

THE EASTMAN SCHOOL OF MUSIC

1947-1962



THE EASTMAN SCHOOL OF MUSIC ★ 1947-1962



THE
EASTMAN
SCHOOL OF MUSIC

1947-1962

A Supplement to

THE EASTMAN SCHOOL OF MUSIC

Its First Quarter Century

Edited by

CHARLES RIKER

UNIVERSITY OF ROCHESTER

ROCHESTER, NEW YORK

1963

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It is with great pleasure that I congratulate the Eastman School of Music on the successful completion of its fortieth year. During this time, thanks to the generosity of George Eastman, the talents of the faculty and the student body of the School and the leadership of Dr. Howard Hanson, the School has grown from an idea to one of the great conservatory schools in the United States. The University of Rochester is proud to have the Eastman School as one of its colleges.

McCREA HAZLETT
Provost

The University of Rochester

FOREWORD

FIFTEEN years ago, on the occasion of its twenty-fifth birthday, I was asked to prepare a brief history of the Eastman School of Music. The volume was published under the title, *The Eastman School of Music, Its First Quarter Century*. It was, on the whole, an accurate account of the early years of the School, but there were some serious omissions and some factual errors. In several copies, now on deposit in the vault of the Sibley Music Library, I have made corrections and additions as they have come to my attention and have compiled an *Errata* for inclusion in the book.

Now, 40 years after the founding of the Eastman School of Music, I have been asked to bring its story up to date. This time I have been given generous assistance by members of the faculty and administration in fields in which they are most knowing. The reports which follow are substantially the same as submitted.

As Alan Valentine wrote in the twenty-fifth anniversary volume: "No brief account of so exciting an educational venture—with its multifarious activities, its enthusiastic students, its influence and encouragement pervading every musical activity of America and beyond—could be wholly adequate to the occasion." The following will, however, give some account of the significant changes, innovations, and realizations of the past 15 years. These have been exciting years for those of us who have been affiliated with the Eastman School.

Finally, I express my thanks to my colleagues who have given me their assistance in compiling this report. They are

Wayne Barlow	Howard Hanson
M. Alfred Bichsel	Elizabeth Matthews
Gertrude Broadwell Briggs	Allen I. McHose
John Celentano	Robert Sattler
Charles Cole	Eugene J. Selhorst
David Craighead	Harvey Southgate
Marion Davis	Leonard Treash
Edward Easley	Ruth Watanabe
Jack End	Donald White
Frederick Fennell	Milan Yancich
Everett Gates	

June 25, 1962

Charles Riker, *Executive Secretary*
Eastman School of Music



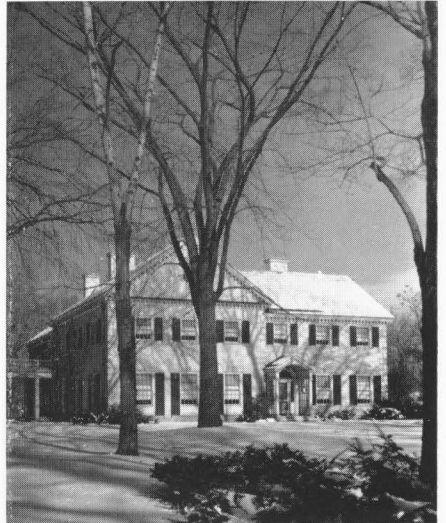
BUILDINGS AND GROUNDS

The Eastman School Campus is a part of the original campus of the University of Rochester. It was acquired by the Eastman School of Music at the time of the merger of the College for Men and the College for Women in October, 1955. The campus is located directly east of the residence halls on University Avenue and Prince Street. On its grounds are the Memorial Art Gallery and Annex and Cutler Union. There are six tennis courts and a field for sports activities for the use of Eastman students.

Housing for the School's women students had been available since 1927 when three connecting halls, Francis Hopkinson Hall, Edward MacDowell Hall, and Stephen Foster Hall were built. With the acquisition of the Prince Street campus, housing for the School's men students became possible. The Men's Residence Hall is of Georgian design and houses upwards of 150 students.

Cutler Union with its handsome gothic tower was completed in 1933 and for 22 years was the center of social life of the College for Women. Since its acquisition by the Eastman School, it has followed its original purpose as a student union and the additional space has been more than adequate for the activities of the School. Its facilities include an auditorium, seating 700, with a well-equipped stage, lounges and reception room, a large dining room and several private dining rooms, committee and seminar rooms, a recreation room, and the Howard Hanson Inter-Faith Chapel. Cutler Union has its uses other than social: for recitals, performances of the Opera Workshop, the weekly meetings of the Collegium Musicum, and meetings of a number of organizations of the Eastman School. Religious services, under the auspices of several denominations, are held in the Hanson Chapel.

Hutchison House at 930 East Avenue was acquired by the Eastman School of Music in 1951 through the generous interest of Mr. Charles Hutchison. This very beautiful house with its attractive



gardens is used by both students and faculty for meetings, social occasions, musicales, and recitals.

In building the Eastman School and the Eastman Theatre, Mr. Eastman had originally wished to acquire all the property bounded by Main, Gibbs, Barrett, and Swan Streets. When it became known that the very rich George Eastman was to be the purchaser, the owners of the segment adjoining the present theater on Main and Swan Streets held out for an exorbitant price—it was said to be over a million dollars. Mr. Eastman refused to meet their demands and, as a result, the plans for the theater as prepared by McKim, Meade, and White had to be altered. This meant a change in the placement of the theater with some curtailment of the spacious lobby that Mr. Eastman had envisioned and a stage originally planned to be much deeper than it now is.

In 1961, the Board of Trustees of the University of Rochester purchased this property which had degenerated to the point of being extremely dangerous to both School and Theatre. In the spring of 1962 the building was razed and for the first time there was exposed to the public view a side of the theater never intended to be seen. The dignified and impressive Palladian facade of the Eastman School and Theatre simply stops. Plans for the future of this area are still indefinite, but one hopes that they will include something which will give satisfaction to Mr. Eastman's original plan.

THE EASTMAN THEATRE CEILING

December 9, 1954 is a date to be remembered at the Eastman School of Music—and not with pleasure. It was the day when a four-ton section of the ceiling of the Eastman Theatre fell, crushing 10 empty seats and damaging 13 others. Miraculously, the accident happened in the afternoon when the auditorium was empty. No one was injured.

On the stage at that moment, Dr. Herman Genhart was conducting the Eastman School Chorus and Orchestra in a rehearsal of the Bach *Magnificat*. A section of the ceiling, about 400 feet square, appeared to float down following an ominous crackling sound. It fell with a roar, raising a cloud of dust and scattering debris. Dr. Genhart continued with the rehearsal. The accident occurred only three and one-half hours before a scheduled concert of the Rochester Philharmonic Orchestra.

There were various theories as to its cause. One was that the use of a high pitch Bach trumpet in the orchestra produced a fatal vibration. Engineers, however, leaned to the supposition that the installation of sheet-metal work for an air conditioning unit 25 years before had caused a weak spot.

As the owner of the theater, the Eastman School had the responsibility of making repairs. Engineers and city experts went to work immediately. Every inch of the ceiling was inspected and new supporting rods were installed throughout. The expense of the operation to the School was approximately \$100,000.

On its completion the officials pronounced the ceiling stronger than ever and absolutely safe.

During the interval of repair other auditoriums were engaged for the many concerts that had been scheduled in the theater. Cutler Union was used for most of the concerts and operas given by the School.

The theater was reopened on May 18, 1955 with a triumphant rededication, marked by a revival of Dr. Howard Hanson's opera *Merry Mount* by the Eastman School Opera Department. The opera had had its premiere at the Metropolitan Opera House in New York 21 years before, on February 10, 1934. For the revival, Bernard Tiede, an Eastman School graduate, was brought from Dallas, Texas, to sing the leading role originally sung by Lawrence Tibbett. The opera was presented on two nights. Tiede sang on the opening night. On the second night the role was divided between Max Shoaf and Richard Vogt, Eastman student baritones. The theater was filled to capacity on both occasions. Dr. Hanson conducted.



HISTORICAL INTRODUCTION TO THE SIBLEY MUSIC LIBRARY*

RUTH WATANABE

As part of the celebration of the fortieth anniversary of the Eastman School of Music, this issue of the University of Rochester *Library Bulletin* is devoted to the music library. Founded in 1904 by Hiram W. Sibley whose name it bears, the Sibley Music Library has had a history somewhat longer than that of the School. Although several fine accounts of its activities have appeared in print,¹ a short historical sketch may be in order here.

At the time he gave his first gift to start the collection, Mr. Sibley asked Elbert Newton, a Rochester musician, to purchase the items which formed the nucleus of the library. This music, carefully chosen from among the best published scores, included not only the works of the Classical and Romantic writers but also those of such composers as Debussy, Fauré, Sibelius, and Strauss, who were then considered the "new" creators of modern music. There being no city library at the time, these compositions were deposited in the University Library in Sibley Hall on the Prince Street campus. Since Sibley Hall had been a gift of Mr. Sibley's father, the housing of the music collection there was doubly appropriate. Dr. John R. Slater, writing in 1946 about the early days of the library, recalled:

This Sibley Music Library... was in the first decade of the century the most distinctive unit in Sibley Hall. Its importance was less recognized at the time by undergraduates or even by most faculty members than by the music-loving public. Occupying several alcoves in the southwestern corner of Sibley Hall, those costly scores of symphonies, chamber music, operas, musical biographies, and technical treatises made for eccentric dilettantes an oasis of art in a desert of science. The writer still recalls how forty years ago, sitting in that quiet window corner overlooking the elms, he used to read the music of Bach, Mozart, Beethoven, and Wagner with the secret delight of cerebral audition. He blessed Mr. Sibley for those blissful hours, stolen from correcting freshman themes to which he reluctantly returned. President Rhees, also a musical amateur, never blamed anybody for wasting time on music, or on any other beautiful, useless, and immortal thing.²

*Reprinted from *The University of Rochester Library Bulletin*, Volume XVII, Number 3, Spring, 1962.

Upon the founding of the Eastman School of Music, the Sibley Music Library, which had been steadily growing in size and importance, was moved into what is now the Student and Faculty Lounge in the main building of the School. Its duties were expanded to serve the curriculum of the School in addition to providing a music library for the citizens of Rochester. At that time the collection numbered about seven thousand volumes.

The appointment in 1922 of Miss Barbara Duncan as the first librarian of the Sibley Music Library began a new phase of the library's development, which was marked by the acquisition of many valuable rare books and significant historical collections. In order to accommodate the expanding collection, a new building, designed with the assistance of the University Librarian, Donald Gilchrist, was erected in 1937 and the library was moved into this building the following year.

In 1923 the library acquired the Pougin Collection, containing a large portion of the best writing in France on the subject of the theater and opera during the seventeenth and eighteenth centuries.³ From the private library of Dr. Werner Wolffheim in Berlin, it purchased (1929) the eleventh-century *Reichenau Codex*, one of the earliest complete manuscript books now to be found in America on the subject of music.⁴ Seven years later it added the twelfth-century *Admont-Rochester Codex*. These two codices contain theoretical treatises by Aribo, Guido, Hermannus Contractus, William of Bernon, William of Hirsau, and Frutolf of Michelsberg, and constitute the basis for the library's holdings in the musical scholarship of the Middle Ages.

Incunabula containing works by Finck, Gaffurio, Keinspeck, Niger, and others, were added to the library during the 1930's and early 1940's, together with a unique manuscript collection of examples of early musical notation from the library of Oskar Fleischer. Among autograph scores acquired were those by Purcell, Mozart, Beethoven Mendelssohn, Schumann, Liszt, Rubinstein, Brahms, Debussy, Fauré, and Krenek, and the Americans Chadwick, Foote, Hill, MacDowell, Mason, Porter, Rogers, Thompson, Hanson, White, Harris, Copland, Bacon, Antheil, and Diamond. Many of these are holograph scores. The library also purchased a fine collection of autograph letters, including those by Gluck and Handel, and a large selection by Franz and Berlioz.

The greater portion of the library's holdings in music published during the Renaissance and Baroque eras was acquired during the tenure of Miss Duncan. Included are the notable Olschki Collection

of sacred music,⁵ some unique copies of sixteenth-century Italian madrigal books,⁶ the Petrucci printing of the Masses of Josquin des Pres, the 1546-51 part books of the Masses of Cristóbal Morales, and the complete *Magnum Opus Musicum* of Orlando di Lasso. Many important books by the theorists of the same periods were added.⁷ At the time of Miss Duncan's retirement in 1947 the Sibley Music Library contained almost 55,000 volumes and had become one of the nation's outstanding music collections.

By 1950 the rare book market had changed due to post-war conditions, and the acquisitions program of the library had to be altered. The curriculum of the Eastman School of Music had expanded to meet new situations in the music profession. The library had grown to such proportions and the demands made upon the books had become so great that the collection was divided into two separately functioning units: (1) a circulating library of current books and scores to implement the School's curriculum, and (2) a research library of books, music, historical sets, complete editions, periodicals, microfilms, microcards, and manuscripts to serve the scholar. A large vault was constructed to house the rare books and the music of greatest historical and association value. Simultaneously, the stacks were opened to all students and faculty of the University, and the parallel operation of the two units within one building served to increase the availability of the library's resources to all patrons while at the same time insuring the preservation of research materials for the use of scholars.

The circulating collection reflects the growing curriculum of the Eastman School of Music, for it has developed according to the demands of the faculty and student body. With the addition in recent years of the minor in humanities for undergraduates and the curricula leading to the new Master of Music in Applied Music and the Doctor of Musical Arts degrees, the library has amassed an impressive collection of books in such related fields as education, history, literature, philosophy, psychology, aesthetics, the fine arts, and the dance. In the field of music proper, the library has continued the fine tradition of acquiring material of historical and bibliographical value by purchasing extensively in music theory, music history, and "performance practice," and by subscribing to all of the important series of collected editions, historical sets, and musical archives. More recently it has become outstanding for its collection of chamber music, woodwind and brass ensemble music, opera and ballet music, and orchestral music, with emphasis placed upon contemporary works, particularly those

of American composers. The Festivals of American Music at the Eastman School of Music, begun by Dr. Howard Hanson in 1931 and continued without break to the present time, have stimulated not only the active performance of recent American pieces but also a good amount of scholarly research in this field as well. In the realm of historical research, while significant additions are being made to the holdings in Renaissance and Baroque publications, more purchases are being negotiated in eighteenth- and nineteenth-century materials to implement Classical and Romantic musical studies.

In addition to the books and music which have been acquired by the library as a natural process of development, the following collections have been obtained by special purchase during the past fifteen years:

- The library of viola music of the late Samuel Belov (April, 1949)
- The chamber music and string library of over 2,000 compositions from the estate of the late Jacques Gordon (1949)⁸
- 1,124 pieces of European chamber music printed between 1750 and 1850 (1951)
- 300 additional pieces of similar chamber music (1952)
- A library of 70 Italian operatic songs, 40 ballets, and 48 *opéras-comiques* from the late eighteenth-century London and Paris stages (1952-53), supplemented by a smaller collection of similar material (1955)
- 100 operas from the period 1880-1930 (1952-53)
- 774 operas, mostly French, from 1880-1930 (1954-55), supplemented by a collection of 90 full scores of similar operas (1958)
- A collection of published music of George Chadwick and Arthur Foote (1955)
- A large selection of Composers Facsimile Edition issues of contemporary American music, published by the American Composers Alliance (1957-61)
- The complete published works to date of John Cage (1960-62)
- The complete works to date of Walter Hartley (1960-61)
- The complete works to date of Leon Stein (1961-62)
- The complete works to date of John LaMontaine (January, 1962)
- The complete catalogue of American compositions published by the Tritone Press (March, 1962)
- A Collection of some 400 published compositions by nineteenth- and twentieth-century Scandinavian composers and 231 titles from the Danish historical series, Samfundet til Udgivelse of Dansk Musik (Autumn, 1961-Spring, 1962)

Among the collections added by gift within the past fifteen years were the following:

23 manuscript scores of compositions by Howard Hanson, presented on the occasion of the celebration of the composer's first quarter-century as Director of the Eastman School of Music (November 19, 1949), supplemented by a gift of three additional full scores (1950)⁹

Books and music from the library of Dr. John R. Slater (1953-54)

A collection of 100 piano pieces, presented on the occasion of the Eastman School of Music's first Summer Piano Institute (1954) by Walter Hinrichsen, President of the C. F. Peters Corporation

A collection of 200 organ compositions, presented on the occasion of the Sibley Music Library's participation in the Pipe Organ Panorama at the Rochester Museum of Arts and Sciences (March 13-April 3, 1955)

A collection of the published works of Charles Villiers Stanford, given by Harry Wilkinson (1957)

Some 400 miscellaneous songs, piano pieces, and violin compositions from the estate of Phyllis Oster (1958)

The violin library of the late Ben Denhof (1960)

The complete manuscript scores and orchestral parts of the works of the late Weldon Hart, given by Mildred Hart Harder (February, 1961)

The sketchbooks and manuscript works of Parks Grant, given by the composer (Spring and Summer, 1961)

A selection of facsimile editions of American music, presented by the American Composers Alliance (1961)

2,000 recordings given by Record Hunter (1959)

The Sibley Music Library has supplied many of the originals from which the University of Rochester Press has published reproductions in Microcard form. Among the theoretical and historical works thus issued are treatises by Pietro Aaron, Martin Agricola, J. C. Albrechtsberger, G. M. Artusi, Adriano Banchieri, Anton Bemetzrieder, Angelo Berardi, François Couperin, Girolamo Diruta, Antonio Eximeno y Pujades, Hermann Finck, J. N. Forkel, J. J. Fux, Franchino Gaffurio, Vincenzo Galilei, Francesco Geminiani, Henricus Glareanus, Adam Gumpelzhaimer, Jacques Hotteterre, J. P. Kirnberger, Nicolaus Listenius, F. W. Marpurg, Johann Mattheson, Marin Mersenne, A. Ornithoparcus, Michael Praetorius, W. C. Printz, Jean Philippe

Rameau, J. F. Reichardt, Georg Rhaw, J. J. Rousseau, P. J. Roussier, J. A. Scheibe, Christopher Simpson, G. A. Sorge, G. J. Vogler, J. G. Walther, Andreas Werckmeister, and Gioseffo Zarlino.

At present the Sibley Music Library contains almost 120,000 volumes of books and music, some 25,000 uncatalogued songs, sheet music, and pamphlets, and a significant collection of recordings, microfilms, microcards, and manuscripts. Its periodical holdings rank high among music research libraries in the United States. In addition to the four floors of stacks, the physical facilities of the library include an undergraduate reading room, graduate reading room, seminars with audio-visual equipment, listening rooms, a language laboratory, sixty study cubicles, and offices, cataloguing room, processing room, shipping room, and staff room. It is one of the largest collections of music in the country and is among the best-equipped music research libraries on the continent.

- [1. The earliest development of the library to 1937 was recounted by Donald Gilchrist in "The University of Rochester Libraries," *The Rochester Historical Society Publications* XVI (1937), 122-124. Barbara Duncan described its activities to 1945 in her article in the University of Rochester *Library Bulletin* I (February, 1946), 26-29. On the occasion of the twenty-fifth anniversary of the Eastman School of Music, Charles Riker gave an excellent summary of both the historical development and the many special collections within the library, covering the period to 1947, in *The Eastman School of Music, Its First Quarter Century* (Rochester, 1948), pp. 23-28. Special collections are itemized in the University of Rochester *Library Bulletin* IV (Spring, 1949), 66.]
- [2. John R. Slater, "President Rhees and the Library," *The University of Rochester Library Bulletin* I (June, 1946), 42.]
- [3. Ruth Watanabe, "The Pougin Collection," *University of Rochester Library Bulletin* III (Spring, 1948), 54-57.]
- [4. Barbara Duncan, "The Sibley Music Library," *University of Rochester Library Bulletin* I (February, 1946), 26-29.]
- [5. Ruth Watanabe, "Some Part Books Printed by Italian Printers of the Sixteenth and Seventeenth Centuries," *University of Rochester Library Bulletin* XIII (Winter, 1958), 13-30.]
- [6. Ruth Watanabe, *Five Italian Madrigal Books of the Late 16th Century* (Rochester, 1951).]
- [7. Ruth Watanabe, "Some Theoretical Works of Franchino Gaffurio," *University of Rochester Library Bulletin* IX (Winter, 1954), 29-36; "Michael Praetorius and his *Syntagma Musicum*," *Ibid.* X (Spring, 1955), 46-52.]
- [8. Ruth Watanabe, "The Gordon Collection," *University of Rochester Library Bulletin* VII (Winter, 1952), 25-27.]
- [9. Ruth Watanabe, "Howard Hanson's Manuscript Scores," *University of Rochester Library Bulletin* V (Winter, 1950), 21-24; "Howard Hanson's Autographs in the Sibley Music Library," *Music Library Association Notes* VII (March, 1950), 240-42.]



THE HOWARD HANSON CHAPEL

On Sunday afternoon, October 23, 1960, the Howard Hanson Inter-Faith Chapel in Cutler Union was dedicated. This chapel, which was made possible through contributions of friends of Dr. Hanson, realized a long standing need of the Eastman School: a place for prayer and meditation and for religious services.

In a letter addressed to interested persons, Carol Frank Clement, '29, wrote the following on behalf of the committee:

As Director for 35 years, Dr. Hanson has brought fame to the Eastman School, and has given to the world a knowledge of, and a respect for, the American composer. Generously endowed with talent and personality, he has retained a simplicity and sincerity of nature that has enabled those less gifted to approach him for aid and instruction. His toil has been continuous, and throughout these years he has never spared himself.

We, whose lives have been enriched through his endeavors, feel that his friends would like to honor him now. Aware of his deep spirituality and his love for all peoples, we can fittingly express our gratitude to Dr. Hanson by creating a chapel room in Cutler Union for the devotions of all faiths, and where those desiring meditation may find a quiet retreat. Had there been such a chapel in the past, it would have been greatly appreciated.

The following excerpt from an editorial in the *Rochester Democrat and Chronicle*, October 27, 1960, expresses the reaction of the community to this achievement:

There in a quiet atmosphere that was like a healing balm in the swirl of world events, a group of friendly persons of various creeds assembled to dedicate this chapel as a place of meditation and devotion for all.

On this common ground, where all can meet, there the name of Dr. Hanson is honored with special fitness.

Service of Dedication

- PRELUDE Trombone Choir
O Sacred Head Now Wounded—Bach-Hanson
- INVOCATION The Rev. David M. Murphy
- HYMN Eastman Polyphonic Choir
Creator of Infinities Beyond Our Earth—Hanson
- PSALM VIII Mr. Vincent A. Lenti
- LITANY OF DEDICATION . . The Rev. Dr. Murray A. Cayley
- DEDICATION PRAYER Rabbi Herbert Bronstein
- ANTHEM Eastman Polyphonic Choir
How Excellent Thy Name—Hanson
- RESPONSE Dr. Howard Hanson
- BENEDICTION Rabbi Herbert Bronstein

Special Gifts

- Mrs. R. Mervyn Briggs Bible
- Mr. and Mrs. F. A. Clement Lectern
- Mrs. Jessie Franklin Conroy Window
- Miss Mary Louise Creegan and
Mrs. Ralph Gibaud American Flag
- Mrs. Cecile Genhart and students Window
- Mrs. Alfred Hart Two sanctuary chairs

Mr. Charles Riker	Brass cross, altar vases, and candlesticks
Students' Association	Altar rail
Student Intramural Council	Hymn books for three faiths
Jewish Students	Altar appointments

ORGANS

The Eastman School of Music is equipped with 16 pipe organs: 12 practice organs, two studio organs, and the concert instruments in Kilbourn Hall and the Eastman Theatre.

The organ in Kilbourn Hall was built in 1921 by Ernest M. Skinner following specifications made by Harold Gleason. It was extensively revised by the Aeolian-Skinner Company in 1951 and now contains four manuals and approximately 89 ranks of pipes. This organ is used for many student recitals and all graduation performances.

The organ in the Eastman Theatre, built by the Austin Company, was installed in 1922. It contains four manuals, with a stoplist prepared by Dr. Gleason.

Of the 12 practice organs, five were built by the Moller Company in 1921. Later, between 1949 and 1951, the Aeolian-Skinner Company installed three organs. All of these instruments have their pipework located on the floor above the practice rooms, the sound being admitted into the practice rooms through ceiling openings. Installation of the most recent practice organs began in December, 1961, and follows the current trend of employing uncased pipework located within the practice room itself. Two of the new organs were built by Walter Holtkamp of Cleveland. Two additional organs were built by the Schlicker Organ Company of Buffalo and are semi-portable, enabling them to be moved to other parts of the building for recital or ensemble purposes.

Two three-manual studio teaching organs were built by the Aeolian-Skinner Company in 1949 and 1950. They contain 26 and 20 ranks respectively.

GIFTS
1947-1962

Ford Foundation . . . . .	.\$427,993
Mr. and Mrs. George A. Livesay . .	.The May-Jaquet, Ex-Vorn- baum Stradivarius Violin
Miss Helen Rochester Rogers . . .	.Steinway Grand Piano
Mr. Alexander Lindsay . . . . .	.Steinway Grand Piano
Bequest of Louise Tobey Dean . . .	.Steinway Grand Piano
Mrs. Francis Cunningham . . . . .	.Portrait of Sir Eugene Goossens
Mr. Charles Riker . . . . .	.Portrait of Max Landow Old recorders and flutes
Miss Dorothea Landow . . . . .	.Portrait of Guy Fraser Harri- son
Dr. and Mrs. Richard J. Brzustowicz	.Portrait of Paderewski
Polish Arts Group . . . . .	.Portrait of Howard Hanson
Student Association . . . . .	.Portrait of Howard Hanson
Erich Leinsdorf . . . . .	.Portrait of Edward MacDowell
Estate of Charles D. Osborne . . . .	.Violoncello
Friends of Dr. Hanson . . . . .	.The Hanson Chapel

See also the Howard Hanson Chapel, Sibley Music Library, and Student Aid.

ADMISSIONS

In determining the desired enrollment of the student body of an institution, it is necessary to observe restrictions of the physical facilities available, it is desirable to maintain a workable balance between the many departments involved, and it is also desirable to exercise some restraint in the quantity of an institution's graduates in keeping with professional opportunities available to these graduates. In the early years of the School's growth a satisfactory enrollment objective was quickly attained, and this figure did not expand

noticeably until the period following World War II. The return of many veterans at the close of World War II necessitated an increased enrollment, and a number of minor alterations in the physical facilities were accomplished to provide additional teaching space. In the years following, enrollment has been generally maintained at a figure of about 600 students. Of this number slightly over 400 students are in the undergraduate classification, and about 175 students are in the graduate classification. The remaining students registered for winter study are postgraduate students or collegiate special students. The winter session is devoted primarily to the education of students who are working for degrees, and the selection of students is the responsibility of the Committee on Admissions.

The collegiate division of the summer session includes many students who are registered for special study in applied music courses, classroom subjects, and special institutes and workshops. In addition, a considerable number of degree students register for summer study, and admission of these students is also determined by the School's Committee on Admissions.

NEW COURSES OF STUDY

Combination Courses of Study Leading to the Degree Bachelor of Music

In September, 1957, by formal action of the faculty of the Eastman School of Music, new combination courses of study were put into effect which would allow students to undertake work in two fields. In the first of these courses, a student may specialize in his applied music major and at the same time complete all requirements for teaching in the State of New York. This course of study, in addition to the regular public school music curricula, has been approved by the State Department of Education of the University of the State of New York.

The entire program of studies is under the supervision of Mr. Everett Gates, Associate Chairman of the Department of Music Education. Students may elect this course no earlier than the sophomore year and must have the approval of their major teacher and the associate chairman. The course is specifically designed for those who are most proficient in their field of applied music, but who do not wish to undertake the Public School Music General Supervisor's or Instrumental Supervisor's Curriculum.

Other combination courses are available to students beginning in

the sophomore year. Such combinations would include applied music and theory, and applied music and history of music. These courses combine the essential features of the major courses, but do not intend to replace any one of them. The combination major course of study is accomplished by completing approximately one-half of the four-year course in applied music, ensemble, and theory; one-quarter in academic subjects; and one-quarter in subjects to establish the combination. The student declares his combination when the first year of applied music major has been completed.

The courses allow an optimum of flexibility without sacrificing the basic requirements of the degree Bachelor of Music.

*Courses of Study Leading to the Degree Bachelor of Music with a
Minor in the Humanities*

In November, 1959, by formal action of the faculty of the Eastman School of Music, a new program of studies was made available to students beginning September, 1960. Students registering for this course must complete all requirements in their major field in music and elect courses from 40 to 60 semester hours in the humanities. This program is designed particularly for students who wish, in addition to their musical studies, more diversification and a broadening of knowledge in related fields. In electing this course of study prospective teachers may find themselves in an advantageous position of being able to qualify as a teacher in more than one subject.

The program is flexible in order to consider the needs of the individual student. Courses in the humanities now available at the Eastman School of Music include studies in English, English literature, comparative literature, history, fine arts, philosophy, French, German, and Italian. Additional courses will be offered as the program develops. Mr. Charles Riker heads this department.

