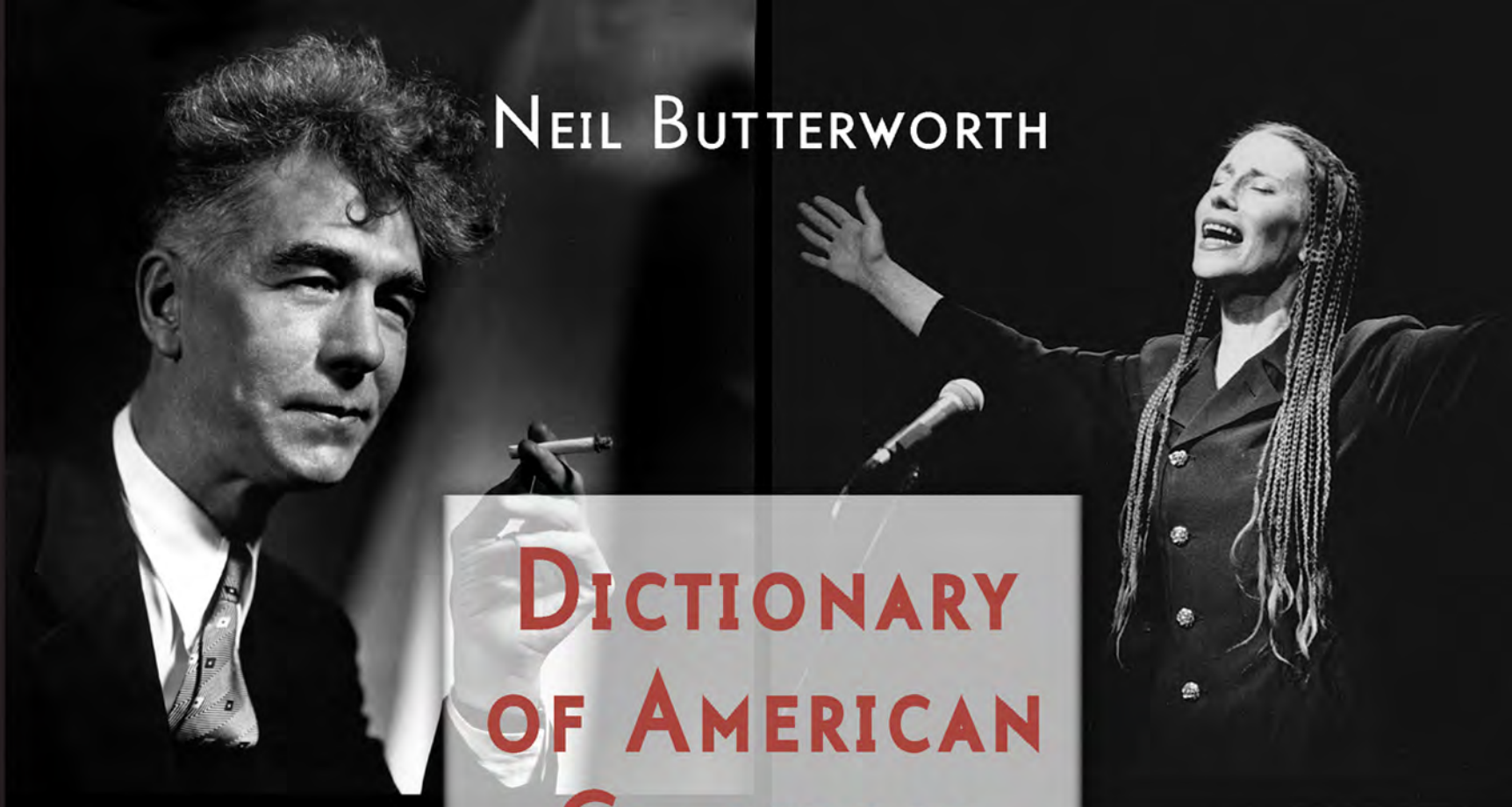


NEIL BUTTERWORTH



**DICTIONARY
OF AMERICAN
CLASSICAL
COMPOSERS**
Second Edition



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Introduction to the First Edition

The principal aim of this book is to be informative and readable. Critical opinions where expressed represent either the consensus of writers and musicians with regard to composers of the past or personal assessment.

Although it is difficult to describe a composer's style in objective terms, where possible I have given some indication of the musical language used—e.g., serial, neo-classical, neo-romantic—even if these terms tend to be generalizations.

Inevitably, many composers both past and present have been excluded. Each university music faculty has its own gathering of musicians who compose, and new stars are rising every year. In subsequent editions of this book further names will be added; my apologies go to any who feel they should be included but are not. The criterion for inclusion is hard to establish, but all composers listed have their music performed widely beyond their own immediate circle.

Where composers from other countries have emigrated to the United States, I have usually included them if they have become naturalized citizens. In these cases, to give a complete survey of their work, music written abroad has also been mentioned. Those composers who enjoyed prolonged residence in America but were not naturalized do not appear. I have omitted Stravinsky, partly as he is so well documented elsewhere and partly because the majority of his major works were composed in Europe.

Not included are composers of light music and jazz and song-writers unless they have produced works in other media. Thus George Gershwin and Ethelbert Nevin are represented, Harold Arlen and Irving Berlin are not. One exception is Stephen Foster, whose songs exerted such an influence during the nineteenth century that it was felt his historical significance warranted his inclusion.

Where possible biographies have been submitted to the composers themselves for correction, and I am deeply grateful for their help especially in providing information impossible to obtain from any other source.

Because music by American composers is not as widely known or performed in Europe, and Britain in particular, as it deserves to be, I hope this dictionary may bring to the notice of musicians on the east side of the Atlantic a new repertory of works worthy to stand beside the long tradition of European music.

Neil Butterworth
Edinburgh 1983

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Introduction to the Second Edition

In this revised edition of the *Dictionary of American Composer*, my criteria remain the same. Every entry has undergone close scrutiny and rewriting with an updating of the list of works.

John Cage, Aaron Copland, Walter Piston, William Schuman, Roger Sessions, and Virgil Thomson were some of those who assisted me in compiling the first edition. I am again greatly indebted to many distinguished composers who took time to correct their entries and provide a wealth of additional material for this new publication.

I am deeply grateful to my daughter Alexa, and Sam Albertson who explored the internet on my behalf to seek out remote information.

Neil Butterworth
Greenlaw, Scotland 2003

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Photo Acknowledgments

Thanks to the many composers and their families for providing photographs for use in this work, and for checking their entries for accuracy. In addition, the following archivists, librarians, and collections were helpful in providing photographs and information used in this work: Denise Anderson, University of Iowa Libraries; Katie Behrman, Carnegie Mellon University Libraries; John Bewley, Music Library, State University of New York, Buffalo; Richard Boursy and Suzanne Eggleston Lovejoy, Gilmore Music Library, Yale University; Lisa Breede, Media Lab, MIT; Brendan Carroll, the Erich Wolfgang Korngold Society Archive; Dongshin Chang, New York University Archives; The Chicago Historical Society; Columbia Electronic Music Center; David Peter Coppen, Sibley Music Library, Eastman School of Music; Michael N. Crotty, Duke University Library; Kay DeCicco-Carey, Harvard University Archives; Suzanne Finck, University of Cincinnati Archives; Heather Ford, Dept. of Music, University of California, Davis; Kristin M. Giacoletto, J. Willard Marriott Library, University of Utah; Anna Gordon, Diehn Fine and Performing Arts Center, Old Dominion University; Jane Gottlieb, The Julliard School; William Gottlieb; Kathy Haines, University of Pittsburgh Library; Irene Haupt; Kathryn Hodson, University of Iowa Libraries; Tom Hyry, Yale University Libraries, Manuscripts and Archives; Frances Kern and Anne Skilton, University of North Carolina at Chapel Hill Library; Karen Klinkenberg, University of Minnesota Archives; Kathy Lafferty, Kenneth Spencer Research Library, University of Kansas; Kevin B. Leonard, Northwestern University Library; Morgen MacIntosh, DePaul University Library; Carolyn Marr, Museum of History & Industry (Seattle, Washington) Library; The Morrison Foundation for Musical Research, Inc.; Gordon Mumma; Ann Stevens-Naftel, Editio Helios Publications; The New York Public Library, Music Division; Jon Newsom and his staff, Library of Congress, Music Division; Vincent J. Novara, Michelle Smith Performing Arts Library, University of Maryland; Kristen J. Nyitray, Frank Melville, Jr. Memorial Library, Stony Brook University; Jean Parker, Oakland University, Dept. of Music, Theatre and Dance; Lucy Patrick and Burt Altman, Florida State University Libraries; Sandra Peck, The Archives & Museum of Tuskegee University; Anne Prichard, University of Arkansas Libraries; Kevin Proffitt, American Jewish Archives; Rathaus Archives, Queens College; Claire Robbins, Nordoff-Robbins Center for Music Therapy; Dean M. Rogers, Vassar College Library; David Saladino; Elizabeth Scaaf and Nick Homenda, Peabody Institute of John Hopkins University Library; Bernard Schermetzler, University of Wisconsin-Madison Archives; Joanne M. Seitter, Curtis Institute of Music; Kathleen Shimeta; Christopher Slavik, Chicago Symphony Orchestra; Dave Stein, Kurt Weill Foundation; Howard Stokar; Rosina Tammany, Eastern Michigan University Archives; F. Anthony Thurman, American Guild of Organists; Sydney C. Van Nort, Cohen Library, City University of New York; Cassandra M. Volpe, American Music Research Center, University of Colorado at Boulder; and Nancy Young, Smith College Archives.

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A

ACHRON, JOSEPH

b. Łódź, Lithuania, 13 May 1886

d. Hollywood, California, 29 April 1943

At a very early age, Achron was a violin prodigy. He studied in Warsaw and at the St. Petersburg Conservatory (1898-1904) where he was a pupil of Leopold Auer; he was also a member of Anatoly Liadov's composition class. In 1913, he joined the teaching staff of Kharkov Conservatory. After a year in Palestine, he went to America in 1925, where he became an American citizen in 1928, settling first in New York, moving in 1934 to Hollywood.

Most of Achron's important works are for violin and reveal the strong influence of Hebrew music. His best-known composition, *Hebrew Melody* for violin and orchestra, was published in 1911. He composed three violin concertos (1927, 1936, 1939), the third dedicated to Jascha Heifetz, and *Konzertaten-Kapelle* (1929), also for violin and orchestra. For orchestra he wrote *Hazan* (with cello solo) (1914); *The Fiddler's Soul* (1920); *Belshazzar* (1924); *Elegy for Strings* (1927); *Golem Suite* for small orchestra, performed at the I.S.C.M. Festival in Venice in 1932; *Little Dance Fantasy* (1933); and a Piano Concerto (1941).

