

works might be enjoyed thoroughly if given a chance.

The *Short Symphony* and *Sacre du Printemps* are two works of supreme beauty. Their sense of movement is profound. A primitive and pagan but highly co-ordinated strength runs through the Russian score. In the American piece the strength is agile, a bit playful and jazzy, but tender and fully disciplined.

. . . ROBERT PALMER

CHARLES IVES naturally comes to mind when one thinks of neglected composers. One of his finest orchestral works, not as difficult as some, is the suite, *Three Places in New England*. The movement entitled *The Housatonic at Stockbridge* is particularly beautiful, with its gently undulating orchestral sounds. The splendid *Second Violin Sonata*, conceived on a large scale, contains some of Ives's best thoughts. Its barn dance movement is unequalled, even by any other of this composer's dynamic and indigenous examples.

One of the most shamefully neglected men is Bartok, whose greatest work in my opinion is the *Music for Strings, Percussion and Celesta*. This score, of such depth, maturity and power, has been performed only rarely in America. The *First Piano Concerto*, another fine product of his maturity, is Bartok in his most intransigent and starkest phase.

It is ironic that much of the best modern music has been for chamber combinations, the most neglected medium of all. An interesting European score is the *String Sextet* by Martinu that Mrs. Coolidge commissioned. It has seldom been given since its early performances. Some of the best chamber music of Walter Piston is to be found in the *Second String Quartet*. From the moving canonic opening in the two violins to the vibrant dynamism of the finale, it is surely one of the best quartets written in America.

Roy Harris's music has been as widely performed as that of any contemporary, but two of his most significant works, the *Piano Trio* and the *Viola Quintet*, have been least often presented. The first is possibly the most substantial modern trio. Unfortunately the brilliant recording by the Casella Trio is withdrawn from the Columbia catalogue. The *Quintet* has strong lines and the grandeur of its conception is truly realized.

Edmund Rubbra has to his credit several symphonies of great power and structural unity. The *Third Symphony*, which has had only one radio performance here, should be done in concert. It would help to change the impression current in America that English music consists of Holst, Bax and the Dorian Mode.

One of the most gifted and mature of America's composers is Hunter

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-