NEW COURSE OFFERINGS

Regular Sessions 1947-1962

CHURCH MUSIC

Service Playing I
Service Playing II
Choral Workshop
Choral Conducting
Special Studies
Seminar

COMPARATIVE LITERATURE

The Creative Experience
Great Books (3 courses)

COMPOSITION

Calligraphy of Music
Music of the Church
Contemporary Technics

CONDUCTING

Seminar in Choral Conducting
Seminar in Orchestral Conducting

EDUCATION

Education in the American Social Order

ENGLISH

Shakespeare

ENSEMBLE

Eastman Philharmonia
Eastman School Wind Ensemble
Collegium Musicum Ensemble
Eastman Polyphonic Choir
Collegium Musicum Vocal Ensemble
Choral Workshop Choir Advanced Accompanying
Harp
Baroque Orchestra
Collegium Musicum Ensemble

FINE ARTS

Scenic Design
Literature and Painting

FRENCH

Seminar
Survey

GERMAN

Seminar
Conversation
Survey

HISTORY

Music of the Mass
European Intellectual History and Music
American History
Survey
Readings

METHODS

Harp

MUSIC EDUCATION

Advanced Choral Materials and Conducting
School Music Methods
Advanced Brass Methods
Advanced Woodwind Methods
Advanced String Methods
Advanced Choral and Vocal Methods
Vocal Technic Seminar
Advanced Percussion Methods
Band and Orchestral Materials and Conducting
Instrumental Technic Seminar
Audio-Visual Aids
Science and Music Education
The Literature of Music Education

MUSIC LITERATURE

Voice Literature
Collegium Musicum
String Literature
Organ Literature and History
Middle Ages to Baroque
Classical Period to Present Day
Seminar
Research

MUSICOLOGY

Music History

OPERA

Workshop I
Seminar

PHILOSOPHY

Introduction to Philosophy
Ethics
Philosophy of Religion
History of Modern Philosophy
Logic
Selected Readings

THEORY

*Special First Year Theory
Styles
Acoustics*

*Theories of Musical Practice
Contemporary Styles
Seminar*

THE AURAL COMPREHENSION CLINIC

Those familiar with the development of students in the courses in musicianship will remember the opportunities which the Department of Theory provided for those students who had difficulty in dictation, keyboard harmony, and part-writing. For years, both freshman and sophomore theory students have been able to attend drill sessions outside of their regular classes. In addition, students having serious difficulties were assigned to graduate students majoring in theory. These graduate students were required to report on their experiences while working with those having problems.

With this background of information, Dr. Allen McHose, chairman of the Department of Theory, asked Dr. Hanson to permit the formation of a special six-week course for all students who had low scores in the battery of entrance examinations. These students took the regular freshman curricula, with one exception: special aural training was substituted for large ensemble, chorus, band, or orchestra. Dr. McHose worked with these students five hours a week for six weeks.

Much information was gleaned from this experience. Dr. McHose reported his findings at the regular meetings of the Department of Theory. It was quite apparent that there were some students who needed a fundamental orientation to the stimulus of sound before they could produce the normal aural responses demanded by a course in musicianship. From this six-week experience, Dr. McHose, with the assistance of Mr. Donald White and the doctoral candidates majoring in theory, established in 1952 the Aural Comprehension Clinic.

Since 1952, two studies have been completed: "The Octave Sense" in 1955, and "The Harmonic Interval" in 1958. Studies in melodic memory, type chords, and rhythmic patterns are now being pursued. A method of providing aural training through recordings is in the process of development. It is believed that these recordings will set a national standard when they are released. Aural-visual training techniques in the field of dictation are at present in a very elementary

stage of development. The Clinic is studying the experiments and results in other areas of learning which use teaching machines and other methods.

The results of the studies in the octave sense were presented in a demonstration-lecture before the Theory Division at the Music Teachers National Association meeting in Chicago in 1957. The experimental recordings of melodic and harmonic dictation became part of a demonstration-lecture at the meeting of the Missouri State Music Teachers in Kirksville, Missouri, in 1958. In 1959, Dr. McHose reported to the Theory Division of the Music Teachers National Association on the subject of "A Report on the Progress Made in Teaching Theory from 1934." At that time, Dr. McHose also reported on "The Harmonic Interval."

The Aural Comprehension Clinic has been of great help to students who have difficulty in theory. Two important points can be established. First, it has helped to lower the number of failures in first-year theory. Second, it has improved teaching procedures. The work of the Clinic has enabled the Department of Theory to raise its standards, as well as to cover more musical materials.

ENSEMBLES

Chamber Music

The Eastman School of Music has always stressed the value of the smaller ensemble. In the first years of the School ensemble groups were formed within the string, woodwind, brass, harp, and voice departments. In 1941, Luigi Silva had been appointed instructor in chamber music, and, under his direction and supervision, student trios, quartets, quintets, and octets were formed to work out in performance the problems of the literature of this field. In the spring of 1941 and again in 1942, after sufficient time for preparation in rehearsal had been allowed, the student quartets played their works for the Gordon Quartet in Kilbourn Hall in a chamber music symposium which lasted several days. It was an interesting adventure for both participants and audience. Comments from members of the Gordon Quartet, kindly criticism, repetition of the music by the more experienced organization, and the occasional playing of the work by both groups simultaneously did much to stimulate the interest in chamber music. Under the leadership of Mr. Silva, work in this department continued, and, in 1946, the first of what was to be an annual Chamber Music Festival was held.

Upon Mr. Silva's departure in 1949, responsibility for chamber music experience was assigned to Mr. John Celentano who had been Mr. Silva's associate since 1946. Mr. Celentano's leadership created a remarkable expansion of integrated activity in the smaller ensemble. Under his direction and supervision the students not only study and perform the traditional chamber music repertory, but coordinate their ensemble activity with the needs of the various departments in the School. By supervising and organizing ensemble participation into different categories, compatible groups are formed which cooperate in presenting performances for the Collegium Musicum, Department of Composition, style courses of the Department of Theory, Music Literature recitals, and Doctor of Musical Arts programs. Chamber music courses are available to all instrumental majors including the majors in public school music, piano, and wind instruments. Advanced courses are designed for the candidate for the performer's certificate, the Doctor of Musical Arts, the artist's diploma, and the advanced piano major. Many of these courses may be repeated for additional experience in specialized areas of the chamber music repertory. Unscheduled chamber music activity can have the benefit of faculty supervision in preparation for public performance since all chamber music activity is coordinated through Mr. Celentano. Participation of the student in chamber music offers a wide variety of assignment to all types of ensemble study under the personal supervision of Mr. Celentano and Mr. Georges Miquelle, both members of the Eastman String Quartet.

To bridge the gap between the smaller ensemble and the larger musical organizations such as the Eastman Philharmonia, the Eastman Symphony, the Eastman Wind Ensemble, and the Eastman Band, the student has the opportunity of participation in the Baroque Sinfonia under Mr. Celentano's direction. Such participation enables the student to receive yet another form of ensemble activity which unifies a total experience in chamber music in a unique and comprehensive manner.

In addition to many Kilbourn Hall chamber music recitals, students of the Department of Chamber Music give a series of concerts at Todd Hall for the River Campus students of the University of Rochester. The annual Festival of American Music contains distinguished programs of contemporary North and South American chamber music performed by student ensembles from the Department of Chamber Music. Student ensembles participate in educational

television and concerts in communities throughout the United States. During the recent tour of the Eastman Philharmonia through Europe, the Middle East, and Russia, student quartets and quintets included chamber music in performances. Eastman School graduates who have received experience in chamber music during the course of study at the School are to be found in professional quartets and as members of ensembles in residence in many of the country's leading schools and universities.

Woodwind and Brass Ensembles

For many years the orchestras and band of the Eastman School of Music were the only organizations which gave the brass and woodwind instrumentalist an opportunity to gain experience as a performer. The strings had their program in chamber music and occasionally chamber music included woodwinds in recitals. Woodwind quintets were eventually included as part of the ensemble training program.

At the present time woodwind and brass ensembles are organized primarily for those students who do not participate in the larger ensembles of the School such as the Eastman Philharmonia, the Eastman Symphony Orchestra, and the Eastman Wind Ensemble. Students of this group range from the freshman to the graduate level. Opportunities are thus allowed them to participate more fully in the musical life of the School.

Regardless of performing ability, the School wishes its students to have a knowledge of orchestral, band, and chamber music literature. They should have the experience of rehearsal procedure. Each student leaving the Eastman School should feel he has made a contribution to the School by his participation in its musical activities.

A few years ago an orchestral reading group was begun to acquaint the student with the orchestral literature. The purpose of this program was to expose the student to new music and to whet his musical appetite. Here he would learn to accept orchestral discipline and techniques, to transpose and read quickly at sight, and to become familiar with a large repertory. His position in the ensemble would be rotated so that he could learn the second and third parts as well as the first. This experience in one or another of these groups may prove to be a stepping stone to one of the more advanced ensembles.

The small ensemble such as the trio or quartet creates enthusiasm and interest for the student because it allows the opportunity of performance in recital. The incentive for actual recital or concert playing

gives the program real meaning. If concerts cannot be arranged, seminars on an informal basis are held so that students can play for each other and gain experience in performance.

A liaison between the ensemble and composition departments is now arranged so that students of composition may write for various smaller combinations and be assured of performance. When more music is made available for these small groups, pedagogical lists will be drawn up so that those students who enter the field of public school music will have information at hand for their use.

THE EASTMAN SCHOOL AUDIO-VISUAL PROGRAM

The Eastman School, recognizing its need to keep well abreast of current pedagogical developments, instituted an Audio-visual Methods course in the fall of 1959. The course is given in the Music Education Department and is taught by Mr. Everett Gates, the Associate Chairman of the department. Mr. Gates was recently selected by the Prentice-Hall Publishing Company to write a text on audio-visual methods in music education.

The School has expanded its facilities to encompass all areas of audio-visual instruction. Several classrooms have been especially equipped for such instruction. Among the items of new equipment are the following: overhead projector, the newest type of 16 mm. sound movie projector, filmstrip projector, magnetic chalkboards, Duncan Rhythocycle, Multi-Beat Metronome, Conn Dynalevel, a number of projection screens, Resonoscope, filmstrips, slide sets, and 16 mm. sound movies.

A new sound laboratory has been installed in the reserve reading room on the second floor of the Sibley Music Library. There are nine posts for individual listening to discs on high-fidelity turntables. with provisions for stereophonic as well as monaural recordings. There is also a room for group listening. On the same floor there is a Dictaphone Audio-Laboratory with 23 soundproofed booths, each equipped with a tape recorder of two speeds. These booths are for music as well as speech recordings, and they make available the extraordinary collection of tape-recorded Eastman School concerts. The laboratory is used by all the departments for different instructional projects. The language departments as a general rule require one hour per week of laboratory work of the students enrolled in their courses. This work includes both listening and recording. Independent study has the encouragement and guidance of the faculty.

RESUMÉ OF RADIO AND TELEVISION ACTIVITIES

In 1955 Dr. Howard Hanson made a series of 13 one half-hour films entitled "Music as a Language." They were broadcast for the Educational Television and Radio Center of Ann Arbor, which was subsidized by the Ford Foundation. Dr. Hanson discussed music as the language that composers use to communicate to their listeners. His remarks were illustrated with piano and orchestral examples. Distributed by the National Educational Television and Radio Center, the series is still being widely used and has been shown in every state.

In 1956 Dr. Hanson appeared in a series of 11 one half-hour live television programs entitled "Painting with Sound" sponsored by the Rochester Gas and Electric Corporation. These programs were telecast over WHAM-TV with the aid of the faculty of the Eastman School. Dr. Hanson demonstrated the various effects that the composer can achieve through the use of instrumental combinations, from a single instrument, through every section, and finally with a full orchestra.

In 1958 a series of programs entitled "Evening at Eastman" was inaugurated over WVET. Broadcast from 7:00 until 8:00 P. M., Mondays through Fridays from October through April, a total of 420 hours of music has been presented. Twenty-one programs from this series, with the over-all title "History of American Orchestral Music," were chosen by the National Association of Educational Broadcasters to be performed over their radio network in 1959.

The Eastman Philharmonia, Wind Ensemble, Chamber Orchestra, School Symphony Orchestra, Symphonic Band, String Quartet, and selections from student recitals are represented through the use of audio tape on these programs. In return the Veterans' Broadcasting Company offers each year a \$1000 scholarship to a deserving student of the Eastman School of Music.

In 1961 the Lincoln-Rochester Trust Company sponsored a series of five one-hour TV special programs, using student groups from the Eastman School. Included were the Eastman Wind Ensemble and the Eastman Philharmonia, plus a variety of smaller ensembles.

In addition to the above musical programs, Dr. Hanson and various other members of the faculty have participated in countless radio and television interviews, panel discussions, and music educators' forums.

THE OPERA WORKSHOP

In 1947, at the time of the appointment of Mr. Leonard Treash, the Opera Department of the Eastman School became the Opera Workshop of the Eastman School. This was more than a change in name. The Opera Workshop teaches by providing opportunity for singers to perform under conditions similar to those found in professional opera companies. The student first serves an apprenticeship by performing excerpts within his grasp. Then, as he gains experience and proficiency he performs minor, then leading roles in complete productions. The Opera Workshop feels it has a duty to perform both standard operas and new American operas. The following is a list of operas performed with complete scenery, costumes, and full orchestra since 1947.

1947-1948

THE MARRIAGE OF FIGARO *Mozart*
THE OLD MAID AND THE THIEF. *Gian Carlo Menotti*

1948-1949

IL TABARRO *Puccini*
GIANNI SCHICCHI *Puccini*
DON'T WE ALL *Burrill Phillips*
IN THE NAME OF CULTURE *Roberto Bimboni*

1949-1950

PELLEAS ET MELISANDE *Debussy*
THE MEDIUM *Gian Carlo Menotti*
THE TELEPHONE *Gian Carlo Menotti*
THE DEVIL AND DANIEL WEBSTER *Douglas Moore*

1950-1951

LA BOHÈME *Puccini*
THE CONSUL *Gian Carlo Menotti*

1951-1952

COSI FAN TUTTE *Mozart*
THE WELL *Louis Mennini*
AMELIA GOES TO THE BALL *Gian Carlo Menotti*

1952-1953

AM AHL AND THE NIGHT VISITORS *Gian Carlo Menotti*
LA TRAVIATA *Verdi*
STREET SCENE *Kurt Weill*

1953-1954

L'ENFANT PRODIGE	<i>Debussy</i>
RIDERS TO THE SEA	<i>Vaughn-Williams</i>
ANGELIQUE	<i>Jacques Ibert</i>
VOLPONE	<i>George Antheil</i>

1954-1955

CINDERELLA	<i>Rossini</i>
MERRY MOUNT	<i>Howard Hanson</i>

1955-1956

COSI FAN TUTTE	<i>Mozart</i>
THE ROPE	<i>Louis Mennini</i>
BEYOND BELIEF	<i>Thomas Canning</i>
THE BIRTHDAY OF THE INFANTA	<i>Ron Nelson</i>

1956-1957

DON PASQUALE	<i>Donizetti</i>
THE BOOR	<i>Dominick Argento</i>
THE NIGHTINGALE	<i>Bernard Rogers</i>

1957-1958

GIANNI SCHICCHI	<i>Puccini</i>
FALSTAFF	<i>Verdi</i>

1958-1959

THE MARRIAGE OF FIGARO	<i>Mozart</i>
THE HUNTED	<i>Martin Mailman</i>
THE BIRTHDAY OF THE INFANTA	<i>Ron Nelson</i>

1959-1960

RIGOLETTO	<i>Verdi</i>
MADAME BUTTERFLY	<i>Puccini</i>

1960-1961

IL TABARRO	<i>Puccini</i>
L'HEURE ESPAGNOL	<i>Ravel</i>
THE BARBER OF SEVILLE	<i>Rossini</i>

1961-1962

DIE FLEDERMAUS	<i>Strauss</i>
DON GIOVANNI	<i>Mozart</i>

THE EASTMAN SCHOOL COLLEGIUM MUSICUM

In its full sense the term *music literature* signifies the total product of creative genius manifested in the musical art of all times and all nations. Very nearly a synonym for the word *music* itself, it encompasses the totality of great music amassed over the centuries—a vast corpus at once an impressive cultural heritage and an eloquent testimonial to the God-given greatness of man.

Broad familiarity with the legacy of great music has long been regarded by the Eastman School as an important goal in the training of young musicians. In the educational policy of the School, studies in the history and literature of music have been given progressively increased emphasis. With the establishment of the graduate department, Eastman School moved to a position of national leadership in these studies. New courses were added, the resources of Sibley Library were greatly increased, daring new projects were undertaken.

Of the latter perhaps the most remarkable was the series of network radio broadcasts entitled "Milestones in the History of Music." Continued from 1938 to 1941, these programs were a joint effort of the music literature department and the finest performing bodies within the School. Much of the repertory presented had not been heard for centuries, if at all. Carefully selected and well played, the works were introduced with appropriate commentary prepared by Dr. Harold Gleason and Mr. Charles Riker. Broadcasts of such stature, uncommon enough today, were unprecedented at the time. They attracted nationwide attention.

In presenting the Milestones broadcasts Dr. Hanson gave tangible expression to one of his deepest convictions. He has always believed that music is fully experienced and learned only when heard in living performance. It is not that he deprecates the analytical methods of the research scholar, the study of musical scores in the abstract, or the listening to music via phonograph records and tapes. On the contrary, he regards these as legitimate and extremely valuable adjuncts to learning. But they give only an approximation of musical meaning—a representation, not the reality. The latter, in his view, requires the mediation of living performers.

Aware of the unusual resources for musical performance at Eastman—the artist faculty, the hundreds of talented students annually in attendance—Dr. Hanson long dreamed of bringing these forces into close integration with class-room studies in music literature.

Happy with the success of the Milestones venture, it seemed to him that the united effort of performers and scholars might be expanded in such a way that live performance would become a normal and essential concomitant of the work in class. He visualized a kind of super Collegium Musicum meeting weekly in an informal and congenial atmosphere and offering skilled performances of music currently under discussion in the class room.

The year 1955 seemed an auspicious time to put a plan of this kind into action. Eugene Selhorst, the newly appointed head of the Music Literature Department, and Verne Thompson, his assistant, expressed great enthusiasm and were anxious to proceed. Cutler Union had just been acquired by the School; its well-equipped auditorium and generally pleasant environment afforded an ideal setting. Other circumstances being equally favorable, Dr. Hanson decided to proceed. He asked Drs. Selhorst and Thompson to establish and direct the new Eastman School Collegium Musicum. Wishing the project to go into effect immediately, he gave the Collegium *carte blanche* to draw on all performing facilities within the School—orchestras, choral groups, opera and chamber music departments, artist faculty, and students. He appointed Dr. David Fetter, of the Eastman conducting staff, to supervise and prepare the performances. Several graduate assistants were assigned to the Collegium to take care of physical arrangements and other chores. A budget was set up, and generous provision was made for the presentation of guest artists and lecturers.

With the lavish resources placed at their command, Dr. Selhorst and Dr. Thompson went to work with a will. A series of 22 weekly programs was mapped out to correlate with class lectures in music history and literature. Four or five of the programs were put into immediate rehearsal, regular meetings of the administrative staff were inaugurated, and the Collegium was on its way.

Collegium Musicum sessions are traditionally held on Monday evenings from 7:30 to 9:00, a time kept free of conflicting events. They are followed by a social hour, with refreshments provided by the School. Attendance, normally limited to members of music history and music literature classes, averages around 150. On certain occasions the sessions have been open to the entire student body, and once or twice a year the general public is invited. Cutler Union continues to be the center of operations although there have been occasional excursions to downtown churches, to the Eastman Theatre, and elsewhere.

In planning the programs from year to year, efforts have been made to vary the presentation so that there be no element of stereotype or routine. An entire evening may be built around a single theme; or such a theme may be deliberately avoided. On several occasions the music has been introduced obliquely as part of a dramatic skit. Student performers alternate with faculty members. Vocal programs are contrasted with instrumental. Wherever possible, the Collegium as a whole joins in the performing.

Despite skillful deployment of resources, the presentation of an entirely new program each Monday evening often proved to be a formidable task. This was especially true during the first semester when the repertory necessitated by the historical approach was almost totally unknown to the performers. Brilliant executants of nineteenth and twentieth century music were often utterly baffled by the unfamiliar style of older music. Even when they succeeded in learning the notes they were too ill at ease to give convincing interpretations.

This problem was solved to a very large extent with the establishment in 1960 of the Collegium Musicum Ensemble, a picked group of some 25 singers and 10 instrumentalists, chosen on a basis of technical skill and interest in music literature. Organized as an accredited course, the Ensemble meets at regularly scheduled hours under the leadership of Dr. Fetler. A wonderfully flexible group of dedicated, resourceful young musicians, it has fully realized its purpose. Specializing in the more esoteric repertory, it has given the Collegium a succession of memorable programs—finished performances carrying conviction and illuminating many otherwise unknown masterpieces.

Another enterprise that has been most helpful to the Collegium is the Eastman Polyphonic Choir, founded in 1960 as an adjunct of the new Department of Church Music and ably conducted by Dr. Bichsel. This group of 35 selected voices has undertaken several Collegium programs, giving inspired performances of plainsong, polyphony, and concerted church music. From time to time the Collegium Ensemble and the Polyphonic Choir join forces to present programs of special brilliance.

The present year, 1962, marks the seventh year of operation for the Eastman School Collegium Musicum. In the judgement of those who have watched it closely and analyzed its educational effects, it has been phenomenally successful. This is the strongest proof that Dr. Hanson's idea was sound. It is also an enduring tribute to his imagina-

tion and vision. Beyond any doubt the Collegium Musicum has enormously vitalized the teaching of music history and music literature; it has opened up new vistas and brought new meanings into the minds and hearts of the students.

EASTMAN WIND ENSEMBLE

The Eastman Wind Ensemble was organized in the fall of 1952. The decision to establish this new group grew out of the Eastman School Symphony Band's 20 years of careful study and performance of the significant musical literature for the wind band, original and transcribed. Vital though these experiences had been, they were not the whole reason for the action that followed. This, then, is how the idea of the Wind Ensemble grew from work with the Symphony Band and from a long and varied association with the chamber and symphony orchestra. There was an awareness of that sprawling but significant musical literature for assorted combinations of wind instruments in ensemble which did not fall into the pattern of the traditional wind quintet. This type of musical literature was performed rarely, mostly because no ensemble existed which considered its performance to be a part of the repertory.

A few decades of industry on the part of some composers and a few bandmasters had stimulated genuine interest in the creation of contemporary music for the wind band, but the mere existence of this music did not guarantee its performance, proper or otherwise. It was Dr. Fennell's concern that, for want of proper performance, this hard-won interest by composers of our time would be lost, thus robbing the wind-band medium of its greatest chance for artistic acceptance and survival. These observations seemed to call for a new kind of ensemble. There was the unique American gift for artistry of the highest calibre on the wind and percussion instruments and the incredibly well-organized systems for attracting the youth of the land to the teaching of these instruments. The unprecedented participation of hundreds of thousands of school children in band activity was both system and result. This vast and churning activity, consuming the daily musical thoughts of millions of people, seemed in need of a fresh, imaginative, and responsible approach. It was a further conviction that matters of instrumentation have always been the province of composers rather than committees; the music to be played would be the only determinant to govern the choice of instruments that would be assembled.

It is from this premise that Dr. Fennell chose the instruments which would constitute the group: 25 reeds, 18 brass, 8 percussion, harp, and so on. The resulting instrumental force had as its basis an instrumentation which permitted the performance of the exemplary music written for the wind band; these forces, when reduced to those required for the performance of music which in no way lies within the band medium, produced a group capable of performing a rich and neglected musical literature. The instrumental fabric could, therefore, be flexible and minimal, and would eliminate the multiple doubling of the players that had become so consistent a liability to the large wind band. The work was to be dedicated to the exclusive study and performance of original music for the wind medium. Since its purpose was a clear concern for the artistic elevation of the wind instruments in ensemble, the choice of a name which would set the work and its purpose apart from all that had gone before was the obvious one: Wind Ensemble.

The result of these long-digested thoughts was Dr. Hanson's approval for the establishment of the Eastman Wind Ensemble as part of the courses in ensemble study under the School's Instrumental Ensemble Department. From the outset it was held imperative that this new group was in no way to supplant the work of, or to impair the further development of, the School's Symphony Band.

In the fortieth anniversary year of this School in which so many fertile ideas have first been fashioned into reality, the Eastman Wind Ensemble completes its tenth year of activity. In this decade the School has continued to project its traditional spirit of high musical adventure and its solid conscience of educational responsibility into vast areas of the broad musical life of our country. The Wind Ensemble has become a part of this. Its purposes remain a daily achievement. Additional to its concerts here at the School which have also produced an endless succession of premiere performances of music, past and present, the Eastman Wind Ensemble has become a long arm of the University of Rochester, extended across the world by means of recordings.

It was at the conclusion of the first season of work that Dr. Hanson invited the Wind Ensemble to join him in the School's unique and imaginative program of recording exemplary music by American composers, a pioneer activity which he had undertaken many years previously with remarkable success and which he was then expanding under a new agreement with the then little-known but dynamically

promising firm of Mercury Records. In the 10 years during which the Wind Ensemble has contributed 23 discs to the Eastman-Mercury catalog, the recorded repertory of American music has been expanded and documented to include wind music from the period of the Revolution to the present; school bands have found an example to follow in all aspects of performance; composers everywhere have been offered the fact of a challenging facet of musical art which they may now accept or reject from knowledge rather than ignorance; the virtuoso performer on a wind instrument may hear that there exists yet another exciting and challenging opportunity for performance in an ensemble that demands and permits his time-honored role of individuality. The Wind Ensemble has been honored with the compliment of adoption of its name and purpose by countless schools across the nation.

To Dr. Fennell, the greatest reason for its success has always been the students of the Eastman School who have filled its chairs—and it has always been composed exclusively of students. Each fall since 1952 this personnel has changed and in recent years the turnover has been 50 per cent. They have always been selected on a strict merit system with no seniority governing the choice; membership is open to any student in the School.

But behind their admission to School and before their interest in coming, must be counted the presence of an incomparable faculty of teacher-performers who beckon them to Rochester. It is these teachers who, by their great example as performers, set and keep them on the paths of purpose and artistic achievement, and who, together with their colleagues of the Eastman community, prepare them for a whole life of teaching and playing, for their participation in the Eastman Wind Ensemble is but one part of their education. It is an experience, however, which now includes the Wind Ensemble, a contribution to education and musical life which is a distinct and unique achievement of the Eastman School of Music of the University of Rochester.



THE EASTMAN PHILHARMONIA

The Eastman Philharmonia was established by Dr. Howard Hanson during the concert season 1958-1959 in the Eastman School of Music of The University of Rochester to offer unusual opportunities to outstanding students of the orchestral department, and to supplement the work of the Eastman School Orchestra and the reading orchestra.

In the first two years, in addition to its regular concerts in the Eastman Theatre of the Eastman School of Music, the Eastman Philharmonia has given concerts in Buffalo, N.Y., Atlantic City, N.J., Houghton College, The Memorial Art Gallery of Rochester, N.Y., Strong Auditorium of The University of Rochester, and on Rochester radio and television stations.

In April, 1961, the orchestra played in Washington, D.C., for the Second Inter-American Festival of Music, held under the auspices of the Pan-American Union. On this occasion Dr. Hanson conducted the Eastman Philharmonia with Dr. Paul White acting as associate conductor. Included in this week-long Festival were concerts by the National Symphony of Washington, D.C., the Orquesta Nationale of Mexico, and the Canadian Broadcasting Corporation Orchestra of Toronto; the Eastman Philharmonia was the only all-student orchestra invited to participate.

In the fall of 1961 the Eastman Philharmonia was selected by the Department of State to undertake a three-months tour under the President's Special International Program for Cultural Presentations. Under this program, during the period November 24, 1961, through February 25, 1962, the Eastman Philharmonia played 49 concerts in 34 cities in 16 countries of Europe, the Middle East, Poland and Russia. The Eastman Philharmonia was the first student orchestra in the history of this international cultural exchange program to perform an extended tour during the regular concert season. The administration of the tour was carried out by the International Cultural Exchange Service of the American National Theatre and Academy (ANTA).

As soon as the announcement of the tour was made in June, 1961, preparations were begun at the Eastman School. Seventy trunks in which the \$250,000 worth of musical instruments were to be carried were assembled and fitted, and the repertory of musical compositions, encores, and national anthems was programmed. In September, when the fall term began, Drs. Hanson and Fennell, in consultation with Dr. White, and the faculty committees, selected the members of the

Eastman Philharmonia from the more than 350 instrumentalists of the School. Rehearsals were begun, passports obtained, medical examinations and inoculations given, hotel lists were drawn, individual medical, life, musical instrument, baggage, and cargo insurance was written, State Department security checks were initiated, letters of permission from parents were obtained, local draft board deferments were requested, customs declaration lists were prepared, inventories and manifests were assembled, photographs of each individual were taken, and the all-important visas were requested from foreign governments requiring them.

In addition to the many logistic details that were being carried out, Dr. Hanson and the academic committees prepared special courses and time schedules for the student members of the Eastman Philharmonia in order that they would not lose academic credit for the one-third of the school year they would be absent from classrooms.

One week before departure representatives of the State Department, ANTA, travel agents, and customs officials gave briefing sessions on facets of the situations and problems most likely to be encountered overseas.

Since the itinerary planned by the State Department covered great distances, and at times a comparatively tight time schedule, it was decided that travel, for the most part, would be done by air. Three aircraft were chartered, two for the 97 person entourage and one for the more than 17,000 pound cargo, for the European and Middle Eastern parts of the tour. The mode of transportation afforded by the Polish governmental concert bureau for the seven days spent there was bus. In Russia, with the exception of one flight, all transportation was by railroad.

From the first concert in Lisbon to the last concert in Leningrad the Eastman Philharmonia performed in theatres, movie houses, conservatory halls, and philharmonic auditoriums to enthusiastic audiences. The newspapers, magazines, United States Information Service, Voice of America, and other information media, both in the countries visited and in the United States, have documented the triumph that this all-student orchestra achieved during its 93-day tour. In most instances audiences demanded not one or two, but six and seven encores.

The overwhelming success that the Eastman Philharmonia enjoyed on this tour not only in concert, but also in the exhibition of the cultural product of the American system of education—an all-Ameri-

can orchestra led by an American conductor, composer and educator, playing compositions by Americans—was complemented by the favorable impression that 87 young American diplomats made on all peoples they met abroad. Also, this meeting of individuals on a people-to-people basis has made the members of the Eastman Philharmonia more appreciative of the values of the free democratic society in which they live in America. It is to be hoped that the cultural exchange programs between governments will continue in order to ultimately bring understanding between all peoples.

