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THE NEW-YORK TIMES

# 4 Win \$5,000 Conducting Prizes

## 2-Week Mitropoulos Competition Ends at Carnegie Hall

By ALLEN HUGHES

Shortly before 11 o'clock last night Leonard Bernstein announced from the stage of Carnegie Hall the four first-prize winners of the 1966 Dimitri Mitropoulos International Music Competition for Conductors. They were Sylvia Caduff of Switzerland, Walter Gillessen of Germany, Juan Pablo Izquierdo of Chile and Alain Lombard of France.

Each received a Mitropoulos Gold Medal and a check for \$5,000. Tomorrow they will conduct the New York Philharmonic in a special concert at Philharmonic Hall, after which three will be named assistant conductors for the 1966-67 season. The fourth will become assistant conductor of the National Symphony in Washington.

Three additional prizes were awarded in the competition, which was sponsored by the women's division of the Federation of Jewish Philanthropies of New York.

### Other Medalists

Second prize—a silver medal and \$2,500—went to Theo Alcantarilla of Spain; third prize—a bronze medal and \$1,000—to Zdenek Macal of Czechoslovakia, and fourth prize—a bronze medal and \$750—to Taiji Iimori of Japan.

The seven young conductors (Mr. Izquierdo, at 30, is the oldest) were victors in a competition that began on Jan. 3. They were chosen from 34 candidates (9 from the United States) representing 18 countries.

This was the fourth Mitropoulos music competition sponsored by the federation and the third for conductors. The first, held in 1961, was for pianists. The competition was named for the late Dimitri Mitropoulos, a former conductor of the Philharmonic.

All of the previous sessions were held at Carnegie Hall, with the Orchestra of America serving as the official competition ensemble. It was conducted last night by each of the finalists.

The judges were Mr. Bernstein, Frank Brief, conductor of the New Haven Symphony; Carlos Chavez, Mexican composer and conductor; Fausto Cleva and Thomas Schippers, both conductors of the Metropolitan Opera; Fritz Mahler,



Sylvia Caduff



Walter Gillessen



Juan Pablo Izquierdo



Alain Lombard

American conductor, and Gian Carlo Menotti, composer.

Three other members of the jury were unable to be present, although they had participated in earlier sessions. They were Howard Mitchell, conductor of the National Symphony, and the conductors Richard Burgin and Thor Johnson.

Miss Caduff became the first woman to win a conducting prize in a Mitropoulos competition. She is 28 years old, a teacher of piano in Lucerne, and has studied conducting with Herbert von Karajan, Rafael Kubelik and Franco Ferrara. She has participated in competitions in Italy and Denmark and was a finalist in each. She has had guest conducting engagements in Switzerland and Norway.

Her work was the first movement of Beethoven's Symphony No. 4.

Mr. Gillessen, a native of Cologne, is 24. He studied with Franco Ferrara, and last October won the Guido Cantelli Competition at Stresa, Italy. He has conducted in Rome and the

Netherlands and has been invited to conduct at the Salzburg Festival this summer. He led Beethoven's "Leonore" Overture No. 3.

Mr. Izquierdo, who studied in Chile, in Vienna and in Switzerland, has conducted frequently in his native country. He has been a director of the music department of the Catholic University of Chile. He led the last movement of Beethoven's "Eroica" Symphony.

Mr. Lombard, 25, studied with Ferenc Fricsay and was for three years with the Lyon Opéra. Last year he conducted at the Opéra-Comique in Paris. In 1963 he conducted Massenet's "Herodias" for the American Opera Society here and this spring he will lead Poulenc's "Dialogues des Carmelites" for the New York City Opera. He conducted the third and fourth movements of Schumann's Fourth Symphony.

Intermission speakers were Mrs. Herbert W. Haldenstein, chairman of the board of the women's division, and Mrs. Joseph F. Cullman 3d, chairman of the competition.

New - York

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NEW-YORK HERALD TRIBUNE

New York HERALD TRIBUNE Jan 20 / 1966  
**Mitropoulos Competition Finale**

By William Bender

This is only the fifth season of the Dimitri Mitropoulos Competition, but its great value to the musical world has already been established. The gala finale in Philharmonic Hall last night, therefore, was merely a matter of reaffirming past accomplishments. This was done emphatically.

