

Johnson. His dance scores have been widely played. But he is an essentially instrumental and symphonic composer of intensity and depth. The *Concerto for Small Orchestra* combines a volatile, almost violent expression with highly original formal design. Unfortunately its only performances were in the mid-thirties.

### . . . LOU HARRISON

AS I try to decide what the ten most neglected works in the modern repertory are, I find myself returning again and again to the names of our six most neglected contemporaries. Here's my list: by Varese, *Arcanes* and *Hyperprism*; by Ruggles, *Angels* and *The Sun-Treader*; by Ives, the *First Piano Sonata*; by Schönberg, the *Three Piano Pieces*, Opus 11 and the *Third String Quartet*; by Berg, the *Chamber Concerto* and *Lulu*; by Webern, the *Five Orchestral Pieces*, Opus 10.

Though all but the Ives *Sonata* have been performed at some time, several of the works have not been heard more than once or twice and some have never been heard at all in this country. During my ten-year period of musical awareness I have had the opportunity to attend performances only of the two Schönberg works.

Isn't it astonishing that pieces of such value should languish in untouched bundles in the composers' homes or in the storerooms of their publishers? Since the orchestral racket seems to exclude them why wouldn't it be possible for some enchanting millionaire to put them on wax for the instruction of the young? Also for the pleasure of those disordered enough to find that certain values exist in works which are not composed in the "style of success."

### . . . AARON COPLAND

MY mind is cluttered with the names of neglected works in the modern repertory. I get a kind of nausea when I think of the waste all this unplayed music represents. Whatever else may be said about our musical age, it certainly hasn't found a way to make use of what it already has. I shall confine myself to only one work from each category:

Opera: Milhaud's *Christopher Columbus*. I've never seen this on the stage, but judging from the score, my guess is that it's a landmark in the field of modern opera. All signs point to it as a natural for the Met's first novelty around 1994.

Stage piece: Falla's *El Retablo de Maese Pedro*. A puppet show, based on an episode from *Don Quixote*, with singers in the pit accompanied by a chamber orchestra. It was produced here on two different occa-

sions years ago by the League of Composers. It's a flavorsome opus, as authentically Iberian as Bunk Johnson's jazz is New Orleansian. Definitely ought to be revived.

Chorus and orchestra: Ives's *Lincoln, the Great Commoner*. No performance has ever been given to my knowledge. I'm not sure how playable this work is, but it's short—about five minutes—and well worth a good struggle on the part of willing interpreters.

Orchestra: Varese's *Arcanes*. The Philadelphians under Stokowski gave the premiere of this score about twenty years ago. I remember it as an astonishing experience. The orchestration is copper-plated and the dissonances are excruciatingly wonderful. Anyhow that's how I remember it.

Solo with orchestra: Sessions' *Violin Concerto*. A violin and piano version of this complex score left an indelible impression. In a sense this may be musician's music, but America ought to have room for both it and Earl Robinson.

Voice and chamber ensemble: Satie's *Socrate*. One never hears this key work of the twenties.

Voice and piano: Stefan Wolpe's *Palestinian Songs*. In my opinion Wolpe is the most unjustly neglected composer in America today. These absolutely original songs have a fanatical intensity of emotion.

Piano solo: Chavez' *Piano Sonata*. Written around 1928 and published soon after, this *Sonata* seems to have been entirely forgotten. It typifies a kind of clean, hard piano writing that is both rugged and contemporary.

String quartet: Robert Palmer's *First Quartet*. Not a perfect work, but it represents young America in a way that appeals to me. I like the texture, the expressive content, the rhythmic drive. Someone should tell Ira Hirschman.

Ballet: Blitzstein's *Cain*. Unproduced dance score from Blitzstein's early period that warrants investigation by a ballet company.

### . . . HAROLD SHAPERO

SINCE I have not been fortunate enough to discover any buried musical treasures, my choices for the most neglected works of the modern repertory are pieces which I feel I know intimately and that seem to have great inspirational content. These scores are well-known, and I do not consider them neglected because they are never played, but because they might be played more often.

Stravinsky's *Symphonies for Wind Instruments* is interesting as an experiment in musical abstraction, for its sonorities that anticipate discoveries in the *Symphony of Psalms*. Most remarkable in his *Violin Concerto*