMAN LLOYD's** Piano Sonata at Lehigh University (Bethlehem, Pa.). He repeated the work at the College of New Rochelle (N. Y.) on February 5, and the Donnell Branch of the New York Public Library on February 21, and has scheduled a March 6 performance in Pelham, N. Y.

ISIDORE COHEN performed the Paganini Violin Concerto in D Major with the Clinton Hill Symphony Orchestra on November 26 at Pratt Institute in Brooklyn.

HELEN CONSTAS' article on Soviet bureaucracy was published in the December issue of Cornell's *Administrative Science Quarterly*. She is currently editing and writing the introduction of a paperback re-issue of Lewis Morgan's *American Society* for the Crowell-Collier Company.

JEANEANE DOWIS performed the Beethoven Third Piano Concerto with the East Texas Regional Symphony Orchestra on October 3. On November 21 she was soloist with the York (Pa.) Symphony Orchestra.

IRWIN FREUNDLICH gave two lectures in Buffalo, N. Y., for the Buffalo Teachers' Forum on "The Art of the Pedal" and "The Music of Franz Liszt" on November 15.

JOSEPH FUCHS, violinist, **LILLIAN FUCHS** (1924), violist, and **WILLIAM MASSELOS** (1942), pianist, were among the performers who participated in the Town Hall birthday tribute to Virgil Thomson on December 18.

VITTORIO GIANNINI's opera, *The Harvest*,

received its première on November 25 by the Lyric Opera Company of Chicago, the composer conducting. It was produced under a Ford Foundation grant. His *Medead* received its first New York performance on October 31 in Carnegie Hall by Irene Jordan, soprano, and the National Orchestra, John Barnett conducting. This was commissioned by the Ford Foundation especially for Miss Jordan. Mr. Giannini and **VINCENT PERSICHETTI** will deliver the newly-established Mary Duke Biddle Lectures at Duke University (Durham, N. C.) this year.

HAROLD GOMBERG, first oboist of the New York Philharmonic, performed the Bach Double Concerto for Violin and Oboe with Joseph Silverstein on December 30, Werner Torkanowsky conducting.

MARCEL GRANDJANY gave a recital at Goucher College (Baltimore, Md.) on November 19. On November 4, he was soloist in the *Music Forgotten and Remembered* Series directed by **FREDERIC WALDMAN** at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

PHILIP HART's article on Otto Klemperer, "With Music I Do Not Bargain," appeared in the September issue of the *Musical Courier*.

DOROTHY HILL was recently appointed composition instructor at Brooklyn College.

LOUIS HORST served as critic of demonstration dances presented by participating groups at the dance symposium held by the Modern Dance Club of Rhode Island College (Providence) last November.

ANN HULL's *Ancient Ballad* has been published by Scribners.

ABRAHAM KAPLAN conducted the Collegiate Chorale in the Mozart *Requiem* and the Vivaldi *Gloria* on January 26 in Town Hall.

MELVIN KAPLAN, oboist, and **JOSEPH FUCHS**, violinist, were soloists on the December 9 program of the *Music Forgotten and Remembered* Series, **FREDERIC WALDMAN** conducting.

FLORENCE PAGE KIMBALL will supervise the National Art Foundation's scholarships for young singers.

ROSINA LHEVINNE was soloist in the Mozart Piano Concerto in C Major, K. 467, with the Esterhazy Orchestra, Daniel Blum conducting, at Town Hall on January 16.

ROBERT MANN, violinist, **LEONID HAMBRO** (1945), pianist, and Lucy Rowan, narrator, members

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Alumni News

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

1914

HELEN MOORE opened the Rollins College Concert Series (Orlando, Fla.) on November 3, with a program of varied piano music.

1915

HOWARD HANSON's sixty-fifth birthday was noted in the October 29 Sunday Edition of *The New York Times* with an article by Frederick Fennell. The Cleveland Orchestra will present the première of his *Bald Island Suite* later this season.

1922

WILLIAM KROLL, first violinist of the Kroll String Quartet, and pianist Nadia Reisenberg made a series of recital appearances in Europe this autumn. Mr. Kroll resumed his regular activities with the Quartet with a New York series early in January.

1925

RICHARD RODGERS was honored on December 6 by the Broadway Association in recognition of "the greatest achievement for the advancement of Broadway." Mr. Rodgers was presented with a certificate and gold medal at a luncheon at the Astor Hotel.

1926

ABRAM CHASINS with his wife Constance Keene recorded the Bach Concertos in C Major and C Minor for Two Pianos and Orchestra on Kapp records. Mr. Chasins has recorded a Chopin program also on Kapp records.

1928

JOSEPH MACHLIS' book, *Introduction to Contemporary Music*, has been published by W. W. Norton.

RUTH McCANN, pianist, performed for the Ridgewood (N. J.) Woman's Club last September. Miss McCann teaches piano and recorder in Ridgewood.

1929

EUSEBIA SIMPSON HUNKINS, Chairman of Junior Composition and editor of *Ohio Junior Com-*

posers for the Ohio Federation of Music Clubs, is at work on a folk opera commissioned by the Anthony Wayne Parkway Board.

1931

HUGH GILES, organist, presented a recital in the First Presbyterian Church, Uniontown, Pennsylvania, in conjunction with the Church Music Workshop being sponsored by the Pittsburgh Conference of Methodist churches, on August 30. Mr. Giles is director of music at Central Presbyterian Church, New York.

1932

DAVID RATTNER is currently chairman of the music department at Abraham Lincoln High School in Brooklyn, where he also teaches instrumental classes and directs the boys' chorus.

1933

DORIS QUINN, pianist, performed for the Morning Musicales of the Fort Lauderdale (Fla.) Woman's Club on November 1.

1934

ESTHER SCHURE GILBERT, assistant concertmaster of the New Jersey Symphony Orchestra, is first violinist of the String Quartet of the New Jersey Symphony.

1936

ROBERT LAWRENCE, whose article "To the South" appeared in the November 18, 1961, issue of *Opera News*, has been conducting and lecturing in Latin America under a State Department grant.

