

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-