His chamber music includes a String Sextet; *Chromatic String Quartet* (1907); two sonatas for violin and piano (1914, 1918); *Elegy* for string quartet (1927); *Sinfonietta* for string quartet (1935); Sextet for woodwind and trumpet (1938) and *Children's Suite* for piano, clarinet, and string quartet (1938). He also composed several pieces for piano solo: *Symphonic Variation* (1915); *Sonata on a Jewish Theme* (1915); *Traum* (1923); *Begrüssung (Welcome)* (1923); and *Seven Statuettes* (1930). His major choral works are *Epitaph (In memory of Scriabine)* (1916); *Salome's Dance* for chorus, piano, and percussion (1925); and an *Evening Ser-*

vice for the Sabbath for baritone, chorus, and orchestra (1932). The ballet *Spring Night* was written in 1935 for a film.

His brother Isador (1892-1948) settled in the United States in 1922, where he pursued a career as pianist, teacher, and composer. He was also the accompanist to Jascha Heifetz (1922-33).

ADAMS, JOHN (COOLIDGE)

b. Worcester, Massachusetts, 15 February 1947

Adams began learning the clarinet with his father, playing in local bands and later earning a living as a freelance orchestral musician. As a student at Harvard University (B.A. 1969; M.A. 1971) he was a pupil of Leon Kirchner. In addition he studied conducting at Dartmouth College (summer 1965), a skill he has developed with his own music. Adams was Composer-in-Residence at the Marlboro Festival (1970) and with the San Francisco Symphony Orchestra (1982-85). From 1972 to 1982 he taught at the San Francisco Conservatory, where he also directed the New Music Ensemble. He acted as creative advisor to the St. Paul (Minnesota) Chamber Orchestra (1986-90).

Adams came to minimalism after its basic features had been established by Steve Reich and Philip Glass. Compared to them, he has been less single-minded than the former and less ritualistic than the latter. Since 1990 he has become the most performed living American composer, with his orchestral works appearing in concerts throughout the world. The electrifying driving rhythms and colorful textures present audiences with a new musical language that is of immediate appeal.

Adams' earliest extant work, the experimental *Piano Quintet*, written in 1970, contains aleatoric elements. In addition to a tape composition, *Onyx*, he used

ADAMS, JOHN (COOLIDGE)



John Adams with Morton Feldman,
January 10, 1987.
Courtesy Music Library, State
University of New York, Buffalo, Morton
Feldman Papers, Box 15, no. 43.

electronics in *Groundings* with three solo voices and instruments (1975), which was influenced by the ensemble pieces of Reich. Two piano pieces of 1977, *China Gates* and *Phrygian Gates*, epitomize the typical minimalist relentless pulse and repetitions.

His first orchestral work, *Christian Zeal and Activity* (the central part of a triptych *American Standard*), dating from 1973, drastically slows down the hymn tune *Onward Christian Soldiers* to provide a gradually changing harmonic sound base. *Shaker Loops* for string septet (1978, arranged for string orchestra in 1983) abandons the single pulse to provide a greater variety of tempi for the seven “loops” given to each instrument. Adams describes “shaking” as “the fast, tightly rhythmical motion of the bow across the strings.” *Common Tones in Simple Time* (1979, rev. 1986) for orchestra is dedicated to the composer’s teacher Leon Kirchner.

Harmonium (1980) immediately brought Adams’s name to wide popular attention. Scored for choir and large orchestra, it sets three poems, *Negative Love* by John Donne and *Because I Could Not Stop For Death* and *Wild Nights* by Emily Dickinson. In the following year he composed *Grand Pianola Music* for two sopranos, two pianos, and chamber orchestra. Other orchestral pieces include *Harmonielehre* (1984–85); *The Chairman Dances* (1985), described as a foxtrot, a byproduct of the opera *Nixon in China*; the frenetic *Short Ride in a Fast Machine* (1986); a fanfare, *Tromba Lontana* (1986); *Fearful Symmetries* (1988); *Eros Piano* for piano and orchestra (1989); and *El Dorado* (1991).

With the Chamber Symphony (1992) and the Violin Concerto (1993), Adams adopted a more dissonant har-

monic language with a greater degree of freedom from the insistent pulse of minimalism. *Lollapalooza*, named after an American term for something large and outrageous, is a lively jazzy novelty composed in 1995 to celebrate the 40th birthday of the conductor Sir Simon Rattle.

Recent orchestral pieces are *Gnarly Buttons* (1996); *Slonimsky’s Earbox* (1997); *Century Rolls* (Piano Concerto no. 1), written for Emanuel Ax (1997); *Naïve and Sentimental Music* (1999); *Guide to Strange Places* (2001); and *My Father Knew Charles Ives*, premiered by the San Francisco Symphony Orchestra in April 2003. Adams’ most recent orchestral work, *The Dharma at Big Sur* for the Los Angeles Symphony Orchestra, opened the 2003–2004 season in October 2003.

To date, all of Adams’ operas have taken as their subjects recent historical and political events. *Nixon in China* concerns the visit in 1972 of the American president to Mao Tse-Tung. With a libretto written mostly in couplets by Alice Goodman and production by Peter Sellars, it is a historical account, not a satire. The premiere production by the Houston Grand Opera on 22 October 1987, received with great acclaim, was repeated at the Brooklyn Academy of Music (December 1987), John F. Kennedy Center, Washington, D.C. (March 1988), Netherlands Opera (June 1988), and the Edinburgh International Festival (August 1988). Adams’s second opera, *The Death of Klinghoffer*, again with a libretto by Alice Goodman, was first staged in Brussels on 19 March 1991. The plot is based on a real event, the hijacking of the liner *Achille Lauro* (1985) by Arab terrorists, who murdered an elderly disabled Jewish man.

I Was Looking at the Ceiling and Then I Saw the Sky is described as a song play. Depicting an earthquake in Los Angeles, it was performed in Berkeley, California on 11 May 1995. Currently Adams is writing an opera, *Doctor Atomic*, based on the life of the nuclear scientist Robert Oppenheimer at Los Alamos. It will be presented by the San Francisco Opera in the 2005/2006 season.

Adams has composed two ballets, *Available Light* (1983) and *Hallelujah Junction* (Copenhagen, 2001); and two film scores, *Matter at Heart* (1982) and *An American Tapestry* (1999).

The nativity oratorio *El Niño* was given a virtual staging with film projection at its premiere in Paris on 15 December 2000. Adams had long held a deep love for Handel's *Messiah*: "I wanted to write a *Messiah*." The text in Spanish, Latin, and English draws on a multitude of sources from the Bible to the present day. It is scored for soprano, mezzo-soprano, baritone, a trio of countertenors, chorus, children's chorus, and orchestra.

Adams's most recent choral work, *The Transmigration of Souls* for four solo voices, choruses, and orchestra, was composed to commemorate the 9/11 disaster in New York. The music is enhanced by familiar sounds of the city on tape, performed against a litany of the victims' names. The premiere was given on 19 September 2002 by the New York Philharmonic Orchestra under Lorin Maazel. It was awarded the Pulitzer Prize in 2003 and performed in the summer of that year at the Promenade Concerts in London.

Among his vocal works are *The Wound Dresser*, a setting of Walt Whitman for baritone and orchestra (1989), and a group of songs for voice and electronics dating from 1993: *Bump*, *Cerulean*, *Disappointment Lake*, *Hoodoo Zephyr*, and *Tourist Song*. Adams has composed a handful of instrumental pieces, including *Light Over Water* for brass and synthesizer (1983); *John's Book of Alleged Dances* for string quartet and foot-controller sampler (1994); *Road Movies* for violin and piano (1995); and *Scratchboard* for ensemble (1996).

ADLER, SAMUEL (HANS)

b. Mannheim, Germany, 4 March 1928

As a child, Adler began violin studies before emigrating with his family to the United States in January 1939, where he studied composition privately with Herbert Fromm (1941–46). At Boston University (1946–48) he was a pupil of Hugo Norden and Karl Geiringer. Later at Harvard University (1948–50) he studied with Walter Piston and Randall Thompson. He was also a composition pupil of Aaron Copland and Paul Hindemith, and

at Tanglewood (1949, 1950) he received conducting lessons from Serge Koussevitzky.

During his army service in Germany, Adler organized the 7th Army Symphony Orchestra; he was to devote much time to conducting throughout his career. From 1953 to 1966 he was musical director of the Temple Emanu-El in Dallas, Texas. In 1957 he became professor of composition at North Texas State University, Denton. From 1966 until his retirement in 1995, he was professor of composition at the Eastman School of Music, Rochester, New York, serving as chairman of the composition department from 1974 to 1994. Subsequently he has taught at the Juilliard School in New York.

Adler has composed six symphonies: no. 1 (Dallas, 1953); no. 2 (Dallas, 1958); no. 3, *Diptych* (1960, rev. 1980–81); no. 4, *Geometrics* (1967); no. 5, *We Are the Echoes* for mezzo-soprano and orchestra (1975); and no. 6 (1985). His early orchestral compositions include *American Comedy Overture* (1946); a symphonic poem *Kinnereth* (1947); and a Concerto for flute, bassoon, and strings (1949–50), all now withdrawn. Among his surviving pieces from his early works are: *Song and Dance* for violin and orchestra (1953); Concertino no. 1 (1954); Toccata (1954); *Overture: Summer Stock* (1955); *The Feast of Lights* (1955); *Jubilee* (1958); *Rhapsody* for violin and orchestra (1961); *Four Early American Folk Songs* for strings (1962); *Elegy* for strings (1962); and *Requiescat in Pace* (1963) in memory of John F. Kennedy.

Later orchestral works are *City by the Lake*, a portrait of Rochester (1968); *Sinfonietta* (1970); Concerto for Orchestra (1971); Concertino no. 2 for strings (1976), premiered in 1977 by the St. Louis Symphony Orchestra; *A Little Bit* for strings (1976); a ballet, *The Waking*, composed for the Louisville Orchestra in 1978; *Joi, Amor, Cortezia* for chamber orchestra (1982); an overture, *In Just Spring* (1984); *The Fixed Desire of the Human Heart* (1988); *Beyond the Land* (1988); *Shadow Dances* (1990); *To Celebrate a Miracle* (1991); *Celebration*, for the centenary of the Cincinnati Symphony Orchestra (1993); Concertino no. 3 for strings (1993); *Art Creates Artists* (1996); *Lux Perpetua* for organ and orchestra (1997); and *Show an Affirming Flame* (2001), composed for the New York Philharmonic Orchestra in memory of the destruction of the World Trade Center. Adler has composed several concertos for solo instruments and orchestra: organ (1970); flute (1977); two for piano (1983, 1996); a saxophone quartet (1985); wind quintet (1991); guitar (1994); cello (1995); viola (1999); horn (2001); and *Beyond the Pale* for clarinet and strings (2002).