1937

EMMA ENDRES-KOUNTZ gave a benefit piano recital on November 5 for the Monday Musicales at the Museum of Art, Toledo, Ohio.

ALVIN H. KAUFER, presently Assistant Corporation Counsel of the City of New York, was re-elected vice-president of the Federal Bar Association of New York, New Jersey and Connecticut.

1938

HERMAN BERG, professor of violin at DePauw University, conducted the University Symphony Orchestra in a concert at Waukegan, Ill., in December.

ELIE SIEGMEISTER composed the ballet and incidental music for the Broadway musical *Kean* which opened November 2.

1939

NORMAN DELLO JOIO's opera *Blood Moon* received its world première by the San Francisco Opera on September 18, as the first work in the Ford Foundation's eight-year opera plan.

1940

MILTON THOMAS, violist of the Griller String Quartet, gave a recital at the University of California on December 7, with Georgia Akst, pianist.

1941

MILDRED ELLOR, soprano, gave a program of songs for the Woman's Club of Syracuse (N. Y.) on October 2.

NORMAN GOLDBLATT is concertmaster of the Colonial Symphony and violinist of the Essex String Quartet. He is a resident of Roxbury Township, New Jersey.

ROLAND JOHNSON, conductor and violinist, has been named Director of the Madison (Wis.) Civic Music Concerts.

RUDOLPH WENDT, chairman of the music department of Montana State University, was guest piano soloist with the Great Falls (Mont.) Symphony Orchestra on November 12.

1942

ROBERT BERNAUER presented a vocal recital in New Orleans in early November. Mr. Bernauer was recently appointed associate professor of voice at Newcomb College.

MADELEINE CARABO-CONE, violinist, performed the entire cycle of Beethoven violin and piano sonatas with Sophie Feuermann in the Wollman Auditorium of Columbia University last fall.

NORMAN HOLLANDER, principal 'cellist of the Kansas City Philharmonic, was the guest artist with the St. Joseph (Mo.) Symphony Orchestra last October.

ROBERT RUDIE, violinist, was soloist with the Chappaqua (N. Y.) Chamber Orchestra at its opening concert on December 16, following his appearance with the Orchestra of America at Carnegie Hall on December 6. **RICHARD KORN** (1940) conducting. Mr. Rudié is conductor of the Rudié Sinfonietta.

1943

MELVIN WYBLE is director of the Plan for Music Study in Princeton, N. J.

1944

DESPY KARLAS, associate professor of music at the University of Georgia, gave a piano recital for the Douglas (Ga.) Concert Association on November 13.

MARGARET TYNES, soprano, gave a concert on October 20, 1961, for the Lyceum series of Johnson C. Smith University, Raleigh, N. C. In October she appeared at Savannah (Ga.) State

College.

1945

EVELYN BOWDEN, associate professor of music at Ouachita Baptist College (Arkadelphia, Ark.), is also organist at the Central Baptist Church in Hot Springs.

MILES DAVIS, trumpeter, and former faculty member, Teddy Wilson, pianist, appeared at the Jazz Gallery (N. Y. C.) with their respective groups in December.

NANCY LEACHMAN FRIANT, pianist, gave a recital at Osbourn High School in Manassas, Virginia, on October 26.

1946

DONALD BERGLUND conducted the St. Olaf College Orchestra in fourteen concerts throughout three Mid-Western states last fall. Dr. Berglund formed the St. Olaf Orchestra thirteen years ago shortly after he joined the faculty of the Minnesota college.

GORDON MYERS, baritone, was guest artist at the Scarsdale (N. Y.) Women's Club on December 6. Mr. Myers is a performing member of the New York Pro Musica.

ROBERT WARD has been awarded the 1961 Edwin Franko Goldman Memorial Commission by The Goldman Band.

1947

DAVID ATKINSON is singing a featured role in *All in Love*, the musical version of Sheridan's *The Rivals*, at the Martinique Theater in New York this season.

ROBERT BENNETT, pianist, gave a recital with 'cellist Fred Dempster for the Fresno Alumnae Chapter of Mu Phi Epsilon in Fresno, California, last November. Mr. Bennett is a faculty member of the Fresno State College music department.

EZRA SCHABAS, director of public relations at the Royal Conservatory of Music, Toronto, has been appointed associate professor of music at the University of Toronto. Mr. Schabas is also Canadian editor of the *Musical Courier* as well as academic administrator and woodwind instructor of the National Youth Orchestra of Canada.

CHARLES SMITH, Boston Symphony percussionist and member of the Boston University faculty, conducted the Boston University Percussion Ensemble in a concert last November at the University.

ORCENITH SMITH, head of the voice department at Oklahoma University, appeared as a guest soloist in Bach's *Christmas Oratorio* at Friends University (Wichita, Kansas) in December.

CLAUDETTE SOREL, artist-in-residence at the University of Kansas, performed Harold Morris' Piano Concerto with the Orchestra of America conducted by **RICHARD KORN** (1940) on January 10 at Carnegie Hall.

LAURELLE STALLINGS, singer, was supper club entertainer at the Peacock Alley Lounge of the Waldorf-Astoria last November.

MARTHA GOLDSTEIN SVENDSEN, pianist, appeared as a soloist in "An Autumn Musicales," a

benefit concert for the Gunpowder Youth Camps, Inc., at the Towson (Md.) Senior High School Auditorium last October.

1948

THOMAS BROCKMAN was recently appointed lecturer in piano at the School of Music of Southern Methodist University, Dallas, Texas.

DONALD BRYANT directed the Columbus Boys' Choir in a performance of *Amahl and the Night Visitors* at Southeastern Louisiana College on November 13.

DAVID KATZ, conductor of the Brooklyn Community Symphony, is presenting four concerts this season at the Walt Whitman Auditorium, Brooklyn College. Mr. Katz is also founder and director of the Queens Symphony Orchestra.

ANNE POITRAS, singer, is a musical therapist with the New Jersey Association for Retarded Children.

SYLVIA STAHLMAN, soprano, sang the role of Violetta in *La Traviata* with the Nashville (Tenn.) Symphony last October.