REVIEWS

Lisbon, *Diario De Noticias*: "This performance at the Tivoli Theater was given by the Eastman Philharmonia. . . The technique, the musicality evidenced by the young American instrumentalists, the quality of sound—always rich in the strings, the woods, in all choirs without exception—and the discipline caused admiration and enthusiasm."

Madrid, *Alcazar*: "One of the most attractive events imaginable. The orchestra is exceptional for its discipline and brilliance."

Madrid, Luis Gomez in *Hoja del Lunes*: "We expected to hear a student orchestra, with its appeal and also its defects. What an agreeable surprise to find that the Eastman orchestra is equal to professional orchestras."

Valencia, *Las Provincias*: "A good orchestra, an excellent orchestra, a very notable and complete orchestra that has all the elements for playing almost everything that has been written for symphonic concerts."

Seville, *ABC*: "The orchestra gave a magnificent impression through its seriousness in interpretation and its rhythmical precision."

Barcelona, *Noticiero Universal*: "The impression caused by the Eastman Philharmonia could not be improved upon. Thanks to the interpretive talent and

the affectionate care of its director, its musicians demonstrated a solid technical preparation, a devoted enthusiasm and an exemplary unity, all sections working together to make up a really exceptional ensemble."

Fribourg, Switzerland, *La Liberté*: "A concert full of beauty! We should like to have such an orchestra return from time to time."

Rennes, France: "This brilliant orchestra could be compared favorably with the greatest French orchestras."

Luxembourg, *Tageblatt*: "This concert became an experience of very high artistic level. . . We gained the very best impression of these American music students. . . The members of the Eastman Philharmonia revealed themselves as being virtuosos of very high quality."

Brussels, *La Dernière Heure*: "The Eastman Philharmonia sounded indeed like an orchestra of international class."

Göteborg, Sweden (Carl Tillius): "To say the least it was amazingly exciting, considering the ages of the performers. . . They played beautifully and skillfully and with more youthful enthusiasm than most professional orchestras."

West Berlin, *Telegraf*: "The first concert of the Eastman Philharmonia

in Berlin was virtually a sensation. No one would have expected such a perfect and exemplary performance of a student orchestra. Under the compelling conducting of Howard Hanson the orchestra played with electrifying vitality... After this concert a comparison with the standards of our schools of music is depressing."

West Berlin, *Der Abend*: "They can do very much, those young Americans... Their cleanness of intonation, rhythmic exactness and width of dynamic expression can compete with many renowned orchestras."

Münster, Germany (*Heinz Josef Herbot*): "Here was offered a musical experience—this may be said without minimizing other experiences in the music life of our city—of a quite special and unusual kind."

Moscow, (*Tass*): "The concert made a tremendous hit. After the concert the audience applauded the conductor and orchestra for over fifteen minutes. The orchestra encored Piston's piece, fragments from Stravinsky's ballet, 'The Firebird,' and Sousa's march, which earned an ovation."

Moscow, (*Tass*): "The audience warmly applauded Hanson's Second Symphony, performed in Moscow for the first time. Resting on broad vocal themes and distinguished by a high degree of professionalism, this work is regarded by Moscow critics as one of the most striking manifestations of American romanticism of the 20th century."

Moscow, *Izvestia*: "The members of the orchestra play with abandon, high musical ability, thoroughness and vigor."

EASTMAN PHILHARMONIA OVERSEAS TOUR 1961-1962

Personnel

Conductors for the Tour — Dr. Howard Hanson
Dr. Frederick Fennell (*Associate*)

Violins I

Richard Kilmer
Concertmaster
Carter Nice
Assistant Concertmaster
Linda Snedden
Linda Willis
Dennise Kennedy
Laurence Gibson
Peter Salaff
Sylvia Ludwig
Darwyn Apple
Janice Baty
Hyacinthe Tlucek
Laurence Taylor
Joseph D'Onofrio
Janice Macisak

Violins II

Thomas Moore
Spencer Larrison
Margaret Harnish
Laddie Junkunc
Stephanie Slobodzian
Judith Gorton
Virginia Halfmann
Jacqueline Masters
Lance Premezzi
Betty-Carol Gordon
Joan Bussenschutt
Melinda Blahovec

Violas

Marlan Carlson
John Hamilton
Paul Chenevey

Mary Greer
Karen Phillips
Albert Filosa
Janet Emerson
Ann Lillya

Violoncellos

David Cowley
Jane Van Steenkist
Barbara Haffner
Wilson Hoyle
Carter Enyeart
Barbara Hall
Helene Triantafillou
Monte Hoffman

Contrabasses

Robert Zimmerman

Richard Webster
 Albert Webster
 Rosemary Frattle
 Clifford Spohr
 Elizabeth Patterson

Harp

Robert Barlow
 Gayel Panke

Flutes

Susan Levitin
 Marjorie Clarke
 Patricia Dengler
 Philip Swanson,
Piccolo

Oboes

Jonathan Parkes
 Dayna Larason
 Jane Harris

English Horn

Colin Smith

Clarinets

Ralph Loomis
 Daniel Sandidge
 Mary Jane Lang
 Daniel Johnston,
Bass Clarinet

Bassoons

Richard Campbell

Elizabeth Bishop
 Richard Rodean
 Gerald Gibson,
Contra Bassoon

Horns

Herbert Spencer
 Linda Van Sickle
 Carole Oncavage
 Dorothy Frizelle
 Robert Hagreen
 Carl Bianchi

Trumpets

Boyde Hood
 John Hall
 Glen Bell
 John Landis

Trombones

Dominick Monardo
 Laurence Campbell
 Tony Dechario
 Gene Narmour,
Bass Trombone

Tuba

Daniel Perantoni

Timpani

Norman Fickett

Battery

Donald Gilbert

Frank Cocuzzi
 James Preiss
 John Wyre

Piano

Gary Kirkpatrick

Librarian

Donald Jones

Concert Manager

Robert Sattler

Stage Manager

Arthur Schock

Properties

Gino DePalma
 Edouard Ebner

Physician

Dr. Jacques Lipson

Nurse

Anita Lipson

Chaperones

Margaret Hanson
 Virginia Sattler

European Representatives

Anatole Heller
 Carlotta Flatow

Itinerary

<i>Date</i>	<i>City</i>	<i>Number of Concerts</i>
November 24, 1961	Left Rochester and New York City	
November 25, 26	LISBON, PORTUGAL	1
27, 28	MADRID, SPAIN	1
29, 30	SEVILLE, SPAIN	1
December 1	VALENCIA, SPAIN	1
2, 3, 4	BARCELONA, SPAIN	1
5, 6	FRIBOURG, SWITZERLAND	1
7, 8	RENNES, FRANCE	1
9	PARIS, FRANCE	Free Day

<i>Date</i>	<i>City</i>	<i>Number of Concerts</i>
	10 LUXEMBOURG	1
	11 LOUVAIN, BELGIUM	1
	12, 13 BRUSSELS, BELGIUM	1
	14, 15 GÖTEBORG, SWEDEN	1
	16, 17 UPPSALA, SWEDEN	1
	18, 19, 20 ATHENS, GREECE	2
21, 22, 23, 24, 25	NICOSIA, CYPRUS	3
	26 ALEPPO, SYRIA	1
27, 28, 29, 30	CAIRO, EGYPT	3
31, Jan. 1	ALEXANDRIA, EGYPT	1
January 2, 3, 4, 5	BEIRUT, LEBANON	3
	6, 7 ANKARA, TURKEY	1
	8 IZMIR, TURKEY	1
9, 10, 11	ISTANBUL, TURKEY	1
	(Zagreb, Yugoslavia, Cancelled)	
	12 HANOVER, W. GERMANY	Free Day
	13, 14 BERLIN, W. GERMANY	1
	15, 16 MÜNSTER, W. GERMANY	1
	17, 18 POZNAN, POLAND	1
	19, 20 KRAKOW, POLAND	1
	21, 22 WARSAW, POLAND	1
	23, 24 LODZ, POLAND	1
25, 26, 27, 28	MOSCOW, U.S.S.R.	3
29, 30, 31, Feb. 1	ODESSA, U.S.S.R.	2
February 2, 3, 4	KISHINEV, U.S.S.R.	2
	5, 6, 7 CHERNOVTSI, U.S.S.R.	2
	8, 9, 10 LVOV, U.S.S.R.	2
11, 12, 13, 14, 15	KIEV, U.S.S.R.	2
16, 17, 18, 19, 20, 21	LENINGRAD, U.S.S.R.	3
22, 23	MOSCOW, U.S.S.R.	Free Days
24	AMSTERDAM, HOLLAND	Free Day
February 25, 1962	Return to Rochester via Niagara Falls Airport	

Total Days of Tour	93	Chamber Music Groups
Total Concerts	49	String Quartet
Total Countries	16	Woodwind Quintet
Total Cities	34	Jazz Quartet
Dr. Hanson Conducted 37 Full Concerts and 3 Half-Concerts		
Dr. Fennell Conducted 9 Full Concerts and 3-Half Concerts		
Total Air Miles Flown (Approximate)	30,000	
Total Miles by Train (U.S.S.R.)	2,000	
Total Miles by Bus (Poland)	600	

The Eastman String Quartet



Joseph Knitzer, *first violin* Francis Bunda, *viola*
John Celentano, *second violin* Georges Miquelle, *violoncello*

THE EASTMAN STRING QUARTET

The Eastman String Quartet may in some measure be considered Mr. Eastman's personal quartet. Founded by Mr. Eastman in 1921 as the Kilbourn Quartet (in memory of his mother, Maria Kilbourn), the quartet played regularly at Eastman House. The weekly musicales which Mr. Eastman gave there for the pleasure of himself and his friends featured the quartet. When the Eastman School of Music opened in the fall of 1921, the first concert to be given in Kilbourn Hall was one by Mr. Eastman's quartet. The personnel of the quartet represented the four artist teachers of strings at the Eastman School of Music: Arthur Hartmann, first violin; Gerald Kunz, second violin; Samuel Belov, viola; Gerald Maas, violoncello.

The activities of the quartet were confined to concerts for Mr. Eastman and a series of programs at the Eastman School of Music. Although the personnel, distinguished at all times, changed from time to time, the activities remained the same until Mr. Eastman's death in 1932, after which the quartet's appearances were limited to a series of four Kilbourn Hall concerts given in the Eastman School of Music.

Upon the appointment of Jacques Gordon as artist teacher of violin in 1941, there developed a unique association between the Eastman School of Music and the famous Gordon String Quartet. Under Mr. Gordon's direction, the Gordon Quartet gave the series of four Kilbourn Hall concerts and continued the extensive concertizing which had brought international renown to the ensemble. Only Mr. Gordon was affiliated with the School as a member of the artist faculty. After Mr. Gordon's death the Kilbourn String Quartet was reactivated, drawing its personnel from the artist faculty with Mr. André de Ribaupierre, Paul White (a long-standing member of the last Kilbourn Quartet), violins; Francis Tursi, viola; and Gabor Retjo, violoncello. From 1949 to 1953 the group limited its appearances to the series of four concerts in Kilbourn Hall. With Mr. Retjo's resignation in 1953 and Mr. Ribaupierre's death earlier that year, two new appointments were made to the artist string faculty: Mr. Georges Miquelle, violoncello, and Mr. Joseph Knitzer, violin. In 1954 a reorganization of the string quartet took place: Mr. Knitzer and Mr. Celentano, violins; Mr. Francis Tursi, viola; and Mr. Miquelle, violoncello.

Through the activities of Mr. Knitzer, Mr. Miquelle, and Mr. Celentano, the concert activity of the quartet began to attain

national prominence. Its function revitalized and expanded, the quartet was renamed in honor of its founder, Mr. Eastman. Within a few years the Eastman Quartet achieved a distinction in performance rarely attained by a teaching quartet. Lectures, demonstrations, workshops, clinics, and performances of the quartet were of such quality that its appearances created a reputation not only for excellence in performance, but for cultural and educational excellence as well. In 1958, Mr. Tursi, viola, withdrew from the quartet and Mr. Francis Bundra joined the ensemble.

The only teaching ensemble to be so honored in President Eisenhower's Program of Cultural Exchange, the Eastman Quartet toured Southern Europe, the Middle East, and North Africa in the spring of 1960, playing 40 concerts in eight different countries. In 1959 the quartet toured the southern states under the sponsorship of the Elizabeth S. Coolidge Foundation. The quartet has performed at such functions as the conventions of the Music Teachers National Association, Music Educators National Conference, American String Teachers Association, the Library of Congress, and the Cleveland Museum of Art, as well as at universities and colleges throughout the United States.

Personnel

1921-22		1935-40	
Arthur Hartmann	Samuel Belov	Gustave Tinlot	Samuel Belov
Gerald Kunz	Gerald Maas	Paul White	Paul Kefer
1922-24		1941-48	
Valdimir Resnikoff	Samuel Belov	The Gordon String Quartet	
Gerald Kunz	Paul Kefer		
1924-27		1949-53	
Vladimir Resnikoff	Samuel Belov	André de	
Gerald Kunz	Paul Kefer	Ribaupierre	Francis Tursi
		Paul White	Gabor Retjo
1927-32		1954-58	
Gustave Tinlot	Samuel Belov	Joseph Knitzer	Francis Tursi
Gerald Kunz	Paul Kefer	John Celentano	Georges Miquelle
1932-34		1958-	
Gustave Tinlot	Samuel Belov	Joseph Knitzer	Francis Bundra
Alexander Leventon	Paul Kefer	John Celentano	Georges Miquelle
1934-35			
Gustave Tinlot	Samuel Belov		
Millard Taylor	Paul Kefer		

GRADUATE STUDY

1955-1962

At the end of the summer session of 1955, Dr. Harold Gleason, who had held the position of Director of Graduate Studies, resigned. For the following year, Dr. Eugene Selhorst served as Acting Director, and upon the return of Dr. Wayne Barlow who had enjoyed an Exchange Professorship at the University of Copenhagen, became Associate Director with Dr. Barlow as Director.

In 1956-1957, the University of Rochester reached the decision to decentralize graduate study and to reorganize the graduate division at the Eastman School of Music. The Division of Graduate Research Studies was established under the direction of Dr. Wayne Barlow, Associate Dean, for candidates for the degrees, Master of Arts and Doctor of Philosophy. The Division of Graduate Professional Studies was established under the direction of Dr. Eugene Selhorst, Associate Dean, for candidates for the degrees, Master of Music and Doctor of Musical Arts. Separate graduate committees were organized for the two divisions with some interlocking. Dr. Verne Thompson was named Secretary of both committees.

The Doctor of Musical Arts Degree

A major step was taken in graduate work at the Eastman School of Music with the inauguration in 1953 of a new doctoral degree. In his capacity as Chairman of the Graduate Commission of the National Association of Schools of Music, Dr. Hanson had, some years before 1953, initiated discussion concerning a doctoral program that would emphasize the professional aspect of music and recognize musical performance as a legitimate field of major study. The Association showed great interest and within a few years voted to approve the granting of the degree at schools which could meet the stringent requirements set up by the Graduate Commission. The Eastman School was the first to promote and one of the first in America to offer the new degree Doctor of Musical Arts.

As established in 1953, the curriculum permitted specialization in one of two fields: (1) Performance and Pedagogy in instrumental or vocal music; (2) Composition. Subsequently, two additional fields were made available: (1) Church Music; and (2) Music Education.

Admission to the Performance and Pedagogy major is predicated on a very high degree of performing skill. During the course of study,

still further advancement must be demonstrated in public recitals. At the same time, the candidate must complete a rigorous program of studies in music literature, theory, and research. After passing a comprehensive qualifying examination, he writes a dissertation and defends it at his final examination. Recitals and examinations are judged by examining committees drawn from the graduate faculty.

In the other major fields (composition, church music, and music education) the emphasis on performing skill is only slightly less than in the performance and pedagogy major. The ability to play or sing brilliantly is regarded as a distinguishing feature of the A.M.D. degree, whatever the field of specialization.

As of 1962 some 52 A.M.D. degrees have been conferred. Practically all of the graduates hold important teaching posts in American colleges and universities. Many of them have administrative duties, and several are now deans or directors.

During the years 1959–1960 and 1960–1961 eight fellowships for full doctoral studies were awarded by the National Defense Education Act to A.M.D. candidates majoring in the field of Church Music.

Applications for entrance to the A.M.D. program have been consistently heavy since the inception of the degree. Despite the fact that only a fraction of the applicants are admitted each year, there are currently some 80 students actively working towards the degree. During the academic year there are normally about 30 in residence. In summer sessions the number rises to 50 or more.

By their public recitals, lectures, chamber music performances, and also by their dissertations—all on a mature level—the Doctor of Musical Arts candidates have made a substantial and unique contribution to the musical and intellectual life at the Eastman School. The School, in turn, is serving American music by supplying an elite of superbly trained, scholarly performers.

THE DEPARTMENT OF CHURCH MUSIC

Instruction in the literature and materials of sacred music has been a part of the Eastman School's curriculum as long as the organ department has been in existence, especially in the undergraduate division. The same may be said of the work undertaken in the choral ensembles.

The graduate division itself conferred degrees on many organ majors in the Music Literature program before a formal Department of Church Music came into being. After the establishment of the Doctor of Musical Arts degree, which is a performing degree, it was only a matter of time before a Department of Church Music came into being. Under the guidance of Dr. E. J. Selhorst, Associate Dean of the Graduate Professional Division, the Department of Church Music first began offering courses leading to graduate degrees in this specific area in 1959.

At the University's Commencement in 1960, two candidates received Master of Music degrees with a major in church music. In the fall of the same year, Dr. M. Alfred Bichsel, professor of music at Valparaiso University and director of music at that institution's Memorial Chapel, assumed the chairmanship of this new department. In launching out in this direction, Director Howard Hanson and Dr. W. E. Saunders, then president of the Colgate Rochester Divinity School, realized the achievement of a long awaited project, namely, that of utilizing the resources of both institutions for the promotion of a graduate program in church music. Thus, Dr. Bichsel became associate professor of church music at both institutions.

The philosophy of the department is reflected in the three curricular areas which were worked out by Dean Selhorst and Dr. Bichsel during the latter's first year of association with the Eastman School of Music (1960-1961). This three-fold plan of study is as follows:

- (a) The greatest emphasis of study is placed on excellency of performance, primarily in organ, voice, and choral conducting.
- (b) The second emphasis stresses scholarship and research as being of utmost importance for faithful and authoritative performance.
- (c) The third area of study is devoted to fields allied or related to church music such as theology, philosophy, and art.

In order to implement these ideals a number of changes were made in the department's offerings. First and foremost was the organization of the *Eastman Polyphonic Choir* by the new chairman of the depart-

ment. This ensemble, which numbers around 34 singers, is made up of both graduate and undergraduate students who qualify by audition. Its function is two-fold. It is primarily a performing organization devoted to the performance of the great sacred choral literature of all ages. It also serves as a laboratory choir for graduate students in church music. The choir made its debut at the dedication of the Howard Hanson Chapel in Cutler Union in October, 1960. Up to the present time it has given 10 major public performances, half of them for the Collegium Musicum. Its laboratory function was fulfilled at its last performance of the academic year 1960-1961 in May, 1961. This concert consisted of a reconstruction of the liturgical music at St. Thomas' Church in Leipzig during the time of J. S. Bach. The entire performance of Church Music was played and conducted by students of the department. A similar program was presented in May, 1962.

Second, certain courses at the Colgate Rochester Divinity School were made available as theological electives for doctoral students. During the first semester of this current academic year, five graduate students of the department pursued such courses at the Divinity School. Since the Divinity School itself is embarking on a graduate program in religious education in the fall of 1962, it is expected that course offerings in this elective field will be greatly enriched.

Third, all students with the exception of one are serving Rochester churches as directors of music or as organists. This fulfills a double need. It affords the students the practical application of their knowledge and skills as well as acquaints them with the ever present problems of their vocation. At the same time it supplies the local churches with highly skilled musicians. This extra-curricular activity existed prior to the department's organization in a rather informal way. It has now been placed under the supervision of the chairman who keeps records of the students' employment and who, from time to time, visits the churches where the students are engaged.

The awarding of NDEA Fellowships to this department in the years 1960-1961 and 1961-1962 has greatly assisted the administration in getting the program under way. There are at present eight such NDEA Fellows enrolled in the program.

Since the success of this department is dependent to a great extent on inter-departmental co-operation and collaboration, the chairman is greatly indebted to the organ department and its chairman, Mr. David Craighead, without whose assistance and counsel these ad-

vances could not have been made. The same may be said for the Departments of Music Literature, Theory and Composition.

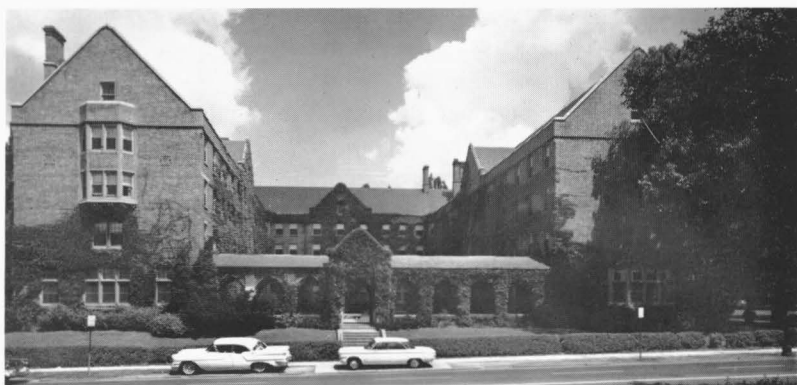
Statistics

Degrees conferred: 1960—Master of Music in Church Music—2
1961—Master of Music in Church Music—3
1962—Master of Music in Church Music—6

Number of students enrolled in degree program:

	<i>Full-time</i>	<i>Part-time</i>
1960—	5	2
1961 Summer Session	6	1
1961	11	0





THE SUMMER SESSION

The basic responsibility of the Eastman School of Music summer session has been to carry out the aims and objectives of the Eastman School of Music as established during the winter session. In addition, the summer session, through its regular courses, institutes and workshops, and applied music instruction, provides a variety of opportunities for special students.

Beginning in June, 1954, with the appointment of Dr. Allen I. McHose as Director of the summer session, instruction in applied music was established in all instruments, staffed by an artist faculty. This was a necessary step to take in order to provide the best possible applied music instruction for the program offered by the Department of Professional Studies in the Graduate School.

The summer session program of the Preparatory Department continued to provide applied music instruction in all instruments. Through the efforts of its faculty and a modest promotion by the summer session administration, the number of students in the Preparatory Department during the summer has risen to approximately 50 percent of the entire summer session enrollment.

The following will summarize activities of the summer session since 1954:

SUMMER SESSIONS 1954-1961

<i>Undergraduate Students</i>		<i>Graduate Students</i>		<i>Special and Non-degree Students</i>	
1954	1961	1954	1961	1954	1961
70	97	210	206	63	103
					45

<i>Workshops and Institutes</i>		<i>Preparatory Department</i>		<i>Total Enrollment</i>	
1954	1961	1954	1961	1954	1961
0	142	384	453	727	1,020

Concerts during the summer session have regularly included five given by the Eastman Chamber Symphony Orchestra, five evening concerts devoted to chamber music and faculty solo recitals, noon and evening student recitals. During the summer session of 1961, there were a total of 40 concerts given in Kilbourn Hall. The summer session also gives five concerts in Strong Auditorium on the River Campus. These include solo recitals, chamber music, and one concert by the Eastman Chamber Symphony Orchestra.

The Eastman Chamber Symphony Orchestra, with Dr. Frederick Fennell as Conductor, was established in 1954 to serve three functions: to insure a complete artist faculty to protect the program of the graduate school in music literature (later the program leading to the degree, Doctor of Musical Arts), to provide a better work schedule for the faculty of the rarer instruments, and to support the conducting course institutes for band, orchestra, and string orchestra.

In 1954 there were established for the first time Band, Orchestra, String, and Choral Institutes for the Music Educator, and a Composers' Symposium during the last week of the summer session to perform works written for chamber orchestra by summer session students.

This program was continued in 1955 with one change and one addition. The Band Institute was changed to a Symphonic Wind Ensemble and the Institute for Musical Stage Production was established. The productions included Bernstein's *Trouble in Tahiti*, Menotti's *Amahl and the Night Visitors*, Wilder's *Sunday Excursion*, and Canning's *Beyond Belief*. Local high school students and summer session students with faculty advisers were used in the productions.

In 1956, the 1955 program was continued with the addition of the Accelerated Bachelor of Music Program for the Talented High School Junior. Under this program, gifted young students may begin study at the college level at the close of their junior year in secondary school by attending the summer session, followed by a second summer session at the end of their senior year, followed by three full years of study at the regular session.

Candidates for admission to the program must meet definite requirements: they must give evidence of superior musicianship and performing ability; they must have good high school scholastic records

as well as the qualities of good character, industry, reasonable maturity of purpose, and the ability to meet the high standards of college instruction.

During the two summer sessions all students will register for a course of study to include applied music in voice, piano, orchestral, or band instruments, organ; theory; ensemble in either orchestra, band, or chorus.

The student will concentrate in his major field beginning with the first full academic year of instruction. He may major in an instrument, voice, composition, theory, history of music, or public school music. During the three academic years in which the student is in residence, he will carry a slightly heavier program than is outlined for the several majors.

A student admitted to this program enjoys a number of advantages over those who wait until graduation from a high school to begin their collegiate studies. Musical progress is more rapid when a student is in close contact with other students of similarly high talent, and maturity of outlook is attained when students of music become acquainted with the aims and philosophy of a university educational program. For young men, the program allows a musical stimulation which will have reached a high level of achievement before doing military service.

In 1957, the summer session program continued with the introduction of four one-week workshops:

Eastman School Ensemble Workshop	Frederick Fennell
Workshop for Church Musicians	David Craighead
Workshop for Piano Teachers	George MacNabb
Music Library Workshop	Ruth Watanabe

Guests of the Piano Workshop included Eugene List, visiting instructor during the summer session. Guests of the Library Workshop were Dr. Harold Spivacke, Director of the Music Division of the Library of Congress; Dr. Lockrem Johnson, Director of Library Service, C. F. Peters Corporation, New York; and Mr. Fred G. Tessin of the C. W. Homeyer and Company of Boston.

In 1958, the 1957 program was continued. Two new courses were added to the summer session: one in music criticism, conducted by Dr. Herbert Elwell, Music Editor of the *Cleveland Plain Dealer* and a long time member of the summer faculty; and one in oratorio repertory, offered by Arthur Kraft. Four new workshops were introduced:

String Ensemble Workshop
Voice Teachers' Workshop
Church Musicians' Workshop
 Protestant Section
 Roman Catholic Section

John Celentano, Director
The Voice Faculty

David Craighead
The Reverend Benedict Ehmann,
formerly of the faculty of St.
Bernard's Seminary.

Trombone Workshop (one day)

Emory Remington

Dr. Spivacke was again a guest of the Music Library Workshop and Mr. James Coover, Music Librarian of Vassar College was included.

Three new workshops were introduced in 1959:

Theory and Composition Workshop
Musicians' Workshop for Church and
 Synagogue

Allen I. McHose

Dr. Eric Werner, Professor of
Sacred Music, Hebrew Union
College—Jewish Institute of Re-
ligion, School of Sacred Music,
New York City.

Arrangers' Laboratory Workshop

Rayburn Wright, Chief Arranger,
Radio City Music Hall

Saxophone

Sigurd Rascher

Other visiting faculty for workshops and institutes included:

Richard Hill, Chief of Reference, Music Division, Library of Congress
Sidney Beck, Music Division, New York Public Library

Brooks Shepard, Music Librarian, Yale University

Paul Jessup, Audio-Visual Department, Rochester Public Library

Ross Lee Finney, Professor of Composition, University of Michigan

In 1960 the Piano Institute (six weeks) was introduced to provide teachers of piano with the opportunity to take advantage of the courses offered at the Eastman School in the piano major program; among them: sight reading, literature for two pianos, and piano methods. Guest faculty for the workshops and institutes included The Reverend Benedict Ehmann; Dr. Eric Werner; Sister M. Theophane, Director of the Department of Music, Alverno College, Milwaukee; Sigurd Rascher; Eugene List; Dr. Merle Montgomery, Music Education Director, Oxford University Press; Burrill Phillips, Professor of Composition, University of Illinois; Rayburn Wright; Catherine Miller, Head of the 58th Street Branch, New York Public Library; Philip Miller, Music Division, New York Public Library; Dr. Harold Spivacke, and Harold Carnes, Double Bass, Chicago Symphony Orchestra.

At the end of the summer session of 1960 it became apparent that certain institutes and workshops had reached their peak. For example, the Music Library Workshop over the four summers had a total student enrollment which was over half the total membership of the Music Library Association. Dr. Spivacke and Dr. McHose decided to drop the Workshop for a period of at least four years. After studying the national developments of interest in the area of music education, it seemed wise to change the emphasis in instruction. Music educators who had their degrees wanted the opportunity to go more deeply into instrumental materials, methods, and performance. The summer session of 1961 offered a new set of institutes to meet these demands, and they were as follows:

Brass Institute
Woodwind Institute
String Institute
Vocal and Choral Institute

It is interesting to observe that these four institutes brought in 90 students, of whom only 10 were former students at the School. Guest faculty of the workshops and institutes included Rayburn Wright; Eugene List; Sigurd Rascher; Vincent Persichetti, Teacher of Composition at the Juilliard School and the Philadelphia Music Academy; Dr. Eric Werner; and Monsignor Francis Schmitt, Director of Music at Boys Town.

Summer Session, 1962

The plans for the summer session, 1962, include eliminating workshops which had reached their peak, improving institutes, creating a new institute, and strengthening regular course programs.

