

WORLD OF MUSIC

Musical Jockey Club Formed in Europe To Channel Contest Sweepstakes

By ROSS PARMENTER

THE big international contest as a means of uncovering and promoting new musical talent is not a novel institution. Yet since World War II it has proliferated to such an extent that it has created a new phenomenon. One might call it the contest circuit. There are now so many contests overseas that the young American artist who cannot find a concert circuit at home, can, if he has the strength and financial backing, set out on the contest circuit.

Take, for instance, the piano contests. Perhaps some of those currently participating for the Tchaikovsky Prize in Moscow are planning to dash to Naples to try for the Casella Prize (April 15-23). Failing in this, they can get to Bolzano to try for the Busoni Prize from Aug. 25 to Sept. 6.

Then comes a difficult choice. Whether to go to Bucharest to try for the new Enesco Prize, or to Munich for one of the awards in the contest of the Western German Radio. These run concurrently during the second and third weeks of September. But both will finish in time to allow participation in the fourteenth international contest of the Conservatory of Geneva (Sept. 20 to Oct. 4). Elimination in this would allow freedom to try for the Viotti Prize in Vercelli (Sept. 29 to Oct 31). Thereafter there's a lull until the 1959 competitions begin, and then the annual events will be augmented by the contest for the Marguerite Long Prize in Paris (June 15-29). In 1960 the contest for the Queen Elizabeth Prize in Brussels will join the annual events.

The violinists have almost as rigorous a schedule. Having finished in Moscow, they have contests ahead of them in Bucharest, Munich, Geneva, Genoa and Brussels, where the

next Queen Elizabeth Prize will go to a violinist. There are singing contests in Belgrade, Munich, Geneva and Vercelli. Organists have contests in Prague and Ghent. Geneva and Munich both have contests for flutists and harpsichordists. Geneva has one for trombonists, Munich one for trumpeters, and Liège one for string quartets.

An interesting development is that some of the major contest-givers have formed the Fédération des Concours Internationaux, with headquarters in Geneva. The federation has made life easier for would-be entrants by issuing a brochure that lists the dates and chief conditions of contests being run in nine European cities. Not all the contest-givers have joined the federation, however, for its brochure does not list those coming up in Belgrade, Bolzano, Bucharest and Ghent. Details of these, and perhaps of still other contests, can be learned from the office of the music committee of the People to People Program in West Charleston, W. Va. That office, too, has been set up so that information about so many contests can be spread widely and easily.

CONDITION: The Artists Advisory Council of Chicago and the New York City Opera are collaborating in a contest for a new American opera that has an unusual condition. The libretto must be submitted first. The reaction of the judges will determine whether the opera will be admitted to the contest. Dimitri Mitropoulos, Peter Herman Adler, Giorgio Polacco and Julius Rudel will be the judges. The prize of \$3,000 will be divided, with \$2,000 going to the composer and \$1,000 to the librettist. If the prize-winning opera is considered worthy of production, it will be given by the New York City Opera. Deadline for the submission of librettos is Dec. 1, but the complete opera will not have to be in until June 1, 1960. Information may be obtained from Mrs. William Cowen, president of the Artists Advisory Council, Room 201, 55 East Washington Street, Chicago.

RUSH JOB: Leopold Stokowski and the Houston Symphony will give Dmitri Shostakovich's Symphony No. 11 its United States premiere tomorrow night. The orchestral parts, however, reached Houston only last Wednesday, and getting them there in time for the first rehearsal was a feat of last-minute rushing. The first delay was in Moscow, for the parts were not mailed from there until March 25. When the music arrived in New York last Monday it was found to be on photo transparencies on sheets too flimsy to stand erect on music stands. The parts were then rushed to a blueprinter, where men worked all night transferring the music to sturdy paper so that it could be put on a plane for Houston on Tuesday.

HEMIDEMISEMIQUAVERS: Pierre Monteux, who was 83 on Friday, flew to Buenos Aires last week to conduct five concerts in celebration of the fiftieth anniversary of the Teatro Colón. . . . The Walden Quartet

SAVED MASS

The Haydn Mass, "Missa rorate coeli desuper," which an Austrian forester saved after Soviet soldiers dumped it on the roadside, will have its first American performance during the Dartmouth Music Festival between April 25 and 27 in Hanover, N. H.

The mass, which had been lost in the archives of the Goettweig Monastery, was identified last spring by H. Robbins Landon, who recognized the manuscript for what it was after it had been returned to the abbey.

will play works by Aaron Copland, Walter Piston and Roy Harris in a concert in Washington on Friday to honor Nadia Boulanger. Mlle. Boulanger, who taught all three composers, arrived in this country last week. . . . The Renaissance Chorus, led by Harold Brown, will sing Johannes Ockeghem's Mass "Mi-mi" on Saturday at the Lexington Avenue Young Men's and Young Women's Hebrew Association. . . . Mario Castelnuovo Tedesco has completed an opera based on Shakespeare's "All's Well That Ends Well." . . . "Judith," a cantata by Paul McIntyre, 26-year-old Toronto composer, has won the \$1,000 prize in the Vancouver International Festival's contest for a Canadian work to be given at the festival this summer. . . . Peter Whiton's opera, "The Bottle Imp," based on Robert

Louis Stevenson's story, will have its premiere on Thursday at the Wilton (Conn.) Playhouse.

-REPRISE

Leonie Rysanek sang Lady Macbeth "with impressive sweep and perception" in the concert version of Verdi's "Macbeth" with which the Little Orchestra, under Thomas Scherman, closed its season. . . . Bach's "St. Matthew Passion" was served "honestly and affectionately" by the Rutgers University Choir and the Symphony of the Air led by Erich Leinsdorf. . . . George Rochberg's Symphony No. 1 had "vitality and exuberance" and Prokofieff's Piano Concerto for the Left Hand had "grace and charm." Both were introduced by the Philadelphia Orchestra, with Eugene Ormandy as conductor and Rudolf Serkin as soloist in the Prokofieff. . . . Grace Hoffman, American mezzo-soprano, was "a fine new Brangaene" in her Metropolitan Opera debut. . . . Lois Marshall and Miriam Burton, sopranos, gave exceptional recitals. . . . David Randolph led the Randolph Singers in a "delightful" program.