

the necessity of risk, as tender of the intellect, as conspicuous and well-paid.

The number of neglected modern compositions must be immense. Certain are known; many must be unknown; none is by Shostakovich or Morton Gould. To mention ten orchestral ones: they are Bartok's *Violin Concerto*, Berg's *Three Pieces for Orchestra*, Elliott Carter's *First Symphony*, Copland's *Short Symphony*, *Three Places in New England* by Ives, Charles Mills's *Second Symphony*, Schönberg's *Five Pieces for Orchestra*, *Les Noces* by Stravinsky, *Arcanes* by Varese and the *Passacaglia* by Stefan Wolpe. I regret that the form of your question, which limits me to ten pieces, prevents my mentioning Bartok's *Music for Strings, Percussion and Celesta*, Berg's *Concerto for Piano, Violin and Brass*, Bloch's *Three Jewish Poems* and *Three Psalms*, Chavez' *Piano Concerto*, Harris's *Symphony 1933*, Hindemith's *Concerto for Orchestra*, Milhaud's *La Création du Monde*, Schönberg's *Variations for Orchestra*, Scriabin's *Piano Concerto*, Sessions' *Symphony*, *Intégrales* by Varese, *Five Pieces for Orchestra* by Webern, *Three Dances for Orchestra* by Wolpe, etc., etc. . . .

. . . LEONARD BERNSTEIN

I BELIEVE there are three major general reasons for the continued neglect of a particular musical work: first, exceeding difficulty of execution; second, complexity of presentation, which may include both the aspect of enormous numbers of performers and that of great financial outlay; and third, lack of audience appeal. All three of these motivations possibly originate in the managerial department, with its eye to budget and box office, since even difficulty of execution is a problem that can be met by extra rehearsal, which, after all, costs money.

Under the first two headings I should place works like Stravinsky's *Perséphone*, and *Les Noces*, both of which require intensive choral preparation, and soloists of top rank who still have time and inclination to learn these roles. One cannot expect a soprano or tenor in the prime of Metropolitan Opera stardom to forego the glamor and financial return of constant *Aida* performances for the dubious honor (conventionally speaking) of learning and singing the parts in *Les Noces*. This notwithstanding the fact that a spirited performance of either of these works would no doubt make a strong, favorable impression on a New York audience. These generalities would also be true of the operas *Lulu* and *Wozzeck* by Berg, or almost any symphonic work of Charles Ives, although the latter composer is not by any means a model of popular appeal.

This question of audience appeal is a rather stale one now, since it has been proved many times that works formerly thought "duds" can, when played with clarity, intelligence and devotion, be communicated to

cheering audiences. Such a hitherto frowned-on work as Chavez' *Sinfonia India* has turned out to be sheer delight to many audiences, and I am sure a fine performance of Bartok's *Music for Strings, Percussion and Celesta* would bring the same results.

Certainly there are works more rarefied and obscure, which nonetheless can be given successfully if care is employed in the programming. Such pieces as Satie's *Socrate*, Sessions' *Symphony* or Copland's *Ode and Statements* are among the most unjustly neglected pieces. They are not over-difficult, and require little if any extra personnel. Conductors tremble at the prospect of performing them; and then, if a hearing does take place, the trembling *Anschaung* so affects the performance that the audience cannot be convinced.

There are works, too, which are certain to arouse antagonism in spite of the utmost conviction on the performers' part. Almost all twelve-tone music fits easily into this category; and we must face the fact that no audience is going to cheer for Schönberg's *Variations for Orchestra*. Blitzstein's theatre works, for altogether different reasons, cannot expect unanimous approval, because of the significance of their extra-musical, or even extra-dramatic points of view, both social and political.

The answer to the problem of performance lies in the emergence of performers who can "sell" this music through their own conviction and love, and of a musical system wherein pinch-penny budgeteering does not prohibit the presentation of more complex performing groups.

. . . INGOLF DAHL

AFTER the passion for first performance is satisfied only a handful of safe and sound works, not too taxing in content and preferably not too recently composed, are left to the modern repertory. Most of the more substantial contemporary pieces can be classified as neglected. The task of singling out ten of them becomes merely the problem of answering the question: what music do I like best?

Though it is flattering to exhibit one's private interests and experiences one must not be blind to the more general consequences which would result from incorporating one's favorite items in the regular repertory. Do we want them to be subjected to the dulled and perverted kind of listening for which mechanical means of communication are responsible? Or do we perhaps believe that the elevated and demanding nature of these works could rectify some of the evils which commercialism and escapism have inflicted on the mass ear? Would these pieces, as part of the repertory—and I am not thinking of concert halls and opera houses, which are attended only by a few thousands—retain their living force and not share the fate