Adler's important choral works are principally settings of religious texts: a cantata, *Vision of Isaiah* (1962); *B'shaaray Tefilah: Sabbath Service* (1963); an

ADLER, SAMUEL (HANS)

oratorio, *The Binding* (1967); a cantata, *From Out of Bondage* (1968); a cantata, *A Falling of Saints* for tenor, baritone, chorus, and orchestra, completed in 1977; *It is to God I Shall Sing* for chorus and organ (1977); an oratorio, *Chosen Life* (1989); a cantata, *Ever Since Babylon* for soloists, chorus, and orchestra (1991); and two pieces for unaccompanied voices, *Psalm Trilogy* (1997) and *My Beloved is Mine* (1998). Secular choral items include a cantata, *A Whole Bunch of Fun* (1969); *Serenade on Texts by Blake* for chorus and winds (1971); *The Flames of Freedom* for chorus and piano (1982); an oratorio, *Choose Life* for mezzo-soprano, tenor, chorus, and orchestra (1986); *High Flight* for chorus and chamber orchestra (1986); *'Round the Globe* for treble voices and piano (1986); a cantata, *Stars in the Dust* for soloists, chorus, and orchestra (1988); a cantata, *Any Human to Another* for chorus, piano, and orchestra (1989); *A Prolific Source of Sorrow* for chorus and flute (1994); and two pieces for chorus and band, *Family Portraits* (1995) and *Rogues and Lovers* (1995).

Adler's eight string quartets represent the nucleus of his chamber works. They date respectively from 1945, 1950, 1955 (rev. 1964), 1963, 1969, 1975, 1981, and 1987. The Fourth and Fifth make use of certain aleatoric effects, and the Sixth, subtitled *A Whitman Sampler*, includes a part for mezzo-soprano. He has also composed four violin sonatas (1948, 1956, 1965, 1989); Horn Sonata (1948); two piano trios (1964, 1979); Sonata for unaccompanied cello (1966); *Music for II* (1964); *L'olam Vaed* for cello and piano (1976); *Dialogues* for euphonium and marimba (1977); *Aeolus, God of the Winds* for clarinet and piano trio (1978-79); Sonata for solo flute (1981); *Gottschalkiana* for brass quintet (1982); Viola Sonata (1984); Guitar Sonata (1984); Oboe Sonata (1985); *Double Portrait* for violin and piano (1985); *Acrostics* for flute, oboe, clarinet, violin, cello, and harpsichord (1986); *Herinnering* for string quartet (1987) and *Pasiphae* for piano and percussion (1987).

More recent instrumental music includes a Clarinet Sonata (1989); *Five Etudes* for violin (1989); *Triolet* for flute, viola, and harp (1989); *Close Encounters* for violin and cello (1989); *Sounding* for alto saxophone and piano (1989); *Ports of Call* for two violins and guitar (1992); *Into the Radiant Boundaries of Light* for viola and guitar (1993); *Clarion Calls* for trumpet and organ (1995); *Diary of a Journey: Four Snapshots* for flute, bassoon, and cello (1995); *Be Not Afraid, the Isle is Full of Noises* for brass quintet (1999); *Pensive Soliloquy* for saxophone and piano (1997); and a Piano Quintet (2000).

Adler has written many pieces for wind ensemble and concert band: *Southwestern Sketches* (1961); *Festive Prelude* (1965); Concerto for winds, brass, and

percussion (1968); *A Little Night and Day Music* (1976); *An American Duo* (1981); *Merrymakers* (1982); *Double Vision* (1987); *Ultralight* (1990); *We Live* (1995); *Serenata Concertante* (1996); *Dawn to Glory* (1998); and *American Airs and Dances* (1998). For brass ensemble there are *Concert Piece* (1946); *Praeludium* (1947); *Divertimento* (1948); *Five Vignettes* for trombone choir (1967); *Histrionics* for brass and percussion (1966); *Brass Fragments* for 25-piece brass choir (1971); *Trumpet Triptych* for seven trumpets (1979); *Brahmsiana* for eight horns (1997); and *Scherzo Schmerzo* for brass and percussion (2000).

In 1970, Adler began a series of pieces entitled *Canto*, mostly for solo instruments: *I*, trumpet (1970); *II*, trombone (1971); *III*, violin (1976); *IV*, saxophone (1974); *V*, for soprano; flute, cello, and three percussion players (1974); *VI*, double bass (1973); *VII*, tuba (1975); *VIII*, piano (1974); *IX*, five timpani and six rototoms (1978); *X*, cello (1979); *XI*, horn (1984); *XII*, bassoon (1989); *XIII*, piccolo (1994); *XIV A Kletzmer Fantasy* for clarinet (1996); and *XV*, English horn (1997).

Among his piano works are *Sonata Breve* (1963); *Sonatina* (1979); *The Sense of Touch* (1983); *Composers' Portraits* (2002); and *Duo Sonata* for two pianos (1983). A Sonata for harpsichord dates from 1982.

Adler has published eight song-cycles, the last of which, *Musique, Poetrie, Art, Nature and Love*, for medium voice, flute, and piano, was composed in 1979. Recent vocal music includes: *Snow Tracks* for high voice and wind ensemble (1981); *Reconciliation* for soprano, flute, clarinet, violin, cello, and piano (1992); *Time in Tempest Everywhere* (W. H. Auden) for soprano, oboe, piano, and chamber orchestra (1994); and *The Challenge of Music* for soprano, tenor, and orchestra (2003).

A one-act opera, *The Outcast of Poker Flat* (1959), based on a story by Bret Harte set in a gold-rush town, was produced at the Eastman School on 25 April 1968. The American Guild of Organists commissioned a second opera, *The Wrestler*, in one act with libretto by Judah Stampfer and based on Jacob's reconciliation with his brother Esau. It was first staged on 22 June 1972 in Dallas, Texas. In 1973 he completed a music drama, *The Lodge of Shadows*, for baritone solo, dancers, and orchestra. His reconstruction of the first American opera, *The Disappointment*, received its premiere in 1976 at the Library of Congress, Washington, D.C.

Adler is the author of three textbooks: *Anthology for the Teaching of Choral Conducting* (1971, rev. 1985); *Sight-Singing: Pitch, Interval and Rhythm* (1979, rev. 1997); and *The Study of Orchestration*, 3 volumes with workbooks (1982, 1989, 2002), widely used in universities throughout the United States.

AITKEN, HUGH**b. New York, New York, 7 September 1924**

Aitken studied the clarinet before undertaking a chemistry major for two years at New York University (1941–43). Following service in the U.S. Army Air Corps during World War II (1943–46), he enrolled at the Juilliard School (1946–50), where he was a composition pupil of Bernard Wagenaar, Vincent Persichetti, and Robert Ward. Aitken taught there (1960–70) before being appointed professor of music at William Paterson College, Wayne, New Jersey (1970–96).

As several of the titles of his works suggest, Aitken has been strongly influenced by music of the past. For the stage he has written two operas, *Fables* (after La Fontaine) (1975) and the three-act *Felipe* (after Cervantes) (1981); and four dance scores (1949–63), including *The Moirai* (1961) for José Limón. Among his works for full orchestra are a Piano Concerto (1953); three violin concertos (1984, 1988, 1992); *Happy Birthday* (1988); *Songdance* (1992); *Harmonic Rhythms* for strings (1997); a Symphony (1998); and *Songs and Caprices* (2001). For smaller ensembles he has composed a Chamber Concerto for piano, winds, brass, and string quintet (1947, rev. 1957); *Short Suite* for strings (1954); four *Partitas: I* (1957), *II* (1959), *III* (1964), and *IV* (1964); *Partita for strings* (1960); *Partita* for string quartet and orchestra (1964); *Rameau Remembered* for flute and chamber orchestra (1980); and *In Praise of Ockeghem* for strings (1981). Aitken also has contributed valuable items to the band repertory including *Suite in Six* (1961); *Four Quiet Pieces* (1962); *Partita* (1967); *Variations on a Toccata* (1968); and *Songdance* (1992).

Aitken's major choral composition is *The Revelation of St John the Divine* for soloists, chorus, and orchestra (1953–1990). There are also two settings of the Mass (1950, 1964) and a sequence of 10 secular cantatas (1958–94) for solo voices and instrumental ensemble. *Thirteen Ways of Looking at a Blackbird* (Wallace Stevens) for baritone and chamber ensemble dates from 1996.

An extensive catalog of instrumental works includes *Short Suite* for wind quintet and piano (1948); String Trio (1951); *Short Fantasy* for violin and piano (1954, rev. 1980); *Partita for Six* (1956); Quintet for oboe and strings (1957); *Eight Studies* for wind quintet (1958); Quartet for clarinet and strings (1959); Serenade for oboe and string trio (1965); *Tromba* for trumpet and string quartet (1976); and Trio for flute, clarinet, and cello (1984). Recent chamber works include *Duo* for cello and piano (1989) written for Yo-Yo Ma; *Two Tales from Grimm* for narrator and chamber ensemble (1991); and *Laura Goes to India* (1998) for the Emerson Quartet.

In addition, Aitken has produced a number of pieces for unaccompanied instruments: *Partita* (violin) (1958); *Trombone Music* (1961); *Suite for Bass* (1961); *Montages* (bassoon) (1962); *Trumpet!* (1974); *Oboe Music* (1975); *For the Violin* (1978); *For the Cello* (1980); *Flute Music* (1981); and *Music for the Horn* (1985).

ALBERT, STEPHEN (JOEL)**b. New York, New York, 6 February 1941****d. Truro, Massachusetts, 27 December 1992**

At school, Albert learned to play the piano, horn, and trombone. He studied composition with Elie Siegmeister (1956–58) and with Darius Milhaud at Aspen (1956). At the Eastman School of Music, Rochester, N.Y., he was a pupil of Bernard Rogers (1959–60). Later he took composition lessons in Stockholm with Karl-Birger Blomdahl (1960) and with George Rochberg at the University of Pennsylvania (1963). He graduated from the Philadelphia Musical Academy in 1962. Albert taught at the Philadelphia Musical Academy (1968–70), Stanford University (1970–71), Smith College, Northampton, Massachusetts (1974–76), Boston University (1981–84), and the Juilliard School (1986–92). He was the recipient of numerous awards, including two Guggenheim Fellowships (1967–68, 1978–79) and two Rome Prizes (1985–86). From 1985 to 1988 he was composer-in-residence with the Seattle Symphony Orchestra. He died in an automobile accident.

For orchestra, Albert composed *Bacchae Prologue* (1967); *Leaves From the Golden Notebook* (1970); *Voices Within* (1975); Symphony no. 1: *RiverRun* (1983–84), which won the Pulitzer Prize in 1985; a Violin Concerto subtitled *In Concordium* (1986, rev. 1988); *Anthem and Processionals* (1988); a Cello Concerto (1990) for Yo Yo Ma; *Tapioca Pudding* (1991); and Symphony no. 2 (1992) performed in New York in 1994.

Albert wrote extensively for the voice including *Supernatural Songs* (W. B. Yeats), for soprano and orchestra (1964); *Winter Songs* for tenor and orchestra (1965); *Wedding Songs* for soprano and piano (1965); *Bacchae Canticles* (Euripides) for narrator, chorus, and orchestra (1968); *Wolf Time* (Icelandic tenth-century texts) for soprano, amplified instruments, and orchestra (1968–69); *To Wake the Dead* (Joyce: *Finnegans Wake*) for soprano and ensemble (1978); *Into Eclipse* (Ted Hughes's adaptation of Seneca's *Oedipus*) for tenor and 13 instruments (1981); *TreeStone* (Joyce: *Finnegans Wake*) for soprano, tenor, and 12 instruments (1983–84); *Flower of the Mountain* (Joyce: *Ulysses*) for soprano and orchestra (1985); *Distant Hills* for soprano, tenor, and 11 instruments (1989); *Sun's Heat*

ALBRIGHT, WILLIAM

for tenor and 11 instruments (1989); *Rilke Song* for soprano, flute, clarinet, violin, cello, and piano (1991); and *Ecce Puer* for soprano, oboe, horn, and piano (1992).