The three young men and one young woman who won the four first prizes in Monday night's final round of competition came out and stood up in front of a great orchestra—our own New York Philharmonic—and acquitted themselves handsomely. In one instance, very handsomely.

This was as it should have been. Sylvia Caduff of Switzerland, Walter Gillessen of Germany Juan Pablo Izquierdo of Chile, and Alain Lombard are fine young musicians. They left no doubt of that.

Without attempting to cast any aspersions on them or the Mitropoulos contest, however, one questions the wisdom of putting them before a major orchestra and an important audience only two days after the conclusion of a grueling, month-long competition.

It is a question that demands an answer, especially when the concert and the rehearsal the youngsters divided had to be sandwiched into a full, busy Philharmonic week. Why not give them a rest, and then give them a generous time for rehearsing—which is where conductors must do their stuff, anyway?

As it was, the orchestra sounded tired. And only in the case of Mr. Lombard—who led an original, dazzlingly controlled version of Bartok's "Miraculous Mandarin" Suite—was there anything that could be called mastery of the orchestra.

Not that anybody did a bad job. Mr. Izquierdo led a powerful Tchaikovsky "Romeo and Juliet" that emphasized contrast of tempi, rather than dynamics. Mr. Gillessen gave a graceful, lovely sounding reading of another favorite, Wagner's Siegfried Idyll. And Miss Caduff did the Adagio from Mahler's 10th Symphony—and did it with a real identification and expression even if the orchestra played its worst in a work that, is admittedly, not a repertory item.

But to have triumphed over an international field of 34, these young conductors must have had more special, individual talent than showed last night. And this is something that needn't have been.

It was in all other respects a uniformly successful evening. The program was nicely varied, and the audience was enthusiastic and knowing—and polite to the speech-makers who opened things. Each one of the conductors showed poise and confidence on the podium. And, finally, there was the comforting knowledge that what the audience was witnessing—and what the Mitropoulos competition means in the way of assistance to young musicians—would have been unthinkable a generation ago, or even a decade.

At concert's end, Leonard Bernstein announced that Miss Caduff and the Messrs. Lombard and Izquierdo had won posts as assistant conductors with the New York Philharmonic next season. Mr. Gillessen won a similar position with the National Symphony of Washington, D. C. Those are the real prizes.

THE NEW YORK TIMES, THURSDAY, JANUARY

# Music: 4 Mitropoulos Contest Winners Conduct

## Final Selections Made at Philharmonic Hall

By HAROLD C. SCHONBERG

EACH of the four prize winners of the Dimitri Mitropoulos International Music Competition was assured of a berth next season; but their appearance last night with the New York Philharmonic, in Philharmonic Hall, was to decide where the berth would be. Three of the winners would end up with the Philharmonic as assistant conductors. The fourth would go to the National Symphony in Washington as assistant to Howard Mitchell.

After some moments of suspense, Leonard Bernstein came out to announce the decision. Juan Pablo Izquierdo, 30 years old, of Chile; Sylvia Caduff, 28, of Switzerland, and Alain Lombard, 25, of France, will be with the New York Philharmonic next season. Walter Gillessen, 24, of Germany, will be in Washington.

These four musicians were the end product of the contest among 34 aspiring conductors from 23 countries. Miss Caduff led the Philharmonic in the adagio movement from Mahler's 10th Symphony. Mr. Lombard's piece was Bartók's "Miraculous Mandarin." Mr. Gillessen had Wagner's "Siegfried Idyll" and Mr. Izquierdo Tchaikovsky's "Romeo and Juliet."

None of these conductors is in any respects an amateur. Each has had thorough training, and each had some professional work. The luck of the draw also determined the music they were given to conduct. Naturally Mr. Lombard, with the wild Bartók score, was inevitably bound to make a more flamboyant impression than, say, Mr. Gillessen with the "Siegfried Idyll."



The New York Times (by Larry Morris)

Leonard Bernstein, left, chairman of Dimitri Mitropoulos International Music Competition for Conductors, with first four prize winners. From left: Sylvia Caduff of Switzerland; Walter Gillessen, Germany; Juan Pablo Izquierdo, Chile; Alain Lombard, France.

