

JUILLIARD SCHOOL OF MUSIC
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THE juilliard review

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News of the School

ON THE COVER: Richard Rodgers, Mrs. William Schuman, Mr. Schuman and Mrs. Rodgers at the Testimonial Dinner for Mr. Schuman. For complete story and photos, see page 4.

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Felix with Orchestra members Vincent Rogers and Harold Jones in Brussels, during the 1958 Juilliard Orchestra European tour.

Felix Goettlicher Retires

For over thirty years, Felix Goettlicher has been a valued and beloved member of Juilliard's staff. As librarian of the Juilliard Orchestra, he has been a friend and helper to countless students, all of whom regard and remember him with affection. Before coming to Juilliard, he served as librarian to Walter Damrosch and the New York Symphony, both in New York and on their transcontinental and European tours. He was also for many years the orchestra librarian at the Chautauqua Institute, where he worked closely with the late Albert Stoessel.

In the summer of 1958, Felix accompanied the Juilliard Orchestra on its European tour, re-visiting many of the cities he remembered with such pleasure from his tours with Walter Damrosch. This spring Felix is retiring from Juilliard, but his many friends among the alumni, faculty, staff and students look forward to his visits to the School as a "man of leisure." And none of us will easily forget Felix, for to many of us he has been "Mr. Juilliard."

Zara Nelsova Joins Faculty

Zara Nelsova, distinguished 'cellist, was appointed to the Juilliard faculty this spring, replacing the late Luigi Silva, who died in January. Born in Canada of Russian parentage, Miss Nelsova's musical training began at the age of four. Her principal teachers were Herbert Walenn, with whom she studied at the London Violoncello School, and Emanuel Feuermann and Pablo Casals.

Miss Nelsova made her professional debut at the age of twelve, performing the Lalo Concerto with the London Symphony Orchestra under the direction of Sir Malcolm Sargent. In her distinguished career she has been a frequent soloist with major orchestras in the United States and Europe, as well as in recital. She has also appeared as soloist in the International Casals Festival, the Prague Festival, and the Aspen Music Festival. During the current season she has made six solo appearances with the New York Philharmonic.

In addition to her teaching at Juilliard, Miss Nelsova continues as a faculty member of the Peabody Conservatory in Baltimore, Maryland, and, in summer, at the Aspen School of Music, Aspen, Colorado.



Alumni Election Results

Alton Jones, President of the Juilliard Alumni Association, has been re-elected to serve a three-year term. Serving with him as officers will be Dorothy DeLay and Elie Siegmeister, Vice-Presidents; Sheila Keats, Secretary; and Christine Dethier, Treasurer. New members of the Alumni Council are Anahid Ajemian, William Beller, Jane Carlson, Rosetta Goodkind Klotz, Alan Shulman, Louise Behrend, Harry Knox, Bella Shumiatcher and Herbert Sorkin. Members of the Alumni Council who will continue to serve are George B. Bryant, Jr., Edward R. Shipwright, Eugenie Limberg Dengel, Irwin Freundlich, Joyce Flissler Mendelssohn, Robert Pace, Daniel Pollack, Channing Robbins and Abraham Stokman. Also members of the Council are the Presidents of the Alumni Chapters: Mrs. Esther Alpert, Los Angeles; Sam diBonaventura, Boston; and Mrs. Betty Lief Sims, Dallas.

Japanese Music Talent Contest

For the fourth successive year, Juilliard has cooperated with the Music Branch of the United States Information Agency and the Bunka Hoso Radio Network in Tokyo, by auditioning tape recordings of performances of the finalists in the talent contest sponsored by the Japanese Radio. Participating judges from the Juilliard faculty were Dorothy DeLay, Joseph Bloch and Hans Heinz. Final decisions in choosing the winners, a pianist, a violinist and two singers, are made by a panel of judges at the Japanese Radio in conjunction with the opinions submitted by the Juilliard jury. This year the audition sessions at Juilliard were attended by Mr. Harold Boxer, Chief of the Music Branch of the U. S. I. A. and Mr. Kei Shibata, Director of Music of the Bunka Hoso Radio Network.



The head table at the William Schuman Testimonial Dinner. Seated at the table with Mr. Schuman are members of the Juilliard Board and their wives and the speakers of the evening.

William Schuman Testimonial Dinner

On May 3, the Juilliard faculty and Alumni Association honored President Emeritus William Schuman with a testimonial dinner, held at the Men's Faculty Club of Columbia University. Mr. Schuman resigned from Juilliard last January to assume the presidency of Lincoln Center for the Performing Arts.

At the dinner, it was announced that Richard Rodgers, celebrated composer, member of the School's Board of Directors and distinguished alumnus, has donated \$15,000 to establish a William Schuman Fund at the School. In accepting the gift on behalf of the School, Mr. Franklin Benkard, well-known attorney and for many years a member of Juilliard's Board, said:

"I have the great privilege of acknowledging and accepting, on behalf of the School, a gift of \$15,000 made by our renowned alumnus, Mr. Richard Rodgers. This donation is to establish a fund to be known as the William Schuman Fund, and is to be used to defray the living expenses of students who, without such help, could not take advantage of our Juilliard training. This is the first substantial

gift made to Juilliard for this purpose, and is a splendid start towards meeting a vital need."

In making the gift, Mr. Rodgers commented: "I'm glad that a William Schuman Fund has been established. It is an honor that is fitting and right. We honor an educator in music, and in doing so we pay tribute to all teachers of music."

"Equally important is the idea of the Fund. It makes possible the training and development of talents in music that might never mature without that financial aid. We all gain in helping."

Alton Jones, president of the Juilliard Alumni Association, has announced that the Association is making a donation of \$2,000 to the newly-established Fund, for which a goal of \$250,000 has been set.

Morton Gould, prominent composer and conductor, presided as Toastmaster at the dinner in honor of Mr. Schuman. Other speakers paying tribute to Mr. Schuman were Mr. Benkard, Mr. Rodgers, Martha Hill, Director of Juilliard's Dance Department, and Irwin Freundlich, member of the School's piano faculty.



Jean Morel, conductor of the Juilliard Orchestra, with Mr. and Mrs. Schuman.



James de la Fuente, past president of the Juilliard Alumni Association, with Dance faculty member José Limón, Martha Hill, Director of the Dance Department, and Morton Gould, Master of Ceremonies of the evening.



Alumnus Robert Ward and Mrs. Ward, faculty members Gordon Hardy and Hugo Weisgall, with Mrs. Hardy.



Above, alumnus Robert Lawrence with faculty members Marion Freschl and Vittorio Giannini and alumna Shirley Verrett-Carter. At left, Juilliard Board members and their wives. I. to r.: Mrs. Edward Wardwell, Mrs. Franklin Benkard, Mr. Benkard and Mr. Wardwell.



MARIE METZGER

Robert Mann, first violinist of the Juilliard String Quartet, has written this moving tribute to his long-time teacher, colleague and friend. In the photo at left, Edouard Dethier after the 1952 Commencement exercises at which an engraved silver cigarette box was presented to him in recognition of his 45th anniversary of teaching at the School.

Edouard Dethier 1885-1962

by Robert Mann

EDITOR'S NOTE: On Friday evening, May 4, the Juilliard String Quartet presented a concert honoring the memory of Edouard Dethier (for complete program, see program book insert). The program carried the following tribute from Dean Mark Schubart:

For fifty-six years Edouard Dethier served the Juilliard School Music, and its parent institution, the Institute of Musical Art, as teacher of violin and chamber music. He numbered among his pupils some of America's finest musicians, and his devotion to the School and commitment to its ideals were wholehearted. Edouard Dethier was loved and admired by his colleagues and by the young artists who had the privilege of studying with him, not only for his artistry, but also for his unfailing wisdom and his warm humanity. In short, he served with distinction the art of music, to which he devoted his life.

A scholarship bearing the name of Edouard Dethier will be awarded for the year 1962-1963, made possible by gifts from former students, colleagues and friends in memory of this distinguished musician.

As a man lives, so is his image shaped in the minds of others.

To all of us who knew him, Edouard Dethier was love, knowledge and inspiration in human form. He was an ideal teacher and a graceful man. He understood the dangerous inner struggle of young people in their fight to grow and mature. All of his superior musicality, technical insight and infinite wisdom were as a deep well of pure water, offered to all who would drink of it, nurturing every aspect of the developing artist. That well is no more, and the human world can smile a little less than when he was amongst us.

He was born in Liège, Belgium, in the year 1885. His father was an organist, composer, pianist and

composition teacher at the Liège Conservatoire. At the age of seventeen he won the first prize with grand distinction at the Brussels Conservatoire. Shortly thereafter, he gave up an invitation to continue his studies with Joseph Joachim in order to accept a teaching position at the Conservatoire. In Brussels Ysaÿe and Paul Kochanski were among his close friends. He came to the United States at the suggestion of his brother, Gaston, and in 1906 joined the faculty of the Institute of Musical Art. He also concertized a great deal, and played solos with orchestras in New York City and elsewhere. In 1925, he joined the faculty of the Juilliard Graduate School, where he became one of its outstanding teachers.

I do not want you who were not fortunate to have known him to think that he was only a paragon of clichéd virtues. Handsome, dignified, patient, witty — yes; but he could be an angry man when he felt justification for anger. His wit could be wry and gentle, but on occasion sharp and to the point. Very few of us escaped his fascinating brand of sarcasm. He was warm and intelligent, but he could be deeply hurt when not treated with directness and honesty. He was close to earth and nature, and remained true to his heritage. He knew great moments of joy and triumph, but did not escape the heartbreak of personal tragedy. As he grew from youth, through middle to older age, so grew his spirit. He never seemed anything to me but a giant of a man.

Who among us failed to fall in love with him, to be stimulated and find inspiration to explore the road he had opened for us? Who among us is not constantly grateful that he sent us each on our own personal path, unfettered by a rigid master's mold? Who of us will forget his gentle, unswerving encouragement, always realistic, always positive? When we did less than our best, his reproving eyes were sufficient to spur the utmost effort from within us. And after work well done — those rare moments when we experienced the radiance of his open smile.

Above all, I realize the ultimate fact concerning Edouard Dethier. He loved man and music deeply, as few men are capable of doing.

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The Bookshelf

THE WIND BAND: ITS LITERATURE AND TECHNIQUE.

By Richard Franko Goldman. 286 pp. Boston, Mass.: Allyn and Bacon, Inc., 1961. \$6.75.

The Wind Band is about bands, band music, music in education and education in music. Addressed primarily to high school and college band directors, it should be of great interest also to all who are involved in music and music education. In a lucid style, which manages to be both scholarly and informal, Mr. Goldman traces the origin of the wind band from its early European beginnings to its present estate, centering his attention on the development of the band in the United States. Along the way Mr. Goldman brings to life the early American town brass bands; the rise of the professional bands under such masters as Patrick Gilmore, John Philip Sousa and Edwin Franko Goldman (the author's father); and the new developments in band, such as Frederick Fennell's Eastman Symphonic Wind Ensemble. This section of the book has a most intriguing set of rare reproductions of programs and pictures, many of them from Mr. Goldman's own collection. There are pictures of the Boston Brass Band from the 1830's; a nostalgic, Victorian engraving of a band concert in New York's Central Park; Sousa with his "celebrated Marine Corps Band"; and high school and college bands in full panoply. The programs illustrate the changing fashions in band concerts, from the days of the quickstep and "Laughing Trio" to the days of symphonies for band by Persichetti, Gould and Giannini.

The major portion of the book deals with the technical problems of the band: its varying instrumentation, hints on scoring and arranging for band, practical suggestions on tuning, seating and equipment. There is a valuable survey of original literature for the band written during the past 200 years. (It is somewhat of a shock to realize that high school and college bands perform more music by contemporary composers than do professional orchestras. These bands regularly play the music of Persichetti, Cowell, Bergsma, Giannini, Schuman, Hindemith, Milhaud and Schoenberg.) At the end of the book there is a selected bibliography of books and important articles about the band plus an accurate index. *The Wind Band*, in other words, considers the band from every conceivable point of view.