- (1) The Workshop for the Church Musician will discontinue the Catholic and Jewish sections.
- (2) The Arrangers' Laboratory-Institute will be increased to three weeks. There will be two sections, one of which will be an introduction to basic arranging, and the other an advanced course in arranging techniques. This will enable students to attend two summer sessions, which will give them the opportunity to earn six credits. This was a recommendation made by former students.
- (3) The Music Executives' Institute for the University, College, or Conservatory. This is the first time that such a course has been offered for the music executive.

- (4) The expanded program for the Department of Composition will provide closer contact between the student and all members of the composition faculty, will offer weekly seminars which the students and faculty will attend, will feature performances of student works by the applied music faculty (solos, sonatas, etc.), and will provide a series of lectures on musical materials, styles, etc.
- (5) In the Master of Music Degree in Music Education, a student may now earn primary applied music credit in saxophone. Mr. Sigurd Rascher will be in residence for the six-week summer session.

The Visiting Faculty

Music Executives' Institute

DR. EARL MOORE

Dean Emeritus of the School of Music, University of Michigan; M.D. Anderson Professor of Music and Chairman of the Department of Music, University of Houston; Chairman of the Commission on Curricula, National Association of Schools of Music.

DR. HOWARD ANDERSON

Former Provost of the University of Rochester; Senior Consulting Editor, Houghton Mifflin Company.

MR. LA ROY THOMPSON

Vice-President and Treasurer of the University of Rochester.

DR. VINCENT DUCKLES

President of the Music Library Association; Music Librarian and Professor in the Department of Music, University of California.

MR. HENRY STEINWAY

President of the Association of Piano Manufacturers; President of the Steinway Piano Company.

MR. RICHARD BOSSE

President of the National Association of Band Instrument Manufacturers.

MR. CHARLES LUTTON

Lutton Music Personnel Service, Chicago.

Church Musicians' Workshop

MR. CLARENCE MADER

Professor of Organ at Occidental College, Los Angeles; Organist and Director of Music at the Immanuel Presbyterian Church, Los Angeles.

Piano Teachers' Workshop

EUGENE LIST

Arrangers' Laboratory-Institute

RAYBURN WRIGHT

Chief arranger at Radio City Music Hall; author of materials for stage band; extensive arranger for commercial recordings.

DONALD HUNSBERGER

Former arranger for the United States Marine Band.

FRED KARLIN

Director of the Meg Wells Quintet and former arranger for Benny Goodman, Harry James, Marshall Brown, and Raymond Scott.

Expanded Program in Composition

Regular Faculty

HERBERT ELWELL

HENRY COWELL

Visiting Two-Day Lecturers

BURRILL PHILLIPS

Professor of Music, University of Illinois; composer.

GEORGE ROCHBERG

Professor of Music and Chairman of the Department of Music, University of Pennsylvania; composer.

Visiting Applied Music Faculty

SIGURD RASCHER

Saxophone

KAREN TUTTLE

Viola

Graduate of Curtis Institute; concert artist and teacher; instructor in chamber music and assistant to William Primrose at the Curtis Institute.

DANIEL STOLPER

Oboe

DR. EDGAR KIRK

Bassoon

Woodwind Ensemble

Thesis guidance in Professional Studies

DR. ARMAND RUSSELL

Double Bass

Thesis guidance in Professional Studies

HAROLD CARNES

String Institute

String Workshop

Visiting Faculty in Musicology

DR. GLENN WATKINS

Resident musicologist at the University of Michigan; Professor of Musicology at the University of North Carolina.

Visiting Faculty in Music Literature

DR. ERNEST LIVINGSTONE

Chairman of the Department of Romance Languages at Rensselaer Polytechnic Institute.

THE MUSIC LIBRARY WORKSHOP*

ELIZABETH O. MATTHEWS AND RUTH WATANABE

The principal duties of a library obviously center upon the collection and lending of books. But a library often participates in other activities as well. A case in point is the Sibley Music Library's Workshop, held for four successive summers from 1957 to 1960.

For a week (July 22-26, 1957) the Sibley Music Library was host to a Music Library Workshop, the first of its kind in the United States. The idea of holding meetings at the library originated with Dr. Allen I. McHose, Director of the Eastman School of Music Summer Session, who left the planning and realization of the program to the members of the staff.

Nearly all colleges and universities in which music courses are taught for credit have a music library or at least a collection of musical materials. All large public libraries and many smaller ones contain music departments. Their custodians or librarians are generally members of the Music Library Association, the national organization dedicated to the advancement of the music library profession. Through its national meetings, held annually, and its sessions in connection with the conferences of the American Library Association each summer, efficient communication between members has been established. Its excellent journal, *Notes*, serves to give further bibliographical and critical information. The staff of the Sibley Music Library felt, however, that the time had come when a series of informal meetings, limited to about twenty-five participants, would be both interesting and beneficial. Although every library may be quite different from every other, the basic problems are apt to be similar. Such deceptively simple details as methods of enforcing rules and regulations, the collection of fines, the maintenance of law and order (to say nothing of sweetness and light) can become major issues in the life of a librarian. To be able to air one's views in the company of one's colleagues can be a comforting thing, though certainly not to be indulged in during a large national meeting. To have college administrators understand library procedures so that the librarian may better serve the department with the full support of the academic head is desirable. With these ideas in the mind, the staff planned for the workshop.

*Reprinted from *The University of Rochester Library Bulletin*, Volume XVII, Number 3, Spring, 1962.

In a spirit of adventure (and not without some trepidation) the announcements of the workshop were sent out to deans of colleges and universities, to directors of public libraries, and to curators of special music collections. The response was, as one of the members of the staff remarked, "just perfect." The participants, not including the staff of the Sibley Library and the visiting lecturers, numbered twenty-five, an ideal group of librarians and administrators from all parts of the country. Among them were music librarians from Harvard University, the Julius Hartt College of Music, the New England Conservatory of Music, Chicago Musical College of Roosevelt University, Marymount College, Ohio State University, Southwestern Baptist Theological Seminary, Florida State University, the University of California at Berkeley, State Teachers College at Potsdam, Cleveland Institute of Music, the University of Minnesota, and Western Michigan University; Detroit Public Library, New York Public Library, Columbus Public Library, and Brooklyn Public Library; administrators from Hollins College, Western Kentucky State College, Marymount College, and Misericordia College; and the owner of the Dale Music Company of Silver Spring, Md.

The general plan of the workshop was to hold two sessions in the morning and one in the afternoon, followed by an open forum and a coffee hour. For the sake of uniformity and cohesion, it was decided that the librarian of the Sibley Music Library should conduct and mediate all the sessions, with speakers exposing the key problems. After the welcoming address by the director of the summer session, the first day was devoted to orientation and an explanation of the collections at the Sibley Music Library, which were to serve as the tangible basis for discussion and the point of departure for comments later. The participants heard the history of the library and were taken on a tour of the stacks, rare-book room, reading room, and cataloguing facilities. The open forum in the afternoon was a question-and-answer period at which the librarian explained the basic rules of the library as well as its special services.

The second day's sessions were concerned primarily with bibliography. Dr. Charles Warren Fox, Editor of the *Journal* of the American Musicological Society and Professor of Musicology at the Eastman School, spoke about the basic bibliographical problems in music at the first morning meeting. At the second morning session the librarian discussed collected works, authoritative editions, and special lists. During the afternoon session, also of the group-participation nature

of the open forum, a lively discussion of the periodical literature available in the field of music took place, at which some 125 journals were judged on the basis of material covered, practicality, bibliographical value, and readability. Dr. Pauline Alderman, chairman of the Department of Music Literature at the University of Southern California, presided over the open forum, during which each participant introduced himself and described the library he represented. Much humor resulted from some of the remarks, which led to an interesting and valuable comparison of notes on the various types of music library organization possible in our institutions.

Sessions in the third day's schedule proved to be of great practical merit. Miss Elizabeth E. Smith, Reference Librarian of the Sibley Music Library, was the speaker for the first meeting. Being chairman of the Music Library Association's committee on supplies and equipment, she spoke on the major pieces of equipment available through the manufacturers and illustrated her remarks with an exhibit of some of the representative products. The second session was devoted to microprint. Mrs. Margaret Toth, Editor of the University of Rochester Press, was the featured speaker. Since a large part of the work of this Press consists of the Microcard publication of music research materials, the discussion, demonstration, and explanation proved particularly enlightening to the librarians. The afternoon session consisted of a tour of the Orchestral and Choral Library of the Eastman School of Music, conducted by its librarian, Mr. Litchard Toland. Many college music libraries, as well as some city libraries, serve as rental centers for multiple copies of works for orchestras, bands, and choruses. The problems inherent in multiple-copy lending of this sort are obviously quite different from those inherent in lending to individuals. This session, at which such topics as housing, cataloguing, and administration of such collections, was meaningful and timely, calling forth many favorable comments. The open forum which followed the session proved to be a spirited one, devoted to a great variety of what one participant called "sticky details": administration of special collections, handling of recordings, compilation of scrapbooks, disposition of program notes from symphony orchestras, and cataloguing of ephemeral material.

The fourth day of the workshop was devoted entirely to problems of procurement of materials. The first morning session was an interesting one at which Mr. Fred G. Tessin of the C. W. Homeyer Company explained the services to be expected from a dealer in the acquisition

of music. During the second morning session a round-table discussion of problems of purchase brought out many ideas on how to improve the procurement service for music libraries. The afternoon session, at which Mr. Lockrem Johnson, Director of Library Service for the C. F. Peters Corporation, was the main speaker, was especially valuable. Mr. Johnson explained some of the problems of music publishing, stressing supply and demand, processes of printing, selection of material, and problems of marketing. Mr. Charles Hendry, Educational Representative for Associated Music Publishers, elaborated upon Mr. Johnson's talk and suggested ways in which the music publishers could be of assistance to librarians. The open forum was dispensed with and a free period was substituted for the purpose of viewing the exhibits of music materials arranged in the library lobby by several music publishers. In the evening the workshop participants were guests at an orchestral concert conducted by Dr. Frederick Fennell.

The fifth day's sessions were divided among two topics: administration, and the functions of the Library of Congress. A great variety of questions came up during the morning meeting on administration: personnel, music library training programs, vacations, relation of librarians to faculty, and public relations. Although no conclusions were reached, for each library is an individual case, the participants felt that the cross-section represented was most interesting. Much hilarity resulted from discussions of fines, staff-faculty-student protocol, and books which were lost, strayed, or stolen.

The highlight of the workshop was the address by Dr. Harold Spivacke, Chief of the Music Division of the Library of Congress, who told about the services of the Music Division, the function of the National Library, and the problems of musical copyright. Graduate students in the summer session were invited to this meeting, which brought to a close a successful experiment in library relations.

Encouraged by the success of the 1957 Music Library Workshop, the Sibley Music Library sponsored three subsequent workshops. During the 1958 workshop the guest speakers were Dr. Harold Spivacke, Chief of the Music Division at the Library of Congress, and Mr. James Coover, Music Librarian at Vassar College and former bibliographer of the Rocky Mountain Bibliographical Center, while during the 1959 workshop the guests included Dr. Richard Hill, Chief of Reference at the Music Division of the Library of Congress; Mr. Sidney Beck, a member of the Music Division at the New York Public Library; Mr. Brooks Shepard, Music Librarian at Yale; and Mr. Paul Jessup, mem-

ber of the Audio-Visual Department at the Rochester Public Library. At the fourth workshop Mr. Philip Miller, Chief of the Music Division at the New York Public Library, spoke on problems of the recordings collection; Mrs. Catharine K. Miller, Head of the Music Department of the 58th Street Branch of the New York Public Library, discussed bibliography; Dr. Merle Montgomery, Educational Consultant for the Music Department of the Oxford University Press gave an illustrated lecture on music publishing; and Dr. Spivacke addressed the group on the Library of Congress. Publishers represented at the various workshops included the Associated Music Publishers (Mr. Charles Hendry, Educational Representative), Boosey and Hawkes (Miss Martha Baxter, Educational Representative), C. F. Peters Corporation (Mr. Walter Hinrichsen, President; Mr. Walter Bendix, Sales; Mr. Lockrem Johnson, Chief of Library Services), and Oxford University Press (Mr. John Owen Ward, Chief of the Music Department; Dr. Merle Montgomery, Educational Consultant). Speakers from the University of Rochester were Mr. John R. Russell, Director of Libraries; Mrs. Margaret Toth, Editor of the University of Rochester Press; Miss Margaret Butterfield, Curator of Special Collections at Rush Rhees Library; and Mr. Everett Gates, Mr. Litchard Toland, and Dr. Charles Warren Fox, faculty members at the Eastman School of Music. During the four successive summer workshops some one hundred music librarians were participants. Practically every important music library in the country was represented, with the result that personally as well as institutionally the Sibley Music Library has widened its circle of good friends.

AMERICAN COMPOSERS CONCERTS

The American Composers' Concerts, first established in 1925, and the Festivals of American Music held annually since 1931 have continued the commitment of the Eastman School of Music to American music. There have been, over the past 15 years, some significant changes in emphasis and scope.

In 1935, for the 10 year sequence of American Composers' Concerts, the two annual symposia had been substituted: the fall symposium for the reading of new orchestral works by American composers unaffiliated officially with the Eastman School; the spring symposium for the reading of new orchestral works by students, faculty, and graduates of the Eastman School.

As the recording program developed in the 1950's, with considerable attention paid to American composers of the past as well as to many contemporary composers, the fall symposia were omitted and the time ordinarily allocated to the reading of new scores by composers outside the Eastman family was given over to preparation for the recording sessions and to at least one public concert of these works.

The library of recordings of the Eastman-Rochester Orchestra, Dr. Hanson conducting, is now a most extensive one as will be seen in the catalogue of recordings below. American music, seldom if ever performed before, is now available on discs and presents a comprehensive image of the past as well as the present in this field of American creativity.

Also to be mentioned are the recordings of the Eastman Wind Ensemble under the direction of Frederick Fennell which have added immensely to the repertory of music for this selected group of instruments and the recordings of the Eastman-Rochester Pops Orchestra.

FESTIVALS OF AMERICAN MUSIC

The Festivals of American Music have continued to utilize the facilities of the ensembles of the Eastman School: the Eastman-Rochester Orchestra, the Eastman Philharmonia, the Eastman Symphony Orchestra, the Wind Ensemble, the Eastman String Quartet, the Eastman Singers, the Opera Workshop, and student ensembles. One recent innovation has been the introduction of music from Latin America and Canada. And, as a part of the celebration of the fortieth anniversary of the Eastman School of Music, the University of Rochester added three symposia on Creativity in Strong Auditorium: The Humanities with Erich Heller and H. Northrop Frye as speakers; Science, with Samuel Eilenberg and Rene Dubos; the Arts with Horst W. Janson and Edward Lowinsky. Also included was the world premiere of *The Great Rage of Philip Hotz* by Max Frisch by the Carnegie Chamber Theatre in Kilbourn Hall and a performance by the Modern Jazz Quartet in cooperation with the Eastman Wind Ensemble in the Eastman Theatre.

<i>American Composers' Concerts</i> . . . . .	.1925-1962
<i>Festivals of American Music</i> . . . . .	.1931-1962
<i>National Broadcasting Company Radio Series</i> . . . . .	.1952-1953

Composers	415
Works	1222
Works Repeated	198
Total Repetitions	298
First Performances Anywhere	504
First American Performances	7
Compositions Performed Radio Series	42

Student Symposia

1927-1962

Composers	420
Works	801
Composers at American Composers'	
Concerts and Festivals	105
Works Performed at American Composers'	
Concerts and Festivals	42

Summary

Composers	730
Works	1981
Performances	2279

INSTITUTE OF AMERICAN MUSIC

At a dinner given for the Board of Managers, faculty, and staff at the Rochester Club on May 2, 1962, the Provost of the University of Rochester, Dr. McCrea Hazlett, announced the establishment of the Institute of American Music with Dr. Hanson as its Director. Announced concurrently was Dr. Hanson's retirement from active service as Director of the Eastman School of Music in 1964. The Institute will continue and further the work done at the American Composer's Concerts, the annual Festival of American Music, and the Symposia, and will resume many of the early projects, including readings and performances of works by American composers from all over the country.

On the same occasion, Provost Hazlett announced the elevation of Dr. Hanson to the rank of Distinguished Senior Professor—a rank reserved and limited to the most eminent on the faculties of the University of Rochester.

HONORARY DEGREES

AWARDED BY

THE UNIVERSITY OF ROCHESTER

1948-1960

DOCTOR OF MUSIC

Victore Allesandro	1948
Ettore Mazzoleni	1949
Fred Waring	1951
Guy Fraser Harrison	1952
Herbert Elwell	1954
Harold Spivacke	1955
Sir Ernest McMillan	1956
Alan Hovhaness	1958
Joseph Edgar Maddy	1959
Edward B. Benjamin	1960

SCHOLARSHIPS, PRIZES AND AWARDS TO ALUMNI

American Academy of Arts and Letters	American Philosophical Society
1944 David Diamond	(<i>Grant-in-aid</i>)
Burrill Phillips	1957 Robert Stevenson
1945 William Bergsma	1959 Thomas Marrocco
1946 Peter Mennin	American Symphony Orchestra
Robert Ward	League
1947 Ulysses Kay	1959 Leon Thompson
1948 Jack Beeson	Association of American Colleges
1949 Louis Mennini	1938 Frank B. Stratton
Robert Palmer	Baird Foundation Award
1950 Jack Beeson	(<i>European Study</i>)
1958 Hunter Johnson	1956 Robert Mols
American Band Masters Association	Bearns Prize
Award	1943 William Bergsma
1957 Clifton Williams	1945 Peter Mennin
American Composers Recording Grant	1955 Richard Willis
1960 Gordon Binkerd	Bavarian State Scholarship
American Pen Women Composition	1961 David Dalton
Award	Frank N. Beebe Prize
1953 Blythe Owen	1939 Julia Wilkinson

Belgian-American Foundation Award
1949 Earl Mueller

Ernest Bloch Award
1946 Herbert Inch

Boardman Press Award
1959 Blythe Owen

Carnegie Foundation Grant
1950 Elwood S. Roeder

Collegiate Choral Commission
Peter Mennin

**Elizabeth Sprague Coolidge
Commission**
Peter Mennin

1950 Robert Palmer
1958 William Bergsma
1960 Lyndol Mitchell

Cromwell Fellowship
1938 Gardner Read

Crown Princess Martha Fellowship
*(American-Scandinavian
Foundation)*
Ann Royal Arthur

Damrosch Fellowship
Herbert Inch

Danforth Fellowship
1938 Gardner Read
1955 Donald Pearson
1957 Jerome Landsman
1960 Robert Barnes

R. Gary Deavel
John Diercks
Charles Fisher
Ruth Lakeway

1961 Oscar McCullough
Robert Oppelt
1962 R. Gary Deavel

Delta Kappa Gamma Scholarship
(International)

1957 Katherine Crews
1959 Mary J. Van Appledorn
Betty Thomas

Delta Omicron National Award
Edwyl Redding

**Deutscher Akademischer
Austauschdienst**

(German Government Scholarship)

1959 Helen Bovbjerg
1960 Helen Bovbjerg

Ditson Fellowship Award

1946 Ulysses Kay
1956 Victor Alessandro
1960 Richard Bales
Austin Clarkson

Lillian Fairchild Award

1948 Jack Beeson

Samuel F. Fels Fellowship

1959 Clawson Cannon

Carl Fischer Prize

1934 Gail Kubik

Ford Foundation Grants

(in residence)

1951 Robert Cantrick
Leland Proctor
1953 Robert Stevenson
1959 Donald Cervone
Emma Lou Diemer
Arthur Frackenpohl
Joseph Jenkins
Platon Karmeres
Richard Lane
Martin Mailman
Robert Washburn

1960 Donald Cervone
Richard Lane
Martin Mailman
Ronald LoPresti

1961 Thomas Bricetti

(Commissioning Series)

1959 Spencer Norton
John Pozdro

Fromm Music Foundation

1953 Walter Aschaffenburg
1956 Gordon Binkerd

Fulbright Awards

1949

Jack Beeson
Homer Keller
Donald Rupert

Germany

1950
 Peter Hanson France
 Ulysses Kay Italy
 Thomas Marrocco Italy
 Arthur Schoep Holland
 Mari Tanaguchi Italy

1951
 David Argento Italy
 Gloria Cammarata Italy
 Ruth Harvey Kaufman Italy
 Ruth C. Lakeway Italy
 Thomas Redcay England
 Irwin Ruff Austria

1952
 Alice Cave
 Emma Lou Diemer
 Roy Hamlin Johnson
 Salvatore Martirano Italy
 Alfio Pignotti Italy
 John Riley France
 William Schempf Austria

1953
 John Bridges Germany
 Jean Cady
 Kenneth Drake
 Thaddeus Jones Italy
 Karen Keys Bryan France
 Lawrence Moss Austria
 Alfred Mouledous France
 Ruth K. Rus Holland
 Willard Schultz
 James Sykes
 Charles Warner Germany
 Glen Watkins England
 John Woldt

1954
 Joan Strait Applegate England
 Wayne Dunlap Austria
 Kenneth Gaburo
 Karen Keys Bryan France
 Mary L. Martinez Germany
 Alfred Mouledous France
 Ronald Nelson France
 The Rev. Richard Schuler Italy
 Kathryn Silber Deguire Austria
 Edwin Stein Austria

1955
 Rodney Ash Austria
 Wayne Barlow Denmark
 William Boyer Holland
 Arno Drucker Austria
 Adrienne Gerstein
 Elizabeth Artman Hagenah

Germany
 Donna Lerew France
 Ruth Landes Austria
 Robert Lewis Austria
 Mary Martinez Germany
 Leon Thompson

1956
 Jerry Bailey
 Frank Bellino Italy
 John Bridges Germany
 David Burge Italy
 Charlene Cullen Germany
 William Dooley Germany
 Patricia Berlin Geisbrecht Germany
 Elizabeth Artman Hagenah Germany

Karen Maesch Hamburg
 Robert H. Lewis Austria
 Frederick Miller Austria
 Helen M. Mutschler Austria
 Leon Thompson
 Harry Treblicox Austria

1957
 Marjorie Cowen France
 Ruth Corwin
 William Duvall Germany
 Paul Freeman Germany
 Patricia Berlin Geisbrecht Germany
 Joseph Henry Austria
 Myron Kartman
 John Perry Austria
 John Price
 Salvatore Silipigni Italy
 Harry Treblicox Austria
 George Walker

1958
 David Burrows Italy
 Richard Campbell Germany
 Emily Cooper France
 Frederick Fisher France

Paul Freeman	Germany	Anne Labounsky	France
Marjorie Hall	Germany	Anne Meyer	Austria
Anne Koscielny	Germany	Richard Reber	Austria
Lois Krieg Mandros	Italy	David Renner	Germany
John Peck	Germany		
John Perry	Austria	Harvey Gaul Composers Prize	
Robert Stevenson		1954 Carl van Buskirk	
Milton Steinhardt		1958 Arthur Campbell	
1959		Leo Godowski Memorial Scholarship	
Barbara Altman	Italy	John Raimo (Twice)	
Emily Cooper	France		
Lee Dougherty	Germany	Gershwin Memorial Award	
Sylvia Friederich	Germany	Earl George	
Marjorie Hall	Germany	1945 Peter Mennin	
Thomas Hohstadt	Austria	1947 Ulysses Kay	
Robert Hopkins	Austria	Guggenheim Fellowship	
Alan Hovhaness		1938 David Diamond	
Platon Karmeres		1941 David Diamond	
Constance Knox	Spain	Hunter Johnson	
Virginia Love		1942 Burrill Phillips	
John Peck	Germany	1944 Gail Kubik	
Sylvia Stone		1946 William Bergsma	
Andrea Toth	France	1948 Owen Reed	
Suzanne Ailman Mennin	Italy	1949 Peter Mennin	
1960		Robert Ward	
Barbara Altman	Italy	1951 Jacob Avshalomov	
David Dalton	Germany	1955 Walter Aschaffenburg	
Dr. Carl Eberl	Germany	1956 Edmund Haines	
Vincent Frohne	Germany	Vladimir Ussachevsky	
Shirley McLaugh	Germany	1957 Dominick Argento	
Robert Palmer	Italy	Earl George	
Frank Premezzi	Italy	Peter Mennin	
John Paton	Germany	George Walker	
James Gary Wolf	Austria	1958 Jack Beeson	
1961		Milton Steinhardt	
Jan Blankenship	France	1959 Gordon Binkerd	
Charles Brown	Austria	John LaMontaine	
Jacqueline M. Cowden	Austria	Lawrence Moss	
Robert Cowden	Austria	1960 John LaMontaine	
Jeanne Garson	Germany	Robert Palmer	
Donna Magendanz	Italy	Eliseo Pajero	
Frank Premezzi	Italy	Vladimir Ussachevsky	
Joanna Toussey	France	1962 John Huggler	
Lenita Chadima	Austria	Henry Hadley Award	
1962		Homer Keller	
Robert Cowan	England	Howard Hanson Award	
Charles Fussell	Germany	1962 Gerald Kemner	

Hempstead Festival Prize for English and German Lieder (London, England)

1957 Marion Anders

Joshua Heifetz Prize

1941 Gail Kubik

Huntington Hartford Foundation Award

1959 Walter Aschaffenburg

1960 Owen Reed

International Busoni Contest

(Bolzano, Italy)

1959 John Perry

International String Congress Scholarship

1960 Elsa Krasner

Charles Ives Award

(Composers)

1959 Merrills Lewis

Jewish Music Festival Composers Commission

1958 Louis Gordon

Juilliard Foundation Award

Peter Mennin

Koussevitsky Award

1955 Ronald LoPresti

Koussevitsky Commission

1943 William Bergsma

1944 Burrill Phillips

1945 David Diamond

1947 Earl George

1948 Peter Mennin

1950 Louis Mennini

1954 Louis Mennini

Walter Hartley

1955 Ronald LoPresti

Ulysses Kay

League of Composers Award

Peter Mennin

Eli Lilly Foundation Grant

1958 Kenneth Roberts

1959 Norman Heim

Harry Nordstrom

MacDowell Colony Fellowship

David Diamond

Homer Keller

Gail Kubik

Robert Palmer

Gardner Read

Robert Ward

Melon Fellowship

1960 Lester Slezak

Mozarteum Fellowship

1953 Meline Markarian

Mu Phi Epsilon National Biennial Award

1959 Blythe Owen

Music Education League, Inc.

1947 Willard Elliot

1954 Clifford Snyder

National Federation Music Clubs Prize

1940 Leland Proctor (Second place)

1959 Jack Jarrett (Choral)

National Association of American Composers and Conductors

1943 Gail Kubik

1961 Robert H. Lewis

National Guild of Piano Teachers Biennial Competition Prize

Artist's Category

1957 Robert Spillman

John Perry (artist's prize)

Recording Competition event No. 2

1958 Mary Jedele

1959 Patricia Selover Hanson

Composition

1955 Robert Barnes

1956 Peter Mennin

Piano

1960 Robert Barnes

National Presbyterian Church Anthem Award

1959 Emma Lou Diemer

National Symphony Prize

1955 Walter Hartley

Naumburg Scholarship

1935 Florence Vickland Calder

Naumburg Recording Award

1956 Jacob Avshalomov

- Ecole Normale Scholarship**
1947 Paul Sargent
- F. E. Olds and Son Award**
1958 Thomas Hohstadt
- Paderewski Prize**
David Diamond
Gardner Read
- Horatio Parker Scholarship**
1954 John Riley
- Phi Mu Alpha National Award**
1958 David Gilbert
1959 Sydney Hodkinson
- Prix de Rome**
1931 Herbert Inch
1933 Hunter Johnson
1937 Frederick Woltmann
1940 Kent Kennan
1942 David Diamond
1948 Jack Beeson
1949 Jack Beeson
Ulysses Kay
1950 Gail Kubik
1951 Ulysses Kay
Gail Kubik
1956 Salvatore Martirano
Richard Willis
1958 Thomas Bricetti
- Protestant Radio Commission**
Peter Mennin
- Pulitzer Fellowship**
1941 Edmund Haines
- Pulitzer Prize**
1952 Gail Kubik
1959 John LaMontaine
1962 Robert Ward
- Alfred Noble Robinson Award**
1949 William Schempf
- Horace Rackham Research Grant**
1959 Robert A. Warner
- Rockefeller Foundation Grant**
1955 Donald Johanos
1958 Barbara Smith
1959 William Bergsma
Donald Johanos
Barbara Smith
Ronald Ondrejka
- 1960 Ronald Ondrejka
Sally Coss Valante
- 1961 Ronald Ondrejka
- Julius Rosenwald Fellowship**
Kenneth Spencer
Mark Fax
1947 Ulysses Kay
- Rotary Foundation Fellowship**
1957 Dorothy Hatch Keating
(Italy)
1958 Marion Hackbarth (Austria)
- La Scala Opera Scholarship**
1949 Norman Rose
- Sibelius Scholarship**
1957 Richard Ferrin (First winner)
1959 George Buckbee
- Sinfonia National Composition Award**
1934 Gail Kubik
- U.S. Department of State**
(Musicians chosen to visit Russia)
1958 Peter Mennin
Ulysses Kay
- Alexander vonHumboldt Stiftung Grant**
1959 Elwood Derr
- Violti Competition (Vercelli, Italy)**
1959 John Perry
- Fred Waring National Competition Trophy**
1957 Paul W. Allen
- Max Wald Memorial Fund Competition**
1955 Crawford Gates
(First winner)
- Who's Who in America**
David Burge
Robert Hargreaves
Norman Durask Kelley
Ruth Watanabe
- Woodley Foundation Fellowship**
1947 Warren Wirtz (France)
1948 Warren Wirtz
- Woodstock Foundation Award**
1948 Forrest Goodenough
- Young Artists Competition A. G. O.**
1960 David Mulberry

HONORARY DEGREES

Victor Alessandro	Mus.D. University of Rochester	1948
	Hum.D. Southern Western University	1956
Henry Vosburgh	Mus.D. Western Michigan University	1958
Goddard Lieberston	Mus.D. Temple University	
Clarence Burg	Mus.D. College of the Ozarks	1949
J. Alfred Cosad	Mus.D. Heidelberg College	1955

THE EDWARD B. BENJAMIN AWARDS

Three annual awards of \$500, \$250, and \$150 respectively are offered by Edward B. Benjamin for the best orchestral compositions of a quiet and tranquil nature written by students of the Eastman School of Music.