### The Program

NEW YORK PHILHARMONIC, conducted by Sylvia Caduff, Alain Lombard, Walter Gillessen and Juan Pablo Izquierdo (winners, 1966 Dimitri Mitropoulos International Competition.) At Philharmonic Hall. Adagio from 10th Symphony..... Mahler  
Miraculous Mandarin Suite..... Bartók  
Siegfried Idyll..... Wagner  
Romeo and Juliet Overture... Tchaikovsky

But it was easy to see that all four contestants were bursting all over with talent. And in Miss Caduff's case, there was the novelty of seeing a most attractive, intense young lady on the podium. Women conductors are as rare as dinosaur eggs; and one might have guessed in advance that Mr. Bernstein would have been intrigued. The audience certainly was, as Miss Caduff led the orchestra expertly and even

passionately through the Mahler.

She, Mr. Lombard and Mr. Gillessen had many things in common — a strong beat marked by heavy accents, a somewhat nervous quality, enough personality to impress their ideas on the players. Mr. Izquierdo was a little different. For one thing, his beat often was as minuscule as that of the late Fritz Reiner. He did not feel it necessary to mark every subdivision and to beat through every measure.

To this mind, he was the most interesting of the four; and, except for one rhythmic miscalculation in the Tchaikovsky, he conducted with enormous strength and a fine sense of pacing. He sounded the most mature of the four. There was much to admire,

though, in Mr. Gillessen's sensitive and knowledgeable work in the "Siegfried Idyll," and the enthusiasm with which Mr. Lombard—tall, graceful, handsome—went through the Bartók score. A wonderful quartet; and two American orchestras next season are fortunate in their new acquisitions.

Before the concert, speeches were made by Irving Mitchell Felt, president of the Federation of Jewish Philanthropies, and Mrs. Louis S. Gimbel Jr., campaign chairman of the women's division of the federation. The women's division is the sponsor of the competition. In his address Mr. Bernstein, besides announcing the winners, had some glowing words to say about the competition and its previous winners.

The New York Times  
New York  
January 20, 1966

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# MUSIC



CARDUFF  
Woman with the wash.

## CONDUCTORS

### Four for the Future

"This is worse than a Hitchcock movie," muttered the Frenchman. But no one was listening. Huddled in a dingy back room of Carnegie Hall last week, the seven finalists in the Dimitri Mitropoulos International Music Competition were wrapped in a cocoon of suspense, nervously awaiting the verdict of the judges. The Czech stared vacantly at the wall; the Japanese seemed mesmerized by his feet. The German bustled around the room collecting autographs. The Chilean idly felt his wrist, suddenly exclaimed: "I have no pulse! My heart has stopped!"

It was the grand finale to two hellish weeks of elimination rounds in which 38 young conductors from 20 countries competed for a handsome reward: \$5,000 for each of four first-prize winners plus a one-year contract as assistant conductors of either the New York Philharmonic or the National Symphony in Washington. The competition was



IZQUIERDO  
Poker near the chest.

unbearable; indeed, as the pressure mounted, some of the entrants seemed a bit teched. One shaggy-maned candidate continually roamed the hallways, humming and conducting an imaginary orchestra with all the jabbing vigor of a shadowboxer; another, never without his trusty baton, sat in on bull sessions and conducted the rhythm of the conversation, cueing each participant as though he were a virtuoso soloist. Superstitions were rampant. One contestant, lest he be jinxed, ran off with his hands clasped over his ears each time someone tried to wish him good luck.

**Vigil's End.** In the withering preliminary rounds, the first to be weeded out were the conductors who, like a child walking a Great Dane, were unable to hold a tight rein on the Orchestra of America. In the semifinals, which none of a ten-man U.S. contingent was able to reach, the remaining 13 candidates were put through a musical obstacle course: they had to conduct the first movement of Berlioz' *Symphonie Fantastique*, Debussy's *First Rhapsody* for clarinet and piano, a recitative and aria from Beethoven's *Fidelio*, and a surprise modern piece—Andre Previn's *Overture to a Comedy*—for which they were given only 30 minutes to prepare. Said Concertmaster Gabriel Banat: "It was a harrowing experience for them and a merry-go-round for us."