Only someone with Mr. Goldman's background could produce a book of such scope and clarity. He has been involved with the band since his childhood. For more than thirty years he has written for the band and about the band. He has conducted bands

all over the United States. He knows band directors and he knows band members—on the high school, college and professional levels. Mr. Goldman has thought deeply about the band's place in the musical life of America. The band is undoubtedly the most popular form of large-scale music-making in the country. Band statistics are hard to come by since a new band seems to come into being with the laying of the cornerstone of each new school building. Mr. Goldman conservatively figures that there are at least 30,000 bands in the United States, counting school bands, service bands, amateur town bands and the few professional bands. Another estimate by Mr. Goldman is that *ten million* Americans have played in bands in the past twenty years! The band has not only survived the onslaught of movies, radio, television and recordings. It has thrived on the competition.

The band, then, is one of the most important aspects of our musical life and our educational program. Because of the pervasiveness of the band, Mr. Goldman is able in this book to discuss educational philosophy in general and music education specifically. Here his background as teacher, scholar, philosopher, conductor and composer serves him well. He recognizes that the key to educational value for the students playing in a band is the musical equipment and the musical perceptiveness of the director of the band. What Mr. Goldman has to say about the band director is applicable to anyone who is involved in the making, teaching and performing of music. "The school bandmaster . . . is primarily a teacher responsible to the students in his charge . . . and to the community at large. He has, in addition, his deep responsibility to the art of music. . . . Like anyone in music, the bandmaster . . . does need to have a real devotion — one might even say an addiction — to music."

As can be seen from all the above, *The Wind Band*, in its 286 pages, contains a great amount of information. As an added bonus, it also contains much wisdom.

NORMAN LLOYD

EDITOR'S NOTE: Norman Lloyd's *WALT WHITMAN OVERTURE* for band has recently been published by Mercury Music Inc.

AN INTRODUCTION TO THE PERFORMANCE OF BACH. By Rosalyn Tureck. A progressive anthology of keyboard music with introductory essays, in three books. New York: Oxford University Press, 1960. Book I, 23 pp. \$2.50. Book II, 24 pp. \$2.50. Book III, 39 pp. \$3.00.

Rosalyn Tureck's New York debut was a memorable event. Her teacher, Olga Samaroff, was at that time preëminent among piano pedagogues, a person of irrepressible energy whose galaxy of pianistic stars shone wherever one looked — or listened. Among Tureck's colleagues were William Kappell, Eugene List, Joseph Battista, Isabelle Yalkovsky, Judith Sidersky and, later, Claudette Sorel and Vincent Persichetti. From this group, Tureck has

emerged as an artist of genuine stature, one of the foremost living pianistic interpreters of the keyboard music of Bach. But, interestingly enough, her debut was not all-Bach. A stunning performance of the Brahms-Handel Variations capped the program, which also included several Chopin Etudes, and revealed a complete pianistic equipment wedded to a musical gift of major proportions. The critics were not kind. It took Tureck years to win them. For the strength of Tureck's ideas constitutes the glory and, on occasion, the most exasperating aspect of her art (as it did for Schnabel). One is either completely convinced by her Bach interpretations or else totally unconvinced, to put it mildly. There is never a half-way mark. But one always asks, "What is the reasoning behind such and such a musical decision," for Tureck is a purposeful, thoughtful artist, and it is for this reason that the three books entitled *An Introduction to the Performance of Bach* are of interest to us. For the first time she has come into print with a pedagogical work that attempts to convey some of her basic attitudes and specific ideas on essential elements in Bach performance.

The three books of this set offer the following: Book I is a collection of eight short pieces from the notebooks for Wilhelm Friedemann and Anna Magdalena. Book II contains excursions into contrapuntal thinking and phrasing through an exploration of the C Major *Invention*, *Fantasia* in G Minor (in three parts) and a Prelude and Fugue in A Minor (in four parts; *not* from the "Forty-eight"). Book III includes a Suite in F Minor, one in A Major and the *Aria* and *Ten Variations in the Italian Style*. The same short preface starts each book, followed by Tureck's discussion on Fingering, Phrasing, Dynamics, Touch, the Function and Use of the Pedals, Ornamentation, Harpsichord, Clavichord and Piano, Bach's Attitude to Music and Instruments—and Ours, Manuscripts and Editions, Repeated Sections, etc. In addition to the above textual material, each piece has a discussion of specific and general problems as they arise, sometimes running to over a full page of accompanying text. Tureck has also illustrated both the score and the printed material by recording all the pieces for E.M.I. (His Master's Voice ALP 1747).

Tureck enhances the interest of her books by choosing many pieces off the beaten track and by her unhackneyed discussion of the problems involved. The discussion is most useful to the teacher or advanced student seeking clarification. The tone is not musicological (since her conclusions are completely undocumented) but rather are utilitarian and practical in the same manner as Tovey's much-used prefatory material to his edition of the "Forty-Eight" (excluding the analyses).

Some summary observations may be made. Tureck stresses the many possibilities of achieving a "valid, living and communicative performance" which must be built upon "information, experience and insight." The interpretation must be founded on "deep structural principles [a concept not adequately developed]

which grow out of the music itself and the performing practices of musicians of Bach's time." Although acknowledging the debt of the performing musician to the musicologist and the necessity of incorporating his findings into the *corpus* of his intellectual equipment, it is quite another matter, she says, to fuse this knowledge into an artistic product in actual performance. Do not confuse historical with musical goals. "Each has its place and value." And so she makes a strong plea against the "purists" who would perform Bach only on harpsichord, clavichord or organ, basing her plea primarily on the fact that musicians in Bach's day were not so instrument-conscious as we of today, that our larger halls demand the more sonorous piano and that "the piano's varied capacities for singing tone, brilliance, and control over richness and dryness of tone, plus the endless variety of touch, present a tremendous opportunity for the success of the piano for Bach's keyboard music. Fitting style will emerge with scholarship, musicality and wider understanding of this instrument."

"Phrasing" is a constant source of preoccupation with her, not only the longer "breathing periods" but the "inner phrasings" within the long phrase. Tureck is here concerned with what we normally consider the articulation of the phrase: which notes to slur, which to detach, etc. She is very careful to caution against distorting the execution of her small slurrings, yet I feel we are in for a rash of unnatural phrasing from younger, less experienced students using these books. Although Tureck constantly stresses the "structural principle" upon which her phrasings are based, she does not go into a precise study of how certain phrase articulations relate to certain types of sequential melodic construction and how certain tones are highlighted for harmonic and/or rhythmic considerations. (She promises this in a later, more exhaustive book.)

Dynamics must be based on the "harmonic structure" and the "contrapuntal structure." *Crescendo* and *diminuendo*, although used, are subordinate to the concept of terraced dynamics. Clear and unmistakable distinctions in tone quality are constantly stressed. Neither the many types of non-*legato* nor the use of the damper pedal (which she unfortunately refers to as the sustaining pedal) to aid *legato* or color the tone, nor the use of the *una corda* pedal to alter timbre are neglected.

Ornamentation is approached simply, without any attempt to get into a mass of conflicting details. Its indispensability in Bach's music and its function to intensify the expressiveness and character of the music are stressed, as is the rhythmic quality of good ornamentation. In general Tureck makes it clear in her discussion of keyboard instruments that, although the performer must draw upon a knowledge of clavichord and harpsichord, the piano should not attempt to imitate either but should be used to illuminate the problems of the music in its own terms. One interesting aspect of her awareness of the possibility of

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Opera . . .

A scene from Vittorio Giannini's opera, **REHEARSAL CALL**, commissioned by Juilliard Musical Foundation for Juilliard School of Music, and premiered by the School's Opera Theater on February 15 and 16, 1962. The work is to a libretto by Francis Swann and Robert A. Simon, based on a play by Mr. Swann.



IMPACT

. . . and Dance



Members of the Juilliard Dance Ensemble in Antony Tudor's new work, **DANCE STUDIES (LESS ORTHODOX)**, to Elliott Carter's Eight Etudes and a Fantasy for Woodwind Quartet. The work was presented on March 8 and 9 as part of a program arranged by Mr. Tudor entitled **GRADUS AD PARNASSUM, BALLET STUDIES**. On April 27 and 28, the Juilliard Dance Ensemble presented a program of modern dance, the music and choreography being especially created for the occasion.

Faculty Activities

HUGH AITKEN's *The Moirai* was presented by the **JOSE LIMON** Company during its spring tour. This score was commissioned for José Limón by the Connecticut College Dance Festival. Mr. Aitken will be on the staff of the Bennington Composers' Conference this August.

MITCHELL ANDREWS, pianist, performed at the Phillips Gallery (Washington, D. C.) on November 6, and at Carnegie Recital Hall on March 2. On April 29, he gave a duo recital with Nancy Cirillo, violinist at the Corcoran Gallery (Washington, D. C.).

KATHERINE BACON was piano soloist in the Civic Music Association series of DeLand, Florida, on February 12. Miss Bacon will lecture, perform and conduct classes during a three-day Piano Festival and Workshop from July 19 to 21, at Drake University in Des Moines, Iowa.

SAMUEL BARON is the subject of Alan Rich's article, "Flutist Gets Around," on the May 6 music page of the Sunday New York Times. Mr. Baron gave the world premiere of Meyer Kupferman's *Infinites One*, written for him, on January 12, in Carnegie Recital Hall. He is a member of the New York Woodwind Quintet, and of the newly-organized Galliard Players, which he helped organize.

JOSEPH BLOCH will make a concert tour of New Zealand, including appearances with the National Symphony Orchestra and the Auckland String Players, and a week of recitals and master classes at the University of Otago in Dunedin this summer. He performs piano works of the late Jacques de Menasse on Composers Recordings, disc CRI 154, which also features performances by **JOSEPH FUCHS** and **LILLIAN FUCHS** (1924).

JANE CARLSON gave a piano recital for the Eastern Queens Association in Queens Village (N. Y.) in January.

ISIDORE COHEN, violinist, and **MELVIN KAPLAN**, oboist, will be soloists in Bach's Six Branden-

burg Concertos with the Festival Orchestra under the direction of Thomas Dunn at the new Philharmonic Hall in Lincoln Center on October 14.

MAURICE COHEN's "The Aporias in Plato's Early Dialogues" was published in a recent issue of *The Journal of the History of Ideas*; "Santayana and the Jews" in *The Bucknell Review*; and "A Medieval Study in Anal Character and the Pathology of Anti-Semitism" in *The Psychoanalytical Quarterly*.

ALFREDO CORVINO conducted a series of classes for the Baltimore City Ballet and presented his students in a joint program with the Arena Players on March 9 and 10, in the Baltimore Polytechnic Institute auditorium.

THOMAS DEGAETANI, as the recipient of a UNESCO grant administered by the Greek Government, will attend the Athens Colloquy on "Theatre for Mass Audiences," June 16 to 25. He is Secretary-General of the International Association of Theatre Technicians. Mr. DeGaetani will also serve as Technical Director for the Spoleto production of Rossini's *Count Ory* this summer. As president of the U. S. Institute for Theatre Technology, Mr. DeGaetani will serve on the board of directors of the American Educational Theatre Association.

VERNON DE TAR was organist in the New York Philharmonic concerts conducted by Nadia Boulanger the weekend of February 15. Mr. De Tar will be special lecturer in organ repertoire and church service performance at the summer session of the Union Theological Seminary School of Sacred Music.

JACOB DRUCKMAN's *Dark Upon the Harp* for mezzo-soprano, brass quintet and percussion, received its first performance at the Composers Forum of April 14, held at the Donnell branch of the New York Public Library.

JOHN ELLIS gave a piano recital on February 18, at the Lawrenceville (N. J.) School where he is a faculty member.

LONNY EPSTEIN, pianist, gave a benefit recital with violinist Anne Steiger on March 16, at Judson Hall for Sigma Alpha Iota.

IRWIN FREUNDLICH played a joint recital with his wife, the former **LILLIAN LEFKOWSKY** (1935), at the Greater Spokane (Wash.) Music and Allied Arts Festival in early May. Mr. Freundlich will appear at the Washington State Music Teachers Association in Bellingham, in June.

CARYL FRIEND held a music symposium for students at the Irvington (N. J.) High School on April 4.

JAMES FRISKIN's edition of the Bach *Two-Part Inventions* has just been published by J. Fischer & Brothers. On February 10, Mr. Friskin gave a recital at Duke University (Durham, N. C.). This summer he will perform the first book of the *Well-Tempered Clavier* for the BBC's Third Programme in London.