LEONARD E. STRAHL, president of Magna Bond, Inc., has been elected to the board of directors of Automatic City, Inc., with headquarters in Bala Cynwyd, Penna.

ZVI ZEITLIN, violinist, appeared at Madison Square Garden as soloist for the Israeli Bond benefit last December.

1949

ELMA ADAMS, pianist, gave a recital at the National Gallery of Art in Washington, D. C., on February 4.

ADELE ADDISON, soprano, appeared as soloist with the Interracial Chorus, **HAROLD AKS** (1949) conducting, in Handel's oratorio *Jephtha* in New York's St. Thomas Church on January 12.

MARGARET HILLIS, founder and director of the Chicago Symphony Orchestra Chorus, has joined the faculty of Chicago Musical College of Roosevelt University as director of all choral activities. She has also been appointed conductor of the Kenosha (Wis.) Symphony Orchestra.

HARVEY KRASNEY has been appointed for his fifth season as conductor of the Fairfax County (Va.) Symphony Orchestra. Mr. Krasney, who teaches string music at Gunston Junior High School and Wakefield High School, plays in the National Gallery Orchestra.

MILTON and **PEGGY SALKIND**, duo-pianists, opened the 1961-62 Alaska Music Trail season on October 3. In November they appeared with the Oakland (Cal.) Symphony in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art (N. Y. C.).

1950

DAVID BAR-ILLAN, pianist, appeared as soloist with the Berlin Philharmonic on September 14 and 15. On November 28 he presented a Carnegie Hall recital.

CHARLES BRESSLER, tenor, gave a Town Hall

recital on October 5. His accompanist was **DAVID GARVEY** (1948).

EILEEN SCHAULER CHARONE made her debut with the St. Paul Civic Opera Association in October singing five performances of *Tosca*.

PHILIP CHERRY, 'cellist, became a member of the Metropolitan Opera Orchestra this season. Also new to the string section is double-bass player **MARVIN TOPOLSKY** (1955).

LOUIS DAVIDSON has been appointed Cantor of Temple Sinai, Summit, New Jersey.

LOUISE NATALE, soprano soloist at New York's Riverside Church, performed there in Bach's *Christmas Oratorio* with the Canterbury Choral Society; at the Bach Festival, Rochester, N. Y.; in Puccini's *Suor Angelica* over WNYC; and in Verdi's *La Traviata* at Seton Hall, N. J.

JOHN SINCLAIR gave a piano recital for the Hinds Junior College Music Department in Jackson, Miss., on November 30. Mr. Sinclair is associate professor of piano at William Carey College at Hattiesburg.

1951

JOYCE FLISLER, violinist, performed with the Duluth Symphony Orchestra last November.

THEODORE MICHNIK has been appointed to teach fourth grade in the Milton School, Jefferson Township, N. J.

WILLIAM STOKKING Jr. was the 'cello soloist at the Sunday afternoon concert of Glassboro State College (N. J.) Department of Music last November. Mr. Stokking is a member of the Philadelphia Orchestra.

1952

LOUIS CALABRO's Symphony No. 1 was premiered by the Jacksonville Symphony Orchestra in November. He is at present music instructor at Bennington College, Vermont.

MERRILL FISHER has been appointed Cantor of Congregation Adath Jeshurun, Germantown, Pennsylvania. He was previously with Congregation Beth El Zedeck, Indianapolis.

PAUL HARELSON, pianist, gave the first New York performance of Leo Kraft's *Partita* at Carnegie Recital Hall on December 3.

ROBERT S. HINES has been appointed associate professor and director of choral music at the University of Wichita (Kansas).

DAVID LABOVITZ conducted the Master Institute Chorus and Orchestra (N. Y. C.) in their annual winter concert on January 14.

JOHN MAGNUS, bass-baritone, presented a Town Hall Recital on December 28. Mr. Magnus is presently on the faculty of Susquehanna University.

LEONTYNE PRICE, soprano, appeared with the Berlin Philharmonic, Herbert Van Karajan conducting, at Carnegie Hall on October 29.

MICHAEL RABIN, violinist, gave the first New York performance of Paul Ben-Haim's Sonata for Solo Violin at Carnegie Hall on January 3.

JEANETTE SCOVOTTI, soprano, sang the role of Concepcion in Ravel's *L'Heure Espagnol* with the

Washington Opera Society in January.

▼ **ALFREDO SILIPIGNI** conducted the New Newark Symphony Orchestra debut concert presented by the Woman's Club of Orange (N. J.) on October 18.

▼ **1953**
GLORIA DAVY has been engaged by the New Opera House in Berlin for twenty performances, including roles in *Aida* and *Madama Butterfly*.

▼ **THOMAS FITZPATRICK**, tenor, sang the role of Pinkerton in *Madama Butterfly* at Central State College (Wilmington, Ohio), where he is instructor of voice, on November 13.

▼ **DONALD NOLD**, pianist, after returning from a tour of the Soviet Union with Maureen Forrester, contralto, left again on January 10 for a European tour.

▼ **NATASHA KOVAL SHERMAN** played Poulenc's Two-Piano Concerto with her husband, Russell Sherman, on January 22, with the Pomona College (Claremont, Cal.) Symphony Orchestra.

▼ **PAUL TAYLOR** presented two dance concerts with his own Company at Hunter College (N. Y.) auditorium on November 25 and 26.

▼ **KENNETH WENTWORTH** has been elected New York State chairman of Americans for Democratic Action.

1954

▼ **VAN CLIBURN** performed Beethoven's *Emperor* Concerto with the Symphony of the Air at Carnegie Hall, Alfred Wallenstein conducting, on November 26.

▼ **RICHARD COLLINS** is professor of music and director of the Choral Club at Scripps College, Claremont, Cal.

▼ **DONALD HOPKINS** and **JOANNE ZAGST** (1958), violinists, **RAYMOND PAGE** (1955), violist, and **LEONARD FELDMAN** (1957), cellist, of the Alard String Quartet, made a four-week tour of Mexico sponsored by the Cultural Events department of the U. S. Information Service. The quartet is in residence at Wilmington (Ohio) College.