Recipients

		1958	Joseph Scianni Second movement of <i>Sinfonia Breve</i>
1953	William Pursell <i>Christ Looking Over Jerusalem</i>		
1954	Maurice Weed <i>Serenity</i> , for chamber orchestra		Paul Earls <i>And on the Seventh Day</i>
	Ronald Nelson <i>For Katharine in April</i>	1959	Clifton Williams <i>Ballad</i>
1955	Martin Mailman <i>Autumn Landscapes</i>		Vincent Frohne <i>Night Thoughts</i>
1956	Robert Stern <i>In Memorium Abraham</i>		Emma Lou Diemer <i>Night Song</i>
	Melvin Lucas <i>Summer Eve</i>	1960	John White Slow movement from <i>Second Symphony</i>
	Neil McKay "Larghetto" from <i>Symphony 1</i>		James Johnson <i>The Silver Penny</i>
1957	James Sutcliffe "Gymnopedie" from <i>Theatre Suite</i>		Kenneth Murley <i>To Autumn</i>
	Robert Gauldin <i>Pavane</i>	1961	Louis B. Gordon <i>Summer Idyll</i>
	Jack Jarrett <i>Serenade</i>	1962	Paul Abel <i>Vignette</i> , for orchestra

**EASTMAN SCHOOL OF MUSIC ALUMNI
IN SYMPHONY ORCHESTRAS**

1962

- Akron Symphony Orchestra** (Ohio)
Louis Lane, Musical Director and
Conductor
- Amarillo Symphony Orchestra** (Texas)
Clyde Roller, Director
Dorothie Raper Owens, Violoncello
Alice Gordon Cooke, First Oboe
Ruth Krieg Fischer, Harp
- American Opera Society** (New York)
Sam Reiner, First Violoncello
- Amsterdam Concertgebouw Orchestra**
(Holland)
Roger Bobo, Tuba
- Atlanta Symphony Orchestra** (Georgia)
John Adams, Viola
Harry Jacobs, Conductor
Charles Little, Principal Flute
Dan Dowdakin, First Bassoon
- Augusta Civic Orchestra** (Georgia)
Harry Jacobs, Conductor
- Austin Symphony Orchestra** (Texas)
Karl Leifheit, Principal Double Bass
- Baltimore Symphony Orchestra**
(Maryland)
Arthur Freeman, Trumpet
- Baton Rouge Symphony Orchestra**
(Louisiana)
Michael Galasso, Concertmaster
Richard Norem, Principal Horn
James Wilcox, First Horn
- Battle Creek Symphony Orchestra**
(Michigan)
Roger Parkes, Conductor
- Billings Symphony Orchestra**
(Montana)
George Perkins, Conductor
Harold Herbig, First Oboe
- Birmingham Symphony Orchestra**
Robert Dean, Violin
Sharon Carrett Dean, Piano and
Celeste
- Bloomington-Normal Symphony
Orchestra** (Indiana)
Doris Hardine, Solo Clarinet
- Boise Philharmonic Orchestra** (Idaho)
Miles Merkusich, Associate
Conductor
- Boston Symphony Orchestra**
(Massachusetts)
Alfred Schneider, Violin
L. S. Berger, Violoncello
Henry Freeman, Principal Double
Bass
Doriot Anthony Dwyer, Principal
Flute
John Holmes, Oboe
Harold Meek, Third Horn
- Greater Boston Youth Symphony
Orchestra** (Massachusetts)
Marvin Rabin, Conductor
- Buffalo Symphony Orchestra**
(New York)
Ronald Ondrejka, Associate
Conductor
Eugene Bishop, Personnel Manager
Julius Kovach, Librarian and
Violin
Mildred Wolf, Director
Joseph Fortuna, Violin
Lois Murray Carson, Violin
Edwin Gerstel, Viola
Theodore Mayer, Principal Double
Bass
George Hambrecht, First Flute
Thomas Peterson, First Clarinet
Peter Hadcock, Bass Clarinet
Florence Denault Myers, Oboe and
English Horn
Eugene Bishop, Trumpet
Charles Gleaves, Trumpet
Fred Halt, Trombone
Richard Myers, Trombone
Edwin Anderson, Trombone and
Bass Trombone

- Barbara Bloomer, Horn
 Ronald Bishop, Tuba
 Marjorie Winey, First Harp
 Squire Haskin, Piano
- Canton Symphony Orchestra (Ohio)**
 Helen Hills, Second Flute and
 Piccolo
 Lloyd Ringley, Trombone
- Central Kentucky Philharmonic
 Orchestra**
 Alan Staples, Assistant
 Concertmaster
- Charleston Symphony Orchestra**
 (South Carolina)
 Donn Mills, Music Director
- Charleston Symphony Orchestra**
 (West Virginia)
 Dean Cummings, Trombone
- Chattanooga Symphony Orchestra**
 (Tennessee)
 Martha McCrory, Manager
 Alson Henley, Violin
 F. Virginia Rohde, Violin
 Martha McCrory, Violoncello
 Norma Brainard, Second Flute and
 Piccolo
- Chautauqua Symphony Orchestra**
 (New York)
 Harvey Biskin, Tympani
- Cheyenne Civic Orchestra (Wyoming)**
 Paul Hangen, Conductor
 Lyle King
- Chicago Symphony Orchestra (Illinois)**
 Philip Blum, Violoncello
 Wilfred Kujala, Flute
 Clark Brody, First Clarinet
 Gordon Peters, Principal Percussion
- Chicago Suburban Symphony
 Orchestra (Illinois)**
 Emmett Steele, Director
- Chico Symphony Orchestra**
 (California)
 Warren von Bronckhorst, Conductor
 Carol Bogen von Bronckhorst,
 First Flute
- Cincinnati Symphony Orchestra (Ohio)**
 Lenore Sherman Hatfield, Violin
 Carol Cohan Pae, Viola
 William Harrod, Oboe
 Vincent Capasso, Horn
 James Pierce, Horn
- Cincinnati Little Symphony Orchestra
 (Ohio)**
 James Riley, Music Director and
 Conductor
- Cincinnati Summer Opera Orchestra**
 Richard Woitach, Assistant
 Conductor
- Cleveland Symphony Orchestra (Ohio)**
 Louis Lane, Associate Conductor
 Vitold Kushleika, Viola
 Warren Downs, Violoncello
 Frank May, Double Bass
 Irving Nathenson, Double Bass
 Laurence Angell, Double Bass
 George Goslee, Principal Bassoon
 Stanley Maret, Bassoon
 Robert Boyd, First Trombone
- Cleveland Suburban Symphony
 Orchestra (Ohio)**
 Robert Weiskopf, Conductor
- Cologne Opera House Orchestra**
 (Germany)
 David Kamien, Assistant Conductor
- Colonial Little Symphony Orchestra**
 (Maplewood, New Jersey)
 Mary Eidam Gili, Principal
 Violoncello
- Colorado Springs Symphony Orchestra**
 (Colorado)
 Janice Overmiller Elliott, Viola
- Columbus Symphony Orchestra (Ohio)**
 Evan Whallon, Conductor
 Gordon Epperson, First Violoncello
 Rose Barrett Franck, First Double
 Bass
 Harry Wahler, Double Bass
 Muriel Blumberg Gundershimer,
 Second Harp

- Dallas Symphony Orchestra** (Texas)
Donald Johanos, Musical Director
and Conductor
Willa Deane Howells, Violin
Willard Elliot, Principal Bassoon
Mitchell Peters, Percussion
- Dayton Philharmonic Orchestra** (Ohio)
Adon Foster, Concertmaster
David Baumgartner, Violoncello
- Denver Symphony Orchestra**
(Colorado)
Margery Hodgkinson, Violin
Elizabeth Stiles Leffingwell,
Violoncello
Richard Joiner, Solo Clarinet
William Kaplan, Clarinet
- Duluth Symphony Orchestra**
(Minnesota)
Robert House, Principal Violoncello
F. Neil McKay, Second Oboe
- Elkhart Symphony Orchestra** (Indiana)
Eloise Wood Guy, Violin
- Elmhurst Symphony Orchestra** (Illinois)
Louise Tyre Escott, First Flute
- El Paso Symphony Orchestra** (Texas)
Margaret Bickler Duncan, First
Violin
- Erie Philharmonic Orchestra**
(Pennsylvania)
Homer Garretson, Conductor
Herbert Harp, Assistant Conductor
Glen Law, First Trombone
A. Cutler Silliman, First Horn
- Evansville Philharmonic Orchestra**
(Indiana)
John Heard, Principal Oboe
- Fairfax County Symphony** (Virginia)
Harvey Krasney, Conductor
- Fayetteville Symphony Orchestra**
(North Carolina)
Donald Tracy, First Violoncello
- Florida Symphony Orchestra**
(Tampa, Florida)
Richard Hall, Bassoon
- Frederick Symphony Orchestra**
(Maryland)
Charles Warner, Conductor
- Fort Worth Symphony Orchestra**
(Texas)
Robert Hall, Conductor
John Woldt, Librarian
Ruth Brigham Gibson, Principal
Viola
O. Lee Gibson, First Clarinet
John Woldt, First Horn
- Gary Symphony Orchestra** (Indiana)
Joseph Zawistowski, First Trumpet
- Glendale Symphony Orchestra**
(California)
Peter Mercurio, Double Bass
- Halifax Symphony Orchestra** (Canada)
Carrie Campbell, Violoncello
Priscilla Bailey Ykelenatam, Flute
David Wilson, Second French Horn
- Hartford Symphony Orchestra**
(Connecticut)
Victor Lioni, Viola
Mason Light, First Violoncello
Margaret Clifford, Violoncello
- Honolulu Symphony Orchestra**
(Hawaii)
Thomas Hohstadt, Assistant
Conductor
Henry Miyamura, First Clarinet
- Houston Symphony Orchestra** (Texas)
Clinton E. Norton, Manager
Joan Harter, Violin
Doris Musgrave, Violin
Elena Obregon, Violin
Dorothy Fowler Robinson, Violin
Marion Webb, Violoncello
David Bossert, Second Bassoon
James Austin, First Trumpet
Elmer Schoettle, Piano
- Hudson Valley Philharmonic**
(New York)
Mardelle Combs, Flute
- Indianapolis Symphony Orchestra**
(Indiana)
Albert Saurini, First Flute

- David Richey, Bass Trombone
Rachel Ewing Corrigan, Harp
- Indonesia Symphony Orchestra**
(Djarka)
Carl Wirth, Conductor
- Israel Symphony Orchestra**
Joel Thome, Percussion
- Johnstown Municipal Symphony Orchestra** (Pennsylvania)
Jesselyn Pullen Zimmerman, First Flute
- Kansas City Symphony Orchestra** (Kansas)
Eugene Aultschuler, Concertmaster
Alex Akacos, First Violin
Virginia Gustafson Fisher, Violin
Catherine Wellmeyer Farley, Violoncello
Charles Doherty, Clarinet
Florence Lickridge, Flute
- Kingsport Symphony Orchestra** (Tennessee)
William Boyer, Conductor
- Knoxville Symphony Orchestra** (Tennessee)
William Starr, Concertmaster
Joan Coulliette Thompson, Principal Violoncello
Guy Bockmon, First Trombone
- Lake Charles Symphony Orchestra** (Louisiana)
Juanelva Rose, Clarinet
- London Philharmonic Orchestra** (England)
Arnold Cole, Violin
Raymond Premru, Bass Trombone
- L'Orchestre Symphonique de Quebec** (Canada)
Janice Morgan Smith, Second Flute
Gary Smith, First Trumpet
- Los Angeles Symphony Orchestra** (California)
Manuel Newman, Violin
Glen Swan, Violin
Sanford Schonbach, Principal Viola
Gareth Nuttycombe, Viola
- Vance Beach, Violoncello
George Drexler, Principal Flute
Roland Moritz, Second Flute
Roger Stevens, Flute
Robert Marsteller, Principal Trombone
- Louisville Symphony Orchestra** (Kentucky)
Richard Skerlong, Assistant Concertmaster
Virginia Kershner Schneider, Viola
Leon Raper, First Trumpet
Eugene Davis, Horn
- Manhattan Concert Orchestra** (New York)
Harry Brown, Musical Director and Conductor
- Metropolitan Opera Orchestra** (New York)
Richard Weitach, Assistant Conductor
Raymond Gniewick, Concertmaster
William Arrowsmith, First Oboe
Clarendon Van Norman, Horn
- M G M Orchestra** (California)
Virginia Majewski, First Viola
- Mid-Columbia Symphony Orchestra** (Washington)
Loren Crawford, Assistant Conductor and Concertmaster
- Milwaukee Symphony Orchestra** (Wisconsin)
Harry Brown, Conductor
Paul Cheveney, Viola
Tanya Lesinsky Carey, Violoncello
Tom Martin, Principal Double Bass
Gerald Carey, First Flute
Sandy Flescher, Oboe
David Beadle, Bassoon
- Minneapolis Symphony Orchestra** (Minnesota)
Frederick Fennell, Associate Conductor
Elsa Krasner, Second Violin
William Hedges, Flute

- Robert Bond, Principal Clarinet
 William Santucci, Bassoon
 Robert Elworthy, Principal Horn
 Thomas Stacey, Solo English Horn
 Priscilla Gilbertson Eitel, Harp
 Robert Tweedy, Tympani
- Montavani Concert Orchestra**
 Lawrence Fisher, Violin (1960-1961
 tour)
- Mt. Clemens Symphony Orchestra**
 (Michigan)
 Warren Beauman, First Flute
- Muncie Symphony Orchestra** (Indiana)
 Robert Hargreaves, Director
 Salvatore Silipigni, First Violoncello
 Robert Sherman, First Oboe
 Bernard Pressler, First Trombone
 Philip Albright, Principal Bassoon
 J. Charles Kohler, Pianist
- Nashville Symphony Orchestra**
 (Tennessee)
 Willis Page, Conductor and Music
 Director
 Wilda Tinsley, Assistant
 Concertmistress
 Joan Mack, Principal Violoncello
 Jean Stutzman Slates, Oboe
- National Symphony Orchestra**
 (Washington, D. C.)
 Crystal Gutheil, First Violin
 Edamay McCulley, Violin
 Elliot Siegel, Principal Second Violin
 Donna Lerew, Violin
 Wallace Mann, Principal Flute
 Keith Bryan, Second Flute
 Richard White, Oboe and English
 Horn
 Kenneth Pasmanick, Principal
 Bassoon
 Gerald Corey, Second Bassoon
 George Foss, Trumpet
 Ruth Wurster Wright, Flute and
 Piano
- National Gallery Orchestra**
 (Washington, D. C.)
 Richard Bales, Conductor
- Elliot Siegel, Principal Second
 Violin
 Richard White, Oboe and English
 Horn
- New Haven Symphony Orchestra**
 (Connecticut)
 John Riley, Principal Violoncello
- New Jersey Symphony Orchestra**
 Donald Plesneier, Oboe
- New Orleans Symphony Orchestra**
 (Louisiana)
 Sarah East Slechta, Viola
 Karen Maesh Hamburg, Assistant
 Principal Violoncello
 Eugene Showalter, Oboe
 Harold Blum, Second Bassoon
 Lanalee Litz DeKant, First Harp
- New Rochelle Symphony Orchestra**
 (New York)
 Sidney Powers, Conductor
- New York City Ballet Orchestra**
 Frances Sherman, Piano
- New York Philharmonic Symphony
 Orchestra**
 Eugene Kilinski, Violin
 Alfio Micci, Violin
 Paige Brook, Assistant First Flute
 Edward Erwin, Trombone
 Lewis Van Haney, Trombone
- New York Pro-Musica**
 Shelley Grushkin, Flute
- Niagara Falls Symphony Orchestra**
 (New York)
 Rudolf Doblin, Musical Director
 Marjorie Maddick Pockocke, First
 Violoncello
 Mildred Northrop Wiseman, First
 Flute
- North Carolina Symphony Orchestra**
 Richard Andrews, Principal Double
 Bass
 Harold Steiman, Trombone
 Richard Tienvieri, Bassoon
- Norwalk Symphony Orchestra**
 (Connecticut)
 Emily Lowenfels Oppenheim, Harp

Oakland Symphony Orchestra

(California)

Gerhard Samuel, Music Director

Oklahoma City Symphony Orchestra
(Oklahoma)

Guy Fraser Harrison, Conductor

Harvey Garber, Assistant Conductor

Norman Paulu, Concertmaster

Lawrence Fisher, Assistant
Concertmaster

Hope Baker Bauch, Viola

Marcia Bernstein, Viola

Fred Warner, Assistant Principal
Violoncello

Ruth Humphrey Ralston,
Violoncello

Horace Apgar, Double Bass

Catherine Dufford Paulu, First Oboe

Dayna Larason, Second Oboe

Sublett Scott, Second Clarinet

Donald Hood, Principal Trumpet

Roger Steward, Trumpet

Harvey Garber, First Horn

John Reed, Third Horn

Nancy Stepleton Apgar, Piano

Omaha Symphony Orchestra

(Nebraska)

Joan Compton Bonner, Violin

David Majors, Violin

James Peterson, Violin

Helena Bryson Bell, Principal
Violoncello

Betty Rice Jacobus, Violoncello

Rosemary Howell Madison,
Violoncello

George Work, Double Bass

Kermit Peters, First Oboe

Ottawa Philharmonic Orchestra

(Canada)

William Antman, Assistant

Conductor and Concertmaster

Bruce Holmes, Bass

Philadelphia Symphony Orchestra

(Pennsylvania)

Irwin Eisenberg, Violin

Neil Courtney, Principal Bass

Murray Panitz, Principal Flute

Wayne Raper, Assistant First Oboe

Fred Hinger, Tympani

Alan Abel, Percussion

Phoenix Symphony Orchestra

(Arizona)

Roland Searight, Violoncello

Frank Stalzer, First Oboe

Plymouth Symphony Orchestra

(Michigan)

Wayne Dunlap, Conductor

Pittsburgh Symphony Orchestra

(Pennsylvania)

Charles Hardwick, Violin

Allison McKown, Violoncello

William Motzing, Second Trombone

Byron McCulloh, Bass Trombone

Alan Brown, Second Bassoon

Janet Remington, First Harp

Stanley Leonard, Tympani

Portland Symphony Orchestra (Maine)

Andrew McMullen, Business

Manager and Third Horn

Princeton-Trenton Symphony Orchestra

(New Jersey)

George M. Jones, First Clarinet

Portland Symphony Orchestra (Oregon)

Arthur Hitchcock, Piano

Radio City Music Hall Symphony

Orchestra (New York)

Robert L. Swan, Manager

Rayburn Wright, Arranger

Robert L. Swan, Tympani

Richmond Symphony Orchestra

(Virginia)

Betty Diescher Hodkinson, Violin

Elizabeth Bruner, First Flute

Sidney Hodkinson, Clarinet

Rhode Island Symphony Orchestra

Bernard Rubenstein, Assistant

Conductor and First Oboe

Rio Grande Symphony Orchestra

Bernard Rubenstein, Conductor

Roanoke Symphony Orchestra

(Virginia)

Walter Jones, First Trumpet

Rochester Philharmonic Orchestra
(New York)

Millard Taylor, Concertmaster
Abram Boone, Assistant
Concertmaster
Litchard Toland, Librarian
Herbert Brill, Violin
Alfred Drucker, Violin
Lorene Carpenter Field, Violin
Anastasia Jempelis, Violin
Ralph Rossi, Violin
Ralph Winkler, Violin
Francis Bundra, First Viola
Ralph Jackno, Viola
Herman Surasky, Viola
Dorothy Amarandos, Violoncello
Edward DeMateo, Double Bass
Elizabeth Twaddell, Double Bass
John Thomas, Flute
Stanley Hasty, First Clarinet
William Osseck, Clarinet
Robert Sprenkle, First Oboe
Edward Swingly, Oboe
Paul Phillips, Bassoon
David Van Hoesen, Bassoon
Sidney Mear, First Trumpet
Daniel Patrylak, Second Trumpet
John Thyhsen, Trumpet
Robert Jones, First Trombone
George Osborn, Trombone
Donald Hunsberger, Bass Trumpet
and Trombone
Donald Knaub, Bass Trombone
Edward Swingley, English Horn
John Dobbs, Fourth Horn
John Covert, Horn
Eileen Malone, First Harp
John Beck, Percussion

Rochester Park Band (New York)
John Cummings, Conductor
Eric Kessler, Horn

Sadler Wells Ballet Orchestra
(London, England)
Duane Voth, Oboe

Saginaw Symphony Orchestra
(Michigan)
Sam L. Jones, Conductor

St. Catherine's Symphony Orchestra
(Canada)

Marjorie Maddick Pocke,
Assistant Principal Violoncello

St. Louis Symphony Orchestra
(Missouri)

A. James Krohn, Violin
John Kuburz, Flute and Piccolo
Robert Coleman, Second Clarinet
Colin Smith, Solo English Horn
Dorothy Ziegler, Trombone,
Piano and Celeste
Edward Murphy, Principal Horn
Kenneth Schultz, Third Horn
John McEnulty, Tuba

St. Louis Grand Opera Guild Orchestra
(Missouri)

Dorothy Ziegler, Music Director

St. Paul Civic Orchestra (Minnesota)
Robert Bond, Principal Clarinet

San Angelo Symphony Orchestra
(Texas)

Eleanor Thomas Batjer,
Concertmistress

San Antonio Symphony Orchestra
(Texas)

Victor Alessandro, Conductor
Alfio Pignotti, Concertmaster
Anne Golz Freicke, Violoncello
Richard Andrews, Assistant
Principal Double Bass
Ralph Moeller, Double Bass
Karl Leifheit, Bass and Piano
Daniel Stolper, Principal Oboe
George Yaeger, First Horn
William Snyder, First Trumpet
Charles Bleser, Second Trumpet
David Fetter, Second Trombone
William Kearney, Tuba
James Dotson, Percussion
John Galm, Percussion
Harvey Biskin, Tympani
Laurie Bolvig, Harp

- San Diego Symphony Orchestra**
(California)
Robert Emile, Assistant Conductor
and Concertmaster
Earl Schuster, Principal Oboe
- San Francisco Symphony Orchestra**
(California)
Marguerite Figeroid, Violin
Philip Laspina, First Trombone
Walter Green, First Bassoon
- San Gabriel Symphony Orchestra**
(California)
Byron Arnold, Manager
- San Jose Symphony Orchestra**
(California)
Naomi Schaeffer Goodman, Violin
Billie Huffsmith McReynolds, Violin
- Santa Barbara Symphony Orchestra**
(California)
Patricia Fricker Lehn, Violin
Barbara Baker Alton, First Flute
- Santa Clara Symphony Orchestra**
(California)
Billie Huffsmith McReynolds, Violin
- Santa Fe Symphony** (New Mexico)
Bernard Rubenstein, Conductor
- Seattle Symphony Orchestra**
(Washington)
Dawn Bliss Wegand, Violoncello
Donald Snow, Double Bass
- Spokane Symphony** (Washington)
Evan Lantz, First Horn
- Springfield Symphony Orchestra** (Ohio)
Ronald Wise, Horn
- Tampa Philharmonic Orchestra**
(Florida)
Edward Preadore, Assistant
Concertmaster
Gay Banks Helfrich, Horn
David Helfrich, Horn
- Toledo Symphony Orchestra** (Ohio)
Richard Webster, Solo Clarinet
- Toronto Symphony Orchestra** (Canada)
Gordon Pulis, Principal Trombone
- Tri-Cities Symphony Orchestra**
(Davenport, Iowa)
Charles Gigante, Conductor
Charles Treger, Concertmaster
- Tulsa Philharmonic Orchestra**
(Oklahoma)
Tosca Kramer, Viola
Theodore Grimes, Principal Bassoon
William McKee, Principal Horn
- Twentieth Century Fox Films Orchestra**
(California)
Luella Howard, First Flute
- Utica Symphony Orchestra** (New York)
Joseph Henry, Conductor
- Vancouver Symphony Orchestra**
(British Columbia)
Glen Morley, Violoncello
- Virginia Symphony Orchestra**
William Haaker, Conductor
- Fred Waring and his Pennsylvanians**
Eugene Tellamanti, Lead Saxophone
- Washington Civic Symphony Orchestra**
(D. C.)
Edamay McCulley, Violin
Mary Stemm Alexander, First Harp
- Waterloo Symphony Orchestra** (Iowa)
Walter Coleman, Principal
Violoncello
- Wichita Symphony Orchestra** (Kansas)
Joshua Missal, Principal Viola
Vance Jennings, First Clarinet
Howard Halgedahl, First Bassoon
Ervin Wagner, Trombone
Richard Chase, Percussion
- Winnepeg Symphony Orchestra**
(Canada)
Shirley Sundberg Williams, Piccolo
- Youngstown Philharmonic Orchestra**
(Ohio)
Lois McCallum Hopkins, First Horn
- Yomiuri Symphony Orchestra**
(Tokyo, Japan)
Willis Page, Conductor

SERVICE ORCHESTRAS

Air Force Symphony Band

Victor Molzer, Bandleader
John Hamilton, Viola
Robert Barlow, Harp

Army Field Band

Bernard Hoffer, Arranger
Joseph Orosz, Jr., Double Bass
James Badalato, Clarinet
Eugene Dimond, Bassoon
Jon Hassell, Trumpet

United States Air Force Band

(Colorado Springs)
Barry Beeler, Bassoon

7th Army Symphony Band

Thomas Slattery, Clarinet
Vernon Read, Bassoon

West Point Academy Band

William Schempf, Conductor
Larry Combs, Clarinet
Alber McKinnon, Trumpet
Stephen Tobak, Trumpet
Robert Gillespie, Trombone
Dominick Monardo, Trombone
O. T. Myers, Trombone
Norman Schweikert, Horn
Robert Spillman, Piano
Donald Haines, Piccolo

U. S. Coast Guard Academy Band

Clinton Thayer, Trumpet
James Bursen, Trumpet
Edward Bostley, Horn
Ronald Gayhart, Horn
Larry Campbell, Bassoon

U. S. Navy Band

Donald Stauffer, Third Leader
John Mauro, Clarinet
Ronald Barnett, Percussion

U. S. Marine Band

Raymond Stilwell, Viola
Louis Saverino, Double Bass
David Gilbert, Flute
Parker Taylor, Flute
Donald Peluse, Clarinet
Richard Kalman, Bassoon
David K. Johnson, Trumpet
James Basta, First Horn
Robert Esle, Solo Trumpet and
Solo Trombone
Ted Williams, French Horn
Peter Tanner, Percussion
Francis Cocuzzi, Percussion
Anthony Mataresse, Piano

EASTMAN ALUMNI—NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Officers and Commissions

1956-1963

- Thomas Gorton, President, 1959-1962;
Vice-President, 1957-1958.
- La Vahn Maesch, 2nd Vice-President,
1963.
- Regional Vice-Presidents*
- Crawford Gates, Region 1, 1963
Hays Fuhr, Region 3, 1956
Millard Laing, Region 3, 1959-1960
La Vahn Maesch, Region 4, 1957, 1961-
1962
Paul Oberg, Region 4, 1958
- Robert Hargreaves, Region 5, 1956-
1957
- Clemens Sandresky, Region 7, 1958-
1959
- Mark Hoffman, Region 8, 1958
Sigfred Matson, Region 8, 1963
Edwin Stein, Region 8, 1956-1957
Everett Timm, Region 9, 1959-1960
- Commission on Curricula*
- Paul M. Oberg, 1959-1963

Graduate Commission

Karl Ahrendt, 1956-1961
Thomas Gorton, 1956-1957
Robert Hargreaves, 1956-1959, 1963
Edwin E. Stein, 1956-1958
Everett Timm, 1959-1963

Commission on Ethics

Clarence Burg, 1957-1959

Commission on Junior Colleges

Franklin B. Laumer, 1956-1958

**EASTMAN ALUMNI—DIRECTORS, DEANS, CHAIRMEN,
HEADS OF DEPARTMENTS OF INSTITUTIONAL MEMBERS
OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC**

- Alverno College**, Milwaukee, Wisconsin
Sister M. Theophane, O.S.F., B.M.,
M.M., Ph.D., Director
- Arkansas State College**, Jonesboro,
Arkansas
Duane H. Haskell, B.M., M.M.,
Ph.D., Head
- Augustana College**, Rock Island,
Illinois
Brynolf Lundholm, A.B., B.M.,
M.M., Director
- Ball State Teachers College**, Muncie,
Indiana
Robert Hargreaves, A.B., M.M.,
Ph.D., Chairman
- Boston University School of Fine and
Applied Arts**, Boston,
Massachusetts
Edwin E. Stein, B.M., M.M., Ph.D.,
Dean
- Brigham Young University**, Provo, Utah
Crawford Gates, B.A., M.A., Ph.D.,
Chairman
- Christian College**, Columbia,
Missouri
Franklin B. Launer, B.M., Director
- Concordia Conservatory of Music**,
Moorhead, Minnesota
Paul J. Christiansen, B.M., M.M.,
Director
- Cornell College**, Mount Vernon, Iowa
Paul Blair Beckhelm, B.S., B.M.,
M.M., Ph.D., Chairman
- Duquesne University**, Pittsburgh,
Pennsylvania
Gerald Keenan, B.M., M.M.,
Ph.D., Dean
- Eastman School of Music of the
University of Rochester**, Rochester,
New York
Allen I. McHose, B.S., B.M.,
Mus.D., D.F.A., Associate
Director
Edward H. Easley, M.M., Director
of Admissions
Wayne Barlow, Ph.D., Associate
Dean of Graduate Research
Studies
Eugene Selhorst, Ph.D., Associate
Dean of Graduate Professional
Studies
Ruth Watanabe, Ph.D., Librarian
of The Sibley Music Library
Donald White, A.B., B.M.,
Chairman of the Department of
Theory
- Gustavus Adolphus College**, St. Peter,
Minnesota
Paul Alwardt, A.B., M.S.M.,
D.S.M., Director
- Hastings College**, Hastings, Nebraska
Warren A. Scharf, B.M., M.M.,
D.M.A., Director
- Hollins College**, Hollins College,
Hollins, Virginia
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Ph.D., Head

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North Carolina: Atlantic Christian College, Wilson: Janet Danielson; Campbell College, Buie's Creek: William Stone; Chowan College, Murfreesboro: Paul Baumgartner; Duke University, Durham: Allan Bone, Earl Mueller, Julia Wilkinson Mueller; East Carolina College, Greenville: Dr. William Durham, Gordon Johnson, Donald Tracy, Dr. Martin Mailman; Greensboro College, Greensboro: Henry Ingram, Jr., Thomas Nichols; Guilford College, Guilford: Carl Baumbach; Mars Hill College, Raleigh: Dr. Robert Hopkins, Donna Nagey; North Carolina Women's College,

Greensboro: William Hilbrink, Elloit Weisgarber, Inga Borgstrom Morgan, Philip Morgan; Peace College, Raleigh: Margaret Bussell; Saint Augustana College, Raleigh: Dr. Albert Grauer; Salem College, Winston-Salem: Margaret Vardell Sandresky, Paul Peterson; University of North Carolina, Chapel Hill: Ann Arthur, Dr. Glenn Watkins; Wingate College, Wingate: Oliver Yost.