JOSEPH FUCHS performed the Piston Violin Concerto, commissioned by Mr. Fuchs through a Ford Foundation composer-performer grant last year, with the New York Philharmonic, Leonard Bernstein conducting, on May 17, 18, 19 and 20.

VITTORIO GIANNINI's Concerto Grosso for String Orchestra was performed by the Phoenix Symphony Orchestra, **GUY TAYLOR** (1948) conducting, on February 27.

HAROLD GOMBERG presented his first-one-man show of oil paintings at the Lovisco Gallery (N. Y.) in November. Mr. Gomberg, solo oboist of the New York Philharmonic, is also director of the newly-formed New York Philharmonic Woodwind Quintet. His recording of Hindemith's Oboe Sonata, with Dimitri Mitropoulos as pianist, has been released on Columbia disc MC 5603.

THE JUILLIARD STRING QUARTET has been invited to present a series of concerts at the Library of Congress playing the Library's Stradivarius instruments. The Quartet appeared on WCBS-TV on January 14, performing Alban Berg's *Lyrical Suite*. On May 29 the Quartet appeared with **ROSINA LHEVINNE**, **ADELE ADDISON** (1949) and **MICHAEL RABIN** (1952) in a Gala Benefit Concert for Project Hope at Carnegie Hall.

ABRAHAM KAPLAN has been invited by the Israel Philharmonic Orchestra to conduct three performances of Handel's *Judas Maccabeus* on September 8, 9 and 10, as the closing programs of this year's month-long Festival of Music and Drama being held in Tel-Aviv, Haifa and Jerusalem. He will also be guest conductor of the LENA Orchestra (N. Y. C.) in July. This spring Mr. Kaplan prepared the Collegiate Chorale for the New York Philharmonic's Easter weekend performances of Bach's *St. Matthew Passion*, Leonard Bernstein conducting. Following the performances, the work was recorded by Columbia Records.

MYRA KINCH and her group of five dancers, "The Light Fantastic," made an American tour this spring. This summer will be her eleventh season as director of the modern dance department at Jacob's Pillow (Mass.).

ROSINA LHEVINNE performed Dvorak's Quintet

with the **JUILLIARD STRING QUARTET** on February 16, in Birmingham, Ala. On April 1, Mme. Lhevinne played the Chopin Concerto in E Minor with the Oakland (Cal.) Symphony. From June 16 to July 1, she will give a master class at the University of California at Berkeley before returning to the Aspen (Colo.) Music Festival and School where she will direct master classes and perform at the Festival.

ADELE MARCUS has inaugurated a new series of broadcasts on WBAI-FM in New York called *Master Class*. Participating students in the first program on March 22, were **MARCIA HELLER**, **MICHAEL ROGERS** and **DONALD WALKER**.

MADELEINE MARSHALL lectured on choral diction for a group of church musicians in Stamford (Conn.) on March 1, and for the Berkshire Chapter of the American Guild of Organists (Pittsfield, Mass.) on March 11.

ALLAN MILES will be on the staff of Colorado College this summer teaching Labotation. Mr. Miles is on the faculty of the Dance Notation Bureau.

MARGARET PARDEE has been appointed head of the string department of the North Shore Conservatory in Great Neck, Long Island.

VINCENT PERSICHELLI's Ninth Piano Sonata received its first New York performance at Carnegie Recital Hall on March 18, by David Burge. On May 13, his *Harmonium* was performed at the National Gallery (Washington, D. C.) by **JAN DeGAETANI** (1955), mezzo-soprano, and Mr. Persichetti.

JEANINE PARISIER PLOTTEL has contributed book reviews to the March issue of Columbia University's *Romanic Review* and *Books Abroad*, a University of Oklahoma publication. Miss Plottel was recently re-elected vice-president of the Metropolitan Chapter of the American Association of Teachers of French.

JOSEF RAEFF gave a benefit concert for Barnard School for Girls on March 9. On March 18, he gave a lecture-recital at Cranwell College (Lenox, Mass.), and on March 22, gave a concert and master class for the Music Education Council in Newark (N. J.).

LEONARD ROSE, with pianist Eugene Istomin and Isaac Stern, violinist, performed the Beethoven Triple Concerto with the Symphony of the Air, Alfred Wallenstein conducting, at Carnegie Hall on April 23. This newly formed trio also appeared at Festival Hall in London in February and at the World's Fair in Seattle on May 19. While at the World's Fair, Mr. Rose played the Haydn 'Cello Concerto with the Seattle Symphony, Milton Katims conducting.

PETER SCHICKELE's *After Spring Sunset*, a cantata on Japanese poems, received its first performance on March 16 at Smith College (Northampton, Mass.). The work was commissioned by Smith College in celebration of the 75th Anniversary of its Glee Club.

RUTH SHAFER was a member of the panel which discussed "The Utilization of Radio and Filmstrips in Music Education" at the Music Educators National Conference in Chicago from March 14 to 20.



IMPACT

The Juilliard Piano Faculty. Seated, l. to r.: Frances Mann, Adele Marcus, Rosina Lhevinne, Katherine Bacon, Lonny Epstein. Standing, l. to r.: Josef Raieff, Irwin Freundlich, Sascha Gorodnitzki, Edward Steuermann, Beveridge Webster, James Friskin, Alton Jones and Dean Mark Schubart.

OSCAR SHUMSKY gave a violin recital at the Delaware Art Center in Wilmington on January 19. On March 4, he performed the Bruch Violin Concerto No. 2 with the Boise (Idaho) Philharmonic, Jacques Brouman conducting. Mr. Shumsky, with **LEONARD ROSE** and Canadian pianist Glenn Gould, will direct the Stratford (Ont.) Music Festival this summer, where he will conduct and appear as soloist with the Stratford Festival Orchestra.

WESLEY SONTAG's *Twelve Folk Songs and Dances*, for violin quartet with piano accompaniment, has been published by the Sam Fox Publishing Company.

LUISA STOJOWSKI performed on the WNYC February 10 radio broadcast, *Hands Across the Sea*, honouring Theodore Leschetitzky. She was a judge for the Piano Teachers Guild in Washington, D. C. on May 4, 5 and 6.

LOIS WANN, oboist, performed with The Four Seasons Consort on April 15, at Carnegie Recital Hall.

BEVERIDGE WEBSTER was a soloist at the Composer's Showcase Theodore Chanler memorial concert on April 5, at the Museum of Modern Art.

ARTHUR WEISBERG conducted a program of compositions by Carlos Salzedo at Town Hall on March 18. Mr. Weisberg is a member of the New York Woodwind Quintet and The Galliard Players.

HUGO WEISGALL has received a commission from the Koussevitzky Foundation of the Library of Congress. He has also been commissioned by the New York City Opera, under a Ford Foundation grant, to write a new opera based on Dennis Johnson's novel *Nine Rivers of Jordan* to a libretto by Mr. Johnson.

The world premiere of **STANLEY WOLFE's** String Quartet No. 1, Opus 15, will be given at the Festival of Two Worlds in Spoleto, Italy, this summer. His *Lincoln Square Overture* was performed by the Albuquerque (N. M.) Civic Symphony, **MAURICE BONEY** (1950) conducting, on February 13.

Juilliard Participates in Lincoln Center Opening

Juilliard School of Music, its students, faculty and alumni, will take an active part in the opening-week concerts of Lincoln Center for the Performing Arts.

The Juilliard Chorus, Abraham Kaplan conductor, will participate in the opening concert of the Center, to be given in the new Philharmonic Hall on Sunday evening, September 23, by the New York Philharmonic, Leonard Bernstein conducting. They will perform the "Gloria" from Beethoven's *Missa Solemnis* and the "Veni Creator Spiritus" from Mahler's Eighth Symphony.

On Friday evening, September 28, the Juilliard Orchestra under Jean Morel will present a special invitation concert in the new hall. The program will include the premiere of a new work by Associate Dean William Bergsma, commissioned for the occasion by the School, and the first New York performance of William Schuman's *A Song of Orpheus*, with faculty member Leonard Rose as 'cello soloist.

The Orchestra concert will be preceded by a special program at 5:30 p.m. given by the Juilliard String Quartet. Their program will include the Pulitzer Prize-winning Second Quartet of Elliott Carter which they introduced at a Juilliard concert two years ago. On Saturday afternoon, September 29, at 3:00 p.m., alumni duo-pianists Arthur Gold and Robert Fizdale will present a recital in the new Philharmonic Hall.

On Monday afternoon, September 24, the inaugural organ recital program will include the premiere of a new work by faculty member Vincent Persichetti. Other faculty members and alumni who will participate in the programs of the week-long series include Adele Addison, Shirley Verrett-Carter, Charles Bressler, Van Cliburn, Joseph Fuchs, Harold Gomberg, William Masselos, Michael Rabin and Jean Madeira.

Harold Farberman joined the Boston Symphony Orchestra in 1951 and is now in his twelfth year as a member of its percussion section. His compositions have been played throughout the United States, Europe and Israel and his music was chosen to represent the United States in an international competition in 1959. Also in 1959, Leopold Stokowski conducted his First Symphony with the Houston Orchestra. His works have been published by Broude Brothers and Ricordi and recorded by Capitol, Columbia, Mercury and Boston Records. At the present time he is just completing his first string quartet and a work for woodwind quintet. He has been conducting concerts in Boston for the past seven years, concentrating his efforts on contemporary music.



Stravinsky in Boston?

by Harold Farberman (1949)

Boston, home of the Boston Symphony Orchestra, the Fine Arts Museum, the New England Conservatory, Harvard, M.I.T., Brandeis and Radcliffe, as well as Boston University and Boston College, has been described as the "hub of culture." But if you are a young composer-conductor interested in the state of contemporary music and trying to improve it, and you happen to live in Boston, then, my dear friends, you might as well be living in the middle of the Sahara Desert, for when contemporary concert time draws near, the unfilled seats are enough to crush even the stoutest of spirits. I have had a dream ever since I gave my first concert in Boston in 1955, a dream that keeps coming back like the proverbial song, and it needs no great Freudian mind to interpret it. My special dream is rows upon rows upon rows of seats filled by people: not just any people, but special people, namely, Bostonians all listening to a concert of contemporary music.

I have no intention of joining those solid citizens who have been labeled "angry young men." My anger has long since come and gone and in its place is a kind of mental dejection. The cure for this mental state is a simple one: namely, a sold-out house for our series of concerts. When you are in a small auditorium of 500 seats, this is not a great deal to ask.

Several years of concert-giving culminated last season in the formation of the New Arts Orchestra and we received the following notices after our debut concert:

The Boston Globe—"Harold Farberman, by reason of his own composition and his enterprise in giving concerts of unusual music, has been one of the most fresh and stimulating influences upon Boston in recent years. Never without a striking new idea, he has for this season assembled an excellent band of young professionals and called them the New Arts Orchestra. . . . For players and conductor alike the demands here were fierce, continuing and relentless. The performance reflected enormous credit upon all concerned."

The Boston Herald—"The vigor and invention of Harold Farberman's musical imagination remains unflagging. Mr. Farberman not only produced the far-ranging and lively programs one has come to associate with his name, but a remarkable new orchestra, full-blown.

"Within musical considerations, too, there is one factor common to all the musicians: excellence.

". . . the character of the ensemble is cohesive, exhilarating and fresh. It was capable of undertaking a vastly difficult program last night and bringing to that program smartness and polish.

". . . Mr. Farberman, one suspects, has added a new element to Boston's musical culture."

Christian Science Monitor—"This is a time, in music as well as in politics, for young men—imaginative young men who know how to organize and get things done. Last night Harold Farberman proved, as he has in the past, that he not only can organize but can put on an excellent show. . . . And Mr. Farberman literally was the show. Not only did he conduct; he wrote a piece for the concert, spoke to the audience, chose the music with an interesting, unifying idea. . . ."

One might hopefully expect that after such a send-off one's concerts would attract enough people to make any auditorium look decently full, even if out of curiosity. No such thing. It is lamentable to report that at our last concert, the auditorium was only one quarter full. Do all things contemporary fare badly in Boston? Amazingly enough, the situation in music seems to be unique, for in another part of the art world the reverse seems to be true. A gifted young painter remarked rather cynically to me just a short time ago that he could not get a gallery to exhibit his work because "it was not abstract enough." And, to judge by the multitude of abstractionists and action painters whose works are sold on Newbury Street in Boston, it would seem that the eye can stand much more than the ear.