The Alard String Quartet: standing l. to r.: Raymond Page, Leonard Feldman; seated l. to r.: Joanne Zagst, Donald Hopkins

GATES WRAY opened a new series of concerts with a piano recital at the West Side YMCA (N. Y. C.) last October. Mr. Wray is a faculty member of the Bronx House Music School.

1955

▼ **ROBERT HOMES COWAN**, pianist, performed César Franck's *Variations Symphoniques* with the Eastman-Rochester Symphony Orchestra on December 15.

▼ **RICHARD REISSIG** joined the French horn section of the Metropolitan Opera Orchestra this season along with **HERBERT WEKSELBLATT** (1949), tuba player.

▼ **BELA SZILAGYI**, pianist, was soloist with the Detroit Symphony Orchestra last fall.

▼ **GERSON YESSIN**, chairman of the division of music at Jacksonville (Fla.) University, was piano soloist with the Atlanta Symphony on January 19. He has been engaged by the Florida Symphony for three concerts this season.

1956

▼ **JOHN BROWNING** played the Mozart B-flat Major Piano Concerto, K. 450, with the New York Philharmonic under Georg Solti on January 4, 5, 6, 7, at Carnegie Hall.

▼ **LEE CASS**, baritone, is featured as Sir Anthony Absolute in *All in Love*, the Broadway musical based on *The Rivals*.

▼ **GEORGE KATZ**, pianist, gave his second Carnegie Hall recital on November 27.

▼ **KARL KORTE** is composer-in-residence in Oklahoma City under the Ford Foundation project for music in secondary schools. His *Symphony No. 2* received its first performance by the Oklahoma City Symphony on January 7 over the Mutual Network broadcasting system. His *Music for a Young Audience* has been performed by the Phoenix (Ariz.) Orchestra and the Albuquerque (N. M.) Symphony, **MAURICE BONNEY** (1950) conducting. On the latter program **ELIZABETH BROWN KORTE** (1950) played the Bartók Concerto No. 3.

▼ **BRUCE MARKS** is a featured soloist with the American Ballet Theater Company this year.

▼ **JAMES MATHIS** made his Carnegie Hall debut on January 17 through the National Federation of Music Clubs Award given by **VAN CLIBURN** (1954) in Memory of Theodore E. Steinway.

▼ **MARTIN MORGINSKY**, who teaches modern dance at the New Dance Group and the Wagner Center of Adult Education in New York City, is also giving modern dance classes at the Temple Emanuel in Livingston, N. J.

▼ **GEORGE PAPPASTAVROU**, pianist, gave a Town Hall recital on December 2nd. He is currently professor of piano at Syracuse University.

1957

▼ **MAIJI ASTRIDA BAUMANIS** has joined the staff of the Warren (Pa.) Conservatory of Music.

▼ **JOHN BUTTRICK**, pianist, has recently returned from a six-week recital tour of Switzerland, Germany and the Netherlands.

HAZEL CHUNG has recently joined the dance faculty at the University of California at Los Angeles.

HENRY DI CECCO has joined the violin section of the New York Philharmonic.

LAUREL MUTTHERSBOUGH MILLER, mezzo-soprano, made her debut at Carnegie Recital Hall on November 17.

REGINA SARFATY, mezzo-soprano, sang a leading role in the premiere of Douglas Moore's opera *The Wings of the Dove* with the New York City Opera on October 12. On October 17 she appeared in the opening concert of the 1961-62 Community Concert Series in Wilkes-Barre (Pa.). In December Miss Sarfaty also appeared on the WNBC-TV Recital Hall series.

PAUL SHEFTEL and **JOSEPH ROLLINO** (1958), duo-pianists, recently made a concert tour through Scandinavia, Germany, Holland and Italy.

RON TASSONE is a featured dancer in the touring company of *Gypsy*, for which he is dance director.

1958

ARMENTA ADAMS, pianist, after completing an African concert tour, gave a Town Hall recital on November 19.

AGUSTIN ANIEVAS won first prize in the New Dimitri Mitropoulos Music Competition, performing the Rachmaninoff *Rhapsody on a Theme by Paganini* with the New York Philharmonic under the direction of Theodore Bloomfield at the Metropolitan Opera House on December 17. There were three other finalists performing on this occasion, preceded by a speech by Adlai Stevenson, U. S. Ambassador to the U. N.

KELLY TSOUMBRAKAKOS is teaching dance in Athens, Greece, where she recently gave a dance concert.

JULIAN WHITE has been appointed to the piano faculty of the Peninsula Conservatory of Music in Burlingame, California.

1959

ALLEN ANDERSON, pianist, played works by Spanish composers at the Pan American Council's Christopher Columbus program in Chicago in October. Mr. Anderson is now studying at the Chicago Conservatory of Music.

FRED GOCKEL, director of the Academy of Dance in Fairbanks, Alaska, has expanded the school, adding an Academy of Arts to the dance department established a year ago.

STEFAN BAUER-MENGELBERG, **ELYAKUM SHAPIRA** (1953) and **FRANZ BIBO** (1955) are three of the conductors who were recently awarded Ford Foundation grants for conducting study in the special program administered by the Peabody Conservatory.

1960

ESTHER ADMON, soprano, sang the role of Mimi in the Manhattan School of Music's production of *La Bohème* on November 3. On December 11 she gave a concert at the Harmonie Club in New York and on December 30 at Judson Hall.



Agustín Anievas

JACK MITCHELL

SETSUKE DEVENS, pianist, gave four radio lecture-recitals in Kyoto, Japan, and Honolulu, Hawaii, last fall.

HUGH MATHENY is solo oboist of the Indianapolis Symphony Orchestra.

BARBARA ROSTRON performed as guest pianist with the Miami Beach (Fla.) Civic Orchestra on November 26.

ELIZABETH WEIL has been appointed instructor of dance at the University of Michigan at Ann Arbor.

1961

JAMES ELSON has been awarded a Fulbright Scholarship to study voice at Hochschule für Musik in Munich, Germany.

