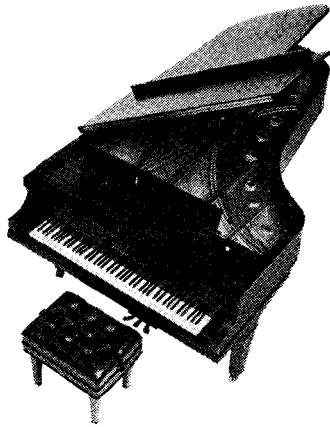


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MORROW

Life and Times of the Juilliard Quartet

THE "NEW" Juilliard Quartet and the new Juilliard School began another aspect of a long association when the group led by Robert Mann made its first appearance in Alice Tully Hall a memorable one. This was still another in a continuing series of ceremonials, with a commissioned quartet by Stefan Wolpe in its premiere performance, along with the Mozart in C (K.465) and the Beethoven C-sharp minor (Op.131).

Basically, the Juilliard Quartet is only a few years away from celebrating the 25th anniversary of its founding by William Schuman in 1946. If the secure style and distinctive ensemble that have characterized it almost from the start were, in the latest hearing, admirably present, what then is new about it? Merely the latest in the cycle of personnel change that is inevitable with any organization as its history extends over decades. Most recently (last spring) it was Samuel Rhodes who moved into the violist's chair vacated by Raphael Hillyer. A few years ago it was Earl Carlyss who took the place of Isadore Cohen as second violin (his only predecessor was Robert Koff).

Fortunately present along with Mann is his long-time collaborator Claus Adam, who has now been cellist longer than the group's original fourth member, Arthur Winograd, whom he replaced in 1955. Thus the top and the bottom of the ensemble have remained firmly fixed as a frame of reference within which other elements can be precisely, effectively integrated. If the old order changes, so far as manpower is concerned, the older order of results was warmly, imaginatively present in the playing of the Mozart quartet considered by many the greatest of his works in this format.

From the first beautifully resonant throb of the cello's low C with which the work begins to the last incisive ensemble chord, it was playing of model animation and discipline. All those "puzzling" sharps and flats in the opening Adagio which caused some anguished contemporaries to call it the "Dissonant" Quartet vanish into a network of readily recognizable cross references when each part is as clearly defined as it was in this performance. What Mozart's mind was aiming for—

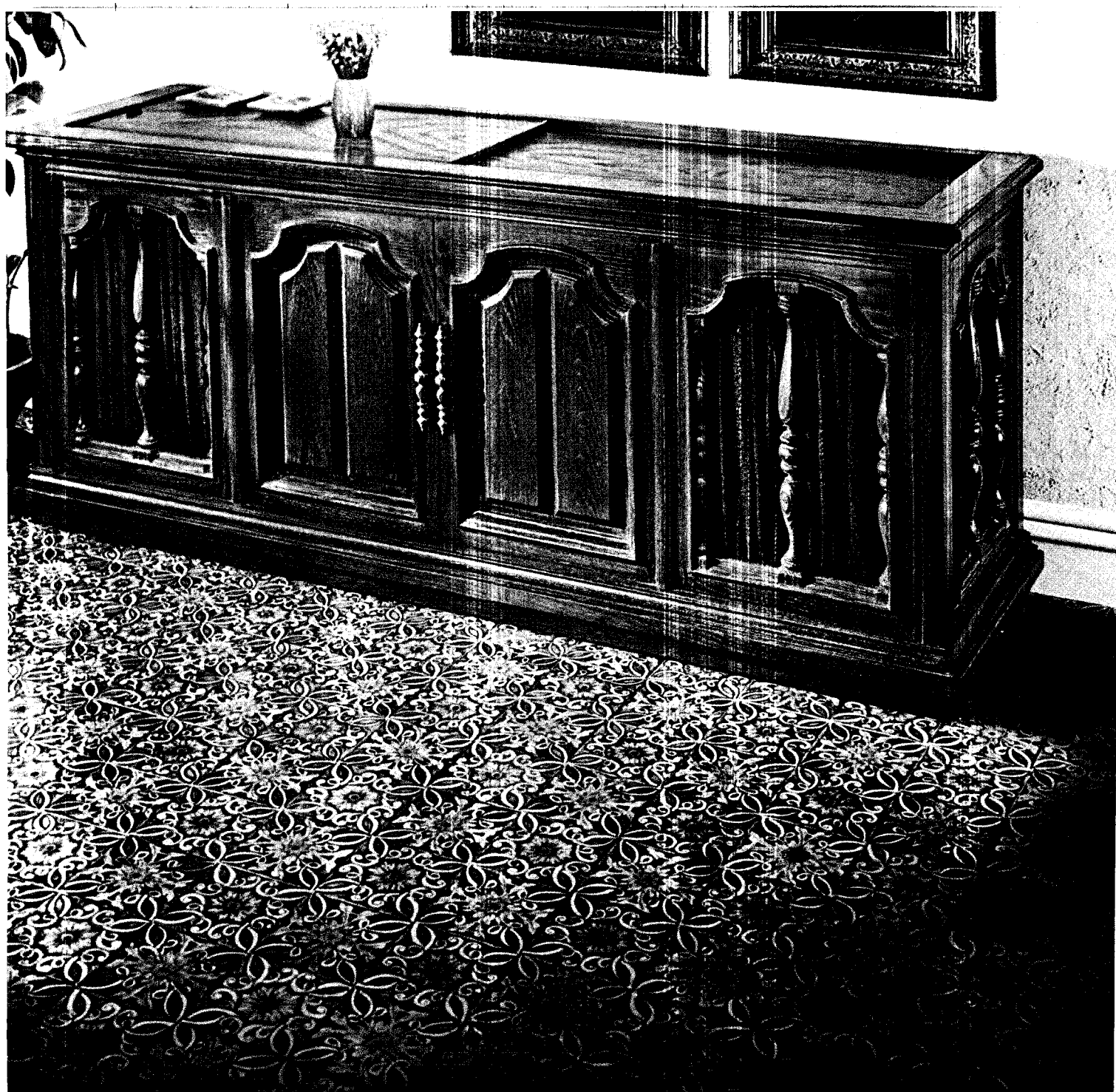
a zeroing-in on a central tonal focus from seemingly remote, even contradictory points of origin—left no uncertainty or doubt with the listener because there was no uncertainty or doubt in the performers. It all flowed forward in a performance that was immaculate in its technical detail yet vibrant with feeling from start to finish.