North Dakota: North Dakota State College, Fargo: Robert Godwin.

Ohio: Antioch College, Yellow Springs: Myron Kartman, Jean Borgman Whallon; Ashland College, Ashland: Robert Froelich; Baldwin-Wallace Conservatory, Berea: Delbert Beswick, Laura Lambrix Erb, Ester Pierce; Bowling Green State University, Bowling Green: Edwin Betts, Richard Webster, Paul Makara; Capitol University, Columbus: Ezra Kotzin; Cleveland Institute of Music, Cleveland: Robert Boyd; College of Wooster, Wooster: Marjorie Suhs Brewer, John Carruth, Allan Collins, Dr. Richard Gore; Denison University, Granville: Frank Bellino; Heidelberg College, Tiffin: Harriet Chase; Kent State University, Kent: Helen Hills, Howard Inglefield, Cosmo Lioni, Dr. John D. White, Dr. Richard Warner, Margaret Walsh Palmieri, Robert Palmieri; Mansfield College, Mansfield: Eugene Jones; Miami University, Oxford: Joseph Bein, Nicholas Poccia, Phyllis Cook Poccia; Oberlin Conservatory, Oberlin: Walter Aschaffenburg, Robert Willoughby, Dr. Willard Warch, Devere Moore, Elizabeth Hiatt Olmstead; Ohio Northern University, Ada: Karl Roeder; Ohio State University, Columbus: Dr. Charles Bellings, Jr., Sally Comin, Evan Whallon;

Ohio University, School of Music, Athens: Karl Ahrendt, Dr. Katherine Crews, Evangeline Merritt; Ohio Wesleyan, Delaware: Anne Bowditch Ogden; Otterbein College, Westerville: Lawrence Frank, Catherine Bernhart Gebhardt; University of Cincinnati, College of Music, Cincinnati: Dr. Lewis Rowell, Dr. T. Scott Huston, Jr., James Pierce; University of Dayton, Dayton: Dr. Betty Thomas, Burton Weaver; University School, Cleveland: Frank Hruby, Jr.; Western College for Women, Oxford: Eleanor Hunt Vail; Western Reserve University, Cleveland: Robert Boyd; Wilmington College, Wilmington: Leonard Feldman, Patricia Berlin Giesbrecht; Wittenberg University, Springfield: Ronald Wise; Youngstown University, Youngstown: Lois McCallum Hopkins.

Oklahoma: Central State College, Edmond: Ruth Humphrey Ralston; Oklahoma Baptist University, Oklahoma City: Laurence Fisher, Dr. Donald Packard; Oklahoma City University, Oklahoma City: Horace Apgar, Clarence Burg, Wilma Hoyle Jensen, Catherine Dufford Paulu, Norman Paulu, Nancy Laughraun Ragsdale, Sublett Scott, David Ward; Oklahoma College for Women, Chickasha: Dr. Ralph Lewis; Oklahoma State University, Stillwater: Carl Amt, Fred Fisher, Judy Hummel Fisher, Hazel Donart Hartley, Dr. Ray Luke; Phillips University, Enid: Virginia Kellogg, Dr. Eugene Ulrich; University of Oklahoma, Norman: Gail Boyd DeStowlinski, David Vanderkooi, Spencer Norton; University of Oklahoma, Oklahoma City: Roger Steward; University of Tulsa, Tulsa: William McKee.

Oregon: Linfield College, McMinnville: Florence Bergan Kinney; Southern Oregon College, Ashland: Dr. Herbert Cecil; University of Oregon, Eugene: Robert Cunningham, Dr. Paul Earls, Milton Dieterich, Dr. James Hladky; University of Portland, Portland: Arthur Hitchcock; Willamette University, Salem: Mona Pyron.

Pennsylvania: Allegheny College, Meadville: Wright North; Alliance College, Cambridge Springs: Malcolm Seagrave; Bucknell University, Lewisburg: Kenneth Josephson, Charles Stickney; Bryn Mawr College, Bryn Mawr: Nancy Markel; Carnegie Institute of Technology, Pittsburgh: Roland Leich, Leonard Stanley; Chatham College, Pittsburgh: Rosemary MacKown Leavenworth; Curtis Institute of Music, Philadelphia: Fred Hinger; Duquesne University, Pittsburgh: Dr. James Hunter, Joseph Jenkins, Dr. Gerald Keenan, Fredianad Pranzatelli, James Sutcliffe; Edinboro State Teachers College, Edinboro: Dr. Glen Law; Elizabethtown College, Elizabethtown: Nevin Fisher; Franklin-Marshall College, Lancaster: Hugh Galt; Gettysburg College, Gettysburg, Douglas Denfeit; Grove City College, Grove City: Marjorie Cowan, Oscar Cooper, Walter Winzenburgher; Haverford College, Haverford: John Davison; Lebanon Valley College, Anneville: Harvey Olin; Linden Hall Junior College, Lititz: Dorothy Pozniko; Mansfield State Teachers College, Mansfield: Florence Borkey, Dr. Benjamin Husted; Penn State University, Ogontz Center: Boorse; Philadelphia Conservatory, Philadelphia: Wayne Raper; Seton Hall College, Greensburg: Sister Miriam David Volker;

State College, Indiana: Arvilla Terrell Harrold; Susquehanna University, Selinsgrove: Frances Dunlap Alterman; Thiel College, Greenville: Robert Restemyer; University of Pennsylvania, Philadelphia: Peter Wilkins; University of Pittsburgh, Pittsburgh: Ruth Meyer Dunlap; Villa Maria College, Erie: Vienna Prioletti; West Chester State College, West Chester: Dr. Harry Wilkinson, Dr. James Wright, Ray Sweet; Wilkes College, Trucksville: Harry Trebilcox.

Rhode Island: Barrington College: George Beggs, Jr.; Brown University, Providence: Martha Kennedy Cooper, Ronald Nelson.

South Carolina: Allen University, Benedict College, Columbia: Dr. Walter Yeh; Bob Jones University, Greenville: Frank Garlock; Central Wesleyan College, Central: Jessie Taylor; Converse College, Spartanburg: John Erickson, Francis Proctor; Furman University, Greenville: Edwin Clark, Edward Leonard, Jr., Charlotte Reed Smith, Paul McEnderfer, Arnold Putman; Lander College, Greenwood: Mary Mason Hutto; Winthrop College, Rock Hill: Dr. Jess Casey, Wilber Sheridan.

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Tennessee: Cadek Conservatory of Music, Chattanooga: Martha McCrory, Mary Garmany McKinsey;

East Tennessee State College, Johnson City: George Cavanagh, Robert Orner; George Peabody Teachers College, Nashville: Emma Black King, Joan Mack, Philip Slates, Scott Withrow; Maryville College, Maryville: Katherine Currie Davies, John Roberts, Ann Myers; Memphis State University, Memphis: Thomas Ferguson, Dr. Johannes Smit; Southwestern University, Memphis: Peter Synnstedt; University of Chattanooga, Chattanooga: Dr. Virginia Rohde; University of the South, Sewanee: Martha McCrory; University of Tennessee, Knoxville: Guy Bockman, William Bommelje, William Starr, Joan Coulliette Thompson.

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Vermont: Bennington College, Bennington: Frank Baker, George Finkel; Johnson State College, North-

field: Jack Beemis; Middlebury College, Middlebury: Marguerite Olney; Trinity College, Burlington: Dorothy Hunt, Nola Marberger; University of Vermont, Burlington: George Green, Jr., Dr. Frank Lidral, Elizabeth Tuthill Dahl, Norma Holmes Auchter, James Keene.

Virginia: Arlington State College, Arlington: Carolyn Sixbey Thomas; College of William and Mary, Norfolk: Eliot Breneiser, Harold Hawn, Dr. Frederick Truesdell; Hampton Institute, Hampton: Dr. Howard Brucker, Charles Flax; Hollins College, Hollins: Donald Bolger, Thelma Chock Diercks, Dr. John Diercks, Oscar McCullough; Longwood College, Farmville: Mary Curnutt; Lynchburg College, Lynchburg: Virginia Baird Berger; Madison College, Harrisonburg: Helen Ininger; Redford College, Redford: Walter R. Jones, Charles Wunderlick; Randolph-Macon Women's College, Lynchburg: Florence Vickland Cady, Dr. Henry Hallstrom; Richmond Professional Institute, Richmond: Elizabeth Bruner; Shenandoah College, Westminister: Janet Guess, Joseph Work; Stratford College, Danville: Thomas Chase; University of Arlington, Arlington: Emma Lou Diemer; University of Richmond, Richmond: Dr. Merton Carver, Jack Jarrett; University of Virginia, Charlottesville: Sydney Hodkinson; Virginia Polytechnic Institute, Redford: Katherine Hulbert Wunderlich.

Washington: Pacific Lutheran College, Tacoma: Dr. R. Byard Fritts; Seattle Pacific College, Seattle: Philip Mack; Spokane Valley Conservatory, Spokane Valley: Joan Beals Rhodes; University of Puget Sound, Tacoma: Dr. Charles Fisher, Dr. James

Rogers, Raymond Wheeler; University of Washington, Seattle: Richard Ferrin, William Bergsma, Ethel McAdam Pearson, George McKay, Edith Woodcock; Walla Walla College, College Place: Dr. Blythe Owen; Washington State, Pullman: Dr. Jerry Bailey, Dr. William Brandt, Francis Green, Dr. Edmond Soule, Dr. Kemble Stout, Whitman College, Walla Walla: Dr. Willis Stevens, Mirian Wagenchien, Robert Zimmerman.

West Virginia: Alderson Broaddus College, Phillippi: Dr. Walter Johnson; Davis and Elkins College, Elkins: Dr. Walter Hartley; Marshall University, Huntington: Wilbur Pursley; Shephard College, Shepherstown: Dr. Guy Frank; West Virginia Institute of Technology, Montgomery: Henry Fuchs; West Virginia University, Morgantown: Jon Engberg, Arno Drucker, Reginald Fink, Ruth Landes Drucker, Dr. Richard Duncan, William Graves, Richard Hilts, Frank Lorraine, James Miltenberger, Dr. George Schafer.

Wisconsin: Alverno College, Milwaukee: Sister Mary Janet Shurr, Sister Mary J. Theiphane Hytrek; Beloit College, Beloit: William Jones; Carroll College, Waukesha: Dr. Cardon Burnham; Lawrence College, Appleton: Robert Barnes, Jr., Paul Hollinger, LaVahn Maesch, James Ming, Marian Waolf Ming, Mari Taniguchi; Milton College, Delavan: Diane Gruhle Strassburger; Ripon College, Ripon: Dr. Daniel Delakas, Edwin Willson; Wisconsin College of Music, Milwaukee: Harold Green; University of Wisconsin, Madison: John Barrows, Glenn Bowen, Robert Crane, Lois Fisher, Robert Hess, Sam M.

Jones, Jr., Dr. Berry Peters, John Paton, Marion Anders Paton; Wisconsin State College, Eau Claire: Dr. Roderick McKay; Wisconsin State College, Platteville: Dr. Rosemary Clarke, Mary Webb DeLong; Wisconsin State College, Stevens Point: Dean Blair, Dr. Maija Jekabsons, Dr. Hugo Marple, Robert Murray, Donald Rupert; Wisconsin State College, Superior: Dr. John Webb, Roderick McKay.

Wyoming: Northwest Community College, Powell: George Perkins; University of Wyoming, Laramie: Dr. William Carter.

Canada: McGill University, Montreal: Marvin Duchow, Shirly Byers; Ontario College of Education, Toronto: Kenneth Bray; University of Toronto, Toronto: Robert Rosevear, Dr. A. Richard Johnston, John Weingweig; University of Western Ontario, London: John McIntosh.

Africa: Rhodes University, Grahamstown, Union of S. Africa: Dr. Dolores Mather-Pike.

Finland: Sibelius Academy, Helsinki: Dr. Vaino Kauko.

Japan: Dashisha Women's College, Kyoto: Kazu Nakaseko, Takasko Oshibuchi; Kobe College, Osaka: Michiko Uemoto; Miyagi College, Tokyo: Aiko Onishi.

Korea: E. W. H. A. Women's University, Seoul: Tuksoon Minn Kim.

Lebanon: American University, Beirut: Mary Scanlon Kennedy.

Philippine Islands—Manila: Philippine Normal College, University of the East: Corazon Maceda; Philippine Women's University: Lucretia Kase-lag, Gilda Martin; St. Isabel College: Corazon Maceda; University of Philippines: Dr. Eliseo Pajaro.

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OCTOBER 15, 1962

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Director of the Placement Bureau
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Executive Secretary of the Alumni Association and Assistant
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Head Nurse of the Eastman School of Music Health Center
Nona Bodge *Head Resident of the Men's Residence Hall*
Bertha Roessler *Director of Women's Residences*
Elizabeth Normandy *Business Manager of the Residence Halls*
Virginia Costa *Manager of Food Services*
Marjorie Heatherly *Director of Cutler Union*

FACULTY

After several years of deliberation, a Committee on Rank and Tenure presented its recommendations to the faculty. These proposals were accepted by the faculty substantially as submitted, and were presented by the Provost of the University to the Board of Trustees for approval. In the fall of 1961 approval was given by the Board and the ranks of Professor, Associate Professor, Assistant Professor, Senior Instructor, Instructor, and Lecturer were established. Tenure was awarded to the rank of Professor, Associate Professor, and Senior Instructor.

FACULTY

OF THE EASTMAN SCHOOL OF MUSIC

OCTOBER 15, 1962

with the Dates of Their Appointment

- Howard Hanson**, B.M. (Northwestern), F.A.A.R., Mus.D. (Northwestern, Syracuse, Horner, Augustana, Nebraska, American Conservatory, Columbia, Capitol, Shurtleff, Hartt, New England, Kentucky, Temple, Tulane, Michigan), LL.D. (Illinois Wesleyan, Pacific), Litt.D. (Keuka), L.H.D. (Drury, Valparaiso)
Director (1924)
Distinguished Senior Professor of Composition
- Rufus Arey**
Professor emeritus of Clarinet (1930)
- Anne Theodora Cummins**, A.B. (London), Paul Passy, Sorbonne, (certificate), Guilde Internationale and Sorbonne (Diploma supérieure, Certificat d'études, Diplôme de l'école de préparation)
Professor emeritus of Modern Languages (1924)
- Effie Knauss** (New England)
Professor emeritus of Violin (1921)
- Nicholas Konraty** (Moscow Conservatory)
Professor emeritus of Voice (1929)
- Arthur Kraft**, LL.B. (Chicago Kent)
Professor emeritus of Voice (1936)
- Vincent Pezzi**, (Scuola di Musica Giuseppe Verdi)
Professor emeritus of Bassoon (1932)
- Gustave Soderlund**, M.M. (Rochester)
Professor emeritus of Counterpoint (1928)
- Sandor Vas** (Royal Conservatory, Leipzig)
Professor emeritus of Piano (1923)
- Raymond Wilson**, B.M. (Philadelphia College of Music), M.M. (Syracuse), Mus.D. (Chicago Musical College)
Professor emeritus of Piano (1921)
- Jeane Woolford** (Peabody)
Professor emeritus of Voice (1925)
- Wayne Barlow**, Ph.D. (Rochester)
Professor of Composition (1937)
- David Craighead**, B.M. (Curtis)
Professor of Organ (1955)
- José Echániz**, (Falcon Conservatory, Havana)
Professor of Piano (1944)
- Frederick Fennell**, M.M. (Rochester), Mus.D. (Oklahoma City)
Professor of Ensemble (1940)
- Charles Warren Fox**, Ph.D. (Cornell)
Professor of Musicology (1932)
- Cecile Genhart**, (Academy of Music, Munich; Conservatory of Music, Zurich; Jaques Delcroze School, Geneva)
Professor of Piano (1926)
- Herman Genhart**, (Conservatory of Music, Zurich; Academy of Music, Leipzig; Academy of Music, Munich), Mus.D. (New York College of Music)
Professor of Ensemble (1922)
- Julius Huehn**, (Juilliard Graduate School)
Professor of Voice (1952)
- Anna Kaskas**, (Hartford, diploma)
Professor of Voice (1959)
- Jessie Hoskam Kneisel**, A.M. (Rochester), Ph.D. (Columbia)
Professor of Modern Languages (1932)

- Joseph Knitzer**, (Institute of Musical Art; diploma, Juilliard Graduate School)
Professor of Violin (1955)
- William F. Larson**, B.F.A. (Nebraska), A.M. (Columbia), Ph.D. (Iowa)
Professor of Music Education (1929)
- Eileen Malone**, B.M. (Rochester)
Professor of Harp (1933)
- Joseph Mariano** (Curtis)
Professor of Flute (1935)
- Allen Irvine McHose**, B.S. (Franklin and Marshall), B.M., M.M. (Rochester), Mus.D. (Oklahoma City), D.F.A. (Franklin and Marshall)
Professor of Theory (1929)
- Sidney Mear**, M.M. (Rochester)
Professor of Trumpet (1940)
- Georges Miquelle** (National Conservatory, Lille, National Conservatory, Paris)
Professor of Violoncello (1954)
- Emory Remington**
Professor of Trombone (1922)
- Charles Riker**, A.B. (Kenyon), A.M. (Princeton)
Professor of the Humanities (1930)
- Bernard Rogers** (Institute of Musical Art), Mus.D. (Valparaiso, Wayne State)
Professor of Composition (1929)
- Eugene Selhorst**, M.M. (College of Music of Cincinnati), Ph.D. (Rochester)
Professor of Music Literature (1955)
- Robert Sprenkle**, B.M. (Rochester)
Professor of Oboe (1937)
- William Street**
Professor of Percussion (1927)
- Millard Taylor**, B.M. (Rochester)
Professor of Violin (1944)
- Verne Thompson**, B.S. (Pacific Union), B.M., M.M. (American Conservatory), Ph.D. (Rochester)
Professor of Music Literature (1948)
- Leonard Treash**, B.M. (Cincinnati Conservatory)
Professor of Voice (1947)
- Francis Tursi**, (Curtis, diploma) M.M. (Rochester)
Professor of Viola (1949)
- Paul White**, (New England), Mus.D. (Maine)
Professor of Ensemble (1928)
- Oscar Zimmerman** (Curtis, diploma)
Professor of Double Bass (1945)
-
- Henry Cowell**, Mus.D. (Wilmington)
Visiting Professor of Composition (Summer—1962)
- Herbert Elwell**, Mus.D. (Rochester, Western Reserve)
Visiting Professor of Composition (Summer—1962)
- Edgar Kirk**, M.M. (Rochester)
Visiting Professor of Bassoon (Summer—1962)
- John LaMontaine**, B.M. (Rochester)
Visiting Professor of Composition (First semester—1961–62)
- Eugene List** (Philadelphia Conservatory and Juilliard)
Visiting Professor of Piano (Summer—1962)
- Ernest Livingstone**, Ph.D. (Rochester)
Visiting Professor of Musicology (Summer—1962)
- Sigurd Rascher**
Visiting Professor of Saxophone (Summer—1962)
- Armand Russell**, A.Mus.D. (Rochester)
Visiting Professor of Double Bass (Summer—1962)
- Glen Watkins**, Ph.D. (Rochester)
Visiting Professor of Musicology (Summer—1962)
- Eric Werner**, D. és L. (Strasbourg)
Visiting Professor of Musicology (Summer—1961)

- Armand Basile**, B.M. (Philadelphia Conservatory), M.M. (Rochester)
Associate Professor of Piano (1952)
- M. Alfred Bichsel**, B.D. (Concordia), M.S.M. (Union Theological), D. és L. (Strasbourg)
Associate Professor of Church Music (1960)
- John Celentano**, M.M. (Rochester)
Associate Professor of Chamber Music (1946)
- William Tegg Cheswell**, A.B. (Harvard)
Associate Professor of Modern Languages (1959)
- Orazio Frugoni**, (Conservatorio Giuseppe Verdi, diploma; Academia, Siena; Conservatoire de Musique, Geneva)
Associate Professor of Piano (1952)
- Everett Gates**, M.M. (Rochester)
Associate Professor of Music Education (1958)
- Stanley Hasty**, B.M. (Rochester)
Associate Professor of Clarinet (1955)
- Ronald Leonard** (Curtis, diploma)
Associate Professor of Violoncello (1957)
- William Osseck**, M.M. (Rochester)
Associate Professor of Clarinet (1946)
- Verne Reynolds**, B.M. (Cincinnati Conservatory), M.M. (Wisconsin)
Associate Professor of Horn (1959)
- David Van Hoesen**, B.M. (Rochester)
Associate Professor of Bassoon (1954)
- Ruth Watanabe**, B.M., A.B., M.M., A.M. (Southern California), Ph.D. (Rochester)
Associate Professor of Musicology (1946)
- Donald White**, A.B. (Albion), B.M. (Rochester)
Associate Professor of Theory (1932)
- Elvera Wonderlich**, M.M. (Rochester)
Associate Professor of Theory (1928)
- Edwin Betts**, M.M. (Rochester)
Assistant Professor of Trumpet (1944)
- Thomas Canning**, B.M. (Oberlin), M.M. (Rochester)
Assistant Professor of Theory (1947)
- William Cerny**, A.B., B.M., M.M. (Yale)
Assistant Professor of the Humanities (1959)
- David Geppert**, M.M. (Northwestern), Ph.D. (Rochester)
Assistant Professor of Theory (1955)
- Robert Giuffrida**, A.M. (Rochester), Ph.D. (George Washington)
Assistant Professor of Modern Languages (1961)
- Wallace Gray**, M.M. (Rochester)
Assistant Professor of Piano (1941)
- William McGowan**, A.B. (Kenyon), Ph.D. (Johns Hopkins)
Assistant Professor of the Humanities (1960)
- Louis Mennini**, B.M. (Oberlin), Ph.D. (Rochester)
Assistant Professor of Composition (1947)
- Lyndol Mitchell**, B.M. (Western Kentucky), Ph.D. (Rochester)
Assistant Professor of Theory (1952)
- Leroy Morlock**, B.M. (Rochester)
Assistant Professor of Voice (1929)
- Robert Osborn**, Ph.D. (Indiana)
Assistant Professor of Education (1961)
- Robert Sutton**, B.M. (Alabama), Ph.D. (Rochester)
Assistant Professor of Theory (1955)
- John Thomas**, M.M. (Rochester)
Assistant Professor of Flute (1946)
- Milan Yancich**, B.M. (Michigan), M.M. (Northwestern)
Assistant Professor of Horn and Ensemble (1957)

Lottie Ellsworth Coit
Senior Instructor emeritus in Theory
(1935)

Ralph A. Davis (Springfield)
Senior Instructor emeritus in Physical Education (1931)

Ernestine Klinzing, B.M., A.B. (Rochester)
Senior Instructor emeritus in Piano
(1919)

Dennis Andral, M.M. (Rochester)
Senior Instructor in Piano (1949)

Lillian Ahonen Billings, B.M. (Rochester), A.M. (Columbia)
Senior Instructor in Piano (1949)

Abram Boone, M.M. (Rochester)
Senior Instructor in Violin (1947)

Anthony Bruno, B.M. (Rochester)
Senior Instructor in Clarinet (1944)

Blair Cosman, A.B. (Whitworth), A.M. (Rochester)
Senior Instructor in Piano (1945)

Jerome Diamond, B.M. (Rochester)
Senior Instructor in Piano (1926)

Marie Erhart, B.M. (Rochester)
Senior Instructor in Piano (1923)

Margaret Gilbert, B.M. (Rochester)
Senior Instructor in Piano (1952)

Anastasia Jempelis, M.M. (Rochester)
Senior Instructor in Violin (1949)

Donald Knaub, B.M. (Rochester)
Senior Instructor in Tuba (1951)

Gladys Metcalf Leventon, M.M. (Rochester)
Senior Instructor in Piano (1929)

Norman Peterson, B.M. (Rochester)
Senior Instructor in Organ (1947)

Evelyn McCann Prior, M.M. (Rochester)
Senior Instructor in Piano (1935)

Henry Rauch, M.S. (Juilliard)
Senior Instructor in Piano (1952)

Gladys Rossdeutscher, B.M. (Rochester)
Senior Instructor in Piano (1939)

Charles Starke, B.M. (Rochester)
Senior Instructor in Trumpet (1943)

Emily Davis Vanderpool, M.S. (Juilliard)
Senior Instructor in Piano (1951)

Harold Weiss, M.S. (Juilliard)
Senior Instructor in Piano (1947)

Alan Barnett, Ph.B. (Chicago), B.S., A.M., Ph.D. (Columbia)
Instructor in the Humanities (1957)

John Beck, B.M. (Rochester)
Instructor in Percussion (1959)

Jared Bogardus, A.B. (Princeton) B.S., M.S. (Juilliard)
Instructor in Piano (1959)

Arnold Cantor, M.M. (Rochester)
Instructor in Clarinet (1960)

David Clark, B.S. (Springfield)
Instructor in Physical Education
(1958)

Phyllis Clark, A.B. (Moravian), M.M. (Michigan)
Instructor in Piano and Theory (1959)

M. Dale Clark, B.M. (Rochester)
Instructor in Trombone (1948)

Philip Cooper, A.B. (Tulane), A.M. (Columbia)
Instructor in the Humanities (1957)

David Fetler, B.M. (Westminster Choir), A.Mus.D. (Rochester)
Instructor in Ensemble (1956)

Madeline Bramer Ingram, B.M. (Rochester), A.M. (Western Reserve)
Instructor in Piano (1956)

Joan Mars, B.S. (Cortland)
Instructor in Physical Education
(1960)

Susanna Mauser, B.M. (Redlands), M.M. (Rochester)
Instructor in Piano (1960)

- Carolyn Schoenegge Olson**, M.M. (Rochester)
Instructor in Piano (1954)
- Daniel Patrylak**, B.M. (Rochester)
Instructor in Trumpet (1958)
- Ellen Rosevear**, B.M. (Cincinnati College of Music), M.M. (Chicago Musical College)
Instructor in Piano (1957)
- Martha Stonequist**, B.M. (Rochester), M.M. (New England)
Instructor in Piano (1960)
- Sharlyn Pocock Taylor**, B.M. (Oklahoma City), M.M. (Rochester)
Instructor in Theory (1954)
- Pierrette Walsh** (Fustelde Coulange and Ecole du Dragon, Strasbourg; Cours Janet, LeVesinet)
Instructor in Modern Languages (1961)
-
- Daniel Stolper**, M.M. (Rochester)
Visiting Instructor in Oboe (Summer—1962)
- Clarendon Van Normand**, M.S. (Juilliard), A.M. (Columbia)
Visiting Instructor in Horn (Summer—1962)
- Rayburn Wright**, B.M. (Rochester)
Visiting Instructor in Orchestration (Summer—1962)
-
- Mary Dolan**, B.M. (Rochester)
Lecturer in Music Education (1961)
- Milford Fargo**, M.S. (Fredonia)
Lecturer in Music Education (1957)
- Clarence Hall** (Rochester Institute of Technology, Oswego State Teachers, Carnegie Institute of Technology, National Academy, Munich)
Lecturer in Fine Arts (1929)
- Donald Hayden**, M.M. (Rochester)
Lecturer in Music Education (1960)
- Howard Hinga**, A.B. (Western State Teachers)
Lecturer in Music Education (1938)
- Marlowe Smith**, (Wisconsin School of Music, diploma)
Lecturer in Music Education (1936)
- Virginia Springer**, M.M. (Rochester)
Lecturer in Music Education (1960)
- Litchard Toland**, B.M. (Rochester)
Lecturer in Calligraphy (1952)
- Karl Van Hoesen**, A.B. (Cornell), A.M. (Rochester)
Lecturer in Music Education (1926)