CHIEKO KIKUCHI is teaching English at Kokushi University, Japan, while studying at the Komaki Ballet School in Tokyo.

AARON KROSNICK has been awarded a Fulbright Scholarship for violin study at the Royal Conservatory of Music in Brussels, Belgium.

STEPHEN MANES, pianist, appeared in Town Hall in a joint recital with violinist Vera Graf under the auspices of the Concert Artists Guild on November 18.

SALOMON MIKOWSKY is conducting pre-instrumental classes and teaching piano at the Bella Shumatcher School of Music in Mamaroneck, N. Y.

MICHAEL ROGERS, pianist, presented his debut program at Town Hall on December 4, as a result of winning the 1961 Concert Artists Guild Competition.

RUTH and **NAOMI SEGAL**, duo-pianists, were featured as soloists with the Little Orchestra Society, Thomas Scherman conductor, this fall.

REIKO TAMARU was piano soloist with the Queens Symphony Orchestra, **DAVID KATZ** (1948) conducting, on November 11. Miss Tamaru was a scholarship student at the Berkshire Music Center, Tanglewood last summer.

ANN VACHON PAYTON, **MICHAEL IMBER** and **JENNIFER SCANLON** (1960) have joined the Merry-Go-Rounders dance company. **LUCAS HOVING** of the Dance Department faculty is the director of the group.

Alumni Association Election

Editor's note: All members of the Juilliard Alumni Association will this spring receive an election ballot in the mail. Brief biographies of the candidates appear below.

President

ALTON JONES. Graduate, Drake University where he studied piano with Paul van Katwijk and composition with Wallingford Riegger. Artists Diploma in piano, Institute of Musical Art under Richard Buhlig and Edwin Hughes; composition with Percy Goetchius. Debut recital, Aeolian Hall, New York City. Has given 25 recitals in Town Hall. Soloist with New York Philharmonic, American Orchestral Society and other orchestras. Extensive concert and recital career. Faculty member, Columbia University Summer Session 1929-1941. Piano faculty, Juilliard School of Music since 1926. Current president, Juilliard Alumni Association.



JAMES ABRESCH

LOUISE BEHREND. Juilliard Graduate School. Violin studies with Louis Persinger. Town Hall debut 1950. Solo violin recitals and chamber music performances throughout the United States. Former faculty member, Mary Washington College of the University of Virginia. Presently faculty member of the Music School of the Henry Street Settlement and Juilliard Preparatory Division. Member of Board of Directors, Violin Teachers Guild; vice-president, Camerata Music Society; current treasurer of Juilliard Alumni Association.



JAMES ABRESCH

Vice-President



DOROTHY DeLAY. B.A., Michigan State University. Juilliard Graduate School. Violin studies with Michael Press, Hans Letz, Ivan Galamian. Numerous public appearances in chamber music and symphonic groups and solo concerts in the U. S., Canada and South America. Faculty, Sarah Lawrence College since 1947; faculty, Meadowmount Summer School of Music, Westport, New York. Board of Directors, Society for Strings, Inc., New York City; editorial board, Juilliard Review. Violin faculty, Juilliard School of Music since 1948. Current vice-president, Juilliard Alumni Association.



HARRY KNOX. B.A., University of North Carolina. Diploma, Institute of Musical Art. Juilliard Graduate School. Piano studies with Olga Samaroff, Alexander Siloti, Sascha Gorodnitzki and Arthur Newstead. Active as recitalist and soloist with orchestras. Faculty, Juilliard Preparatory Division since 1940. Member, Board of Directors, Olga Samaroff Foundation, Inc.; life member, Phi Mu Alpha Sinfonia; member, The Piano Teachers' Congress of New York, Inc.; member, Associated Music Teachers' League, Inc.; current vice-president, Juilliard Alumni Association.

ELIE SIEGMEISTER. B.A., Columbia University. Juilliard Graduate School. Studied conducting and composition with Jacob Schaefer, Edgar Schenkman, Seth Bingham, Nadia Boulanger and Albert Stoessel. His compositions include three symphonies, fourteen instrumental sonatas and suites, over 100 piano teaching pieces and music for band. As conductor he has toured the United States for three years, appeared as guest with various orchestras and now directs the Hofstra Symphony Orchestra. Founding member, American Composers Alliance; vice-chairman of the American Music Center; vice-president of the Composers and Lyricists Guild of America. His books include *The Music Lover's Handbook*, *A Treasury of American Song* and *Invitation to Music*.

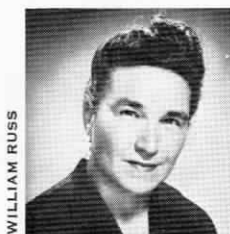


Secretary



IMPACT

SHEILA KEATS. Radcliffe College, Syracuse University. B.S., Juilliard School of Music. Piano study with Lonny Epstein. Teaching assistant, Juilliard School of Music 1953-1954; 1957-1959. Assistant and managing editor of *The Juilliard Review* 1953-1961; presently consulting editor. Assistant, publicity and public relations of Juilliard School 1957-1961 and assistant, Alumni office 1957-1961. Currently manager and press representative, The Goldman Band; manager and press representative, the Camerata Singers. Private piano teaching since 1953. Current secretary of Alumni Association.



WILLIAM RUSS

BELLA SHUMIATCHER. Juilliard Graduate School. Student of Egon Petri, Ernest Hutcheson, Nadia Reisenberg, Alfred Mirovitch; studied music education with Rosalyn Tureck and at Teachers College, Columbia University. Television, radio and concert appearances: Town Hall, Carnegie Hall, eastern and western Canada. Member, piano faculty, Juilliard Preparatory Division since 1933. Director of the Bella Shumiatcher School of Music.

Treasurer

CHRISTINE PHILLIPSON DETHIER. Institute of Musical Art and fellowship student of the Juilliard Foundation. Studied violin with Hans Letz, Franz Kneisel and Edouard Dethier. Extensive appearances as soloist and member of various ensembles and string quartets throughout the United States and Canada. She was a member of the Juilliard Summer School faculty from 1946 to 1952 and following summers taught at Kneisel Hall Summer School, Blue Hill, Maine. Faculty member, Juilliard Preparatory Division since 1941.