Among Albert's instrumental pieces are *Two Toccatas* for piano (1958-59); *Illuminations* for two pianos, harp, and percussion (1962); *Imitations* (after Bartók) for string quartet (1963); *Canons* for string quartet (1964); *Cathedral Music—Concerto for Four Quartets* for two amplified flutes, two amplified cellos, brass, and percussion (1971-72); *Tribute* for violin and piano (1980); and *Music From the Stone Harp* for seven players (1979-80).

ALBRIGHT, WILLIAM

b. Gary, Indiana, 20 October 1944

d. Ann Arbor, Michigan, 17 September 1998

At the Juilliard Preparatory School (1959-62), Albright was a pupil of Hugh Aitken (composition) and Rosetta Goodkind (piano). At the University of Michigan (1963-70), he studied with Ross Lee Finney and Leslie Bassett and received organ lessons from Marilyn Mason. In 1969 he spent a year at the Paris Conservatory with Olivier Messiaen and studied privately with Max Deutsch. A Guggenheim Fellowship in 1976 again took him to Paris. At Tanglewood he was a pupil of George Rochberg.

From 1970 until his death Albright taught composition at the University of Michigan, where he became associate director of the Electronic Music Studio. In 1979 he was composer-in-residence at the American Academy in Rome. In addition to his reputation as a composer, Albright was noted throughout the United States and Europe as an organist and pianist, especially with regard to new music. He also specialized in the performance of classic ragtime and early jazz for piano.

For large orchestra Albright wrote *Alliance*, a symphonic suite in three movements, completed in 1970 and first performed by the Buffalo Philharmonic Orchestra. Other orchestral pieces include *Night Procession* (1972); *Gothic Suite* for organ, strings, and percussion (1973); *Backhand* for organ and orchestra (1981); *Chasm*, a symphonic fragment (1988); and *Concerto* for harpsichord and strings (1991).

Many of Albright's compositions are for various instrumental ensembles: *Foils* for winds (1963-64); *Frescoes* for wind quintet (1964); *Two Pieces* for nine instruments (1965-66); *Caroms* for seven instruments (1966); *Danse Macabre* for violin, cello, flute, clarinet, and piano (1971); *Marginal Worlds* for small orchestra (1972); *Take That* for percussion (1972);

Stipendium peccati for three players (1973); *Introduction, Passacaglia and Rondo Capriccioso* for solo tack-piano and winds (1974); *Doo-dah* for three alto saxophones (1975); and *Seven Deadly Sins* for flute, clarinet, string quartet, piano, and optional narrator (1974).

Later chamber music includes *Peace Pipe* for two bassoons (1976); *Saints Preserve Us* for solo clarinet (1976); *Heater* for alto saxophone band (1977); *Shadows* for guitar (1977); *The Enigma Syncopations* for flute, double bass, percussion, and organ (1982); *Sonata* for alto saxophone and piano (1984); *Sphaera* for ensemble and 4-track tape (1985); *Clarinet Quintet* (1987); *Abiding Passions* for wind quintet (1988); *The Great Amen* for flute and piano (1992); *Pit Band* for alto saxophone, bass clarinet, and piano (1993); *Fantasy Etudes* for saxophone quartet (1993-94); and *Rustles of Spring* for flute, saxophone, and piano trio (1994).

For his own instrument, the organ, Albright wrote *Chorale Partita in an Old Style* (1963); *Juba* (1965); *Pneuma* (1966); three *Organ Books* (1967, 1971, 1978), his most widely known works; *De Spiritum* (1980-81); *That Sinking Feeling* (1982); *In Memoriam* (1983); *Carillon-Bombarde* (1985); *Chasm* (with optional tape) (1985); *Whistler Nocturnes* (1989); *Flights of Fancy* (1992); *Chorale Prelude for Advent* (1997); and *Cod Piece* (1998). To expand the organ repertory he composed *Stipendium Peccati* for organ, piano, and percussion (1973); *Dream and Dance* for organ and percussion (1974); *Jericho Battle Music* for trumpet and organ (1976); *Halo* for organ and metal instruments (1978); *King of Instruments* for narrator and orchestra (1978); *Romance* for horn and organ (1981); *1732: In Memoriam Johannes Albrecht* for narrator and organ (1984) and *Symphony* for organ and tape (1986).

His piano pieces include *Pianoagogo* (1965-66); *Grand Sonata in Rag* (1968); *The Dream Rags* (1970); *Five Chromatic Dances* (1976); *New Leaves* (1991); and *Four Dance Tributes* (1987-96).

Albright composed three multimedia works: *Tic* for soloist, two jazz-rock improvisation ensembles, film, and tape (1967); *Beulahland Rag* for narrator, jazz quartet, improvisation ensemble, tape, film, and slides (1967-68); and *Cross of Gold* for actors, chorus, and instruments (1974). His single opera, *The Magic City* (1978), was performed in 1982.

Albright's choral compositions include *An Alleluia Super-round* (1973); *Mass in D* (1974); *The Chichester Mass* (1974); *Pax in Terra* for alto, tenor, and chorus (1981); *David's Psalms* for soloists and chorus (1982); *Six New Hymns* (1974-83); *A Song of David* (Christopher Smart) for two choruses and organ (1983); *Take Up the Song* for soprano, chorus, and piano (1986); *Deum de Deo* for chorus and organ (1989); *Dona Nobis*

Pacem for chorus and piano (1992); and *Missa Brevis* for soprano and organ (1996).

ALEXANDER, JOSEF

b. Boston, Massachusetts, 15 May 1907

d. New York, New York, 28 February 1992

Alexander studied the piano at the New England Conservatory (1922–25) and undertook a piano career in 1934 before entering Harvard University, where he was a pupil of Walter Piston and Edward Burlingame Hill (1935–38). He spent the following year in Paris where he was taught by Nadia Boulanger. At the Berkshire Center he studied composition with Aaron Copland and conducting with Serge Koussevitzky. From 1943 until 1977 he taught at Brooklyn College of the City University of New York.

In his compositions Alexander steered a middle course between conventional tonality and dissonant modernism, often using colorful and exotic scoring. Alexander's orchestral music includes four symphonies: no. 1 (*Clockwork*) for strings (1947); no. 2 (1954); no. 3 (1961); and no. 4 (1968); Piano Concerto in C minor (1936); a symphonic poem, *The Ancient Mariner* (1938); *Doina* (1940); *A New England Overture* (1943); *Williamsburg Suite* (1943); *Dithyrambe* (1947); *Epitaphs* (1947); *Andante and Allegro* for strings (1952); *Duo Concertante* for trombone, percussion, and strings (1959); *Quiet Music* for strings (1965); Concertino for trumpet and strings (1959); and *Trinity* for brass and percussion (1976).

Among his numerous vocal works are *Dialogues Spirituels* for men's chorus and orchestra (1945); *Songs of Eve* for soprano and four instruments (1957); *Canticle of the Night* (Tagore) for mezzo-soprano and orchestra (1959); *Gitanjali* (Tagore) for soprano, harpsichord, and percussion (1973); *Aspects of Love* for soprano and ensemble (1974); *Symphonic Odes* for men's chorus and orchestra (1975); *Salute to the Whole World* (Whitman) for narrator and orchestra (1976); and *Adventures of Alice* (Lewis Carroll) for female voices and piano (1976).

Alexander was also a prolific composer of chamber music, including: String Quartet (1940); Piano Quintet (1942); Piano Trio (1944); Wind Quintet (1949); Piano Quartet (1952); Violin Sonata (1953); Cello Sonata (1953); Flute Sonata (1954); Clarinet Sonata (1957); Trombone Sonata (1959); *Three Pieces for Six* (1965); Brass Trio (1971); Horn Sonata (1979); *Hexagon* for wind quintet and piano (1980); *Of Masks and Mirrors* for soprano saxophone, cello, piano, and percussion (1981); *Five Fables* for oboe, bassoon, and piano (1981); and sonatas for viola and trombone.

Among over 100 piano solos are two sonatas (1936, 1943); *10 Bagatelles* (1967); *Twelve Signs of the Zodiac* (1974); and *Nine Etudes* (1979).

AMRAM, DAVID

b. Philadelphia, Pennsylvania, 17 November 1930

Amram studied piano from the age of seven and soon developed an enthusiasm for jazz, which he still plays. At age sixteen he began to study the horn seriously and became an expert player. On 1948 he entered Oberlin (Ohio) Conservatory, moving the following year to George Washington University. There he played as a professional in the National Symphony Orchestra. While serving in the U.S. Army in Germany from 1952 to 1954, he was a member of the 7th Army Symphony Orchestra. After this he spent a year in Paris where he played in various jazz groups including the Lionel Hampton Band.

On his return to America in 1955 Amram became a pupil of Vittorio Giannini at the Manhattan School of Music. From 1956 to 1967 he was musical director for Joseph Papp's New York Shakespeare Festival, composing over 30 scores for various productions. He was awarded a Pulitzer Prize in 1959 for the incidental music to Archibald McLeish's play *JB*. In 1966 he was appointed the first Composer-in-Residence at the New York Philharmonic Orchestra. Amram has appeared as guest conductor with many of the leading orchestras throughout the world. In 1971 he became Director of Youth and Family Concerts for the Brooklyn Academy of Music. He has also toured with his own jazz and folklore group.



David Amram conducting.

Photo: Sedar Pakay, courtesy the composer.

AMRAM, DAVID

Amram is equally at home in the theater, the synagogue, the symphony orchestra, and the jazz band, and his numerous compositions reflect his very wide interest in all aspects of music. His musical language is relatively conservative and tonal. The first of his two operas, *The Final Ingredient* (libretto: Arnold Weinstein), portrays a Passover Eve service in a concentration camp. It was commissioned by ABC Television and first performed in 1965. The choice of *Twelfth Night* for a second opera came from his close association with the productions of Shakespeare plays on stage. It was performed on 1 August 1968 at the Lake George Opera Festival at Hunter College, New York.

In addition to his theatrical work, Amram has provided music for a number of television productions, including *The Taming of the Shrew* starring Ingrid Bergman. He also composed the scores for several significant films: *Echo of an Era* (1957); *The Young Savages* (1960); *Splendor in the Grass* (1961); *The Manchurian Candidate* (1962); *The Subject Was Roses* (1968); *The Arrangement* (1969); *This Song for Jake* (1982); *The Beat Generation* (1987); and *Boys of Winter* (2001). In 1967 he collaborated with Allen Ginsberg and Jack Kerouac on Robert Frank's cult beat film *Pull My Daisy*.

