

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 State-ments* 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

of the devaluated classics?

In making a selection of ten neglected works one piece must stand for many by other equally important and neglected contemporaries. My list is taken from the large group of modern scores which have undeservedly become esoteric. These pieces, however, should fulfill the function of enriching our experience and drawing more ears under their spell. To those who know the works listed below the trend of my reasoning will be quite obvious:

Stravinsky, *Symphonies for Wind Instruments*; Janacek, *Sinfonietta*; Satie, *Socrate*; Hindemith, *Das Unaufhörliche*; Piston, *Concerto for Orchestra*; Ives, *Third Violin Sonata*; Busoni, *Improvisation on a Bach Chorale*; Diamond, *Chamber Concerto*; Berg, *Wozzeck*; Copland, *Short Symphony*.