HENRY VERBY

HERBERT SORKIN. Juilliard Graduate School. Violin studies with Louis Persinger. Town Hall recital debut followed by Carnegie Hall recital same season. CBS Staff Concertmaster 1944-46. Cleveland Orchestra, 1948. Recital tours 1947-1950. Since 1950 has played with NBC Symphony; at the Festival Casals and made numerous recordings. At present performs with the Bach Aria Group and other chamber music groups in New York City. Member, Nieuw Amsterdam Trio.



JAMES ABRESCH



Alumni Council

ANAHID AJEMIAN. Juilliard Graduate School. Violin studies with Edouard Dethier. Made her debut in 1946 as a Naumburg Foundation winner. Has concertized extensively in Europe, Canada and the United States. Received the Distinguished Achievement Award of the American Composers Alliance for meritorious service to American music. Has recorded for RCA Victor, Columbia, MGM and others.

WILLIAM BELLER. Juilliard Graduate School. Piano studies with Josef and Rosina Lhevinne. Has appeared as soloist with major symphony orchestras and in concert tours throughout the United States; also played recitals at Town Hall in New York. Has taught at the Juilliard School of Music, Chicago Musical College, Texas State College for Women and at the University of Michigan at Ann Arbor. Currently faculty member of the Music Department of Columbia University, New York City.

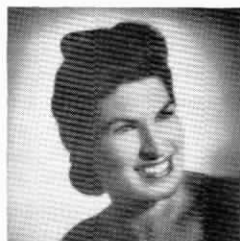


WYNN RICHARDS



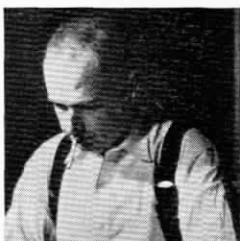
JANE CARLSON. Graduate Shenandoah Conservatory of Music. Juilliard Graduate School. Piano studies with Carl Friedberg. Winner of Naumburg Award in 1947. Recitals in Town Hall, Carnegie Hall as well as major cities in the United States, Canada and Europe. Performed as soloist with orchestras in Europe and United States. From 1947-1952 taught in Juilliard Summer School as Mr. Friedberg's assistant. Presently on the piano faculty of the Juilliard Preparatory Division.

ROSETTA GOODKIND KLOTZ. Institute of Musical Art where she studied with Carl M. Roeder. Numerous concert and radio appearances. Has been co-director of the Five-Towns Music Studio, Woodmere, Long Island since 1957. Member, piano faculty of the Preparatory Division since 1941.



VOLPE STUDIOS

ALAN SHULMAN. Peabody Conservatory of Music. Juilliard Graduate School. 'Cello studies with Felix Salmond and composition with Bernard Wagenaar. Kreiner String Quartet 1935; co-founder Stuyvesant String Quartet 1938. Recorded with both groups for RCA Victor, Columbia, Philharmonia records. Charter member NBC Symphony under Toscanini from 1937-1954. Compositions include eight orchestral works, nine chamber music works and numerous shorter works for violin, 'cello, piano, harp, etc., music for films and radio. Currently active in educational music. First vice-president of Symphony of the Air and member of the Violoncello Society.



OTTO HESS

Chapter News



Esther Rabiuff Alpert, president of the Southern California Alumni chapter, presenting Daniel Pollack with the first honorary chapter membership to be awarded. Pianist Pollack, a native of California and a Juilliard graduate, is shown backstage after his recent concert at U. C. L. A. I. to r.: Harry Pollack, Danny's father; Mrs. Alpert; Danny Pollack and Mrs. Harry Pollack, Danny's mother.

North Texas Chapter

The Juilliard Alumni Association of North Texas held its initial meeting at the home of Betty Lief Sims, in Dallas, on January 12. The following officers were elected: President, Mrs. Betty Lief Sims; Vice-President, Harry Wayne; Executive Secretary, Mrs. Jerry Bywaters Cochran; Treasurer, Dr. James M. Paule.

The second meeting of the chapter was scheduled for February 16.

The North Texas chapter lists the following members:

Dallas: Mrs. Frances Blatt, Thomas Brockman, Calloway Cochran, Jerry Bywaters Cochran, Bomar Cramer, Jack Drensen, Harry Goshkowitz, Julia Louise Herrmann, Arlington N. Judefind, Dorothea Kelley, Lucien Leinfelder, Tom Merriman, Mrs. Peggy Frager Miller, Dr. James M. Paule, Dorothy Kendrick Percy, Mrs. Betty Lief Sims, Camilla Wicks Thomas, John Thompson, Harry Wayne, Mrs. Billye Beall Wendland, Philip Williams and Chris Xeros.

Denton: Virginia Botkin, Mrs. Jean Mainous and Larry Walz.

Fort Worth: Katherine K. Rich.

am I? How do I relate to the Hammerklavier Sonata?"

Put in this way, the question becomes absurd. No serious student or artist is, I believe, ever held up for a moment by problems of this sort. Yet this same absurdity, in somewhat subtler or less obvious shape, is at the base of a great part of our younger generations of creative artists: in the drama, in poetry, in painting, and even in music. It is, literally, a prematureness, the expression of a young, altering, developing creative psyche, as though it were finished, crystallized, decided, and decisive.

Both Frost and Pound are men who have spent long creative lives creating an image, a persona, an identity. They are, in Yeats' phrase, public men, men who have become symbols while still alive. Yet each of them was willing and able to create a new persona. Frost, the very epitome of the bluff, direct, homespun, uncomplex American, by accident revealing his wounded and bleeding heels to me and feeling obliged to recreate himself as a man of seventy still so plagued by the injustice of his grandmother sixty years earlier that he is dominated by images of perverse cruelty; Pound dropping his public blatancy and ranting, his anti-democracy, anti-semitism, anti-urbanity and suddenly becoming an ingenious martyr for neglected musical causes.