For the seven survivors, the worst part was waiting for the judges' decision. Their vigil came to an end last week when, after 45 minutes' deliberation, the ten judges, led by Leonard Bernstein, filed onto Carnegie Hall's stage to announce the winners:

► Alain Lombard, 25, from Paris, was easily the most dashing. He commanded the podium like an admiral on the bridge, embracing the orchestra with grand sweeping gestures of his long arms. His attack was marked by an easy, graceful masculinity, at times almost overpowering in its intensity. Conductor of the Lyon State Opera since 1963, he is the most experienced of the four winners. One of the judges, Composer Gian Carlo Menotti, announced that he had invited Lombard to guest-conduct at the Spoleto Festival this summer, a bonus prize to be awarded on a regular basis to future winners of the contest.

► Walter Gillessen, 24, of Cologne, displayed a Germanic taste for heavy percussion. Leading Beethoven's *Leonore Overture No. 3*, he stood with feet together and labored over the orchestra with the short, snappy jabs of a boxer working out on the heavy bag. Son of a conductor, he feels that conducting opera is least satisfying because "you have to follow the singers. And I want to be the leader."

► Juan Pablo Izquierdo, 30, from Santiago, Chile, is assistant conductor of the Philharmonic Orchestra of Chile and director of the music department



ALFRED STATLER

LOMBARD  
Admiral on the bridge.

at the Catholic University of Chile. A onetime composer who studied conducting in Europe, he favored lightly accentuated tempos, kept his gestures close to his chest as though he were playing a poker hand. Crouching, swaying from side to side, he was not afraid to let the orchestra forge ahead under its own steam while he shaped the tones of the violin section.

► Sylvia Carduff, 28, a willowy brunette from Chur, Switzerland, is the first woman ever to win the Mitropoulos competition. She was a sorceress on the podium, weaving richly textured tapestries of sound with balletic waves of her arms. In the fast movements, she hunched over the orchestra and urged them on with the furious scrubbing motions of a woman doing the Monday wash. A student of Von Karajan and graduate of the Lucerne Conservatory, she says she entered the contest because of the reluctance of orchestras to hire a woman conductor. "I wanted to show them," she says, "that a woman can beat men if she has to."



GILLESSEN  
Boxer on the bag.

**CHILE'S MUSICAL "EXPORTS"**

**JUAN PABLO IZQUIERDO - MUSICIAN WITH A FUTURE**

By **CLAIRE ROBILANT**

The Mail's Cultural Affairs  
Writer

Once again, it has become evident that Chile does not limit its "human exports" to football players. Since the turn of the century, Chile has ranked among the leaders in its production of top-level musicians, except that less fuss is made over them, in print, than over the stalwarts of the stadium.

And now Juan Pablo Izquierdo, 30, has achieved a place on the list of Chilean artists who are doing very well North, East and West of our borders.

There is something highly unexpected and satisfying about finding a Chilean musician converted overnight into a conductor of international fame. Everyone here felt deep satisfaction on learning that Juan Pablo had been designated Assistant Conductor for that mammoth orchestra, the New York Philharmonic, for the 1966-67 season, and that he had emerged first in the famed Dimitri Mitropoulos Musical Competition last week.

For many years this quiet, modest and rather withdrawn artist refused to make news himself, and avoided the limelight. Nonetheless he made many musical headlines, and his achievements left milestones. A pupil of Lucila Céspedes, Rudolf Lehmann, Juan Orrego and Alfonso Allende, the young musician travelled to Europe in 1957 for further musical education. In Switzerland he learned under and worked with Herman Scherchen; in Austria with Karl

Schiske, and in Germany with Hans Poser.

Back in Chile, Izquierdo successfully conducted the National Symphony Orchestra, the Municipal Philharmonic and the Or-



**Juan Pablo Izquierdo, the Chilean winner.**

chestra of the Catholic University. Nor was the rest of his time spent merely in restful meditation. Izquierdo was appointed director of the Catholic University's Music Department. For his dedicated and outstanding work he received the Annual Music Award of the San-

tiago Art Critics' Circle in 1962. Under Juan Pablo Izquierdo's competent direction, the Catholic University's Musical Department developed high standards and became one of Santiago's serious music centers.

Concerts under his baton were always memorable events to be treasured in memory for the full flavor with which he captured and made exquisite music. One sat there and listened and often wondered what kind of surprises

the future would have in store for this dedicated and extremely talented young musician, who is also an active promoter of new music and a composer of numerous orchestral and chamber works.