The *King Lear Variations*, performed in 1967 by the New York Philharmonic Orchestra, was Amram's first important work for orchestra. It was followed by the Triple Concerto for woodwind, brass, jazz quartet, and orchestra, performed in New York in January 1971 by the American Symphony Orchestra; *Elegy* for violin and orchestra (1971); and a Horn Concerto that was premiered in 1971 by Mason Jones and the Philadelphia Orchestra. A Bassoon Concerto, completed in 1972, was performed in Washington under Antal Dorati. Three later orchestral pieces are a Violin Concerto, premiered by the Chicago Symphony Orchestra in 1976; *The Trail of Beauty* for mezzo-soprano, oboe, and orchestra (1977), settings of American Indian writings commissioned for the Bicentennial by the Philadelphia Orchestra; and *En memoria de Chano Pozo* (1977).

Among Amram's other orchestral works are *Ode to Lord Buckley* for alto saxophone and orchestra (1980); *Honor Song for Sitting Bull* for cello and orchestra (1983); *Across the Wide Missouri: A Musical Tribute to Harry S. Truman* (1984); *Fox Hunt* (1984); *Travels* for trumpet and orchestra (1985); *American Dance Suite* (1986); *A Little Rebellion: A Portrait of Thomas Jefferson* for narrator and orchestra (1995); *Kokopelli—A Symphony* (1996); and *Giants of the Night* (1997); and a flute concerto for James Galway. Amram has composed a large quantity of instrumental music that has achieved wide success. Many of these compositions have been recorded, including the *Shakespeare*

Concerto for viola, two horns, and strings (1959); a Sonata for violin and piano (1960); a Piano Sonata (1960); and *Dirge and Variations* for piano trio (1962). Other important chamber works are a Trio for alto saxophone, bassoon, and horn (1958); *Overture and Allegro* for solo flute (1959); *Discussions* for flute, cello, piano, and percussion (1960); String Quartet (1961); *Three Songs for Marlboro* for cello and horn (1962); *The Wind and the Rain* for viola and piano (1963); a Sonata for solo violin (1964); *Fanfare and Procession* for brass quintet (1966); Woodwind Quintet (1968); *Zohar* for solo flute (1974); *Native American Portraits* for violin, piano, and percussion (1976); and *Landscapes* for percussion quartet (1980).

In 1961 Amram set the *Jewish Sacred Service for the Sabbath Eve* "Shir L'Erev Shabbat" for tenor, choir, and organ. Other works for chorus include *Two Anthems* (1961); *May the Word of the Lord* (1962); *Thou Shalt Love the Lord Thy God* (1962); and two cantatas for soloists, chorus, and orchestra: *A Year in Our Land* (1964) and *Let us Remember* (1965), to words by Langston Hughes, which premiered in San Francisco. *Missa Manhattan* for narrator, chorus, and orchestra dates from 2000.

Amram has written an autobiography, *Vibrations: The Adventures and Musical Times of David Amram*, published in 1968, and *Offbeat: Collaborating with Kerouac, 1956–69* (2002).

ANDERSON, LEROY

b. Cambridge, Massachusetts, 29 June 1908

d. Woodbury, Connecticut, 18 May 1975

Born of Swedish ancestry, Anderson studied at the New England Conservatory, Boston, from the age of eleven. At Harvard he was a pupil of Walter Spalding and Walter Piston, graduating in 1929, earning a master's degree a year later. In 1929, he was appointed organist and choir-master at the East Congregational Church in Milton, Massachusetts. He taught at Radcliffe College (1930–32) and directed the Harvard Band from 1931 to 1935. From 1936 to 1950 Anderson was pianist and arranger for the Boston Pops Orchestra for whom he wrote most of his short, brilliantly conceived light orchestral works, of which *Sleigh Ride* (1948) has reached almost legendary status. The first of these novelty pieces, *Jazz Legato* and *Jazz Pizzicato*, both for strings, date from 1938. For the same forces he wrote *Fiddle Faddle* (1947) and *Plink, Plank, Plunk* (1951). In 1950, Anderson signed a recording contract with Decca Records, and a year later won his first Gold Record, for one million sales, for his recording of *Blue Tango*.

Full orchestra pieces include *The Syncopated Clock* (1945), used as the theme for *The Late Show* on televi-



Leroy Anderson.
Courtesy Eleanor Anderson.

sion; *Promenade* (1945); *Chicken Reel* (1946); *Irish Suite* (1947); *The Typewriter* (1950); *The Waltzing Cat* (1950); *Belle of the Ball* (1951); *China Dog* (1951); *Blue Tango* (1951); *Horse and Buggy* (1951); *Bugler's Holiday* (1954); *Sandpaper Ballet* (1954); and *Clarinet Candy* (1962). He also wrote a Piano Concerto (1953). Except for a Broadway musical, *Goldilocks* (1958), and a ballet, *Lady in Waiting* (1959), Anderson did not attempt to compose works on a larger scale.

Anderson was elected posthumously to the Songwriters Hall of Fame in 1988, and in 1995 Harvard University opened its Anderson Band Center, named in his honor.

ANTES, JOHN

b. Fredericktownship, Pennsylvania, 24 March 1740

d. Bristol, England, 17 December 1811

Antes was born in the Moravian community of Fredericktownship. As a young man he took an active part in music as a performer and composer and maker of stringed instruments. A violin he made, dated 1759, is preserved in the Moravian Historical Society Museum in Nazareth, Pennsylvania. At the age of 25 he left America as a missionary. At first he went to England and then to Europe where he met Haydn. Ordained a minister, from 1769 to December 1781 he was in Egypt where he was tortured by the Bey, who attempted to extort money from him.

In 1782 he returned to Europe, living first in Neuwied, Germany, before settling in the Moravian

community in Fulnick, England.

Antes took a particular interest in writing church music, and his hymn tune *Monkland* (Let us with a glad-some mind) is still widely sung. He composed many anthems, of which notable examples are *Loveliest Immanuel*; *Go, Congregations, Go* for soprano and strings; and *Sure He Has Been Born* for chorus and strings.

In 1790, John Bland published in London a set of Trios, op. 3, for two violins and cello, that Antes had composed in Egypt in 1779 for the Swedish ambassador to the Porte. They show the strong influence of Haydn but rate as important instrumental works by an American-born composer of the eighteenth century. A set of six string quartets also written in 1779 has been lost.

In 1806 Antes published a pamphlet outlining improvements he had made to violin bows, keyboard hammers, and the tuning of violins. He also invented a device for automatically turning the pages of music. In 1809, Antes moved to Bristol where he set up as a watchmaker.

His lengthy memoirs, written shortly before his death, are entitled *Lebenslauf des Bruders John Antes* (publ. 1815); strangely, they make no reference to his activities as a musician.

ANTHEIL, GEORGE

b. Trenton, New Jersey, 8 July 1900

d. New York, New York, 12 February 1959

Antheil was born of Polish parents. He studied piano in Philadelphia (1916–19) with Constantine von Sternberg, a pupil of Liszt, and composition in New York (1919–21) with Ernest Bloch. After a short stay at the Curtis Institute in Philadelphia, he went to Europe as a concert pianist and spent the 1920s and 1930s there, dividing his time mostly between Berlin and Paris. He also made two excursions into North Africa, where he acquired a considerable interest in Arab music.

From the age of 12, Antheil took a great liking to modern music, and his first significant compositions were influenced by jazz. His wildly avant-garde works written between 1922 and 1927 earned him a wide notoriety. (His musical autobiography, published in 1945, is aptly titled *Bad Boy of Music*.) The first of the iconoclastic pieces was *Zingareska* (1921) (later called Symphony no. 1.), which he had begun while a pupil of Bloch. It was given its premiere by the Berlin Philharmonic Orchestra in 1922. Also making use of jazz is the *Jazz Symphony* for chamber orchestra (1925), based on the finale of *Zingareska*, and Symphony in F (1927) originally called no. 1. There followed a String Quintet and a group of violently dissonant piano pieces—

ANTHEIL, GEORGE

Sonata Sauvage (1922), *Airplane Sonata* (1922), and *Mechanisms* (c. 1923)—which frequently caused riots when they were performed. He moved from Berlin to Paris in 1923, where he wrote his First String Quartet in 1924. In 1926 a *Piano Concerto* proved a failure at its premiere, also in Paris.

On 19 June 1926 the first performance in Paris of Antheil's "succès de scandale," *Ballet Mécanique*, was given. The score had been written three years earlier to accompany an abstract film by Fernand Léger concerning time and space. After a performance on 10 April 1927 in Carnegie Hall, it went down in history as the peak of modernity from this "enfant terrible." Aaron Copland and Colin McPhee were among the pianists involved in the New York premiere. The piece is scored for a group of normal musical instruments and a collection of noise-producing machines: anvils, airplane engine, electric bells, two octaves of motor horns, pieces of tin and steel, player piano, and up to ten pianos. Not surprisingly, the result is principally an exercise in rhythm and noise. Subsequent performances of *Ballet Mécanique* in London, Paris, and New York served to confirm the composer's reputation as a violent musical rebel. Years later Antheil found this a considerable handicap, because musicians on both sides of the Atlantic refused to accept his more orthodox works.

In 1929, Antheil was appointed assistant musical director of the Berlin State Theater, and in the same year composed incidental music for a production of Sophocles' *Oedipus*. In the following year he began a Second Symphony, completed in 1938 and revised in 1943, and a full-length opera, *Transatlantic*, which was performed with great success at the Frankfurt-am-Main State Theater on 25 May 1930. It is a satire on American life involving a hero named Hector, who is eventually elected President of the United States, and a heroine of doubtful character named Helen. In the light of recent political history, the work might warrant a revival. Fittingly, Antheil made use of 1920 jazz idioms to suit the nature of the plot.

Two Guggenheim Fellowships in 1932 and 1933 enabled Antheil to compose a second opera, *Helen Retires*, first heard at the Juilliard School in New York in 1934, shortly after the composer's return to America. The musical language is a mixture of Puccini and Richard Strauss, again laced with jazz. Towards the end of his life Antheil composed five more operas: *The Rascal* (1948); *Volpone* in three acts, performed in Los Angeles on 9 January 1953; and three one-act operas—*The Brothers* (1954); *The Wish*, the latter commissioned by the Louisville Orchestra in 1955; and *Venus in Africa*, produced in Denver in 1957.

Antheil composed four dance scores. In 1929 he made use of a text by W. B. Yeats for a ballet entitled *Fighting the Waves*, produced at the Abbey Theatre in

Dublin. The other ballets were *Flight* (1930) for puppets; *Dreams* (1935); and *Capital of the World*. The scenario for this last work is based on a Hemingway bullfight story set in Madrid. It was performed in 1953. Several other ballet scores are believed to have been lost.

For orchestra, Antheil composed six symphonies. The Third (*American*) was written between 1936 and 1939 and performed by Hans Kindler and the National Orchestra of Washington, D.C. The Fourth, completed in 1942, was first performed two years later by Leopold Stokowski and the NBC Symphony Orchestra. By this time in his career, Antheil's modernisms had mellowed into a more compromising language. The influences in the Fourth Symphony seem to be Shostakovich and American folk music. Major events of the Second World War, especially the battles of El Alamein and Stalingrad, served as the stimulus for the patriotic character of the music.