The scene, in the contemporary sense of the term, changed drastically in the Wolpe. In its own terms, the composer's sense of order was doubtless implicit in everything that was heard (or unheard). For my taste, it elaborated upon fragmentary and cryptic statements that challenged rather than invited audience participation. (The lack of program notes of even the briefest, most general kind was no service to better understanding.) A work of approximately twenty minutes' length divided into two movements of about equal length, it arrives finally at a brief, non-codified, "in the clear" message which may be either a whimsical touch (suggesting that the composer could have done the whole thing that way had he so desired) or an untraceable emanation from what had preceded. What preceded was, to my order of comprehension, tediously cerebral and without a clearly defined context. So far as the interpretation by the four performers was concerned, it conveyed every earmark of fidelity, precision, and devotion to the composer's interests. Wolpe was present to share the audience's applause with the performers.

Steven Staryk is the kind of musician whose natural aptitude was subject to such expert supervision as to produce a performer for whom technical problems may not be exactly nonexistent, but for whose solution he is ideally equipped. It is an order of accomplishment one encounters from time to time among pianists and vocalists: Staryk happens to be a violinist, and aptly cast to fill the pedagogic part he is now playing at Oberlin Conservatory.

Given his order of command, Staryk could have selected from the violin repertory at random and been equally qualified for almost anything he undertook. That he chose to devote himself, with the considerable pianistic assistance—

(Continued on page 103)



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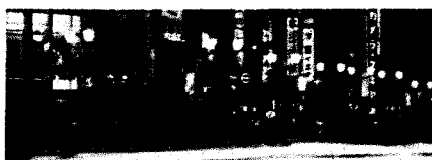
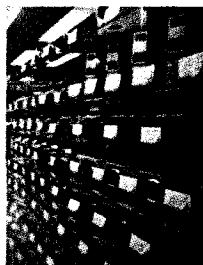
Board the luxurious Tokaido Express in Tokyo. The countryside flashes by at 125 miles an hour. You're on your way to Kyoto, where time has stood still in the gardens and palaces for a thousand stately years. And to Osaka, site of EXPO '70.

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You discover the Inland Sea with its piney picture-islands and misty vistas—from a speeding hydrofoil. You stroll Tokyo's Ginza, past window after window of excellent watches, cameras,



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Booked for Travel

Edited by David Butwin

Mao's Macao

Ho YIN is Macao's ranking Communist, the head of a shadow cabinet that helps to run the affairs of this tiny Portuguese colony appended to the storied south coast of mainland China. He is also a gracious multimillionaire, a Chamber of Commerce executive, and a connoisseur of football, women, and wine.

Ho Yin symbolizes the historical anomaly of Macao and illustrates the danger of judging this part of the world by any normal values. Journalists and professional China watchers, arriving by hydrofoil from Hong Kong—40 miles across the Pearl River estuary—are often baffled by the illogic that confronts them. They retreat to the refuge of the Hong Kong Foreign Correspondents' Club and try to write of Macao with the rationality editors expect of sensible men. But how do they explain Ho Yin? And what of William K. McCoy, a United Nations representative, who rents a house from Ho Yin, one of five lovely hillside homes the Communist boss won in a fan-tan game?

The traveler who has lived enough with Asians to unburden himself of the tyranny of logic, and to stop thinking "we" and "they," will find Macao

a fascination in itself and also one of the most accessible windows to China. (My other favorite views are from Taiwan and the New Territories north of Kowloon, part of the Hong Kong crown colony.)

Many news reports out of Macao still use as a frame of reference the local reverberations of Mao Tse-tung's cultural revolution in 1966. Macao is depicted as living under a "red sword that dangles from a slender thread," or as a fruit "ripe for China to pick whenever Peking chooses to give up a window to the world and gain one more city." Macanese take a different view. They are prepared for the future with the conviction, rooted deep in history, that Macao's Portuguese will outlast the British in Hong Kong. Portugal has held at least nominal control for four centuries, and there is no reason to believe it will soon be dislodged. In fact, local capital is investing heavily in new industries and tourist facilities.

After the 1966 confrontation, the Portuguese agreed to pay indemnity to the families of several young Maoist demonstrators wounded or killed by the police, promised to ban further activities by Nationalist agents from Taiwan, and pledged to refuse any more "illegal" refugees. Back in Lisbon, Portugal's anti-Communist govern-



Macao on the Pearl River—"Crossing the . . . estuary is to pass a stretch of the South China coast that seems unchanged for a thousand years."

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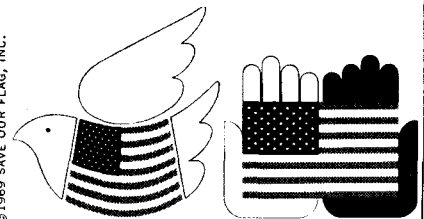
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