**FORMER MEMBERS OF THE EASTMAN SCHOOL FACULTY
1947-1962**

- | | |
|--|--|
| Antoine, Josephine Louise. Voice.
1957-1959 | Bickal, Robert Richy. English and
Comparative Literature.
1954-1957 |
| Armstrong, William Edwin. Piano.
1949-1958 | Bussell, Margaret Rose. Piano.
1946-1949 |
| Beckwith, Ellen Hatch. Public School
Music.
1931-1961 | Call, Lucy Lee. Voice.
1921-1955 |
| Belov, Samuel. Viola.
1920-1949 | Clute, Sherman A. Public School Music.
1924-1949 |
| Bickal, Janet Regottaz. English.
1955-1957 | Coit, Lottie Ellsworth. Introduction to
Music.
1935-1956 |

- Dake, Emmeline O.** Public School Music.
1945-1947
- Davis, Ralph A.** Physical Education.
1931-1958
- de Ribaupierre, André.** Violin.
1948-1955
- Djercks, Thelma Lui Keam Chock.** Piano.
1957-1959
- Duncan, James Lloyd.** Piano.
1955-1957
- Dunning, M. Anthony.** French.
1952-1959
- Epperson, Gordon.** Violoncello.
Summer, 1957
- Evenson, Pattee Edward.** Trumpet.
1935-1949
- Fabricant, Sylvia.** Physical Education.
1944-1960
- Farrell, Peter Snow.** Violoncello.
1949-1954
- Ferrer, Gloria Consuelo.** Piano.
1950-1954
- Fuerstner, Carl.** Opera and Piano.
1945-1950
- Garlick, Don.** Violoncello.
1946-1949
- Garlick, Glennes Jones.** Violin.
1944-1949
- Gerig, Reginald Roth.** Piano.
1950-1952
- Gleason, Harold.** Organ and Musicology.
1920-1955
- Gleason, Catharine Crozier.** Organ.
1938-1955
- Gleaves, Charles G.** Trumpet.
1950-1958
- Gordon, Jacques.** Violin.
1941-1948
- Green, Mary Kathryn.** Piano.
1952-1956
- Haave, Ethel Mae.** English.
1945-1952
- Hagenah, Elizabeth Artman.** Piano.
1953-1954
- Halstead, Zillah Caroline.** Piano.
1932-1956
- Hargrave, Mary Ann Wix.** Piano.
1957-1960
- Hayden, M. Phyllis Briddell.** Piano.
1948-1951
- Haywood, Frederick H.** Voice.
1931-1954
- Heer, Dori Paoletti.** Italian.
1957-1961
- Hill, Barbara Ferrell.** Piano.
1950-1953
- Holmes, Norma Bess.** Piano.
1946-1950
- Hudgins, Mary Nan.** Piano.
1956-1959
- Jefferson, Alice Claypool.** Piano.
1943-1950
- Johnson, Jane Meriwether.** Piano.
1958-1960
- Kennan, Kent.** Composition.
Summer, 1954
- Kellinger, Cesi.** Italian.
1956-1957
- Klinzing, Ernestine M.** Piano.
1929-1957
- Knauss, Effie.** Violin.
1921-1954
- Konraty, Nicholas H.** Voice.
1929-1957
- Kraft, Arthur Carl.** Voice.
1936-1960
- LeBlanc, J. Normand.** Clarinet.
1954-1961
- Landow, Max.** Piano.
1922-1945
- Lanigan, Elizabeth M.** Public School Music.
1938-1960
- Lehn, Ira C.** Violoncello.
1954-1956

- Liddell, Donald Bruce.** Piano.
1923-1956
- Lockhart, Frederick J.** Ensemble and
Horn.
1950-1953
- MacKown, Leon Allison.** Violoncello.
1937-1957
- MacKown, Marjorie Truelove.** Piano.
1921-1957
- MacNabb, George.** Piano.
1922-1960
- Manning, Clinton E.** Tuba.
1942-1949
- Meyer, Harold William.** Violoncello.
1957
- Morrow, Anne.** Public School Music.
1937-1953
- Nathanson, Irving.** Double Bass.
1946-1947
- Nelson, John Charles.** English and
Italian.
1953-1956
- Oliver, Karl.** Piano.
1948-1949
- Pezzi, Vincent.** Bassoon.
1932-1954
- Phillips, LeRoy Burrill.** Composition.
1933-1949
- Rejto, Gabor.** Violoncello.
1949-1954
- Propst, Patricia Elaine.** Piano.
1956-1957
- Randall, Mildred Arlette.** Piano.
1937-1952
- Rubin, David George.** English.
1952-1954
- Secon, Morris.** Horn.
1952-1959
- Smith, Barbara Barnard.** Piano.
1943-1949
- Smith, Harold Osborne.** English
Diction.
1924-1954
- Stevens, Betsy Louise Fincke.** Piano.
1956-1959
- Spouse, Alfred.** Public School Music.
1938-1954
- Strait, Joan Stewart.** Piano.
1950-1955
- Swingly, Richard Wallace.** Oboe.
1947-1960
- Silva, Luigi.** Violoncello.
1941-1949
- Terepka, Donna Harris.** Piano.
1947-1953
- Soderlund, Gustave Fredric.** Theory.
1928-1952
- Tibbs, Ruth Northrup.** Theory.
1924-1952
- Truitt, Austin H.** Public School Music.
1953-1960
- Vas, Sandor.** Piano.
1923-1954
- Versteeg, Willem Hendrik.** Violoncello.
1936-1944
- Wadsworth, Charles Norman.** Physical
Education.
1954-1955
- Warner, Richard L.** Theory.
1949-1955
- Watts, Harry.** Piano.
1921-1924; 1926-1961
- Wilson, Raymond Spering.** Piano.
1921-1953
- Wilt, Thomas Jefferson.** Flute.
1943-1946
- Woodbury, Ward L., Jr.** Choir.
1949-1954
- Yegudkin, Arkadia.** Horn.
1930-1953

EASTMAN SCHOOL FACULTY NECROLOGY

1947-1962

- Belov, Samuel.** (Viola) 1921-1949
May 17, 1954
- Berentsen, Robert.** (Organ) 1924-1930
February 26, 1962
- Bloch, Ernest.** (Composition) 1924-1925
July 15, 1959
- Bradley, Fred.** (Horn) 1944-1957
January 3, 1957
- Call, Lucy Lee.** (Voice) 1921-1959
May 23, 1961
- Cooper, Mabel Lewis.** (Piano)
1921-1941
August 27, 1954
- DeLorenzo, Leonardo.** (Flute)
1924-1935
July 29, 1962
- de Ribeaupierre, André.** (Violin)
1948-1954
January 18, 1955
- Dunning, Anthony.** (French) 1953-1959
April 10, 1959
- Fauver, Edwin.** (Physical Education)
1929-1939
- Gordon, Jacques.** (Violin) 1941-1948
September 9, 1948
- Halstead, Zillah.** (Piano) 1932-1956
August 24, 1956
- Hekking, Gerard.** (Violoncello)
S.S. 1937
- Landow, Max.** (Piano) 1922-1949
November 17, 1960
- Liddell, Donald.** (Piano) 1923-1956
December 15, 1962
- MacNabb, George.** (Piano) 1922-1960
February 27, 1960
- Maier, Guy.** (Piano) S.S. 1945
September 24, 1952
- Marjarum, Edward Wayne.** (English)
1933-1945
- Mellon, Edward K.** (Trumpet)
1929-1941
1961
- Miller, Charles H.** (Public School
Music) 1924-1938
June 1, 1955
- Mitchell, Lyndol.** (Theory) 1952-1963
February 19, 1963
- Mumford, Jane B.** (Piano) 1921-1932
June 16, 1957
- Newberry, Constance.** (Physical
Education) 1937-1943
1960
- Palmgren, Selim.** (Composition)
1922-1926
December 3, 1951
- See, Arthur M.** (Financial Secretary)
1921-1953
March 4, 1953
- Silva, Luigi.** (Violoncello) 1941-1949
November 28, 1961
- Smith, Harold Osborne.** (English
Diction) 1924-1954
October 21, 1955
- Smith, Melville.** (Theory) 1925-1930
Summer, 1962
- Street, Stanley.** (Percussion) 1954-1959
April 19, 1962
- Waterhouse, George.** (Percussion)
1924-1929
July 25, 1961
- Watts, Harry.** (Piano) 1921-1962
January 5, 1962
- Wilbraham, Hazel.** (Physical
Education) 1932-1936
June, 1957
- Yegudkin, Arkadia.** (Horn) 1930-1953
September, 1956

HONORS TO THE FACULTY

1947-1962

- Barlow, Wayne:** Senior Fulbright lecturer, University of Copenhagen, Royal Danish Conservatory of Music, and Aarhus University (1955-1956); guest lecturer, College Music Association Convention, Newark, Delaware (1956); member of evaluation teams, Middle States Association of Colleges and Secondary Schools (annually since 1948); visiting composer and lecturer, Southwestern Composers Forum, University of Alabama (1952); visiting scholar, University of Delaware (1952); guest composer, Stetson University Festival of the Arts (1953); guest conductor and lecturer, Houghton College (1960); guest lecturer, Spring Hill College (1961); guest composer and lecturer, University of West Virginia (1962).
- Bogardus, Jared:** Fulbright grant (1955-1957).
- Burton, Flora:** Honorary member, Eastman Alumni Association (1960); Alumni Citation, University of Rochester (1961).
- Celentano, John:** speaker, Seminar for Education, University of Chicago and Syracuse University (1958); Adjudicator, Waterloo, Canada, Music Festival (1961); speaker, MTNA, MENC, and ASTA conventions and Long Island Music Festivals; artist lecturer, University of Iowa (1953); founder and first violinist, Modern Art String Quartet (1948-1953); In residence, Yaddo Music Festival (1952); performer, Cornell University and Houghton College artist series, instituted under auspices of Woodstock Society of New Music, Festival of Modern American Chamber Music, Woodstock, New York (1948-1951).
- Craighead, David:** One of four organists from the United States to play a recital at the International Congress of Organists (London, 1957).
- Fennell, Frederick:** Guest conductor; Boston Pops Orchestra (1959-1961), Esplanade Concerts, Boston Symphony Orchestra (1951, 1952, 1955, 1957, 1958), Rochester Civic Orchestra (1955), Houston Symphony (1958), New Orleans Philharmonic (1961), Minneapolis Symphony (1961); Musical Director and Conductor, Summertime Opera Company, Houston (1949-1950); President, College Band Directors National Association (1958-1960); Mus. Doc. (*honoris causa*), Oklahoma City University (1957).
- Fox, Charles Warren:** former member of Executive Board and Vice-President, American Musicological Society; President, Music Library Association (1954-1956); Editor, *Journal of the American Musicological Society* (1952); member of the editorial board of *Documenta Musicologica*.
- Frugoni, Orazio:** member of the faculty, International Academy of Music, Nice, France (June-August, 1960); Pius XII Institute of Fine Arts, Florence, Italy (summers 1961, 1962).
- Gates, Everett:** Research Council of Music Educators National Conference (1962); College Chairman for New York State School Music Association (1962); Eastern Chairman, National Committee of College Wind and Percussion Instructors (1961-1962); chairman, Research Committee of the College Band Directors National Association (1958-1960); lecturer at national conventions of the MENC, CBDNA, and state con-

ventions of NYSSMA; conductor and adjudicator at various festivals and competitions in Canada (Kiwanis Music Festival, Toronto; Canadian National Exhibition, Toronto) and in the United States.

Hanson, Howard: Mus. Doc. (*honoris causa*), Capital (1950), Shurtleff (1951), Hartt (1952), New England (1956), Kentucky (1957), Temple (1958), Tulane (1959), Michigan (1960), Musical Funds Society of Philadelphia (1962); L.L.D. (*honoris causa*), College of the Pacific (1951); L.H.D. (*honoris causa*), Valparaiso (1955); U. S. Commission for UNESCO (1957-1959 and 1960-1962); Phi Beta Kappa (1950); Good Citizenship Medal, Sons of American Revolution (1950); member, American Philosophical Society (1950); Award of Merit, Alumni Association, Northwestern, (1951); member, College of Electors of the Hall of Fame of the State of New York (1953); 1953 Man of Music, Phi Mu Alpha Sinfonia; Freedom Award for radio series (1956); citation, National Federation of Music Clubs (1957); Laurel Leaf, American Composers Alliance (1957); Composers Award, Lancaster, Pennsylvania Symphony Orchestra (1959); citation, National Music Camp (1959); award, Huntington Hartford Foundation (1959); member, Board of Directors, MENC (1960-1964); Advisory Committee on the Arts of the National Cultural Center in Washington, D. C. (1960); Concert Advisory Panel of the New York State Council of the Arts (1961); member, Williamsburg International Assembly (1961); member, American Academy of Arts and Sciences (1961); member, Executive Committee for UNESCO (1961); Composer of the

Year Award, San Antonio Symphony Orchestra (1962); annual Music Medal of Honor, National Arts Club (1962); citation, MENC (1962).

Hinga, Howard: Director of music, Rochester Public Schools (1957).

Kaskas, Anna: lecture demonstrations, MTNA, Kansas City (1959); University of Minnesota (1959, 1960); Parkville, Missouri (1960); MTNA, Philadelphia (1961); judge, Metropolitan Opera Auditions, Buffalo (1961), Cleveland (1962); judge, Ford Foundation, New York (1962); two recitals and demonstrations, Oshkosh, Wisconsin (1961); Houghton College (1961).

Knitzer, Joseph: lecturer, University of Michigan; lecturer, American String Teachers Association, summer conferences; lecturer, meetings of MENC, American String Teachers Association; artistic adviser, National Federation of Music Clubs (1961-1963); adjudicator, Naumberg International String Contest (1961).

Larson, William S.: one of the founders of *Journal of Research in Music Education* (1952) and member of its Editorial Committee (1952-1962); local chairman, New York State School Music Association Directors Clinic (1948, 1951, 1954, 1957, 1960); editor, "Abstract" column, *Music Educators Journal* (1950-1956).

McHose, Allen I.: Music Doc. (*honoris causa*), Franklin and Marshall (1948); Executive Committee, MTNA (1957), National Treasurer (1954-), Chairman of Laws and Legislation Committee (1958).

Mear, Sidney: trumpet consultant, American Symphony Orchestra League (1955); member of faculty and Board of Trustees, New England Music Camp, Oakland, Maine.

- Mennini, Louis:** grant, National Institute of Arts and Letters (1949).
- Miquelle, Georges:** Director of Chamber Music Festival, Albuquerque, New Mexico.
- Remington, Emory:** Alumni Citation, University of Rochester. (1957)
- Reynolds, Verne:** Fulbright Grant (1953); Louisville Orchestra Composition Award (1955); Los Angeles Horn Club Award (1955).
- Riker, Charles:** Phi Beta Kappa, Beta of Ohio (1960).
- Street, William:** Alumni Citation, University of Rochester (1962).
- Rogers, Bernard:** Mus. Doc. (*honoris causa*) Valparaiso (1959) and Wayne State (1962).
- Watanabe, Ruth:** Pennsylvania-Delaware Fellowship of the American Association of University Women (1949); Annual Fellowship Grant of the Rochester Branch, American Association of University Women (1956).
- White, Paul:** Award of Merit, National Federation of Music Clubs in Parade of American Music performed on McCurdy Symphony Radio programs (1957, 1958, 1959).
- Yancich, Milan:** soloist-clinician, Western State Teachers College, Gunnison, Colorado.

PUBLICATIONS OF THE FACULTY OF
THE EASTMAN SCHOOL OF MUSIC
1947-1962

A—Articles and Reviews

- Barlow, Wayne:** *Music Journal*.
- Bichsel, M. Alfred:** *Valparaiso University Press; Concordia Publishing House; Saint Matthew Messenger*.
- Fennell, Frederick:** *Etude; Music Journal; Pan Pipes; Instrumentalist; Hi-Fi Stereo; Music Educators' Journal; New York Times*.
- Fox, Warren:** *American Journal of Psychology; Psychological Bulletin; Musical Quarterly; Notes; United States Quarterly Book Review; Modern Music; Saturday Review; Journal of the American Musicological Society; Roman Catholic Society; Collier's Encyclopedia; Program Notes, Rochester Philharmonic Orchestra, 1945-1956, Notes, Guitar Review, Psychological Abstracts, Renaissance News*.
- Hanson, Howard:** *Official Report of the American Association of School Ad-*
- ministrators, American Music Teacher, The American Organist, American String Teacher, American Symphony Orchestra League Newsletter, Child and Family, Daughters of the American Revolution Magazine, Education, Education Music Magazine, Etude, Galan Condé (Madrid), Good Housekeeping, Holton Fanfare, The Instrumentalist, International Musician, Michigan Alumnus Quarterly Review, Musical America, Musical Journal, Music Educators Journal, Music Journal, Music Therapy (4th book of proceedings of the National Association for Music Therapy), National Education Association Journal, National Education Association Proceedings, National Music Council Bulletin, New York School Music News, North Carolina Education, Pan Pipes of Sigma Alpha Iota,*

Review of Recorded Music, Saturday Review of Literature, University of Michigan magazine, University of Nebraska publication, *Vital Speeches of the Day*, *Washington Education*.

Kneisel, Jessie: *Journal of English and Germanic Philology*.

Knitzer, Joseph: *Music Journal; American String Teachers Magazine; Texas String Teachers Magazine; Violins and Violinists*.

Larson, William S.: *Third, Fourth, and Fifth Mental Measurements Yearbook; Music Educators' National Association Proceedings for 1949; Music Educators' National Confer-*

ence; Music Educators' Journal; Journal of Research in Music Education.

McHose, Allen I.: *Music Teachers National Association Proceedings*, Series 43.

Riker, Charles: *Sinfonia; Sewanee Review; Musical Courier; Buenos Aires Musical; New York Times*.

Watanabe, Ruth: *University of Rochester Library Bulletin; Notes; Music Journal; Music Teachers National Association Proceedings; Library Trends*.

Yancich, Milan: *Instrumentalist; Woodwind Magazine; National Association of College Wind and Percussion Instructors*.

B—Books

1947–1962

Barlow, Wayne: *Foundations of Music*, Appleton-Century-Crofts, 1953.

Fennell, Frederick: *Time and the Winds*, Kenosha, Wisconsin, G. Leblanc, 1952; *The Drummer's Heritage*, E.S.M. publication, Carl Fischer, 1958.

Hanson, Howard: *Harmonic Materials of Modern Music*, Appleton-Century-Crofts, 1961.

Hinga, Howard: *The American Singers* (6 volumes), co-author, American Book Company, 1947-1956.

McHose, Allen I.: *Keyboard and Dictation Manual* (with Donald F. White), 1949; *Basic Principles of the Tech-*

niques of the 18th and 19th Century Compositions (revised edition), 1958; *Sight-Singing Manual* (with Ruth N. Tibbs), third edition, 1957, Appleton-Century-Crofts.

Rogers, Bernard: *The Art of Orchestration*, Appleton-Century-Crofts, 1949.

Sprenkle, Robert: *The Art of Oboe Playing*, Summy-Birchard, 1961.

Watanabe, Ruth: *Five Books of Italian Madrigals*, University of Rochester, Micro-Print Press, 1956.

White, Donald: *Keyboard and Dictation Manual* (with Allen I. McHose), Appleton-Century-Crofts, 1949.

C—Music

1947–1962

Bichsel, M. Alfred: *Magnificat in G* by M. A. Charpentier (1960), *Puer Natus Est* (1961), *The First to Hear* (1961), Concordia Publishing House.

Fargo, Milford: *Songs of the Genesee Country* (1960), *The Animals of*

Christmas (1960), *Calls to Worship and Responses* (1961), *Reuben and Rachel* (arrangement) (1961), *Seek Ye First the Hills* (1961), *God Is Our Life* (arrangement) (1962), Kendor Music, Inc.

Gates, Everett: *Old Meter Etudes* (for all treble clef instruments), David Gornston, 1962; *Varicolor Variations*, Boosey and Hawkes (1961); *Rainbow Variations* for string orchestra, Boosey and Hawkes (1961).

Mennini, Louis: *Sonatina for Cello and Piano*, Boosey and Hawkes (1951).

Mitchell, Lyndol: *Kentucky Mountain Portraits*, Carl Fischer, Inc.

Reynolds, Verne: *Theme and Variations*, for brass choir (1958), *Introduction*

and *Allegro*, for brass choir (1959), *Short Suite*, for four horns (1960), *Music for Five Trumpets* (1962), Robert King; 48 *Etudes for French Horn*, G. Schirmer (1962).

Rogers, Bernard: *Portrait for Violin and Orchestra*, Theodore Presser (1957); *Psalm 68* (1958), *Pinocchio and String Trio* (1952), Southern Music Publishing Company, *Japanese Dances*, Theodore Presser (1957).

COMMISSIONS AWARDED TO THE FACULTY

1947-1962

Hanson, Howard: UNESCO, *Pastorale* for solo oboe, string orchestra, and harp (1948-1949); Northwestern University, *Fantasy Variations on a Theme of Youth* (1951); Koussevitsky Foundation, *Elegy in Memory of Serge Koussevitsky* (1956); National Education Association, *Song of Democracy* (1957); Cleveland Orchestra, *Mosaics* (1958), *Bold Island Suite* (1962); New Orleans Philharmonic Orchestra, *Summer Seascape* (1959).

Mennini, Louis: Koussevitsky Foundation, *Sonatine for Cello and Piano* (1951); *The Rope* (1955); Springfield Symphony Orchestra, *Overture Breve* (1952).

Mitchell, Lyndol: Elizabeth Sprague Coolidge Foundation, Library of

Congress, *String Quartet in E Minor* (1959); American Wind Symphony, *Battle Hymn of the Republic*, for band (1960); *When Johnny Comes Marching Home*, for band and chorus (1962); Minneapolis Symphony Orchestra, *Battle Hymn of the Republic*, for male chorus and orchestra (1962); University of Rochester Glee Club, *Saint Mark's Easter Gospel* (1961).

Rogers, Bernard: Koussevitsky Foundation (1952); Louisville Symphony Orchestra (1952); Kansas University (1960); Ford Foundation (1960); Edward B. Benjamin (1961); Cleveland Society of Strings (1961); Columbus Symphony (1961); University of Rochester Glee Club (1961).

CONCERT APPEARANCES OF THE FACULTY

1947-1962

- Basile, Armand:** Carnegie Hall, major radio networks, concerts in Washington, D. C., Philadelphia, Pittsburgh, Rochester; radio broadcasts in Washington and Philadelphia. Soloist with Pittsburgh Symphony.
- Bogardus, Jared:** Brooklyn Museum of Art, Kenyon College; Chamber Music: Chicago, Milwaukee, Kalamazoo, Rensselaerville.
- Craighead, David:** National Convention of the American Guild of Organists, San Francisco (1952), Detroit (1960); International Congress of Organists, London; other appearances include New York City (4), Boston (MIT), Methuen, Massachusetts, The Tabernacle, Salt Lake City, University of Michigan, University of Texas, and Detroit.
- Echániz, José:** Town Hall, New York City (2); soloist with Valencia (Spain), Havana (Cuba), Oklahoma City, Sacramento, Corpus Christi, Grand Rapids, Rochester Orchestras; recitals: United States, Cuba, Spain; conductor: Grand Rapids Symphony Orchestra (1948-1952); recordings for Westminster.
- Frugoni, Orazio:** New York City: two Carnegie Hall appearances, five Town Hall appearances. Three transcontinental tours in the United States and Canada. Performances with the Louisville Symphony, Dallas and Houston Symphony Orchestras; Little Orchestra Society, New York; Portland Symphony; Rochester Philharmonic, and others. Recitals in the United States, Canada, Mexico, Italy, Switzerland, France, England, Germany, Austria, Belgium, Holland.
- Appearances in Europe with the Maggio Fiorentino Orchestra, Orchestra de la Suisse Romande, Vienna Symphony Orchestra, Austrian State Radio Orchestra, Orchestre de Chambre de Lausanne, Beromunster Orchestra, Orchestre Pro Musica de Paris, Camerato Musicale Napoletana, Orchestra del Teatro Nuovo di Milano. World Concert tour, 1962: including performances with the Seoul Symphony, Japan Philharmonic, Hong Kong Philharmonic, Orchestre Philharmonique de Teheran, Italian National Radio Orchestra, Kol Israel Symphony, and Radio-Zurich Symphony Orchestra. Recitals in Hawaii, Korea, Japan, Formosa, Hong Kong, Vietnam, Malaya, Indonesia, Thailand, India, Iran, Israel.
- Knitzer, Joseph:** Detroit, Cheyenne, Denver, Colorado Springs, Evanston, Utica, St. Louis, Rockford, Memphis, Hattiesburg, Lexington, Huntsville, Columbus, and Spartanburg Symphony Orchestras; Cleveland and Canton Orchestras, National Orchestral Association; Detroit Teachers Orchestra; Bach Festival at Berea (Baldwin-Wallace College); Bloomington Orchestra, Morgantown (West Virginia) Orchestra.
- Leonard, Ronald:** Chicago, Milwaukee, Kalamazoo, Rensselaerville.
- Rauch, Henry:** Ithaca, Chautauqua, Elmira, Lake George, New York; Davidson College and Emory University; York and Rock Hill, South Carolina.
- Riker, Charles:** Kenyon College.

Gates, Everett: *Old Meter Etudes* (for all treble clef instruments), David Gornston, 1962; *Varicolor Variations*, Boosey and Hawkes (1961); *Rainbow Variations* for string orchestra, Boosey and Hawkes (1961).

Mennini, Louis: *Sonatina for Cello and Piano*, Boosey and Hawkes (1951).

Mitchell, Lyndol: *Kentucky Mountain Portraits*, Carl Fischer, Inc.

Reynolds, Verne: *Theme and Variations*, for brass choir (1958), *Introduction*

and Allegro, for brass choir (1959), *Short Suite*, for four horns (1960), *Music for Five Trumpets* (1962), Robert King; 48 *Etudes for French Horn*, G. Schirmer (1962).

Rogers, Bernard: *Portrait for Violin and Orchestra*, Theodore Presser (1957); *Psalm 68* (1958), *Pinocchio and String Trio* (1952), Southern Music Publishing Company, *Japanese Dances*, Theodore Presser (1957).

COMMISSIONS AWARDED TO THE FACULTY

1947-1962

Hanson, Howard: UNESCO, *Pastorale* for solo oboe, string orchestra, and harp (1948-1949); Northwestern University, *Fantasy Variations on a Theme of Youth* (1951); Koussevitsky Foundation, *Elegy in Memory of Serge Koussevitsky* (1956); National Education Association, *Song of Democracy* (1957); Cleveland Orchestra, *Mosaics* (1958), *Bold Island Suite* (1962); New Orleans Philharmonic Orchestra, *Summer Seascape* (1959).

Mennini, Louis: Koussevitsky Foundation, *Sonatine for Cello and Piano* (1951); *The Rope* (1955); Springfield Symphony Orchestra, *Overture Breve* (1952).

Mitchell, Lyndol: Elizabeth Sprague Coolidge Foundation, Library of

Congress, *String Quartet in E Minor* (1959); American Wind Symphony, *Battle Hymn of the Republic*, for band (1960); *When Johnny Comes Marching Home*, for band and chorus (1962); Minneapolis Symphony Orchestra, *Battle Hymn of the Republic*, for male chorus and orchestra (1962); University of Rochester Glee Club, *Saint Mark's Easter Gospel* (1961).

Rogers, Bernard: Koussevitsky Foundation (1952); Louisville Symphony Orchestra (1952); Kansas University (1960); Ford Foundation (1960); Edward B. Benjamin (1961); Cleveland Society of Strings (1961); Columbus Symphony (1961); University of Rochester Glee Club (1961).

CONCERT APPEARANCES OF THE FACULTY

1947-1962

- Basile, Armand:** Carnegie Hall, major radio networks, concerts in Washington, D. C., Philadelphia, Pittsburgh, Rochester; radio broadcasts in Washington and Philadelphia. Soloist with Pittsburgh Symphony.
- Bogardus, Jared:** Brooklyn Museum of Art, Kenyon College; Chamber Music: Chicago, Milwaukee, Kalamazoo, Rensselaerville.
- Craighead, David:** National Convention of the American Guild of Organists, San Francisco (1952), Detroit (1960); International Congress of Organists, London; other appearances include New York City (4), Boston (MIT), Methuen, Massachusetts, The Tabernacle, Salt Lake City, University of Michigan, University of Texas, and Detroit.
- Echániz, José:** Town Hall, New York City (2); soloist with Valencia (Spain), Havana (Cuba), Oklahoma City, Sacramento, Corpus Christi, Grand Rapids, Rochester Orchestras; recitals: United States, Cuba, Spain; conductor: Grand Rapids Symphony Orchestra (1948-1952); recordings for Westminster.
- Frugoni, Orazio:** New York City: two Carnegie Hall appearances, five Town Hall appearances. Three trans-continental tours in the United States and Canada. Performances with the Louisville Symphony, Dallas and Houston Symphony Orchestras; Little Orchestra Society, New York; Portland Symphony; Rochester Philharmonic, and others. Recitals in the United States, Canada, Mexico, Italy, Switzerland, France, England, Germany, Austria, Belgium, Holland. Appearances in Europe with the Maggio Fiorentino Orchestra, Orchestra de la Suisse Romande, Vienna Symphony Orchestra, Austrian State Radio Orchestra, Orchestre de Chambre de Lausanne, Beromunster Orchestra, Orchestre Pro Musica de Paris, Camerato Musicale Napoletana, Orchestra del Teatro Nuovo di Milano. World Concert tour, 1962: including performances with the Seoul Symphony, Japan Philharmonic, Hong Kong Philharmonic, Orchestre Philharmonique de Teheran, Italian National Radio Orchestra, Kol Israel Symphony, and Radio-Zurich Symphony Orchestra. Recitals in Hawaii, Korea, Japan, Formosa, Hong Kong, Vietnam, Malaya, Indonesia, Thailand, India, Iran, Israel.
- Knitzer, Joseph:** Detroit, Cheyenne, Denver, Colorado Springs, Evanston, Utica, St. Louis, Rockford, Memphis, Hattiesburg, Lexington, Huntsville, Columbus, and Spartanburg Symphony Orchestras; Cleveland and Canton Orchestras, National Orchestral Association; Detroit Teachers Orchestra; Bach Festival at Berea (Baldwin-Wallace College); Bloomington Orchestra, Morgantown (West Virginia) Orchestra.
- Leonard, Ronald:** Chicago, Milwaukee, Kalamazoo, Rensselaerville.
- Rauch, Henry:** Ithaca, Chautauqua, Elmira, Lake George, New York; Davidson College and Emory University; York and Rock Hill, South Carolina.
- Riker, Charles:** Kenyon College.