Juan Pablo Izquierdo left for the United States without any fuss at the end of last year's winter season. One of his great achievements at that time was his sudden appearance as conductor of ballet programmes. He worked hard and in a dedicated way with the now departing Charles Dickson in the production of Tchaikovsky's "Nutcracker". His personal interest in the mounting of this ballet and its music was something that can't often be found in Chilean conductors. The result was therefore an exemplary "Nutcracker" and much of the success, in spite of endless difficulties, can certainly be attributed to Juan Pablo Izquierdo.

With this background and his new experience, Izquierdo should be able to make his life and work into a memorable contribution to the glory of his country's international artistic prestige.

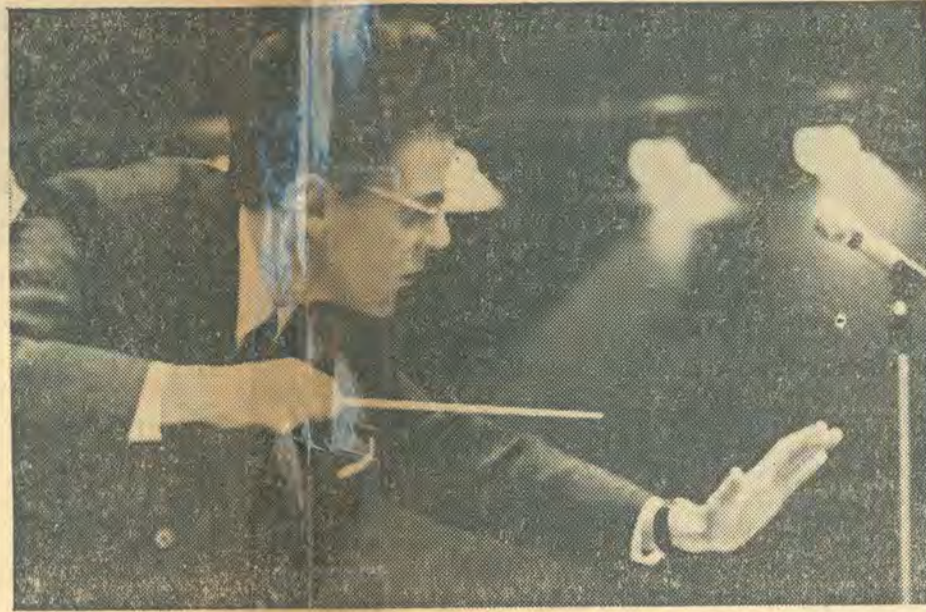
ENERO 23 - 1966

THE NEW YORK TIMES, SUNDAY, JANUARY 23, 1966.

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## Four Who Won Prizes for Conducting . . .

The four winners of the 1966 Mitropoulos International Competition for Conductors chosen last week, each received \$5,000. Three will be assistant conductors of the New York Philharmonic next season; the fourth, assistant conductor of the National Symphony in Washington, D. C. The event was sponsored by the Federation of Jewish Philanthropies of New York.



The New York Times (by Sam Falk)  
Juan Pablo Izquierdo, 30, oldest of the prize winners, has studied in his native Chile and Europe.



Two of the judges on the nine-member panel, Leonard Bernstein, left, and Gian Carlo Menotti, weigh the merits of finalists before selecting winners at Carnegie Hall.

Walter Gillessen, 24, will conduct at the Salzburg Festival this summer. The German conductor won the Guido Cantelli Competition in Italy last October.



Sylvia Caduff, from Switzerland, is the first woman ever to win a conducting prize in the Mitropoulos competitions. Miss Caduff, 28, has studied with Herbert von Karajan, Rafael Kubelik and Franco Ferrara.

Alain Lombard, 25, from France, conducted here in 1963 and will lead Poulenc's "Dialogues of the Carmelites" during the New York City Opera's spring season.



PATRIMONIO

## ...And How They Were Chosen

By DAN SULLIVAN

WHEN the 1966 Dimitri Mitropoulos International Music Competition for Conductors ended last Friday night at Carnegie Hall, everybody looked tired, especially the judges.