In *Bad Boy of Music*, Antheil wrote that his Fifth Symphony, subtitled *Tragic* and composed 1945–46, was a requiem for those who died in World War II, including his younger brother Henry. Later a quite different work, also called the Fifth Symphony (but subtitled *Joyous*), appeared (1947–48). Taking the same basic precepts of his Symphony no. 4., Antheil used American themes as the material. It was first performed in Philadelphia under Eugene Ormandy on 31 December 1948. Symphony no. 6., subtitled *After Descartes*, completed in 1949, received its premiere by the San Francisco Symphony Orchestra conducted by Pierre Monteux. Among Antheil's other orchestral compositions are Piano Concerto no. 2. (1927); *Archipelago* (1933); *Nocturne* (1943); Violin Concerto (1947); *Serenade for Strings* (1948); *Over the Plains* (1948); a concert overture, *McKonkey's Ferry*, his most widely performed work (1948); and *Tom Sawyer; A Mark Twain Overture* (1950).

Antheil's output of chamber music includes three string quartets (1924, 1928, 1948); four violin sonatas (1923, 1924, 1924, 1948); a Trumpet Sonata (1951); and six piano sonatas. The fourth of these, written in 1948, reveals the final refuge of a rebel in conformity, with quotations from Beethoven's *Appassionata*. In his last works, Antheil avoided all pretensions of being a modern composer, seeking eventual solace in the music of previous centuries. His Fifth Piano Sonata (1950) is entirely Lisztian in concept.

In 1939 Antheil settled in Hollywood, where he devoted his time to writing film music for Paramount Pictures and contributing articles on a wide range of subjects, especially international affairs, to *Esquire* magazine. To supplement his income, he wrote a syndicated lonely-hearts column and published anonymously a book, *The Shape of War to Come*. He had

made his debut as an author in 1926 with a detective novel. *Death in the Dark*, published by Faber. The manuscript was edited by a distinguished literary trio: Ezra Pound, T. S. Eliot, and Franz Werfel. In Paris, he had befriended Pound, who championed the young composer. In turn Antheil helped Pound in composing two operas. One of Antheil's more bizarre activities was the invention, in co-operation with the film star Hedy Lemarr, of a radio-guided torpedo. Although the device was rejected by the U.S. Navy, it was the predecessor of satellite communications today.

Among Antheil's numerous film scores are *Harlem Picture* (1934); *The Scoundrel* (1935); *Millions in the Air* (1935); *Once in a Blue Moon* (1935); *The Plainsman* (1936); *The Buccaneer* (1937); *Make Way For Tomorrow* (1937); *Union Pacific* (1938); *Angels Over Broadway* (1940); *Orchids for Charlie* (1941); *The Plainsman and the Lady* (1946); *Specter of the Rose* (1946); *Repeat Performance* (1946); *That Brennan Girl* (1946); *Ballerina* (1947); *Knock on Any Door* (1948); *We Were Strangers* (1949); *Tokyo Joe* (1949); *The Fighting Kentuckian* (1949); *House by the River* (1950); *In a Lonely Place* (1950); *Sirocco* (1951); *The Sniper* (1952); *Actors and Sin* (1952); *The Juggler* (1953); *Not as a Stranger* (1955); *Dementia* (1955); *Hunters of the Deep* (1956); *The Young Don't Cry* (1957); *The Pride and the Passion* (1957); and *Woman Without a Shadow* (1957). Antheil's two choral works are *Fragments from Shelley* for chorus and piano (1951) and *Cabezza de Vacca*, first performed posthumously on CBS television in 1962. As a teacher, Antheil numbered Henry Brant, Benjamin Lees, and Tom Scott among his pupils.

ANTONIOU, THEODORE

b. Athens, Greece, 10 February 1935

Antoniou studied violin and theory at the National Conservatory, Athens (1947–58), where Manolis Kalomoiris was his composition teacher. At the Hellenic Conservatory, Athens (1958–61), Yannis A. Papaioannou was his teacher. At the Hochschule für Musik in Munich (1961–65), he was a pupil of Adolph Mennerich (conducting) and Gunter Bialas (composition). Also in Munich he worked at the Siemens Studio for Electronic Music with Josef Riedl (1964–65). At Darmstadt (1963, 1966) he received instruction from Luciano Berio, Pierre Boulez, György Ligeti, and Karlheinz Stockhausen.

Antoniou taught at the National Conservatory in Athens (1956–61) and was the founder of the Heinrich Schütz Society and director of the Hellenic Group of Contemporary Composers. In 1969 he joined the music faculty at Stanford University, moving the following year to the University of Utah. From 1970 he taught

at the Philadelphia College of Performing Arts and in 1978 was a visiting professor at the University of Pennsylvania. Antoniou was appointed professor of composition at Boston University in 1979 and was Assistant Director of Contemporary Activities at the Berkshire Music Center, Tanglewood (1974–85) where he also taught and conducted. In addition to directing various ensembles in Philadelphia, he has conducted extensively in Europe and the United States, most notably for the Politis Composition Prize and with Alea II at Stanford University and Alea III in residence at Boston University. Antoniou has received several awards, including grants from the Guggenheim Foundation and the National Endowment for the Arts and commissions from the Koussevitzky and Fromm Foundations.

In many of his works he has combined conventional techniques with electronic means. For orchestra he has written an *Overture* (1961); *Antithesis* (1962); *Micrographies* (1964); *Kinesis ABCD* for strings (1966); *OP Overture* (with tape) (1966); *Events II* (1969); *Events III* (with tape and slides) (1969); *Threnos* for wind orchestra (1972); *Fluxus I* (1974–75); and *Circle of Accusation* (1975). Works for solo instruments and orchestra include Triple Concerto for violin, clarinet, and trumpet (1959); Concertino for piano, strings, and percussion (1962); *Jeux* for cello and strings (1963); Concertino for piano, winds, and strings (1963); a Violin Concerto (1965); *Events I* for violin, piano, and orchestra (1967–68); *Katharsis* for flute, orchestra, tape, and projections (1968); *Flexus II* for piano and chamber orchestra (1975); and *Double Concerto* for percussion (1977).

Later orchestral pieces are *The GBYSO Music* (1982); *Skolion* (1986); *Paeon* (1989); *Celebration* (1994); *Moto Perpetuo* (1995); and *Kommos B* (1996). Other works for solo instruments and orchestra include Concerto for tambura and chamber orchestra (1988); *Concerto/Fantasia* for violin and chamber orchestra (1989); *North/South* for piano and chamber orchestra (1990); Concerto for strings and optional percussion (1992); *Chania* for piano and strings (1992); Concerto for violin and strings (1995); Concerto for marimba, harp, and orchestra (1995); *Zon B* for small orchestra and tape (1996); Guitar Concerto (1997); Piano Concerto (1998), with a version for two pianos (1999); *Celebration VII* for strings (2000); Concerto for double bass (2000); *Concerto per Cinque* (2001); *Concerto Piccolo* for alto saxophone (2001); Horn Concerto (2002); and Symphony no. 1 (2002–03).

Among Antoniou's choral compositions are *Greek Folk Songs* for a cappella voices (1961); *Kontakion* for soloists, chorus, and strings (1965); *Ten School Songs* (1965–66); *Nenikikamen (We are Victorious)*, a cantata for narrator, mezzo-soprano, baritone, chorus, and orchestra (1971); *Verleih und Frieden* for three choruses

APPLEBAUM, EDWARD (EVEREST)

(1971–72); *Die Weisse Rose*, a cantata for boys' chorus, choir, narrators, baritone, and orchestra (1974–75) and a cantata, *Circle of Thanatos and Genesis* (1977–78).

His vocal music includes *Eight Musical Pictures* for voice and piano (1953); *Melos*, a cantata for medium voice and orchestra (1962); *Epilogue* (after the *Odyssey* of Homer) for mezzo-soprano, narrator, oboe, horn, piano, percussion, and double bass (1963); *Climate of Absence* for medium voice and orchestra (1968); *Parodies* for voice and piano (1970); and *Moirologhia for Jani Christou* for medium voice and piano (1970), written in memory of the Greek composer who died in an automobile accident in that year.

Later choral works are *Die Revolution de Toten: Antiliturgy*, a cantata for soloists, chorus, and orchestra (1981); a cantata, *Prometheus* (Aeschylus) (1983); *Oraseis Opsonde* for chorus, flute, brass, and percussion (1988); *Eros I* for chorus and orchestra (1990); *Agape* for chorus, flute, brass, and percussion (1990); *Celebration III* for chorus and orchestra (1995); *Music of the Myth* for chorus, cello, double bass, and percussion (1996); and *Cantata Concertante* for mezzo-soprano, chorus, violin, piano, and orchestra (1998).

Other vocal music include *Epigrams* for soprano and chamber orchestra (1981); *11 Aphyghisis* (Kavafis) for medium voice and piano (1983; orchestrated 1984); *Kriti: Oneiro Mega* for soprano, tenor, narrator, and chamber orchestra (1984); *Eros II* for mezzo-soprano, flute, brass, and percussion (1990); *Westwinds* (1991); *Ode* (1992) for soprano and orchestra; and *Kie Rodo Mesa Mou Poly (And Plentiful Rose in Me)* for soprano, baritone, projectors, and orchestra (1998).

For the stage Antoniou has composed two ballets, *Bacchae* (1980) and *The Imaginary Cosmos* (1984); and two operas, *Bacchae* (1991–92), produced in Athens in 1995, and *Oedipus at Colonus*, also premiered in Athens in May 1998. In addition to incidental music for the theater and television, he has composed a number of multimedia works for dramatic presentation. These include *Noh Musik* for four musician/actors (1965); *Clytemnestra* for actress, dancers, orchestra, and tape (1967); *Cassandra* for dancers, actors, orchestra, tape, lights, and projections (1969); *Protest I* for actors and tape (1970); *Protest II* for voice, actors, tape, lights, and ensemble (1971); *Afrosyngentrossipetrana* for mixed media (1972); *ChoroChronos I* for narrator, baritone, four percussion, four trombones, tape, film, slides, and lights (1973); *ChoroChronos II* for narrator and orchestra (1973); *ChoroChronos III* for medium voice, piano (or percussion), and tape (1975); *Periander*, a mixed-media opera (1977–79); and *A Comedy* for four voices, actors, and orchestra (2002).

Antoniou's output of instrumental works is considerable. Important among these are two string quartets (1960, 1998); *Sonatina* for violin and piano (1958);

Suite for eight players (1960); *Trio* for flute, viola, and cello (1961); *Dialogues* for flute and guitar (1962); *Quartetto Giocoso* for oboe and piano trio (1965); *Six Likes* for solo tuba (1967); *Lyrics* for violin and piano (1967); *Katharsis* for flute, ensemble, tape, and lights (1968); *Synthesis* for oboe, Hammond organ, percussion, double bass, and four synthesizers (1971); *Cheironomia (Gestures)* for eight performers (1971); *Four Likes* for solo violin (1972); *Three Likes* for solo clarinet (1973); *Stichomythia I* for flute and guitar (1976); *Two Likes* for solo double bass (1976); *Stichomythia II* for guitar (1977); *Parastasis* for solo percussion and tape (1977); *Parastasis II* for solo percussion, optional dancer, and ensemble (1978) and *The Do Quintet* for brass (1978).