Perhaps the picture is not quite as bad as I have

continued on page 28

Alumni News

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

1913

SAMUEL GARDNER was named String-Teacher-of-the-Year for 1961 by the American String Teachers Association.

1921

DAVID BUTTOLPH is presently teaching at the Manhattan School of Music and is musical director of The Paper Mill Playhouse in New Jersey.

1924

LILLIAN FUCHS, violist, was soloist with the National Orchestral Association, John Barnett conducting, in the first New York performance of Bohuslav Martinu's Rhapsody Concerto for Viola and Orchestra on March 6, at Carnegie Hall.

1925

ANDRE KOSTELANETZ conducted the New York Philharmonic on March 10, at Carnegie Hall in an all-Tchaikovsky program.

RICHARD RODGERS new musical, *No Strings*, for which he wrote both the music and libretto, opened March 15 at the 54th Street Theatre. The original-cast recording has been issued on Capital disc 01695 and stereo disc S01695.

ELNA SHERMAN, recorder player, performed in a concert including her own compositions on February 14, at the Boston Conservatory of Music. The concert was broadcast over WGBH and Channel 2. On December 6, a program of Miss Sherman's compositions was given for Mu Phi Epsilon's Boston Chapter.

LOUISE TALMA's *The Alcestiad* received its world première by the Frankfurt Opera Company with Inge Borkh in the title role on March 1. The libretto was written by Thornton Wilder.

1929

ABRAHAM ELLSTEIN's opera *The Golem*, written on commission from the Ford Foundation, was premièred on March 22 by the New York City Opera. **PAUL UKENA** (faculty) sang the role of Tadeus.

ELSA NORDSTROM SABOL is teaching music at the Rankin Elementary School in Akron (Ohio).

1931

PAUL SIEBENEICHEN is principal flutist with the Savannah (Ga.) Symphony Orchestra. Mr. Siebeneichen also teaches flute at Armstrong College in Savannah.

1932

LOUISE STILPHEN KRUDUP is teaching voice, piano and accordion in Gardiner, Maine.

1933

GEORGE W. VOLKEL was elected dean of the Metropolitan Chapter of the American Guild of Organists in northern New Jersey. Dr. Volkel has been organist and director of music at the Presbyterian Church in West Orange since 1955.

1936

JOHN CHAGY's *Piano Manners*, a humorous booklet for children, was published in January by M. Witmark & Sons.

MINUETTA KESSLER presented a program of her own compositions including the world première of her *Thought is a Bird of Space*, a cantata for chorus and soloists and piano, as part of the Fenway Series at the Boston Conservatory of Music on March 27. Her article on music teaching, "Preserve the Joy," appeared in the January-February issue of *The Piano Teacher*.

JOHN RAYMOND, chairman of the music department at Lafayette College (Easton, Pa.), conducted the College Glee Club in a benefit concert for the school's foreign student exchange scholarship program on March 17, in the auditorium of Fair Lawn (N. J.) High School.

1937

RITA BENTON, music librarian of the State University of Iowa, was appointed president of the Music Library Association at the organization's meetings in January at the University of California at Berkeley. Mrs. Benton received her doctorate in Musicology in June, 1961.

THOMAS RYAN was soloist with the Santa Clara (Cal.) Philharmonic Orchestra, Dr. Gibson Walters conducting, in a performance of Bartók's Concerto No. 3 for Piano and Orchestra on April 6. Mr. Ryan is professor of music at San Jose State College (Calif.).

1938

BEATRICE MERLAU, clarinetist, is a member of the Wind Quintet of the New Jersey Symphony Orchestra.

1939

The Paganini String Quartet, of which **ALBERT GILLIS** is violist, was recently appointed Quartet-in-Residence at the University of California at Santa Barbara.

DUPRE RHAME is Director of the Division of Fine Arts of Furman University (Greenville, S. C.).

NELLIE WHITTAKER is vocal teacher at Thornton Junior High School in Akron, Ohio.

1940

WILLIAM SCHATZKAMER gave an all-Hindemith program at St. Louis' Graham Memorial Chapel on December 3, performing the *Ludus Tonalis* and conducting a chamber orchestra in the *Kammermusik*, Opus 24, No. 1.

MILDRED COLE SLATER, choir director of the Methodist Church in Little Falls (N. J.) sang the role of Amneris in *Aida* with the Amato Opera Company (N. Y. C.) this season.

1942

RUTH HARTMANN ALLEN is teaching public school music in New Glasgow, Nova Scotia, Canada.

NORMAN DELLO JOIO's *Fantasy and Variations* for Piano and Orchestra received its New York premiere at Carnegie Hall by the Cincinnati Symphony Orchestra, Max Rudolph conducting, and **LORIN HOLLANDER** (current student) as soloist on April 13.

GLORIA MacMASTER appeared with the Rochester (N. Y.) Chamber Opera Society in *The Beggar's Opera* on January 26 and 27.

MARJORIE MITCHELL was piano soloist with the Baltimore Symphony Orchestra on March 26, in Westminster, (Pa.).

1943

HENRY MANCINI won two Oscars this spring: one for "Song First Used in an Eligible Motion Picture," "Moon River" from *Breakfast at Tiffany's*, and the other for "Musical Score for a Dramatic or Comedy Picture," *Breakfast at Tiffany's*.

1944

ALAN BAKER sang the role of Dr. Falke in *Die Fledermaus* at the Asolo Theater in Sarasota (Fla.) with the Turneau Opera Players on February 14.

1945

SHEPARD COLEMAN conducted the orchestra for the touring company of *Bye Bye Birdie* in which his wife, Gretchen Wyler, was the leading lady this spring.

HENRY FUSNER conducted *The Play of Daniel* for the Church of the Covenant in Cleveland on February 11 and 12.

LOUISE WHETSEL, soprano, gave a recital with her husband, Robert Goss, baritone, in Accomac (Va.) on January 7. Miss Whetsel is a member of the NBC Opera Company.

1946

ROBERT CRAFT conducts the Columbia Symphony and soloists, including **BETHANY BEARDSLEE** (1949), soprano, in works of Alban Berg on Columbia set M2L 271, stereo M2S 620.

JEAN MADEIRA will sing a leading role in the Metropolitan Opera's first American concert performance of DeFalla's *Atlantida* to be given during the opening week of Lincoln Center at Philharmonic Hall.

EARL REDDING, baritone, sang Mahler's *Songs of a Wayfarer* with the Baton Rouge (La.) Symphony Orchestra in January. Mr. Redding is director of music at the First Methodist Church of Baton Rouge.

MARK RYDELL plays the role of Jeff Baker in the television series *As the World Turns*.

ROBERT WARD is the winner of the 1962 Pulitzer Prize in music for his opera *The Crucible*, to a libretto based on the Arthur Miller play by **BERNARD STAMBLER** (faculty).

1947

EDITH GORDON, soprano, was soloist with the Boston Symphony Orchestra on April 14, singing operatic excerpts. Miss Gordon will appear with the Cleveland Symphony Orchestra on June 30.

ROSALIE MARSHALL, pianist, and **RUTH CONDELL ALSOP** (1955), 'cellist, with LaMar Alsop, violinist, performed for the Hudson Valley (N. Y.) Music Club on January 22.

EDWARD SCHICK presented a piano recital at Carnegie Recital Hall on March 25.

ROBERT SCHICK, associate professor of music at West Chester (Pa.) State College presented a piano recital there on March 5.

ALICE SHAPIRO was soloist with the New Chamber Orchestra, Sayard Stone, conductor on May 24, at Town Hall.

ALBERT VALDES-BLAIN was presented by the Cincinnati (Ohio) Society of the Classic Guitar in a recital at the Taft Museum on February 9. On February 16, Mr. Valdes-Blain performed at Shaw University (Norfolk, Va.).

1948

JAMES BAILEY, tenor, gave a recital at Ripon College Theatre in Appleton (Wis.) on January 7. Mr. Bailey is a faculty member at the University of Illinois.

THOMAS BROCKMAN gave a piano recital in Pontiac (Ill.) on March 10.

DONALD T. BRYANT has been appointed director of Princeton's "America's Singing Boys."

JAMES PELLERITE, flutist, and member of the School of Music faculty of Indiana University, performed in the Chamber Music Recital on April 13, at the University.

NED ROREM's article "Composer and Performer" appeared in the January issue of *The American Record Guide*. On March 11 **VERONICA TYLER** (student) soprano, sang the first performance of his *King Midas* at Carnegie Recital Hall.

The Musart Trio, **WILL SCHWARTZ**, violinist, **WENDELL DIEBEL** (1938), pianist, and **WALLACE RUSHKIN** (1954), 'cellist, is Trio-in-Residence at Colorado State University.

MELVIN STRAUSS, assistant professor of Music at Rutgers University and associate conductor of the Cantata Singers, is musical director of the Turnau Opera Players, which opened its season on February 14, in Sarasota (Fla.) with Strauss' *Die Fledermaus*.



The Musart Trio

1949

ADELE ADDISON, soprano, and **ALBERT (SOCHIN) DA COSTA** (1950), tenor, were soloists with the Seattle Symphony Orchestra, Milton Katims, conductor, and the Seattle Chorale on May 15 and 16, in the première of **BENJAMIN LEES'** (1948) *Visions of Poets*, based on verses of Walt Whitman. The work was commissioned by the Seattle Symphony for their World's Fair Festival performances.

FRINA ARSCHANSKA and Kenwyn, Boldt, duopianists, presented a concert in the Fontbonne College (St. Louis, Mo.) auditorium on February 21.

ZIA BEI-TSENG has been teaching piano privately in Singapore since 1951. One of her pupils, **MAY CHANG**, is now a student at Juilliard.

MARION JACKSON DOWNS, soprano, gave a recital in Houston (Texas) on March 2, sponsored by the Douglass Club.

EDMOND KARLSRUD, bass-baritone, is soloist with the Karlsrud Chorale and the Rondoliers Trio.

DOROTHY PHILLIPS MAUNEY, violinist, and **MILES H. MAUNEY**, pianist (1940) gave a sonata recital at the University of Illinois on March 8. Professor MauneY is a member of the School of Music faculty at the University.

MARVIN RABIN conducted the Greater Boston Youth Symphony Orchestra in a concert at the White House April 16, and at the United Nations on April 19. Mr. Rabin is associate professor of music at Boston University.

1950

DAVID BAR-ILLAN, pianist, was a soloist in the Memorial Concert for Dimitri Mitropoulos and Bruno Walter on April 1, at Carnegie Hall. This was a benefit for the Musicians Aid Society.

HOWARD BOYAJIAN, directed the Alleghany County (Md.) Instrumental Festival on April 10. Mr. Boyajian is director of the Frostburg State Teachers College (Md.) Community Orchestra.

GLADYS KUCHTA sang the roles of Elsa in *Lohengrin* and Sieglinde in *Walküre* with the Metropolitan Opera this season.

WARREN RICH made his Town Hall debut on November 27. His program included the first New York performance of John C. Duffy's Suite for Piano, written especially for Mr. Rich.

EILEEN SCHAUER made her New York City Center debut on April 18, when she sang a leading role in Gilbert & Sullivan's *The Gondoliers*.

KEITH VERHEY, organist and choir master of St. John's Episcopal Church in Brooklyn, played the dedicatory program for the church's new organ on April 1.

1951

NORMAN MASONSON conducted the Baroque Orchestra in a program of eighteenth century music on March 12, for the Young Concert Artists Society (N. Y. C.).

JOEL ROSEN, pianist, has recently returned from a concert tour of South America under the auspices of the United States State Department.

HERBERT TICHMAN, clarinetist, gave the first American performance of **ROBERT STARER's** (faculty) *Dialogues for Clarinet and Piano* with his wife, Ruth Budnevich, on March 10, at Town Hall.

1952

JEAN JALBERT presented a joint concert with Harold Enns bass-baritone, on January 31, in Kiel,

Germany.

LEONTYNE PRICE sang the title role in Puccini's *Tosca* for the first time on April 1, at the Metropolitan Opera.

MICHAEL RABIN gave the first New York performance of Paul Creston's Concerto No. 2 for Violin and Orchestra with the Little Orchestra Society, Thomas Scherman conducting, on March 19, at Town Hall. This concerto was written especially for Mr. Rabin under a Ford Foundation commission.