It's not easy for a young person to conduct an unfamiliar orchestra through a new piece (André Previn's "Overture to a Comedy") that he has had only a half hour to study. It's not easy to accompany an unfamiliar soprano in a Bellini recitative-aria ("Casta diva" from "Norma") with no preparation at all.

But imagine having to listen to 13 "Overtures to a Comedy," 13 "Casta divas" in a row (plus 13 versions of the "Abscheulicher!" recitative-aria from Beethoven's "Fidelio" and 13 pieces of the candidates' choosing). "You'll have to excuse the judges today," said Hanna Saxon, director of the competition, on the last day of the semifinals. "They're getting a little crazy."

In two weeks of listening intense enough to drive anybody crazy, the nine unpaid judges—most of them conductors themselves—assiduously winnowed down the original 34 contestants to the 3 semi-finalists; seven finalists; and last Monday's four big winners—Sylvia Caduff of Switzerland, Alain Lombard of France, Juan Pablo Izquierdo of Chile and Walter Gillessen of Germany.

Besides the works mentioned above, the candidates had to prepare the first movement of the Berlioz "Symphonie Fantastique"; the Debussy First Rhapsody for Clarinet; and nine works from the classical, post-classical and contemporary eras.

What were the judges looking for? Clear stick-technique? Fluent sight-reading? Accurate interpretation? Command? Enthusiasm?

### Who's Good

"Who can say?" shrugged Howard Mitchell, conductor of the National Symphony, one afternoon during the semifinals. "What's a good conductor? Somebody who can convince you that's the way the piece should sound."

"Musicianship and personality" were what Gian Carlo Menotti, the composer, wanted. "So many young conductors have immaculate techniques, but seem to use them in a vacuum."

"I myself am very interested in how our contestants conduct Italian opera. One hears how difficult it is to conduct German opera. Can you recall a conductor who did not make a sensation conducting 'Elektra'? We gave our contestants the 'Norma' excerpt to read, and it was demonstrated how difficult it is just to go oom-pah-pah."

While Mr. Menotti and his colleagues were listening to people going oom-pah-pah at Carnegie Hall, some of the contestants were having a late lunch at 130 East 59th Street.

That is the address of the Federation of Jewish Philanthropies, whose women's di-

vision established the Mitropoulos competition in 1961. Besides opening their homes to the candidates, members of the group opened a club room for them during the day—with plenty of hot food and no more polite conversation than the candidates were in the mood for. ("Unless one of them really looks lonely, I let them alone," said one volunteer. "They've got enough to think about.")

The atmosphere in the club room was more relaxed than one might have expected, considering the stakes of the contest. Besides handsome cash prizes—\$5,000 each—the four top winners would receive assistant-conducting jobs for a year with Leonard Bernstein and Mr. Mitchell. "In three months one would learn what it would take 10 years to learn otherwise," one contender said.

### Tensions

But although none of the contestants was older than 30, most had learned not to encourage whatever tension he might feel by talking about it. Nervous—no, they told each other. If I win, fine. If I lose, I have a job back home. And maybe I can come back next year.

"I would be afraid to get nervous," somebody said. "You are given 20 minutes to give your best. If it takes you 10 minutes to quiet down, you are finished."

Nevertheless, a certain amount of "excess energy" had to be worked off during the contest, each contestant admitted. So they walked around town or went skating in Central Park or went to the movies or the opera.

And argued—politely—about music. "The more an orchestra likes a conductor, the better they play for him," said a young French conductor. "No," replied an American. "The orchestra doesn't have to like you. They have to respect you."

This difference of approach was obvious to the members of the orchestra which played for the young conductors, the Orchestra of America.

"I noticed a great difference between the young American conductors and the Europeans," said a violinist. "The Europeans look into your eyes, expecting your help—and they often get it. The Americans come on like lion-tamers. They're on one side of the moat, you're on the other side, and they want to keep it that way."

### Differences

"There was a tremendous difference between contestants," he went on. "Everybody was very nervous, but it was amazing how many could control their nervousness. You'd see them taking the stick short—choking up on the baton—to keep a tremor from showing."

"We were eager to help the kids, and I think we belied the myth—the often true myth—of the jaded New York musician. But if you think the judges are tired, what about us? You realize we went through 160 pieces of music in two weeks?"