Later instrumental pieces include *Aphierosis (Dedication)* for flute, clarinet, violin, cello, and piano (1984); *Octet* (1986); *Ertnos* for nine players (1987); *Commos* for cello and piano (1989); *Dexiotechnika Idiomela* for nine performers (1989); *Suite* for brass and optional organ and percussion (1993); *Brass Quintet* (1995); *Zen* for eight players (1996); *Celebration V for Jacques Cousteau* for violin and piano (1996); *Decem Inventiones* for wind quintet (1996); *Eros II* for clarinet, violin, and piano (1997); *Trio Concertante* for two violins and piano (1998); *Trio SLS* for bassoon, cello, and piano (1999); *Double Reed and Strings* for oboe and string trio (1999); *Saxquar* for saxophone quartet (1999–2000); *Piano Trio* (2000); *Trio* for clarinet, violin, and piano (2001); and *Celebration IX* for chamber ensemble (2002).

APPLEBAUM, EDWARD (EVEREST)

b. Los Angeles, California, 28 September 1937

Applebaum studied at the University of California, Los Angeles with Lukas Foss and Henri Lazarof where he was awarded a Ph.D. in composition in 1966. He also received composition lessons from Ingvar Lidholm in Stockholm.

In 1969 he was Composer-in-Residence with the Oakland Symphony Orchestra. From 1971 to 1985 he was professor of composition at the University of California, Santa Barbara, becoming Composer-in-Residence with the Santa Barbara Symphony Orchestra (1985–87). After teaching at the Music Academy of the West in Santa Barbara (1988–89), he was appointed professor of composition, Florida State University, Tallahassee. He spent the years 1991–1994 as professor of music at the Edith Cowan University, Perth, Western Australia. Later he taught at the Shepherd School of Music at Rice University.

Applebaum was a child prodigy, a gifted pianist at the age of eight, soon becoming deeply interested in

jazz. The first work he acknowledges is the *Piano Sonata* of 1965, dedicated to his teacher Henri Lazarof.

For orchestra he has composed five symphonies: no. 1 (1970); no. 2 (1983); no. 3 (1989); no. 4 (1995); no. 5 (1997). Other orchestral works include: *Variations* (1966); a *Concerto for viola and chamber orchestra* (1967); *The Princess in the Garden* for strings (1985); a *Piano Concerto: Dreams and Voyage* (1986); a *Guitar Concerto*; *Night Waltz* (1987); and *Waltz in 2* for narrator and orchestra (1988).

Applebaum's chamber works include a *String Trio* (1966); *Montages* for clarinet, cello, and piano (1968); *Shantih* for cello and piano (1969); *Foci* for viola and piano (1971); a *Piano Trio* (1972); *The Face in the Cameo* for clarinet and piano (1973); *To Remember, a Trio* for clarinet, cello, and piano (1976); *Piano Sonata no. 2.* (1980); *Prelude* for string quartet (1984); and *Whispers of Yesterday* for wind quintet (1988).

Among his vocal compositions is the unusual *When Dreams Do Show Thee Me*, a triple concerto for clarinet, cello, and piano with chamber orchestra and nine voices (1972); *The Garden* for soprano, chamber ensemble, and tape (1979); *And with and to* for men's chorus (1984); and an oratorio, *Song of the Sparrows* for soloists, narrator, chorus, and orchestra (1988). A chamber opera, *The Frieze of Life*, was completed in 1974.

Applebaum is currently working on a book, *Psychotherapy in the Arts*.

AREL, BULENT

b. Constantinople, Turkey, 23 April 1919

d. Stony Brook, New York, 24 November 1990

Arel studied at the Ankara State Conservatory (1940–47) with Ferhunde Erkin (piano), Necil Kâzım Akses (composition), Ernst Praetorius (conducting), and Edward Zuckmayer (twentieth-century music). From 1947 to 1959 he lectured in harmony, counterpoint, and orchestration at the Ankara Teachers College and the Ankara State Conservatory; from 1951 to 1959 he served as engineer and director of the Western Music Program, Radio Ankara. On a Rockefeller research grant, Arel worked at the Columbia-Princeton Electronic Music Center (1959–63) and also taught electronic music at Yale (1961–62, 1965–71) and at Columbia University (1970–71). He became an American citizen in 1973. From 1971 to 1989 he was professor of music and director of the Electronic Music Studios at the State University of New York at Stony Brook.

Arel's early music is neoclassical in style, but after 1957 he adopted 12-tone techniques and worked extensively in the electronic music medium.



Bulent Arel.
Courtesy Communications Department, Stony Brook University.

For orchestra he wrote *Six Bagatelles* for strings (1958) and *Short Piece* commissioned by the New Haven Symphony Orchestra in 1967. He also composed a *Piano Concerto* (1946); two symphonies (1951, 1952); *Suite intime* (1949); and *Masques* for wind and strings (1949). His chamber works include *Music for Strings and Tape* (1958, rev. 1962); *Music for Unaccompanied Viola* (or violin) (1962); *For Violin and Piano* (1966); *Interrupted Preludes* for organ (1967); and *Fantasy and Dance* for five viols and tape (1974), commissioned by the New York Consort of Viols.

Arel's electronic music includes *Short Study* (1960); *Fragment* (1960); *Electronic Music No. 1* (1960); *Stereo Electronic Music I* (1960), commissioned by the Columbia-Princeton Electronic Music Center and the Martha Baird Rockefeller Foundation; *Impressions of Wall Street* (1961); *Music for a Sacred Service* (1961); *The Scapegoat* (incidental music for a play by John F. Matthews based on Kafka's *The Trial*) (1961); *Capriccio for T.V.* (1969), commissioned by National Educational Television; *Stereo Electronic Music No. 2* (1970), commissioned for the 10th anniversary of the Columbia-Princeton Electronic Music Center; *Mimiana I* (1968), *II* (1969), and *III* (1973), dance scores with choreography by Mimi Garrard; and *Out of Into* (1972) for an animated film by Irving Kreisberg.

ARGENTO, DOMINICK



Dominick Argento, 1961.
Courtesy University of Minnesota Archives.

ARGENTO, DOMINICK

b. York, Pennsylvania, 27 October 1927

The son of Italian immigrants, Argento studied at the Peabody Conservatory, Baltimore from 1947 to 1951 and again from 1953 to 1954, where he was a pupil of Hugo Weisgall, Nicolas Nabokov, and Henry Cowell. He also attended the Cherubini Conservatory in Florence (1951–52), where he studied with Luigi Dallapiccola.

At the Eastman School of Music, Rochester, New York, he received composition lessons from Bernard Rogers, Howard Hanson, and Alan Hovhaness (1955–57), earning his Ph.D. in 1957. From 1952 to 1955, he taught theory at Hampton Institute, Virginia. From 1958–1997, he was a faculty member at the University of Minnesota, Minneapolis, being appointed Regents Professor in 1980. He has been awarded a Guggenheim Fellowship (1957) and two Fulbright Fellowships (1951, 1964).

Argento's greatest successes have been in the theater. His first opera, *Sicilian Limes* (now withdrawn), was staged at the Peabody Conservatory in 1954. An opera buffa, *The Boor*, based on a play by Chekhov, was produced at the Eastman School on 6 May 1957. It was followed by *Colonel Jonathan the Saint* (1953–60), a comedy set shortly after the Civil War, performed at Loretto Heights College, Denver on 31 December 1971. His fourth opera, *Christopher Sly*, based on the Introduction to Shakespeare's *The Taming of the Shrew*, was first performed at the University of Minnesota on 31 May 1963. The one-act *The Masque of Angels* was staged by the Minnesota Center Opera Company on 9 January 1964. The English Elizabethan theatre provided the source for *The Shoemakers' Holiday*, a ballad opera derived from Thomas Dekker's play. It was premiered by the Minnesota Theatre Company on 1 June 1967.

Postcard From Morocco, Argento's seventh opera, was commissioned by the Minnesota Center Opera Company and performed in Minneapolis on 14 October 1971. In 1976, for a commission from the University of Minnesota, Argento composed an opera to mark the Bicentennial. As its subject, he took the final days in the life of Edgar Allan Poe. Entitled *The Voyage of Edgar Allan Poe*, it was first staged by the Minnesota Opera Company on 24 April 1976 and later performed in Sweden.

For a commission from the National Endowment for the Arts, Argento wrote a ninth opera, *A Water Bird Talk*, a monodrama for baritone and chamber orchestra, based on Chekhov's "On the Harmfulness of Tobacco," which was premiered in Brooklyn on 19 May 1977. In 1978 the New York City Opera commissioned *Miss Havisham's Fire* for Beverly Sills. It was produced in New York on 22 March 1979. This was followed by a one-act monodrama, *Miss Havisham's Wedding Night*, performed by Rita Shane with the Minnesota Opera on 1 May 1981. Minnesota Opera also first staged *Casanova's Homecoming* on 12 April 1985. *The Aspern Papers*, based on Henry James's novella, was premiered by Dallas Opera on 19 November 1988. Argento's most recent opera, *The Dream of Valentino*, was premiered at the John F. Kennedy Center by Washington Opera on 15 January 1994.

Also for the stage are two ballets: *The Resurrection of Don Juan*, composed in 1956 and produced in Karlsruhe, Germany in 1959, and *Royal Invitation or Homage to the Queen of Tonga* (1964).

Vocal music forms an important part of Argento's other compositions. He has written *Songs About Spring* (e.e. cummings) for soprano and chamber orchestra (1956); *Six Elizabethan Songs* for high voice and baroque ensemble (1962); *Letters From Composers*, a song cycle for tenor and guitar (1968); *To Be Sung on the Water* for high voice, clarinet, bass clarinet, and piano (1973); and *From the Diary of Virginia Woolf* for voice and piano (1979), commissioned by Janet Baker, which received the Pulitzer Prize. The song cycle *The Andree Expedition* (1982) for baritone and piano draws texts from the diaries of three Swedish explorers. *Casa Guidi*, settings of texts from letters from Elizabeth Barrett Browning to her sister for mezzo-soprano and orchestra, was premiered by Frederica von Stade on 28 September 1983. His most recent vocal work is *A Few Words About Chekhov* for mezzo-soprano, baritone, and chamber ensemble (2001).

Argento's choral works include *Let All the World in Every Corner Sing* for chorus, brass quintet, harp, and organ (1960); *The Revelations of St. John the Divine*, a rhapsody for tenor, men's voices, brass, and percussion (1966); *Tria Carmina Paschalia* for female voices, harp, and guitar (1970); *A Nation of Cowslips*, a song

cycle for chorus (1973); *Jonah and the Whale* for soloists, chorus, and orchestra (1973); and *Peter Quince at the Clavier* (Wallace Stevens) for chorus and piano concertante (1979).

In 1982, Argento composed *I Hate and I Love*, a song cycle for mixed chorus and percussion. An extended setting of the *Te Deum* for chorus and orchestra was performed in March 1987 by the Buffalo Philharmonic Orchestra and Buffalo Schola Cantorum conducted by Thomas Swan. *A Toccata of Galuppi* (1989) sets Browning's poem for chamber choir, harpsichord, and string quartet.