For a purpose, then, each of these great artists was willing to drop his central man (if it is so) and locate himself in a new context. Is he fickle? Does he thereby betray his virtues and, by implication, our own hard-won stability?

The age we live in requires us to suppose that the psyche is the seedbed of all artistic expression—that for the artist insight into his own psyche is the prerequisite of creation, and for the audience direct exposure of the artist's psyche provides an open view into the heart of life itself. We are asked to sit, as quietly as in a cage, while a pianist folds his hands in his lap for four minutes and thirty seconds of contemplating his psyche. Or we see three people on a stage, sitting in ashcans, making somewhat more sound but little more sense. This notion is even retroactive: we turn the great voyage into the unknown, in the literatures of the past, into searches for one's identity in the present, into quests like *Odysseus'* or *Galahad's*, or into inquests like *Hamlet's*.

The classical words on the subjects are, of course, those of Polonius:

*... to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.*

These words are much admired and—who knows?—much followed. Yet who knew better than Shakespeare the impossibility of pinning down 'a self'? What are his plays but a demonstration of the unpredictable and infinite variety of *Hamlet* and *Lear* and *Othello*?

And what of these very words of Polonius and the value of them? Why does Shakespeare put these words into the mouth of his archetypal sneak and hypocrite, who, by being true to himself betrays son

and daughter and king, and who, for a crowning irony, while being true to himself as a sneaking spy is killed under the mistake that he is someone else?

Note also how Shakespeare tells you in these very lines to beware this aphorism. Universally for the Elizabethans, day is the token for light, life, health—while night is death and evil and decay. Why, when rhyme or rhythm do not enter the question, does Polonius say, "... it must follow, as the night the day" rather than the other way about? The Elizabethans would catch the difference; we should, too.

Be true to your self, then. You need not, as T. S. Eliot recommends, think of the artist's aim as being the extinction of his personality. Nor am I, let me plead, making a cantankerous attack on freedom and experiment in the arts.

But be true to yourself, not by lurking and trying to spy on it to discover what it is: let it take care of itself; and it will. Do not get trapped, as artists and creators, in a barren communion with your ego. Search for it, yes, but don't ever be deluded into thinking you have found it.

SHULMAN, continued from page 18

munity orchestras within an area of seventy-five miles? In fact all musical cognoscenti who were friends of the Shulmans. This was done.

So far we have presented (in addition to those mentioned above) Evalyn Steinbock (Juilliard 1955) and Beverly Schuler prior to their Town Hall recital; Jean Wentworth (Juilliard Preparatory faculty) prior to her Carnegie Recital Hall concert; and Laszlo Varga and Louise Vosgerchian prior to their Town Hall recital.

The audiences at our previews have been most enthusiastic and are doing a yeoman job for the artists through word of mouth. And we feel that we have added a new dimension to our community whose residents are leaders in business, education and politics.

This, of course, is only the beginning. We hope to present many more Powdermill Previews, giving a chance to young professionals to reach a wide and influential audience, while having an additional opportunity to try out programs before appearing before the New York audience and critics.

It is our hope that our fellow alumni will follow our idea in their respective communities, as individuals, through the Chapters of the Juilliard Alumni Association and through local music clubs and community orchestras. In this way we can all help create opportunities for American talent, a valuable natural resource. How about it: Cazenovia, Oak Park, Bay Area, Santa Barbara, Grosse Pointe, et. al.?

HAVE YOU PAID

YOUR ALUMNI DUES?

Obituaries

Ethel A. Clark (1919), lyric soprano and teacher, died December 29, 1961, at her home in Staten Island, New York. She was a member of the Civic Light Opera Company and appeared on Broadway in leading roles in Gilbert and Sullivan operettas. During World War II she sang USO benefits and served as a Gray Lady in the U.S. Public Health Service. For the past twenty-six years Miss Clark had been a teacher of voice, piano and speech therapy in her private studio on Staten Island. She also taught music at Stevens Academy, Hoboken, N. J.

David Robertson (1934), director of the Oberlin College Conservatory of Music since 1949, died in Paris, where he was on sabbatical leave, on July 12, 1961, at the age of forty-nine. Mr. Robertson, a violinist and conductor, was violinist for NBC and CBS in New York and a former member of the NBC Symphony, the Chautauqua Symphony and concertmaster of the Greenwich (N. Y.) Sinfonietta. In 1937 he founded the State Symphony in Little Rock, Arkansas, under a Juilliard grant and served as its first conductor. He had conducted orchestral clinics and festivals in more than twenty states and appeared as soloist and guest conductor with several professional orchestras.

Luigi Silva, a member of the string faculty since 1953, died on November 29 at the age of fifty-eight. He was first 'cellist of the Royal Theatre in Rome from 1928 to 1930 and a member of the Quartetto di Roma from 1930 to 1939. In 1940 he came to the United States, touring as soloist in chamber and orchestral concerts. From 1951 to 1956 he was a member of a trio with Leopold Mannes and Bronislaw Gimpel. Mr. Silva made recordings for Decca and Columbia and his transcriptions and editions for 'cello had been published by Ricordi. At the time of his death he was working on a three-volume *History of Violoncello Technique*. He was also on the faculty of the Mannes College of Music, the Hartt College of Music and the Peabody Conservatory.

Peter V. Sirch (1947), trombonist and music director at Passaic Valley Regional High School, Little Falls, New Jersey, died July, 1961. He received his B.S. Degree from Juilliard in 1947, and in 1950 his M.A. from Teachers' College of Columbia University. He taught music in Harlan County, Kentucky and Spring Valley, New York. During World War II he was a member of the Air Force Band.

Christos Vrioides (1929), tenor, conductor and authority on Byzantine music, died on December 31, 1961, at the age of sixty-seven in Long Island, N. Y. He was professor of religious music at Holy Cross (Greek) Orthodox Seminary in Brookline, Mass. He was also conductor of Greek choral ensembles and organizer of semi-professional suburban symphonies. Born in Crete, he came to the United States to be choirmaster and cantor at the Greek Orthodox Cathedral in New York in 1923. After studying at Juilliard and The Mannes School of Music, he joined the faculty of the Union Theological Seminary as a professor and lecturer on Byzantine liturgical music. At the same time he organized the Greek Byzantine Vocal Quintet. Mr. Vrioides had been choirmaster and cantor of the Greek Orthodox Church of St. Spyridon in New York since 1946. He was the author of numerous books on Byzantine music as well as the composer of several music compositions.