RECITALS AND CONCERTS IN KILBOURN HALL
AND THE EASTMAN THEATRE
1947-1962

Armand Basile, Jared Bogardus, John Celentano, David Craighead, José Echániz, Orazio Frugoni, Cecile Genhart, Stanley Hasty, Julius Huehn, Anastasia Jempelis, Anna Kaskas, Joseph Knitzer, Ronald Leonard, Eileen Malone, Joseph Mariano, Sidney Mear, Georges Miquelle, Henry Rauch, Verne Reynolds, Charles Riker, Ellen Rosevear, Gladys Rosseutscher, Robert Sprenkle, Martha Stonequist, Millard Taylor, John Thomas, Francis Tursi, David Van Hoesen, Emily Davis Vanderpool.

ENDOWED FUNDS FOR STUDENT AID

The Edith H. Babcock Fund. Under the will of Edith H. Babcock a bequest of \$20,000 was made, the income from which to be used to assist talented students whose musical education would otherwise be restricted or curtailed.

The David M. Falk Scholarship Fund. A bequest of \$10,000, the income to be used annually to provide scholarship aid for needy and deserving students attending or desiring to attend the Eastman School of Music.

The Samuel M. Havens Prize Scholarships. These scholarships are awarded to promising candidates for any of the colleges or schools of the University who are residents of the State of Illinois and who are in need of financial assistance. The stipends will be determined by the appropriate committee on awards.

The Sol Heumann Scholarship. Endowed by the late Sol Heumann, the recipients are to be selected in equal numbers from each of three faiths: Protestant, Roman Catholic, and Jewish. Maximum annual stipend, \$1500.

The Lilli Lehmann Fund. A gift of \$2,000 has been given anonymously to endow a fund in memory of Lilli Lehmann, teacher of the donor.

The Max Landow Memorial Fund. A fund in memory of Max Landow, who for many years was a member of the artist piano faculty, has been established by former students and friends.

The Adelaide H. Lindsay Fund. This represents a gift of \$6,000 from Jean L. DuPuy and Adelaide L. Thompson in memory of their mother; it provides aid in voice for a young woman, preference being given to a candidate with a mezzo-soprano voice.

The George MacNabb Memorial Fund. A fund has been established by friends of George MacNabb who for many years was a member of the piano faculty.

The Roger Minor Memorial Fund. A gift of \$2,000 has been made by Mr. and Mrs. C. O. Minor in memory of their son who was a student of the Eastman School of Music.

The Molly Mulligan Fund. The late Dr. and Mrs. E. W. Mulligan, of Rochester, by a gift of \$10,000, have provided aid for one student of voice, one preparatory student of piano, and one preparatory student of violin.

The Vernon Kellogg Penny Award. This award was established by Mr. and Mrs. George Barlow Penny in memory of their son who died in battle in France in 1918. It provides an annual award to a young man born in the United States of American parents, preference to be given to a student concentrating in piano.

The Elizabeth S. Pollock Memorial Fund. The will of M. Elizabeth P. E. Bemish provides a bequest of \$1,000, the income from which shall be used for any deserving man or woman studying piano, violin, or organ.

The Mary M. Reimann Fund. The will of the late Mary M. Reimann provides a scholarship of \$250 to be awarded every four years to a student of voice.

The Henry Smith, Jr. Fund. This fund was established under the will of Mr. Smith and is to be used for the education of men who are unable to provide funds for their musical education.

The Rudolph Speth Memorial Fund. The Misses Margaret J. and Josephine W. Speth have established a scholarship fund of \$15,000 in memory of their brother, Rudolph Speth, a former treasurer and comptroller of the Eastman Kodak Company. The yearly income of this fund is to aid a needy, talented, deserving man, of good character who has chosen his vocation in the field of the symphony orchestra.

The Martha B. Stone Fund. Under the will of Martha B. Stone, a bequest of \$10,000 was made to provide a student aid fund in the regular piano course of the Eastman School of Music.

The Gertrude Vayo Memorial Fund. A gift of \$10,000 was given by the late Mrs. Ernest R. Willard to endow a fund in memory of Gertrude Vayo, for many years manager of Kilbourn Hall and of the Concert Bureau of the Eastman School of Music.

The Harry Watts Memorial Fund. A fund has been established in memory of Harry Watts who for many years was a member of the piano faculty.

The Marion S. Weed Memorial Fund. The will of Minnie G. Weed provides a bequest of \$1,000 in memory of her sister, Marion S. Weed, former women's adviser of the Eastman School of Music, the income from which to be used to aid members of Mu Phi Epsilon sorority.

The Josephine White Memorial Fund. A fund in memory of Josephine White, the wife of a member of the Eastman School faculty, has been established by relatives and friends.

The Alice K. Whitney Fund. A sum of \$5,000 has been given by Alice Whitney Hutchison to provide aid for a student in the regular piano course.

ROCHESTER NATIONAL SCHOLARSHIPS

Five Rochester National Scholarships are granted each year to new students of the Eastman School of Music who give promise of making the best use of their educational opportunity in the interest of society. The selection of recipients for these awards is based upon merit, and the financial need of the applicant is the sole criterion for determining the amount of aid offered, if any. The indi-

vidual award may vary from an honorary one with no financial stipend for the recipient who has no need of financial assistance to a maximum grant of \$1,500 annually for four years to the recipient who has need of maximum assistance.

MERIT SCHOLARSHIPS

A limited number of merit scholarships, based on excellence in performance, are offered each year. The amount of the scholarship is determined in each individual case by the Committee on Admissions without reference to the financial need of the recipient.

GRADUATE AWARDS

Each year the Eastman School of Music makes provision for financial aid to a number of graduate students. These awards are of two kinds: graduate assistantships and service scholarships.

Graduate assistantships are classified as teaching, research, departmental, or technical and as such include tuition plus a stipend varying in amount with the number of hours of service required.

Service scholarships range in amount from grants covering partial tuition to grants covering full tuition, and the recipient is expected to participate in the ensemble program or perform other duties.

NEW YORK STATE FELLOWSHIPS

The State of New York offers graduate fellowships to residents of that state who are interested in teaching in colleges and universities. These fellowships may be used at the Eastman School of Music and amount to a minimum of \$500 and a maximum of \$2,500 per year, based on the need of the candidate.

ANNUAL AIDS FOR STUDENT AID

Eastman School of Music Alumni Fund. The Alumni Association through its annual campaign awards financial assistance to ten students on the basis of talent and need. These awards are distributed as follows: three to freshmen, three to sophomores, two to juniors, and two to seniors.

Genesee Chapter Scholarship. The Genesee Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., provides at least one or more full scholarships annually from the proceeds of its annual concert of Barber Shop Harmony held in the Eastman Theatre. This fund is used to assist talented and needy students.

General Fund. In addition to the specific funds for aid available through gifts and bequests, the Eastman School of Music has a general fund to assist worthy students in any department. This aid is granted under the provisions outlined in the foregoing section on student aid.

The National Federation of Music Clubs Violin Scholarship. This scholarship is given by the Eastman School of Music. The selection of the recipient will be the joint responsibility of the National Federation of Music Clubs and the Eastman School of Music.

The McCurdy Fund. The sum of \$1,000 is given annually by the McCurdy Company, Inc., of Rochester, New York, to assist talented and needy students in the regular course and in the Preparatory Department.

The Phi Mu Alpha Fraternity Fund. Alpha Nu Chapter of Phi Mu Alpha provides annually the sum of \$100 to be awarded a member of the fraternity on the basis of scholastic rating, financial need, and participation as a member.

The Presser Foundation Scholarship. A grant of \$400 from the Presser Foundation provides aid to students of good character and satisfactory standing who, without the financial help provided by the Foundation, could not carry on their studies. Preference will be given those who expect to become teachers.

The Alice Roxin Whiteman Fund. An annual scholarship fund amounting to \$50 has been established by Irving S. Norry in memory of Alice Roxin Whiteman to aid a deserving student to continue his musical career.

PRIZES

The Edward B. Benjamin Awards. Three annual awards of \$500, \$250, and \$150 respectively are offered by Edward B. Benjamin for the best composition of a quiet and tranquil nature written by a student of the Eastman School of Music.

The Howard Hanson Prize. A prize of \$100 given by Director of the School for the best composition performed at the spring Symposium.

The Polish Arts Group Prize. The Polish Arts Group of Rochester, New York, provides annually the sum of \$50 to be awarded to a talented and needy student of Polish descent.

The Sigma Alpha Iota Award. Sigma Alpha Iota sorority provides annually a sum of \$150 open to general competition, but preference in the award is given to a member of the sorority.

The Marion Weed Scholarship Prize. Mu Phi Epsilon sorority provides annually a sum of \$100 to be awarded to a young woman on the basis of scholastic rating and financial need, but preference is given to a member of the sorority.

The Veterans Broadcasting Company Scholarship Award. An award of \$1,000 to be given to a performer of distinction from the Rochester area, given by the Veterans Broadcasting Company of Rochester, New York.

FINANCIAL AID PROGRAM

The Eastman School of Music Alumni Association Student Loan Fund. Through the generous contributions of Eastman School alumnae and alumni, this student loan fund was established to assist worthy regular-course students in financial need.

Memorial Loan Fund. In memory of Arthur M. See, Mabel Cooper, and Zillah Halstead, former members of the faculty, and Ruby Holmes, a friend of the School, a fund has been established to provide students with short-term loans.

The Frantz Haverstick Fund. A gift of \$1,000 was given by Frantz Haverstick of Rochester, New York, to be used for small, short-term, non-interest loans.

General Fund. Loans are also available from a general fund after one year of successful study at the Eastman School of Music. In exceptional cases, loans may be approved for the second semester of the freshman year. The total amount that may be borrowed is \$800, distributed over the last three years of the course with a maximum of \$400 for any one year.

RECORDINGS AND PUBLICATIONS

Recordings of American Music

In September, 1939, RCA Victor issued the first of a series of albums of recordings of American orchestral music. These were recorded by the Eastman-Rochester Symphony Orchestra, Dr. Howard Hanson, conductor, and include the following works:

- Barlow, Wayne:** *The Winter's Passed*, rhapsody for oboe and strings.
Braine, Robert: *Habanera, Lazy Cigarette; Pavane, El Greco.*
Chadwick, George: *Jubilee.*
Copland, Aaron: *Music for the Theatre.*
Griffes, Charles: *Poem*, for flute and orchestra; *The White Peacock.*
Hanson, Howard: *Lament for Beowulf*, for orchestra and chorus; Suite from the opera, *Merry Mount; Symphony No. 1*, the "Nodric;" *Symphony No. 2*, the "Romantic."
Keller, Homer: *Serenade*, for clarinet and strings.
Kennan, Kent: *Night Soliloquy*, for flute, piano, and strings.
Loeffler, Charles: *Pagan Poem.*
MacDowell, Edward: *Dirge*, from *Indian Suite No. 1.*
Norton, Spencer: *Prologue*, from *Dance Suite.*
Paine, Thomas: *Overture to Oedipus Tyrannus.*
Phillips, Burrill: *American Dance*, for bassoon and strings.
Rogers, Bernard: *Soliloquy*, for flute and strings.
Skilton, Charles: *Sunrise Song; War Dance.*
Sowerby, Leo: *Overture, Comes Autumn Time.*
Still, William Grant: *Scherzo* from *Afro-American Symphony.*
Vardell, Charles: *Joe Clark Steps Out.*

Columbia Records has recorded the Eastman-Rochester Symphony Orchestra, Dr. Howard Hanson, conductor, in the following compositions:

- Greig, Edvard:** *Holberg Suite.*
Hanson, Howard: *Concerto*, for piano and orchestra, Rudolph Firkusny, soloist; *Symphony No. 2*, the "Romantic."
MacDowell, Edward: *Concerto No. 2*, in D Minor, for piano and orchestra, Jesús María Sanromá, soloist.
Mennin, Peter: *Symphony No. 3.*
Riegger, Wallingford: *Symphony No. 3.*

Mercury Records, Inc., has recorded the Eastman-Rochester Symphony Orchestra, Dr. Howard Hanson, conductor, in the following works:

- Barber, Samuel:** *Adagio; Capricorn Concerto*, for flute, oboe, trumpet, and strings; *First Essay; Overture to the School for Scandal; Symphony No. 1.*
- Barlow, Wayne:** *Night Piece; Night Song; The Winter's Passed*, rhapsody for oboe and strings.
- Bergsma, William:** *Gold and the Señor Commandante.*
- Bloch, Ernest:** *Concerto Grosso No. 1; Concerto Grosso No. 2; Schelomo*, for violoncello and orchestra, Georges Miquelle, soloist.
- Canning, Thomas:** *Fantasy on a Hymn by Justin Morgan.*
- Carpenter, John Alden:** *Adventures in a Perambulator.*
- Carter, Elliott:** Suite from *The Minotaur.*
- Chadwick, George:** *Symphonic Sketches.*
- Copland, Aaron:** *Quiet City*, for strings, trumpet, and English horn.
- Cowell, Henry:** *Symphony No. 4.*
- Donovan, Richard:** *New England Chronicle.*
- Earls, Paul:** *And on the Seventh Day.*
- Foote, Arthur:** *Suite*, in E Major, for string orchestra.
- Gauldin, Robert:** *Pavane.*
- Gershwin, George:** *Concerto in F*, for piano and orchestra, Eugene List, soloist; *Cuban Overture; Rhapsody in Blue*, Eugene List, soloist.
- Ginastera, Alberto:** *Overture: The Creole Faust.*
- Gould, Morton:** *Fall River Legend; Latin-American Symphonette; Spirituals.*
- Griffes, Charles:** *Bacchanale; Clouds; The Pleasure Dome of Kubla Khan; The White Peacock.*
- Grofé, Ferde:** *Grand Canyon Suite; Mississippi Suite.*
- Guarnieri, Camargo:** *Three Latin-American Dances.*
- Hanson, Howard:** *Cherubic Hymn*, for chorus and orchestra; *Drum Taps*, for chorus and orchestra; *Elegy in Memory of Serge Koussevitzky; Fantasy Variations on a Theme of Youth; Lament for Beowulf*, for orchestra and chorus; *Mosaics; Pastorale*, for oboe, strings, and harp; *Serenade*, for flute, strings, and harp; *Song of Democracy*, for chorus and orchestra; Suite from the opera, *Merry Mount* (included in the album entitled *The Composer and his Orchestra*); *Symphony No. 1*, the "Nordic;" *Symphony No. 2*, the "Romantic;" *Symphony No. 4*, the "Requiem;" *Symphony No. 5* (*Sinfonia Sacra*).
- Harris, Roy:** *Symphony No. 3.*
- Herbert, Victor:** *Concerto*, for violoncello and orchestra, Georges Miquelle, soloist.
- Hively, Wells:** *Tres Himnos: Gloria á Dios en las Alturas, El buen pastor, Adoración nocturna Mexicana.*
- Hovhaness, Alan:** *Arevakal, Concerto No. 1*, for orchestra; *Prelude and Quadruple Fugue.*
- Keller, Homer:** *Serenade*, for clarinet and strings.
- Kennan, Kent:** *Night Soliloquy*, for flute, piano, and strings; *Three Pieces for Orchestra.*

- Lane, Richard:** *Four Songs*, for mezzo-soprano and orchestra, Patricia Berlin, soloist.
- Loeffler, Charles:** *Deux rhapsodies; Memories of My Childhood; Poem* (La bonne chanson)
- LoPresti, Ronald:** *The Masks*.
- MacDowell, Edward:** *Indian Suite, No. 2; Suite for Orchestra*, Opus 42.
- Mailman, Martin:** *Autumn Landscape*.
- McBride, Robert:** *Mexican Rhapsody*.
- McCauley, William:** *Five Miniatures*, for flute and strings.
- McFee, Colin:** *Tabuh Tabuhan*.
- McKay, Neil:** *Larghetto*.
- Mennini, Louis:** *Arioso*, for strings; *Overture-Breve*.
- Mitchell, Lyndol:** *Folk Suite: Kentucky Mountain Portraits*.
- Moore, Douglas:** *The Pageant of P. T. Barnum*.
- Nelson, Ron:** *Sarabande: For Katherine in April; Savannah River Holiday*.
- Peter, Johann F.:** *Sinfonia*, for string orchestra.
- Phillips, Burrill:** *Selections from McGuffey's Readers*.
- Piston, Walter:** *The Incredible Flutist; Symphony No. 3*.
- Porter, Quincy:** *Poem and Dance*.
- Pursell, William:** *Christ Looking over Jerusalem*.
- Riegger, Wallingford:** *New Dance*.
- Rogers, Bernard:** *Leaves from the Tale of Pinocchio; Once Upon a Time; Silver World; Soliloquy*, for flute and strings.
- Scianni, Joseph:** *Adagio Cantabile*.
- Sessions, Roger:** *Orchestral Suite from The Black Maskers*.
- Stern, Robert:** *In Memoriam Abraham*.
- Still, William Grant:** *Suite from the ballet, Sahdji*.
- Sutcliffe, James:** *Gymnopedie*.
- Taylor, Deems:** *Through the Looking Glass*.
- Thompson, Randall:** *The Testament of Freedom*, for men's voices and orchestra.
- Triggs, Harold:** *The Bright Land*.
- Vardell, Charles:** *Joe Clark Steps Out*.

Mercury Records, Inc., has recorded the Eastman Philharmonia, Howard Hanson, Conductor, in the following compositions:

- Barlow, Wayne:** *The Winter's Passed*, rhapsody for oboe and strings.
- Grieg, Edvard:** *Second Elegiac Poem (The Last Spring)*.
- Guarnieri, Camargo:** *Brazilian Dance*.
- Kennan, Kent:** *Night Soliloquy*, for flute, piano, and strings.
- Liadow, Anatole:** *Baba-Jaga; The Enchanted Lake; Kikimora*.
- Sousa, John Philip:** *Stars and Stripes Forever*.

Mercury Records, Inc., has recorded the Eastman Wind Ensemble, Frederick Fennell, conductor, in the following compositions:

- Alford, Harry L.:** *Glory of the Gridiron*.
- Alford, Kenneth J.:** *Colonel Bogey; Mad Major*.

- Anderson, Leroy: *A Christmas Festival*.
- Bagley, E. E.: *National Emblem*.
- Barber, Samuel: *Commando March*.
- Bennett, Robert Russell: *Suite of Old American Dances; Symphonic Songs*.
- Bigelow, F. E.: *Our Director*.
- Cavez, Francisco: *Tambo*.
- Delle Cese, D.: *Inglesina*.
- Fillmore, Henry: *Americans We; His Honor*.
- Ganne, Gustave Luis: *Father of Victory*.
- Goldman, Edwin Franko: *Boy Scouts of America; Bugles and Drums; Cheerio; Children's March; Interlochen Bowl; March Illinois; On the Mall; Onward-Upward*.
- Gould, Morton: *Ballad, for band; West Point Symphony*.
- Gounod, Charles: *Ballet Music from Faust*.
- Grainger, Percy: *Hill Song No. 2; Lincolnshire Posy*.
- Hall, R. B.: *Officer of the Day*.
- Hanson, Howard: *Chorale and Alleluia; March Carillon*.
- Hansen, Johannes: *Valdres March*.
- Hartley, Walter: *Concerto for 23 Winds*.
- Hindemith, Paul: *Symphony in B Flat*.
- Holst, Gustav: *Hammersmith: Prelude and Scherzo; Suites in E Flat and F*.
- Jacob, Gordon: *Suite: William Byrd*.
- Jenkins, Joseph Wilcox and Jerome Neff: *Pieces of Eight*.
- Key, Francis Scott: *The Star Spangled Banner*.
- Khachaturian, Aram: *Armenian Dances*.
- King, Karl I.: *Barnum and Bailey's Favorite; Pride of the Illini*.
- Klohr, John N.: *Billboard*.
- McCoy, Earl F.: *Lights Out*.
- Meacham, Frederick W.: *American Patrol*.
- Mennin, Peter: *Canzona*.
- Milhaud, Darius: *Suite française*.
- Mozart, Wolfgang Amadeus: *Serenade No. 10 in B Flat (K. 361)*.
- Persichetti, Vincent: *Divertimento; Psalm; Symphony No. 6*.
- Piston, Walter: *Tunbridge Fair*.
- Prokofieff, Serge: *March, Opus 99*.
- Reed, H. Owen: *La Fiesta Mexicana*.
- Reeves, David W.: *Second Regiment Connecticut N. G. March*.
- Rodgers, Richard: *Guadalcanal March*.
- Rossini, Gioacchino-Respigi: *Suite from La boutique fantasque*.
- San Miguel, Mariano: *The Golden Ear*.
- Schoenberg, Arnold: *Variations, Opus 43a*.
- Schuman, William: *George Washington Bridge*.
- Seitz, Rolland F.: *March Grandioso*.
- Sousa, John Philip: *Black Horse Troop; Bullets and Bayonets; Corcoran Cadets; Daughters of Texas; El Capitan; Fairest of the Fair; Gallant Seventh; Hands Across the Sea; High School Cadets; King Cotton; Liberty Bell; Manhattan Beach; Nobles of the Mystic Shrine; Our Flirtations; Picador;*

Riders for the Flag; Rifle Regiment; Sabre and Spurs; Semper Fidelis; Solid Men to the Front; Sound Off; Stars and Stripes Forever; The Thunderer; U. S. Field Artillery; Washington Post.

Strauss, Richard: *Serenade* in E Flat, Opus 7.

Stravinsky, Igor: *Symphonies of Wind Instruments.*

Sullivan, Arthur-Mackerras: Suite from *Pineapple Poll.*

Thompson, Virgil: *A Solemn Music.*

Tieck, Carl: *Old Comrades.*

Wagner, Richard: Bridal Scene, Elsa's Procession to the Cathedral, and Introduction to Act III from *Lohengrin*; Entry of the Gods into Valhalla from *Das Rheingold*; Good Friday Music from *Parsifal*; *Rienzi* Overture.

Walton, William: *Coronation March, 1937; Crown Imperial.*

Williams, Clifton: *Fanfare and Allegro.*

Williams, Ralph Vaughan: *Folk Song Suite; Toccata Marziale.*

Work, Julian: *Autumn Walk.*

Ruffles and Flourishes, field music of the United States Army, for field trumpets, cymbals, and drums, from the Civil War to the present date including: traditional marches and inspection pieces, music for rendering honors, bugle calls of the United States Army, and drum solos.

The Civil War, A two-volume set of recordings (two records to each volume) presenting the band, fife and drum, and bugle music from the American Civil War, including ceremonial, social, and battle music of the Union and Confederate Armies 1861 to 1865.

The Spirit of '76, field music for fifes and drums, from the Revolutionary War to the Civil War including: traditional marching tunes for fifes and drums, the camp duty of the United States Army, traditional music for fifes and drums, and drum solos.

Mercury Records has recorded the Eastman-Rochester Pops Orchestra, Frederick Fennell, conductor, in the following albums:

Hi Fi Ala Española, which includes: Benjamin, Arthur, *Jamaican Rhumba*; de Falla, Manuel, *Ritual Fire Dance* from *El Amor Brujo*; Faith, Percy, *Brazilian Sleigh Bells*; Fernandez, Oscar Lorenzo, *Batuque*; Granados, Enrique, *Intermezzo* from *Goyescas*; Guarneri, Carmargo, *Dansa Brasileira*; Lecuona, Ernesto, *Andalucia* and *Malagueña*; Texidor, Jaime, *Amparito roca*; Turina, Joaquin, *The Bullfighter's Prayer*.

Music of Leroy Anderson, Volume I, which includes: *Bugler's Holiday*; *Forgotten Dreams*; *Irish Suite*; *The Penny-Whistle Song*; *Sandpaper Ballet*; *Serenata*; *Sleigh Ride*; and *A Trumpeter's Lullaby*.

Music of Leroy Anderson, Volume II, which includes: *Belle of the Ball*; *Blue Tango*; *China Doll*; *Fiddle-Fiddle*; *The Girl in Satin*; *Horse and Buggy*; *Sarabande*; *The Song of the Bells*; *Summer Skies*; *The Syncopated Clock*; *The Typewriter*; and *The Waltzing Cat*.

Marches for Orchestra, which includes Beethoven: *Turkish March* from *The Ruins of Athens*; Borodin: *March* from *Prince Igor*; Grieg: *Hommage March* from *Sigurd Jorsalfar*; Schubert: *March Militaire*; Sibelius: *Alla Marcia* from *Karelia Suite*; Wagner: *March* from Act II, Scene IV of *Tannhauser*; Walton: *Coronation March, Orb and Septre*.

Music of Percy Grainger, which includes: *Children's March (Over the Hills and Far Away)*; *Colonial Song*; *Country Gardens*; *Handel in the Strand*; *Immovable Do*; *Irish Tune from County Derry*; *Mock Morris*; *Molly on the Shore*; *My Robin is to the Greenwood Gone*; *Shepherd's Hey*; *Spoon River*.

Popovers, which includes: *Czibulka, Love's Dream after the Ball*; *Debussy, Clair de lune*; *Dinicu, Hora staccato*; *Gliere, Dance of the Russian Sailors*; *Liszt, Liebesträume*; *Rachmaninoff, Prelude in G Minor*; *Rimsky-Korsakoff, The Procession of Nobles*; *Shostakovitch, The Golden Age*; *Sibelius, Finlandia*; *Weinberger, Schwanda, the Bagpiper*.

Publications by the Eastman School of Music

In 1926-27, the project of encouraging native music was extended to include the publication under subsidy by the Eastman School of Music of manuscript works of special merit. The list of works published under this plan, obtainable through Carl Fischer, Inc., 56-62 Cooper Square, New York 3, N. Y. follows:

- Barlow, Wayne:** *The Winter's Passed*, rhapsody for oboe and strings.
Canning, Thomas: *Fantasy on a Hymn by Justin Morgan*.
Chadwick, George: *Overture, Rip Van Winkle*.
DeLamarter, Eric: *The 144th Psalm*, for voice and orchestra.
Elwell, Herbert: *Ballet Suite: The Happy Hypocrite*.
Hanson, Howard: *Concerto*, for piano and orchestra; *Elegy in Memory of Serge Koussevitzky*; *Mosaics*; *Symphony No. 1*, the "Nordic;" *Symphony No. 2*, the "Romantic;" *Symphony No. 3*; *Symphony No. 4* the "Requiem;" *Symphony No. 5*, (*Sinfonia Sacra*).
Kennan, Kent: *Night Soliloquy*, for flute, piano, and strings.
Lane, Richard: *Four Songs*, for mezzo-soprano and orchestra.
LoPresti, Ronald: *The Masks*.
McBride, Robert: *Mexican Rhapsody*.
Mennini, Louis: *Arioso*, for strings.
Mitchell, Lyndol: *Folk Suite: Kentucky Mountain Portraits*.
Moore, Douglas: *The Pageant of P. T. Barnum*.
Nelson, Ron: *The Birthday of the Infanta*; *Savannah River Holiday*.
Phillips, Burrill: *Concert Piece*, for bassoon and string orchestra; *Selections from McGuffey's Readers*.
Porter, Quincy: *Ukranian Suite*, for strings.
Rogers, Bernard: *Soliloquy*, for flute and strings.
Royce, Edward: *Symphonic Poem, Far Ocean*.
Sowerby, Leo: *Mediaeval Poem*; *A Set of Four (Suite of Ironics)*, for orchestra; *Symphonic Poem, Prairie*.
Still, William Grant: *Darker America*, for small orchestra.
Thompson, Randall: *Symphony No. 1*; *Symphony No. 2*.
Vardell, Charles: *Joe Clark Steps Out*.

Wagenaar, Bernard: Suite, *Divertimento*.

Also by Carl Fischer, Inc., is *The Drummer's Heritage*, a compilation of music for piccolo and bugle with drum accompaniment, by Frederick Fennell.

Eastman School of Music Educational Publications

A number of textbooks written by members of the Eastman School faculty have been published by Appleton-Century-Crofts, Inc., 35 West 32 Street, New York 1, N. Y. These textbooks are known as the Eastman School of Music Series and include:

Austin-Ball, Thomas: *Answers to Some Vocal Questions*.

Gleason, Harold: *Examples of Music Before 1400; Method of Organ Playing*.

Soderlund, Gustave Fredric: *Examples Illustrating the Development of Melodic Line and Contrapuntal Style from Greek Melody to Mozart; Examples of Gregorian Chant and Works by Orlandus Lassus and Giovanni Pierluigi Palestrina*.

Van Hoesen, Karl: *Handbook of Conducting*.

Watson, Nelson: *A Modern Method for the Double Bass*. (Out of print)

Wonderlich, Elvera: *Chorale Collection*.

Appleton-Century-Crofts, Inc., are also the publishers of the following textbooks written by members of the Eastman School of Music faculty:

Barlow, Wayne: *Foundations of Music*.

Hanson, Howard: *The Harmonic Materials of Modern Music*.

McHose, Allen I.: *Basic Principles of the Technique of Eighteenth and Nineteenth Century Composition; Contrapuntal Harmonic Technique of the Eighteenth Century; Teachers' Dictation Manual*.

McHose and Tibbs: *Sight-Singing Manual*.

McHose and White: *Keyboard and Dictation Manual*.

Rogers, Bernard: *Art of Orchestration*.

Soderlund, Gustave Fredric: *Direct Approach to Counterpoint in the Sixteenth Century Style*.