1953

LOUIS CALABRO's *Symphony No. 2 for String Orchestra* was given its first New York performance at the Desoff Choirs concert, Paul Boepple conducting, at Carnegie Hall on May 2.

RAMONA V. DAHLBORG has been appointed flute teacher at the new Interlochen Arts Academy to open in the autumn in Interlochen, Mich. Miss Dahlborg will teach this summer at the National Music Camp in Interlochen.

JAMES H. HUSTIS, director of the Morningside College (Sioux City, Iowa) band, conducted the band in five concerts in January. Professor Hustis is also the director of the Siouxland Youth Symphony.

MARION M. KIM has been appointed piano teacher at the Punahou Music School in Honolulu.

TEO MACERO gave the first performance of his *Music for Spring* for solo saxophone on March 7, on the "Music in Our Time" series at the Kaufman Concert Hall of the New York YMHA. The work was repeated on the same series on April 4.

ROBERT MANDELL conducted the Ars Nova Orchestra at Carnegie Hall on March 19, in a program devoted to the works of Stravinsky.

LEONARD MASTROGIOACOMO, assistant professor of piano at Florida State University (Tallahassee) gave a piano recital on February 16, at Opperman Music Hall at the University.

HENRY SCHUMAN, oboist, and **ROBERT LISTOKIN** (1956), clarinetist, of the Clarion Wind Quintet, gave the premiere of William Sydeman's Woodwind Quintet No. 2 on April 3, at Carnegie Recital Hall. On the same program **DAVID BARELLAN**, pianist, joined members of the Quintet in a performance of Mozart's Quintet for Piano and Winds, K. 452.

JAMES H. SUTCLIFFE has been observing directional and stage techniques at the Stadt Theatre in Zurich, and is at present on a study tour of the major European opera houses, made possible by a grant-in-aid from the Institute of International Education in New York.

PAUL TAYLOR and his Dance Company represented the United States at the Theatre of the Nations festival in Paris during the month of April. Mr. Taylor presented six original ballets.

1954

VAN CLIBURN performed the Brahms Second Piano Concerto with the New York Philharmonic,

Alfred Wallenstein conducting, at Carnegie Hall on March 8, 9 & 11.

GIANNA d'ANGELO sang the title role in *Lucia di Lammermoor* for the first time with the Metropolitan Opera during the last week of the Opera season.

BETTY JEAN HAGAN was awarded seventh prize in the International Tchaikovsky Competition for violinists held in Moscow this April.

MARIANNE WELTMAN won second prize in the 1962 Liederkrantz Opera Contest and won the Haarlem Philharmonic Concert Award for 1962.

HECTOR ZEOLI, organist of the University of Buenos Aires, performed at the American Guild of Organists National Convention, July 2-6, in Los Angeles.

1955

VIRGIL HALE, assistant professor of voice of Howard College (Birmingham, Ala.), gave a joint recital with Robert Behrendt, violist, on February 27, at the Birmingham Art Museum.

1956

JOHN BROWNING will give the first performance of Samuel Barber's new Piano Concerto with the Boston Symphony Orchestra, Erich Leinsdorf conducting, at the second concert at Lincoln Center's Philharmonic Hall on September 24.

JEROME LOWENTHAL, pianist, appeared on NBC-TV's "Recital Hall" on April 14.

JAMES MATHIS performed Prokofiev's Piano Concerto No. 1 with the Dallas Symphony Orchestra, Georg Solti conducting, on March 28, at the Dallas Memorial Auditorium.

GEORGE PAPPA-STAVROU, with assisting artist **BONNIE LICHTER** (1961), flutist, has recorded Charles Ives' Piano Sonata No. 2 ("Concord") on Composers Recordings disc CRI 150.

HERBERT ROGERS, pianist, appeared with the Rudie String Quartet on February 3 at Fort Walton Beach (Fla.). **ROBERT RUDIE** (1942) is first violinist of the Quartet.

MICHELINE TESSIER, soprano, gave a recital at the Holden-Fisher Hall in Montreal on April 8.

1957

ALPHA BRAWNER, soprano, and **LOIS CAROLE PACHUKI**, (current student) pianist, gave a joint recital on March 17, at Town Hall sponsored by the Concert Artists Guild and Town Hall.

LUCIEN LEINFELDER, pianist, gave a recital at the Dallas (Texas) Theater Center on April 29.

MARCIA PICKWELL presented a piano recital at Lebanon Valley College (Pa.) where she is an instructor in piano.

DANIEL POLLACK, pianist, will be a member of the summer faculty of Immaculate Heart College School of Music in Los Angeles.

ALAN REA played the Schumann Piano Concerto with the Tulare (Cal.) County Symphony Orchestra in February. Mr. Rea is presently teaching privately in Fresno, California.

JERRY BYWATERS, a solo dancer with the Dallas (Texas) Civic Ballet Company, choreographed and danced in her full-length ballet, *Dallas Divertissement*, on March 24, at the Dallas Memorial Auditorium Theatre.

JOHN CANARINA, an assistant conductor of the New York Philharmonic, has been appointed conductor and music director of the Jacksonville (Fla.) Symphony for the 1962-63 season.

JOHN DE WITT conducted the De Witt Chorale in a concert of sacred music at the Metropolitan Duane Methodist Church (N. Y. C.), on March 11.

RALPH FROELICH is currently French horn player with the New York Woodwind Quintet and the New Art Wind Quintet, and first horn player with the Little Orchestra Society.

SOPHIE GINN, soprano, was soloist with the Ridgewood (N. J.) Symphony Orchestra, **ARTHUR CHRISTMAN** (faculty) conducting, on March 2.

ALEXANDER LINSAY PICKARD, JR., received his M.A. from the State University of Iowa on February 3.

ALICE WILKINSON, pianist, performed on February 9, for the Raleigh (N. C.) Chamber Music Guild, and for the Department of Music, Duke University (Durham, N. C.) on March 2 and 12.

1959

STEFAN BAUER-MENGELBERG is music director of the New York Orchestral Society, with which he presented a concert at Town Hall on April 1.

MICHEL BLOCK performed Beethoven's Piano Concerto No. 4 on January 22, with the Evansville (Ind.) Philharmonic Orchestra.

KENNETH FRICKER, double-bass player, is a member of the Don Shirley Jazz Trio, with which he recently toured the United States.

HOWARD LEBOW, pianist, gave a two-part lecture-recital of the music of Stefan Wolpe on March 14 and 28 at the New School (N. Y. C.). On March 4 he gave a lecture recital on the music of **WILLIAM BERGSMA** (faculty) and **JOSHUA RIFKIN** (current student) at New York University. Mr. Lebow has been awarded the 1962 Music Fellowship Award given by the National Arts Club.

ALEXANDRA HUNT, soprano, sang the leading role in eighty-four performances of Leonard Bernstein's *Trouble in Tahiti* in Chicago. She was soprano soloist in the Fauré Requiem with the Roger Wagner Chorale this season.

MELVERNE (KLITENIC) KLAYTEN is singing the role of Mother Hare in the musical, *The Golden Apple*, playing at the York Playhouse (N. Y. C.).

BRUCE ROGERS, as 'cellist of the Beaux-Arts String Quartet, gave the first performance of David Diamond's *Night Music* and Vittorio Rieti's Quartet No. 4 on May 3, at Carnegie Recital Hall. Other members of the quartet are **JORGE MESTER** (faculty) violist, Gerald Tarack and Alan Martin

violinists.

BARBARA RUDMAN gave a piano recital on December 4, at the St. Louis Art Museum Auditorium.

1960

NATHAN CARTER conducted the Knoxville (Tenn.) College Chorus and Orchestra in a performance of Handel's *Messiah* in Baltimore last December.

GEORGE FISCHOFF composed the incidental music for Garcia Lorca's *If Five Years Pass* playing at the Stage 73 Theater (N. Y. C.). Mr. Fischoff's song *Drifting* was recorded by Tony Middleton on United Artist Records.

PHILIP M. GLASS will be composer-in-residence in the public schools of Pittsburgh (Pa.) next season, under the Ford Foundation's Young Composer High School Music Project.

RYOKO KATENA, pianist, made her Town Hall debut on May 8.

MARGOT SCHIFTER has signed a contract with the Bonn Opera House to sing lyric roles for the 1963-64 and 1964-65 seasons.

RICHARD SYRACUSE won the Alfredo Cassella Piano Contest of the Neapolitan Conservatory of Music in Naples, Italy, in April.

YURI YAMAMOTO gave a piano recital at the Princeton (N. J.) Theological Seminary on February 27.

1961

BRUCE ABEL was baritone soloist on April 29, at the Master Institute Theatre (N. Y. C.) in a program of songs by Claude Debussy, commemorating the 100th birth date of the composer. Mr. Abel has been awarded a Fulbright grant to study at the Hochschule für Musik in Stuttgart, Germany, for 1962-63.

MARGARET BACHMAN has been awarded a Fulbright grant to study piano at the Conservatoire Normale in Paris, France.

SUSAN COHN, flutist, gave a recital for the Long Beach (N. Y.) Music Society on February 3.

ALMITA HYMAN, violinist, and **BEATRICE HYMAN ALLEN**, pianist, gave a recital at Town Hall on April 12.

STEPHEN MANES, pianist, is the winner of the Concert Artist's Guild Town Hall Award.

The York String Quartet, **ALLAN SCHILLER** and **DAVID STOCKHAMMER**, violinists, **LAURANCE FADER** (1960), violist, and **ROBERT SYLVESTER** (current student), 'cellist, performed Lester Trimble's String Quartets No. 1 and 2 at Town Hall on March 30.

EDMUND SHAY has been awarded a Fulbright grant to study the organ with Helmut Walcha in Frankfurt-am-Main, Germany.

CONRAD SUSA conducted the Nashville Symphony Orchestra in the première of his *Pastorale* for Strings on January 29 and 30. Mr. Susa will be composer-in-residence at the Old Globe Theatre, Stratford, Connecticut, this summer. He will be composer-in-residence for the public schools in Nash-

ville (Tenn.) for a second year on a Ford Foundation grant.

SHIRLEY VERRETT-CARTER sang the role of Jocasta in Igor Stravinsky's *Oedipus Rex* in Washington in January. The composer conducted the three performances and the subsequent recording. Miss Verrett-Carter will sing the title role of *Carmen* at Spoleto this summer.

CURRENT STUDENTS

EARL CARLYSS performed the Wieniawski Violin Concerto in D Minor with the Worcester (Mass.) Symphony Orchestra, Harry Levenson conducting, on February 18.

JAMES L. DAVIS, tenor, won the Anne Gannet Scholarship of the Maine Federation of Music Clubs.

FRANCIS FORTIER was violin soloist with the Westchester Symphony Orchestra in New Rochelle on March 23.

JANET GOODMAN, pianist, and **CAROL STEIN**, violinist, gave a joint recital March 25, at Carnegie Recital Hall.

GARY KARR was double-bass soloist on April 13 with the New York Philharmonic, Leonard Bernstein conducting, on CBS-TV's *Young People's Concerts*. On the same program were duo-pianists **RUTH** and **NAOMI SEGAL** (1961) and **ANTHONY CIRONE**, percussionist.

ANNA KONINSKY, mezzo-soprano, appeared in recital at Town Hall on May 3, as a winner of the Annual Town Hall Debut Award.

LOIS PACHUKI, pianist, won the Paderewski Scholarship awarded by the Kosciuszko Foundation.

PAMELA ROSS as winner of the Queens Orchestral Society Award, appeared with them in Saint-Saëns' Second Piano Concerto on April 13 and 14.

TOBY SAKS is scheduled to be a 'cello soloist this summer at the Festival of Two Worlds at Spoleto, Italy. Miss Saks won sixth place in the International Tchaikovsky Contest held in Moscow this April.

DIXIE STEWART was soprano soloist in Haydn's *Creation* with the Johnstown (Pa.) Symphony Orchestra and Chorus on January 16.

The Tieman String Quartet, **ANNE FRYER** and **DONALD WEILERSTEIN**, violinists, **PETER MARK**, violist, and **EINAR HOLM**, 'cellist, appeared on March 4, at the Rye (N. Y.) Festival of Music and Art. On April 30, they presented a program for the American Guild of Organists at the Riverside Church (N. Y. C.) Assembly Hall.