THOMSON, continued from page 9

is not specifically French. It represents rather West Europe and the Common Market. The music of France itself holds to a more conservative line, conservative, that is to say, with regard to the worlds of isolated electronics and of pure percussion, both of which enjoy honor there but no undue privilege.

And American music, even when dealing with pure percussion and with electronics, remains a child of France, like our own eldest statesman of that domain, Edgar Varèse. Virtually all American music today of any school has a French godfather or godmother somewhere in the background. And although the situation seems suspect to many (as if there were something not quite moral about accepting a French influence), the fact remains that French musical experiences are responsible for nine tenths of all the qualities that make American music precise, picturesque, or in any objective way communicative. The other qualities come, of course, from right here. And if any among us disapproves of music's being precise, picturesque, or in any objective way communicative, he is still at liberty to seek his models elsewhere than along the Franco-U.S. axis.

But nobody young now knows how alive it was forty years ago to be young then and American and a musician in Paris.

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Juilliard Travelling

Jury Scheduled

A Juilliard travelling jury will hold auditions in Midwestern and Southwestern cities this April for the Elsie and Walter W. Naumburg orchestral scholarships and the Lifschey viola scholarships.

This year there are openings for scholarships in the following instruments: violas, oboes, bassoons, horns, trumpets, trombones and tubas. The travelling jury will only hear instrumentalists in these categories.

The auditions scheduled for the Spring of 1962 are: Los Angeles: Monday, April 16; Tucson: Wednesday, April 18; Amarillo, Texas: Thursday afternoon, April 19 and Friday morning, April 20; Dallas: Saturday, April 21; and Cleveland: Monday, April 23. William Bergsma, Jean Morel, Jorge Mester of the faculty and Gid Waldrop of the administration will form the jury.

Scholarship and admission applicants in other departments are encouraged to apply for the New York auditions as follows: May 29, 30, 31, June 1; September 18-25. Correspondence should be addressed to the Admissions Office, Juilliard School of Music, 120 Claremont Avenue, New York 27, N. Y.

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FACULTY, continued from page 19

of the Lyric Trio, gave the first performance of Mr. Mann's *Three Tales* at Carnegie Recital Hall on January 30.

ZARA NELSOVA, 'cellist, performed Bloch's *Schelomo* with the New York Philharmonic, Leonard Bernstein conducting, on November 2, 3, 4, 5.

HALL OVERTON and **STANLEY WOLFE** were recipients of the Ditson Award for composers this year.

VINCENT PERSICHETTI's book, *Twentieth Century Harmony*, which was published in March 1961 by W. W. Norton, is now going into its third printing with publication in England expected this year. Mr. Persichetti will be visiting composer this spring at Duke University, Southern Illinois University, George Peabody College for Teachers, Washington University in St. Louis and East Carolina College.

LEONARD ROSE was soloist in the world premiere of **WILLIAM SCHUMAN's** *A Song of Orpheus* with the Indianapolis Symphony Orchestra on February 17. The work was commissioned by the Ford Foundation for Mr. Rose.

PETER SCHICKELE conducted the Swarthmore College Orchestra in his *Serenade for Orchestra* on December 3 at the Lincoln University YMCA in Oxford, Pa. Mr. Schickele is a member of the music faculty at Swarthmore.

CHARLES SCHIFF has been appointed conductor of the Sussex County Symphony Orchestra of New Jersey. Mr. Schiff is also director of the Jamaica (N. Y.) Symphony Orchestra.

CLYDE SEWALL has been elected President of the Piano Teachers Congress of the National Guild of Piano Teachers.

OSCAR SHUMSKY gave a concert of unaccompanied works for violin and viola for the Akron (Ohio) Art Institute in December.

ROBERT STARER's oratorio *Ariel, Visions of Isaiah* received its television premiere on October 15 on CBS by the choir of the Church of Our Saviour of New York and the CBS Symphony Orchestra. A new work, *Phèdre*, to a score by Mr. Starer, will be included in the programs presented by **MARTHA GRAHAM** and her Dance Company at the Fifty-Fourth Street Theatre (N. Y. C.) March 4-18.

EDWARD STEUERMANN was featured pianist in a program of works by Arnold Schoenberg given November 17 under the sponsorship of the International Society for Contemporary Music at the New School (N. Y. C.).

ALFREDO VALENTI directed *Hansel and Gretel* for the Monday Musical Club in Albany, N. Y., on January 8.

BEVERIDGE WEBSTER, pianist, gave the first New York performance of Robert Helps' *Recollections* at his December 1 Town Hall recital.

JEAN WENTWORTH presented the first New York performance of André Singer's *Nine Parables* at her piano recital on January 23, at Carnegie Recital Hall.

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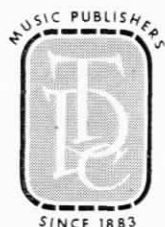
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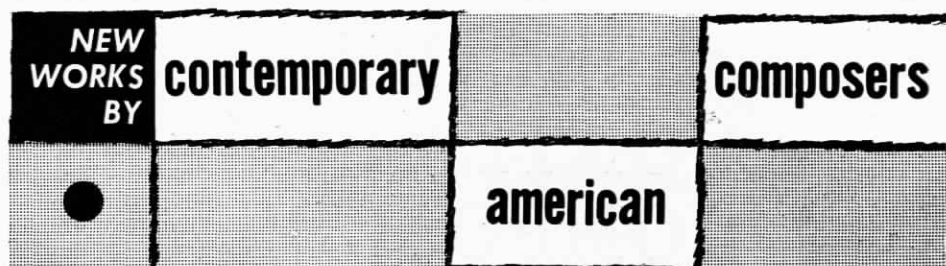
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