VERONICA TYLER, soprano, was awarded the Fisher Foundation Scholarship in March for winning second place in the Metropolitan Opera's annual auditions for young singers.

LESLIE UGGAMS is a vocal soloist on the "Sing Along With Mitch" program on NBC-TV.

GWENDOLYN WALTERS sang the role of Clara in the New York City Opera Company's production *Porgy and Bess* this spring.

PAUL ZUKOFSKY, violinist, was soloist with the Centre Symphony Orchestra, Jak Zadikov, conductor, on March 20, at the West Side YMCA (NYC).

Obituaries

Carl Rossini Diton, a member of the piano faculty from 1946 to 1949, died on January 25, at the age of seventy-five. A Juilliard alumnus, Mr. Diton also held a Ph.D. in Music from Columbia University. He had served on the faculties of several Southern colleges.

Howard Ansley Murphy (1917), professor of music education at Teachers College of Columbia University and chairman of the Department of Theory at the Manhattan School of Music, died on February 24, at the age of sixty-five. He was born in Pittsburgh, and graduated from Knox College in 1914, with a Bachelor of Music degree, before attending the Institute of Musical Art. Dr. Murphy, an organist and composer, was for several years a member of the Juilliard theory faculty. He was music editor of the Wadsworth Publishing Company, and a director of the National Association for American Composers and Conductors and the Phi Mu Alpha Sinfonia fraternity.

Jane Pratt Peck (1943) died on February 21, at the age of forty. Mrs. Peck, a native of Brooklyn, had for many years taught piano and voice at her home in Pelham, N. Y., and served as soprano soloist at the Chester Hill Methodist Church in Mount Vernon, N. Y.

Solomon Pimsleur (1926), composer and pianist, died on April 22, at the age of sixty-one. The composer of more than 120 orchestral, choral, chamber, instrumental and vocal works, he assisted his sister, Mrs. Susan Pimsleur Puma, for many years in operating Musical Artists, a management agency, and the Hampton Art Theatre, Inc. He had recently completed two acts of an opera based on *The Diary of Anne Frank*, and had also written a book of sonnets.

Adelaide Heuermann Townsend (1914), wife of Dallas S. Townsend Sr., former Assistant U.S. Attorney General, died on April 16, at the age of seventy-one. She was a member of the Eagle Rock Chapter of the Daughters of the American Revolution and the Society of Colonial Dames.

Shirley Van Brunt (1939), Dean of the Mannes College of Music, died on March 25, at the age of forty-two. Miss Van Brunt, after graduating from the Institute of Musical Art, studied at the Mannes School. She joined its faculty in 1947, as a teacher of theory, and was named assistant director in 1948. The School became a college in 1953, and she was named its Dean two years later.

Harry Watts (1921), pianist, choral conductor and chairman of the secondary piano class department of Eastman School of Music, died on January 5. In addition to piano, Mr. Watts taught sight-reading, accompanying and ensemble at Eastman. The Eastman School has announced the establishment of a Harry Watts Memorial Scholarship.



NEW YORK TIMES

Emil Gilels and Dean Mark Schubart in the Juilliard Concert Hall. Student at the piano is Michael Rogers. Other students who performed for Mr. Gilels were Alan Finnell, Alan Weiss, Stephen Manes, Abbott Lee Ruskin and Eva Zuk.

Emil Gilels Visits Juilliard

The excitement started with a brief note from Dean Mark Schubart to the faculty:

"It gives me the greatest pleasure to inform you that the celebrated Soviet pianist, Emil Gilels, has offered to give a short concert for our students on Wednesday, February 21, an offer which the School has eagerly accepted. In addition to playing for our students, Mr. Gilels would like very much to hear a few students perform. Please let me have your recommendations. I will ask the Scholarship Committee of the School to make the final decisions."

Accordingly, at 2:30 on February 21, the eminent pianist was present in Juilliard's Concert Hall, joined by administrative officers of the School, the six students chosen to perform and their respective teachers. Mr. Gilels listened with great attentiveness and interest, occasionally asking a question through his interpreter.

Then the doors of the Hall were opened, and in a moment the place was literally flooded with students, faculty and staff. Classes had been called off in advance. The animation and expectancy were infectious.

Mr. Gilels was introduced by Dean Schubart, who recalled their earlier meeting in Moscow at the first Tchaikovsky Competition, won by Juilliard's Van Cliburn. Mr. Gilels then performed Prokofiev's Eighth Sonata, exciting an ovation that was spontaneous, heart-warming and irresistible. As an encore, he played a simple Siloti transcription of a Bach Prelude (the same Alexander Siloti who was for many years a member of the Juilliard piano faculty).

The floor was then thrown open for questions. Typical of them were:

"How much do you practice?"

"Not very much!"

"What American composers do you know and play in the Soviet Union?"

"Barber, Copland, Bernstein, Foss, etc."

"What are your hobbies?"

"I like to travel very much."

"How long ago did you learn the Rachmaninoff Third Concerto?"

"I started at the age of eighteen and I have been learning it ever since."

Following the recital, the Piano Faculty entertained Mr. Gilels at a reception in the Faculty Lounge. A small packet of American music was presented to him, containing: Dello Joio, Sonata No. 3; Bergsma, *Tangents* and *Fantasies*; Sessions, *From My Diary* and Sonata No. 2; Schuman, *Voyage*; Carter, Piano Sonata and *Fantasy*; Ives, *Concord Sonata*; Giannini, Toccata and Variations on a Cantus Firmus; Kirchner, Piano Sonata; and Barber, Piano Sonata and *Excursions*. A note appended to the gift read:

"To our distinguished colleague, Emil Gilels, we give this small collection of piano music by American composers, some of it already in the repertoire, some of it problematic, all of it interesting. Since our pianists play many Soviet composers, we hope that Soviet pianists will begin to explore the American repertoire and begin to include it in their active playing and teaching schedules. With warm wishes from the Piano Faculty of Juilliard School of Music, New York City."

I. F.

Concert Honors Henry Cowell

In celebration of Henry Cowell's sixty-fifth birthday and the fiftieth anniversary of his first concert appearance, the American Composers Alliance, the Contemporary Music Society, the Alice M. Ditson Fund of Columbia University and Juilliard School of Music presented a concert of Mr. Cowell's works on March 12, in the Juilliard Concert Hall (see program book insert for complete program). Under the chairmanship of faculty member Hugo Weisgall, the concert was arranged by a committee including Avery Claflin, Otto Luening, William Mitchell, Douglas Moore, William Schuman, Virgil Thomson and Edgard Varèse.

During the intermission, Dr. Weisgall read the following telegram sent to Mr. Cowell by President John F. Kennedy: *"I have learned with pleasure of the tribute to be paid you this Monday in honoring your 65th birthday. You hold the place of high honor in American arts, and you have been a source of stimulus to many students and performers of music. I join with your many friends and admirers in paying my respects and congratulations."*

multiple solutions is her inclusion of alternative phrasings (sometimes as many as three to a single motive or theme), a procedure that should lead to further thinking on the part of an alert student.

The main bogey to guard against in the use of these books is any tendency to exaggerate her indications. Music is notoriously incapable of being chained to the printed page, and the presence of a dot above a note or a two-note slur is temptation enough to the inexperienced to be literal and unmusical. But Tureck warns against this again and again, and her accompanying records (which are at present unavailable in this country) should help project her ideas more adequately. However, she is an articulate person, and we hope that these books will be followed by a more comprehensive treatment of all the problems touched upon herein.

IRWIN FREUNDLICH

EDITOR'S NOTE: The above review has been abstracted from the one originally appearing in the PIANO QUARTERLY NEWSLETTER and is reprinted here by permission.

THE THEATRE OF THE BAUHAUS, by Oskar Schlemmer, Laszlo Moholy-Nagy and Farkas Molnar. Ed. with an introduction by Walter Gropius. Trans. by Arthur S. Wensinger. 110 pp. illustrated. Middletown, Conn.: Wesleyan University Press, 1961.

The Theatre of the Bauhaus is made up of six sections, of which two, the Gropius introduction and the "Translator's Note," are new; three, Schlemmer's "Man and Art Figure," Moholy-Nagy's "Theatre, Circus Variety," and Molnar's "U-Theatre" appeared in the 1924 *Die Bühne im Bauhaus*; and one, Schlemmer's "Theatre (Bühne)" is a 1927 lecture which preceded a Bauhaus theatre demonstration. The result is as vital a theatre book as one is likely to find for some time, and much of it is, surprisingly enough in view of its age, as pertinent to certain aspects of the contemporary American scene as it was to the turmoil of post-World War I Germany. One can only regret that the four sections dating from the 1920's have been largely unavailable to American readers until now.

The theatre of the Bauhaus was three things: the first, an attempt to "literally discover," examine, and experiment with the primary meanings and components of theatre; the second, an examination of and experimentation with the facility within which theatre is performed; the third, practically by definition, an attempt to demolish still another "arrogant barrier," in this case the physical and psychological one which separates a performance from its audience in traditional theatres and presentational styles.

In terms of immediate applicability, the introduction by Gropius, and the Schlemmer "Theatre (Bühne)" are most pertinent, dealing as they do with the architectural facility within which "theatre" occurs.

The text of the Gropius introduction is dated June, 1961. It is clear that after thirty-five years it is still his own Total Theatre of 1926, a co-project with the eminent German stage director Erwin Piscator, which

is dearest to his heart. Mr. Gropius, elsewhere, might be said to have first defined his Total Theatre, when in 1927, he maintained that "the fundamental task of the modern theatre architect is to create an instrument of light and spaciousness so objective and flexible that it belongs to no one form, but unites the ideals of all theatre craft."

In the introduction to this volume, however, Mr. Gropius chooses his presentation to the Rome Volta Congress, 1934, on "Teatro Dramatico" to introduce the reader to his project and its potential as follows:

"In my Total Theatre . . . I have tried to create an instrument so flexible that a director can employ any one of the three [basic] stage forms by the use of simple, ingenious mechanisms. The expenditure for such an interchangeable stage mechanism would be fully compensated for by the diversity of purposes to which such a building would lend itself: for presentation of drama, opera, film, and dance; for choral or instrumental music; for sports events or assemblies. Conventional plays could be just as easily accommodated as the most fantastic experimental creations of a stage director of the future."

That this quotation could conceivably have been lifted bodily from the program of a number of contemporary American theatres, contemplated or built in the last ten years, would seem, indeed, to vindicate Mr. Gropius, but it might be less than accurate to consider the concept of the Total Theatre as *the* innovator on behalf of flexibility and convertibility, without reference being made to Frederick Kiesler's "Endless Theatre" which predates it by three years and must certainly have exerted some influence on the Gropius-Piscator project. It is known, for instance, that at Gropius' request six Bauhaus students attended the Vienna Theatre Festival in 1924, and saw the full-scale "Space Stage" which had been erected in the Konzerthaus, the "Space Stage," of course, being the central core of the "Endless Theatre."

The performing arts in America, whatever their roots in traditionalism or iconoclasm, professionalism or amateurism, have prompted a theatre-building program in the 1960's that is unparalleled anywhere in the world, and if the Ford Foundation projects in theatre design can be used as touchstones for the American trend, as has been suggested, they should also serve to show to what extent Gropius and Kiesler, in their lifetimes, have influenced the modern concept of architecture for the theatre.

Farkas Molnar's section on the U-Theatre is, naturally, overshadowed by the Gropius introduction and, perhaps, justly so. For Mr. Molnar's concept was not so much innovation as it was an interesting novelty, in that it advocated the stacking of two theatres, one upon the other, within a single volume, with no separation between.

The fifth section, Schlemmer's "Theatre (Bühne)," in its explanation of the theatre activity at the Bauhaus-Dessau, serves to elaborate on both the creative-interpretive aspects of the theatre, and the housing of performance. The rather spatially-limited lecture-platform-stage at their disposal was inade-

quate, to be sure, but was brilliantly adapted to the group's experimental needs.

It would be quite easy to lose patience with the seemingly dated, esoteric metaphysics, the vaulting esthetics frequently standing on the quicksand of gross assumption, and the occasional, but cloying social consciousness reflected in the Schlemmer "Man and Art Figure," and the Moholy-Nagy "Theatre, Circus Variety." It would be quite easy to think of the entire book as an historical document, except that with frightening frequency an individual sentence or paragraph will remind the reader of quite recently seen experiments and "innovations," which he had not hitherto linked with any precedent in theory or practice, or of instances of what could only have been earlier, parallel activity. In January, 1922, for instance, two years before Schlemmer promulgated, in print, the primacy of light and color as aspects of theatre capable of standing alone, Thomas Wilfred gave his first Clavilux recital in New York, the "performance" consisting solely of abstract moving colored light patterns played upon a screen. Within the context of Schlemmer's promulgations, the abstract sound and projection, "Poème Electronique," of Le Corbusier and composer Edgard Varèse, presented at the Brussels Fair in 1958, take on new meaning.

It is comforting to note that the iconoclasm, first voiced by Craig and here championed by Schlemmer and Moholy-Nagy, which called for substitution of the live actor by an "Ubermarionette," has not, after half a century, made much headway. In point of fact, with the exception of their constantly reiterated cry for the abolition of the "peep-show" proscenium stage, the concepts submitted by Schlemmer and Moholy-Nagy have less to offer to, and have been less reflected in the spoken drama than they have in the dance, a qualification at least inferred by the authors, and one certainly to be expected when one considers their almost overwhelming preoccupation with stage movement, color, shape and sound as abstract factors. By the time the reader has finished the Schlemmer and Moholy-Nagy sections he will have been reminded of a spectrum of performance concepts ranging from Mary Wigman to Cinerama, with the resulting inference that there isn't anything really new, only variation.

The illustrations for this edition are, almost in themselves, worth the price of admission, and someone is to be congratulated for the complete absence of a single "the gang" or "the boss" picture until the final page of the book, where "the gang" surrounding "the boss" is seen dressed for one of their Bauhaus parties.

Special kudos to Arthur Wensinger for the translation and his "Translator's Note," which includes acknowledgment of all those who helped make this volume a reality.

THOMAS DEGAETANI
EDITOR'S NOTE: This review is a condensation of that originally appearing in the February, 1962 issue of PROGRESSIVE ARCHITECTURE, and is reprinted here by permission.

World Theatre Day Program

The United States observance of World Theatre Day was held on March 27, in the Juilliard Concert Hall. Chairman of the committee arranging the event was Thomas DeGaetani, Director of Juilliard's Stage Department and President of the U. S. Institute for Theatre Technology.

The evening's concert included performances by Juilliard faculty members Rosina Lhevinne and Leonard Rose; dances by José Limón and Lucas Hoving of the dance faculty; and performances by the Metropolitan Opera Ballet; Onoe Baiko VII of the Kabuki-ya, Tokyo; Martina Arroyo, singer; and an excerpt from Carlo Gozzi's play, *The Green Bird*. Speakers of the evening included August Heckscher, Cultural Co-ordinator for the White House; Robert Whitehead, Co-Producing Director of the Lincoln Center Repertory Theatre; Rosamond Gilder, Vice-President of the International Theatre Institute; and Margaret Rawlings, who read Jean Cocteau's essay, *World Theatre Day*.

President John F. Kennedy sent his personal greetings to the gala evening as follows:

"The theatre throughout history has been a means by which men expressed their joys, their aspirations, their ways of coming to terms with fate. Through illusion it has expressed truth; through gaiety and delight it has touched on the big issues of life."

"I am glad to salute World Theatre Day, when men of many nations reaffirm the enduring value of the great stage. May this celebration bring us all closer together in a realization of our common culture and our common humanity."

DETHIER, cont.

The five years I was doubly blessed to be his student and meet every week with a borrowed viola to play the chamber music literature in his home were the happiest times of my life. To him, involvement with music was both a physical and spiritual affair. His violin playing was a simple extension of the beauty and energy within him. He was quick to recognize where a composer reached beyond skilled craft and penetrated to the regions of profound communication with the best in man. But playing music with Edouard Dethier was not just a sober, solemn ritual. Excitement, joy and awe were always present at those sessions.

In a modern world where for the most part the average personality is uncreative and complicated, out of contact with itself and difficult to deal with, full of potential resources but seldom developing them, the purity, integrity and directness of an Edouard Dethier towers above us.

When I think of this, I am saddened that he has departed. But more, I am thankful that he did exist, did live such a long and fruitful life, and that so much of him lives on still in the minds and hearts of those of us who knew him.

Juilliard School of Music

Concert Programs 1961-62

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Friday, November 10, 1961, at 8:30 p.m.

Overture to "Euryanthe" *Weber*

Piano Concerto No. 22, in E flat Major,
K. 482 *Mozart*
Janet Goodman, *soloist*

Symphonic Poem After Descartes *John Vincent*
First New York Performance

"Escapes" ("Ports of Call") *Ibert*

Friday, November 15, 1961, at 8:30 p.m.

"Chameleon Variations" *William Bergsma*

"Till Eulenspiegels lustige Streiche," Op. 28 *Strauss*

Piano Concerto No. 3, in D Minor, Op. 30 *Rachmaninoff*
Tong Il Han, *soloist*

Friday, April 13, 1962, at 8:30 p.m.

Symphony No. 6 *William Schuman*

Piano Concerto No. 3, in C Minor, Op. 37 *Beethoven*
Stephen Manes, *soloist*

"Alborada del Gracioso" *Ravel*

Thursday, May 31, 1962, at 8:30 p.m.

COMMENCEMENT CONCERT

Symphony No. 2 in D Major, Op. 73 *Brahms*

Violin Concerto *Mendelssohn*
Donald Weilerstein, *soloist*

"La Mer," Three Symphonic Sketches *Debussy*

JUILLIARD STRING QUARTET

Robert Mann, *violinist*

Isadore Cohen, *violinist*

Raphael Hillyer, *violist*

Claus Adam, *violinist*

Friday, December 1, 1961, at 8:30 p.m.

String Quartet in B flat Major, Op. 103 *Haydn*

Six Bagatelles for String Quartet, Op. 9 *Webern*

"Rispetti e Strambotti" for String Quartet

G. Francesco Malipiero

String Quartet No. 13, in B flat Major,
Op. 130 with Great Fugue, Op. 133 *Beethoven*

Friday, January 5, 1962, at 8:30 p.m.

THE BETTY LOEB MEMORIAL CONCERT

Quartettssatz in C Minor, Op. posth. *Schubert*

String Quartet No. 5 *Bartók*

String Quartet No. 7, in F Major,
Op. 59, No. 1 *Beethoven*

Friday, May 4, 1962, at 8:30 p.m.

A CONCERT IN MEMORY OF EDOUARD DETHIER

String Quartet in A Major, K. 464 *Mozart*

String Quartet in F Major *Ravel*

Cavatina from String Quartet No. 13, in
B flat Major, Op. 130 *Beethoven*

String Quartet No. 12, in E flat Major,
Op. 127 *Beethoven*

TWO CONCERTS IN MEMORY OF SERGE KOUSSEVITSKY (1874-1951)

On the occasion of the tenth anniversary
of his death

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Friday, March 16, 1962, at 8:30 p.m.

Prelude for Orchestra *Hill*

Symphony No. 6 *Walter Piston*

Concerto for Orchestra *Bartók*

Friday, March 23, 1962, at 8:30 p.m.

JUILLIARD STRING QUARTET

String Quartet No. 2 *William Bergsma*

Quintet for Piano and Strings, Op. 66
Vincent Persichetti, *pianist*

String Quartet No. 2 *Peter Mennin*

CHAMBER MUSIC CONCERTS

Friday, January 26, 1962, at 8:30 p.m.

String Quartet in A flat Major, Op. 105 *Dvorak*

Donald Weilerstein, *violinist*
Anne Fryer, *violinist*
Peter Mark, *violist*
Einar Holm, *violoncellist*

Fantasy for Brass, Piano and Percussion *Hall Overton*

Nouveau Brassism *Mel Broiles*

Symphony for Brass and Percussion, Op. 16 *Gunther Schuller* Donald Jennings, *conductor*

Friday, March 2, 1962, at 8:30 p.m.

String Quartet No. 23, in F Major, K. 590 *Mozart*

Carmel Kaine, *violinist*
Sidney Mann, *violinist*
Pierre Menard, *violist*
Robert Sylvester, *violoncellist*

"The Pot of Fat" *Chanler*

An Opera in Twelve Scenes

First performance in New York
Dixie Stewart, *soprano*
Arthur Burrows, *bass-baritone*
Bruce Abel, *bass-baritone*
Jorge Mester, *conductor*

Friday, March 30, 1962, at 8:30 p.m.

Angels, for muted brass *Carl Ruggles*

"The Emperor's Nightingale" *Hans Werner Henze* First American Performance Susan Cohn, *solo flute*

Concerto for Piano and Wind Instruments *Igor Stravinsky* Stephen Manes, *pianist*

Chamber Concerto, for Violoncello Solo and Twelve Wind Instruments *Ramiro Cortés* First Performance Charles McCracken, *violoncellist*

"Intégrales" *Edgard Varèse* Arthur Weisberg, *conductor*

Friday, April 6, 1962, at 8:30 p.m.

Sonata No. 3, in D Minor, for violin and Piano, Op. 108 *Brahms* Earl Carlyss, *violinist* Margaret Bachman, *pianist*

"Le Bal Masqué" *Francis Poulenc* Cantata for Baritone and Chamber Orchestra Jon Woods, *baritone* Ralph Affoumado, *conductor*

Sonata for Two Pianos and Percussion *Bartók* Jonathan Sack, *pianist* Robert Cockrell, *pianist* Gerald Carlyss, *tympnist* Lawrence Jacobs, *percussionist*

JUILLIARD ORCHESTRA AND CHORUS

Abraham Kaplan, *conductor*

Friday, January 19, 1962, at 8:30 p.m.

MEMORIAL CONCERT FOR DR. FRANK DAMROSCH

"Regina Coeli," in C Major, K. 276 *Mozart*

"Messa da Requiem" *Verdi*

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

JUILLIARD OPERA THEATER

Frederic Cohen, *director*

Thursday and Friday, February 15 and 16, 1962,
at 8:00 p.m.

REHEARSAL CALL *Vittorio Giannini* Comedy in Music in Three Acts World Premiere Juilliard Opera Theater Juilliard Orchestra

Frederic Waldman, *conductor*

JUILLIARD DANCE DEPARTMENT

Martha Hill, *director*

Thursday and Friday, March 8 and 9, 1962,
at 8:30 p.m.

GRADUS ad PARNASSUM Ballet Studies Juilliard Dance Ensemble Antony Tudor, *production director*

Friday and Saturday, April 27 and 28, 1962,
at 8:30 p.m.

A PROGRAM OF DANCE

Choreographers:

Lucas Hoving
Helen McGehee
Jack Moore
Ethel Winter

Composers:

Peter Schickele
Arthur Murphy
Jean Middleton
Ramiro Cortés

Juilliard Dance Ensemble Chamber Orchestra
Jorge Mester, *conductor*

WEDNESDAY ONE O' CLOCK

CONCERT SERIES

The concerts of this series were designed to supplement the class work in the Literature and Materials of Music program, and were attended by the faculty and students of the School.

November 15, 1961

First Sonata for violin and piano **Bartók**

Sonata in G Major for piano and violin, Op. 96 **Beethoven**

Oscar Shumsky, *violinist*

Beveridge Webster, *pianist*

November 22, 1961

"Antiche Danze ed Arie per Liuto"—III. Suite **Respighi**
String Ensemble

Serenade No. 10, B flat Major for 13 Wind Instruments, K. 361 **Mozart**

Wind Ensemble

Károly Köpe, *conductor*

November 29, 1961

Sonata for Piano **Elliott Carter**
Thomas McIntosh, *pianist*

"Zwanzig Gruppen" **Bo Nilsson**

Susan Cohn, *piccoloist*

William Lewis, *clarinetist*

James Byars, *oboist*

"Intégrales" **Edgard Varèse**
Arthur Weisberg, *conductor*

December 6, 1961

"Siegfried Idyll" **Wagner**

Symphony No. 5, in B flat Major **Schubert**
Charles B. Schiff, *conductor*

December 13, 1961

JUILLIARD STRING QUARTET

String Quartet in B flat Major, Op. 103 **Haydn**

Lyric Suite for String Quartet **Berg**

January 10, 1962

Sonata for Arpeggione and Piano in A Minor **Schubert**

Gary Karr, *double bass*

Jeffrey Siegel, *piano*

Sonata for Violin and Piano, "Poème mystique"

Bloch

Paul Zukofsky, *violin*

Nak Ho Paik, *piano*

January 17, 1962

JUILLIARD STRING QUARTET

Quartettssatz in C Minor, Op. posth. **Schubert**

String Quartet No. 14, in C sharp Minor, Op. 131 **Beethoven**

January 24, 1962

A PROGRAM OF DANCE FORMS

Pre Classic Dance Forms

Modern Forms

Group Forms: Trios, Quintet, Septet and Octet

Juilliard Dance Ensemble

January 31, 1962

Adagio in B Minor for Piano, K. 540 **Mozart**

Eine kleine Gigue, G Major, K. 574 **Mozart**

Improvisations, Opus 20—on Hungarian folk songs **Bartók**

Stephen Manes, *pianist*

"Vier ernste Gesänge" **Brahms**

Malka Silberberg, *mezzo-soprano*

Warren Wilson, *pianist*

February 21, 1962

JUILLIARD ORCHESTRA II

Overture To The Ballet "Die Geschöpfe des Prometheus", Op. 43 **Beethoven**

Károly Köpe, *conductor*

Concerto Grosso No. 1, in C major, Op 6, No. 1 **Handel**

Stephen Clapp, *1st violin*

William Clifford, *2nd violin*

Einar Holm, *violin*

Donald Jennings, *conductor*

Scene and Aria, "Bella mia fiamma," for Soprano and Orchestra, K. 528 **Mozart**

Gwendolyn Walters, *soprano*

Charles Wadsworth, *conductor*

Dance Rythms for Orchestra, Op. 58 **Riegger**

Marvin Morgenstern, *conductor*

February 28, 1962

String Quartet, in F Major, K. 590 **Mozart**

Carmel Kaine, *violin*

Sidney Mann, *violin*

Pierre Menard, *viola*

Robert Sylvester, *violin*

"Histoires Naturelles" **Ravel**

Bruce Abel, *baritone*

Jonathan Sack, *pianist*

March 7, 1962

**Trio for Piano, Clarinet and Violoncello,
Op. 114** *Brahms*
Anton Swenson, Jr., *clarinetist*
Ruth Glasser, *violoncellist*
Francois Thiollier, *pianist*

**Concerto No. 1 in D Major, for Horn and
Orchestra, K. 412** *Mozart*
Lloyd Rosevear, *soloist*
Karoly Köpe, *conductor*

March 14, 1962

Der Musikant *Wolf*
Nun wandre, Maria *Wolf*
Ein Ständchen Euch zu bringen *Wolf*
Verborgenheit *Wolf*
Fussreise *Wolf*

Jon Woods, *baritone*
Samuel Sanders, *pianist*
Petite Symphonie *Gounod*
Melvin Kaplan, *conductor*

March 21, 1962

JUILLIARD STRING QUARTET
**String Quartet No. 1, in F Major, Op. 18,
No. 1** *Beethoven*
String Quartet No. 2 *Peter Mennin*

March 28, 1962

Sonata for Piano, Op. 26 *Samuel Barber*
Alan Finell, *pianist*
"La Voyante" *Henri Sauguet*
Shari Boruvka, *mezzo-soprano*
Karoly Köpe, *conductor*

April 4, 1962

JUILLIARD ORCHESTRA II
Symphony No. 33 in B flat Major, K. 319 *Mozart*
James Levine, *conductor*
"Le Tombeau de Couperin" *Ravel*
Charles Schiff, *conductor*
Suite from "Billy The Kid" *Aaron Copland*
Ralph Affoumado, *conductor*

April 11, 1962

CONCERT OF CHORAL MUSIC
"Adoramus te" *Palestrina*
"O magnum mysterium" *Victoria*
"Ave Maria" *Franck*
"Videntes Stellam" *Poulenc*
"Hodie Christus natus est" *Poulenc*
Haim Elisha, *conductor*
"Warum ist das Licht gegeben" *Brahms*
"Ave Maria" *Verdi*
Paula Langberg, *conductor*
"Lamentations of the Prophet Jeremiah" *Lassus*

"Herr, Auf Dich Traue Ich" *Schütz*
"Marienlieder, Op. 22" *Brahms*
David Aurelius, *conductor*

May 2, 1962

A PROGRAM OF DANCE
Dance Studies in the Materials of Composition
Pre-Classic Dance Forms
Modern Forms
Group Forms
Juilliard Dance Ensemble

May 9, 1962

**"Harmonium," song cycle for soprano and
piano** *Vincent Persichetti*
Poems by Wallace Stevens
Jan DeGaetani, *soprano*
Vincent Persichetti, *pianist*

May 16, 1962

JUILLIARD STRING QUARTET
String Quartet in D Minor, K. 421 *Mozart*
String Quartet in B flat Major, K. 458 *Mozart*

Thursday, May 24, 1962, at 5:00 p.m.

JUILLIARD OPERA THEATER
Emile Renan, *stage director*

FIVE OPERATIC SCENES
"Rigoletto," scene from Act I *Verdi*
"Pagliacci," duet *Leoncavallo*
"Faust," Garden scene *Gounod*
"Der Freischütz," duet from Act II *Weber*
"Le Nozze di Figaro," Act II *Mozart*
Juilliard Opera Theater
Juilliard Orchestra II
Karoly Köpe, *conductor*

MONDAY FIVE O'CLOCK CONCERT SERIES

The concerts of this series were designed to give those students who had not prepared a complete program an opportunity to perform. The concerts were attended by the faculty and students of the School.

February 26, 1962

**Six Variations on "Salve tu, Domine" by
Paisiello, K. 398** *Mozart*
Samuel Viviano, *pianist*

Trio, in C Minor for Piano, Violin and Violoncello, No. 2, Op. 66 *Mendelssohn*
 Walter Verderber, *violinist*
 Cara deVeritch, *violoncellist*
 Sharon Davis, *pianist*

Sonata for Violin and Piano, No. 3, in C Minor, Op. 45 *Grieg*
 Paul Zukofsky, *violinist*
 Nak Ho Paik, *pianist*

Sonata No. 7, Op. 83 *Prokofieff*
 Ernest Chang, *pianist*

March 19, 1962

Quartet for Four Flutes *Florent Schmitt*
 Margaret Strum
 Virginia Sindelar
 Lyon Leifer
 Hubert Laws

Sonata (for two pianos) *Francis Poulenc*
 Zeinab Yakouboff
 Bijan Yakouboff

May 14, 1962

Suite for Four Double Basses *Bernhard Alt*

Quartet for Basses *Gunther Schuller*
 Joseph Hearne
 Gary Karr
 Leonard Lasher
 William Rhein
 Stuart Sankey, *conductor*

Horn Trio in E flat Major, Op. 40 *Brahms*
 Mary Anne Stephens, *French Horn*
 Paul Rosenthal, *Violin*
 William Phemister, *Piano*

May 21, 1962

Trio for Piano, Violin and Cello in B flat Major, Op. 97 ("Archduke") *Beethoven*
 Doris Allen, *violinist*
 André Emelianoff, *violoncellist*
 Julie Holtzman, *pianist*

SPECIAL CONCERTS

Monday, March 12, 1962, at 8:30 p.m.

MUSIC BY HENRY COWELL

Presented by:

American Composers Alliance
 Contemporary Music Society
 Alice M. Ditson Fund of Columbia University
 and
 Juilliard School of Music

Hymn and Fuguing Tune No. 2 for String Orchestra

Sinfonietta

"Tides of Manaunaun"

"Advertisement"

"The Banshee"

"Sinister Resonance"

Henry Cowell, *pianist*

Suite for Woodwind Quintet
 Virginia Sindelar, *flute*
 Janice Miner, *oboe*
 William Lewis, *clarinet*
 Martin James, *bassoon*
 Lloyd Rosevear, *French Horn*

Symphony No. 7 *First New York Performance*
 Jorge Mester, *conductor*

JUILLIARD STUDENT COUNCIL

Wednesday, April 11, 1962, at 8:30 p.m.

A CONCERT IN MEMORY OF LUIGI SILVA

Unaccompanied Suite in D Major *Bach-Hampton*

"The Three Magic Kings," from "The Christmas Oratorio" *Pablo Casals*

"When I am laid in earth," from "Dido and Aeneas" *Purcell-Hampton*

Marilyn White, *soloist*
Bachianas Brasileiras No. 1 *Heitor Villa-Lobos*

Requiem, Op. 66 *David Popper*

Concerto Grosso, Op. 3, No. 11 *Vivaldi-Varga*

Hymn to Saint Cecilia *Colin Hampton*
First New York Performance

"Sardana" *Pablo Casals*
Dresden Amen
 Einar Holm, *conductor*

Thursday and Friday, May 17 and 18, 1962,
 at 8:30 p.m.

THE WILD BIRDS *Gordon Richmond*

A musical in two acts
 Jonathan Tunick, *conductor*

JUILLIARD ALUMNI ASSOCIATION

Tuesday, May 29, 1962, at 8:15 p.m.

Allegro from Sonata No. 1 in E Minor for Violoncello and Piano, Op. 38 *Brahms*

Variations on One String *Paganini-Rossini*

"Après un Rêve" *Fauré*

Elfentanz *Popper*

Daniel Domb, *violoncellist*
 Janet Goodman, *pianist*

Grand Due Concertant, Op. 48 *Weber*
 William H. Lewis, *clarinetist*
 Samuel Sanders, *pianist*

Adagio in B Minor, K. 540 *Mozart*

Sonata No. 9 in one movement, Op. 68 *Scriabin*

El Corpus Cristi en Sevilla *Albéniz*
 Thomas Schumacher, *pianist*

Mr. Domb, Mr. Lewis, and Mr. Schumacher were Alumni Scholars for 1961-1962.

described it for, after all, I have been giving concerts for the past several years and I could not have done even that much without the financial and moral support of a hard core of loyal and music-loving people, Bostonians each and every one. At my insistence these kind people went to work and helped to bring into being the New Arts Orchestra, thus giving Boston a second professional orchestra which could be large or small depending upon the demands of the particular concert. And with their help I have been able to present to Boston audiences a type of music that is not adequately covered by any of the existing musical organizations in Boston. It is sad to report that outside of the Boston Symphony Orchestra and now the New Arts Orchestra, there are really no other professional orchestras of any size and certainly no active chamber orchestras to bring to Boston audiences the variety of music that should be heard in a regular season. For the most part, visiting orchestras and soloists make up the bulk of the non-Boston Symphony Orchestra concert season, and these concerts, interestingly enough, play almost always to capacity audiences.

I have been able to present first performances of works by Vivaldi and Pergolesi, a completely staged and costumed *Impresario* of Mozart, as well as my own chamber opera *Medea*. I have also performed again, after a twenty-five year lapse, Bartók's marvelous First Piano Concerto with Leonid Hambro as soloist, and what seems to have been the first performance of the same work in New York at Town Hall on December 14, 1958.

Music of Stravinsky (*L'Histoire du Soldat* fully staged), Cowell, Carter, Dallapiccola, Schoenberg (*Pierrot Lunaire*, *Serenade*), Boulez (*Le Marteau*), Varèse, Berio, Moore, Surinach and of lesser-known young composers, as well as my own music, have all found their way onto my programs. If perseverance counts, let it be stated that the New Arts Orchestra and I are ready, willing and able to continue the battle.

Now about that dream. . . .

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Ditson Awards to Juilliard Composers

Four composers and four orchestras were chosen this year as the first recipients of a new series of awards given by the Alice M. Ditson Fund of Columbia University. Announced by alumnus Robert Ward, the awards were presented to alumni composers Louis Calabro and Karl Korte and faculty members Stanley Wolfe and Hall Overton. Participating orchestras in the plan were those in Toledo, Joseph Hawthorne, conductor; Jacksonville, James Christian Pfohl, conductor; Charleston, W. Va., Geoffrey Hobday, conductor; and Phoenix, alumnus Guy Taylor, conductor. In each case, the composer paid an extended visit to the town, during which a festival of his music was presented by the orchestra and local chamber music groups. Each composer also gave lectures and broadcast interviews.

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