Recent music for unaccompanied chorus includes *Easter Day* (1988); *Everyone Sang* (1991); *Spirituals and Swedish Chorales* (1994); *To God (In Memoriam M.B. 1994)*; and *Walden Pond* (1996) for SATB chorus, three cellos, and harp, based on extracts from the writings of Henry Davis Thoreau.

For orchestra Argento has written a Divertimento for piano and strings (1955); *From the Album of Allegra Harper . . . 1867*, a suite of dances from the opera *Colonel Jonathan the Saint* (1961); *Variations for Orchestra (The Mask of Night)* with solo soprano (1965); *Bravo Mozart!*, a concerto for oboe, violin, and horn with chamber orchestra (1969); *A Ring of Time*, subtitled *Preludes and Pageants*, for orchestra and bells, performed by the Minnesota Orchestra in October 1972 to celebrate its 70th anniversary; and *In Praise of Music*, composed for the same orchestra in 1977. Other orchestral works derived from operas include *Fire Variations* (1982), based on a theme from *Miss Havisham's Fire*; *Le Tombeau d'Edgar Poe* (1985), a suite from *The Voyage of Edgar Allan Poe*; and *Valentino Dances* (1994), adapted from *The Dream of Valentino*.

Recent works for orchestra are *Valse Triste* for harp and strings, written in 1996 to celebrate the 60th birthday of the conductor David Zinman, and *Reverie: Re-*

flections on a Hymn Tune, performed in 1997 by the Minnesota Orchestra. *Bremen Town Musicians* for chamber orchestra dates from 1999.

ASHLEY, ROBERT (REYNOLDS)

b. Ann Arbor, Michigan, 28 March 1930

Ashley graduated from the University of Michigan in 1952 and the Manhattan School of Music in 1954. He returned to the University of Michigan in 1957 to undertake postgraduate studies in psychoacoustics, and in 1958, with Gordon Mumma, he established the Cooperative Studio for Electronic Music, the first independent electronic music studio in the United States. With Mumma and Roger Reynolds, he was a founder of the ONCE Festival, an annual festival of contemporary music (1961–69), and he founded and directed the ONCE Group (1965–69), a music theater ensemble that toured extensively in the United States. Ashley was director of the Center for Contemporary Music at Mills College, Oakland, California from 1969 to 1981.

Ashley's major works have been in the area of electronic music theater, initially experimental in character. *In memoriam . . . Kit Carson* (1964), described as an opera, was realized by the composer from schematic outlines (score) for 16 speaking voices and domestic sound producers (radio, television, phonographs). *She Was a Visitor* for speaking voice and chorus (1967) consists of vocal amplification of micro-components of the title phrase in rhythmic repetition. Other music theater creations include *The Wolfman* for amplified voice and "The Wolfman Tape" (1964); *Four Ways, Frogs*, and *Purposeful Lady Slow Afternoon*, performed in Ann Arbor in 1968; *That Morning Thing*, an opera for five voices, eight dancers, chorus, and tape (Ann Arbor, 1968); *Music With Roots in the Aether*, a series



Gordon Mumma and Robert Ashley, at Ashley's section of the Cooperative Studio for Electronic Music. Ann Arbor, MI, circa 1960. Courtesy Gordon Mumma.

ASIA, DANIEL

of videotapes illustrating the work and ideas of nine radical composers, produced on television in Paris in 1976; *Title Withdrawn*, also televised in Paris in 1976; *Perfect Lives (Private Parts)*, an opera in seven episodes (1977–81) broadcast on PBS in 1981; *The Lessons*, seen on television in New York in 1981; *Tap Dancing in the Sand* (1982); and *Atalanta (Acts of God)*, an opera in three episodes based on Max Ernst, premiered in Paris in 1982 and produced in New York in 1986. A concert version is titled *Songs from Atalanta*.

Later theater pieces are *Atalanta Strategy*, a television opera (New York, 1984); an opera, *eL/Africanado* (1987); a tetralogy, *Now Eleanor's Idea* (1984–93); *Yellow Man With Heart With Wings* for voice and tape (1990); *Love is a Good Example* for voice (1994); *When Famous Last Words Fail You* for voice and orchestra (1994); *Yes, But is It Edible?* for voice (1994); *Dust*, produced in Yokohama in 1998; and a radio opera *Your Money My Life Goodbye* (1999). Ashley's creations often have original and exotic titles: *The Fourth of July* for tape (1960); *Something* for clarinet, piano, and tape (1961); *Detroit Divided* for tape (1962); *Complete With Heat* (1962); *Trios (White on White)* for various instruments (1963); *in memoriam . . . Esteban Gomez (Quartet)* for any instruments (1963); *Untitled Mixes* for tape (1965); and *Factory Preset* for tape (1993).

Ashley has composed a number of pieces termed "electronic music theater": *Heat* (1961); *Public Opinion Descends Upon the Demonstartors* (1961); *Boxing* (Detroit, 1963); *Combination Wedding and Funeral* (1964); *Interludes for the Space Theater* (Cleveland, 1964); *Kitty Hawk (An Antigravity Piece)* (1964); *The Wolfgang Motorcity Revue* (1964); *The Lecture Series* (with Mary Ashley) (New York: 1965); *Morton Feldman Says* (1965); *Orange Dessert* (1965); *Unmasked Interchange* (1965); *Night Train* (1966); *The Trial of Anne Opie Wehrer and Unknown Accomplices for Crimes Against Humanity* (1968); *Fancy Free or It's There* (1970); *Over the Telephone* (1975); and *What She Thinks* (1976). Other works include *Illusion Models* for hypothetical computer (1970); *String Quartet Describing the Motions of Large Real Bodies* (1972); *In Sara, Mencken, Christ and Beethoven There Were Men and Women* (1973); and *Exposure in Little Light* (1974).

Ashley's instrumental music includes a Piano Sonata (1959, rev. 1979) with the extended title *Christopher Columbus Crosses to the New World in the Nina, the Pinta and the Santa Maria Using Only Dead Reckoning and an Crude Astyrolabe*; a Quartet for any string or wind instruments (1961); *Fives* for two pianos, two percussion, and string quartet (1962); *Details* for two pianos (1962); and *The Entrance* for electric organ

(1965). Ashley's oeuvre also includes scores for films by George Manupelli: *The Image in Time* (1957), *The Bottleman* (1960), *The House* (1961), *Jenny and the Poet* (1964), *My May* (1965), *Overdrive* (1968), and *Portraits, Self-portraits and Still-lives* (1969); four feature-length experimental comedies of the "Dr. Chicago" series (1968–70); and music for films by Philip Makenna: *Battery Davis* (1970), *Shoot the Whale* (1972), and *Home on the Range* (1974). Later he wrote music for several dance companies: *Ideas for the Church* (1978; Douglas Dunn); *The Park and The Backyard* (1978; Steve Paxton); *Son of Gone Fishin'* (1983; Trisha Brown); and *Problems in the Flying Saucer* (1988; Merce Cunningham).

Music without electronics include *Odalisque* for voice, chorus, and 24 instruments (1973); *Superior Seven* for flute, chorus, and instruments (1988); *Outcome Inevitable* for chamber orchestra (1991); *Van Cao's Meditation* for piano (1991); and *Tract* for voice and string trio or keyboards (1992).

ASIA, DANIEL

b. Seattle, Washington, 27 June 1953

As a student at Hampshire College, Amherst, Massachusetts, Asia was a pupil of Randall McClellan before he moved on to Smith College, Northampton, Massachusetts, where he studied with Stephen Albert and Ronald Perera. He obtained his M.M. at Yale University in 1977, where he studied with Jacob Druckman, Arthur Weisberg, and Krzysztof Penderecki. At Tanglewood (1979), Asia received lessons from Gunther Schuller. On a Fulbright Fellowship in 1980 he spent a year at the Hochschule für Musik, Berlin, as a pupil of Isang Yun. In New York in 1977, he founded the Musical Elements ensemble to perform new music. Asia taught at Oberlin (Ohio) College Conservatory of Music (1980–86) and City University, London (1986–88). He joined the faculty of the University of Arizona, Tucson, in 1988, becoming professor and head of the Composition Department in 1997. In 1991 he served as Composer-in-Residence with the Phoenix Symphony Orchestra.

Asia's early compositions are dense in texture with complex rhythmic features. He has gradually evolved a music of simpler textures, color, and rhythmic material, utilizing more developed and sophisticated formal designs. At the center of his compositional career are four symphonies. Symphony no. 1 was commissioned jointly by the Seattle Symphony Orchestra and the American Composers Orchestra and performed in Seattle in 1990. It is based on five movements of the *Scherzo Sonata* for piano (1987). Similarly, Symphony

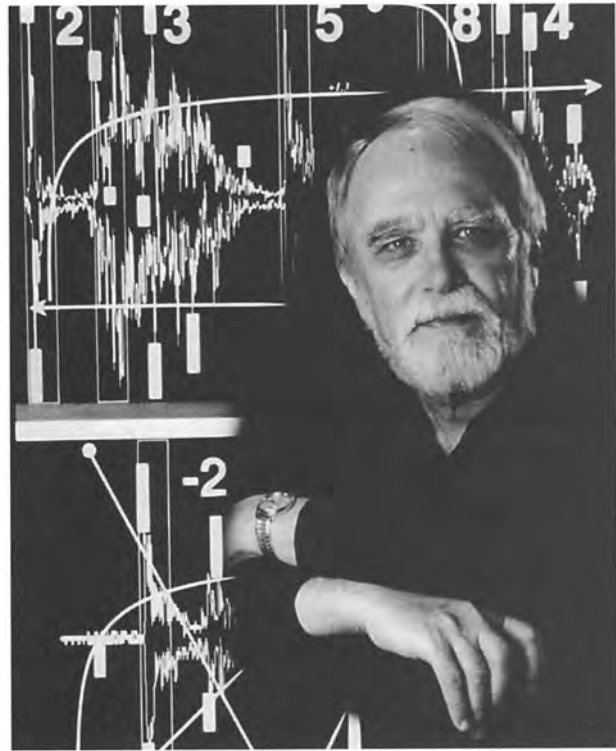
no. 2 (1989–90) is derived from an earlier work, *Celebration Symphony: Khagiga, In Memoriam Leonard Bernstein*. Symphony no. 3 incorporates a work, *At the Far Edge*, written for the Seattle Youth Orchestra in 1991, into the score. It was premiered in Phoenix in May 1992. Symphony no. 4, also a Phoenix Symphony Orchestra commission, was completed in 1994.

Asia's other orchestral works are *Black Light*, an American Composers Orchestra commission (1990); *At the Far Edge* (1991); *Gateways* (1993); a Piano Concerto for Andre-Michel Schub, (1994, rev. 1995–96); a Cello Concerto for Carter Bray (1997); *Then Something Happened*, written for the Tucson Symphony Orchestra (1999); *Once Again* (2000), a Knoxville Symphony Orchestra commission; and *Bear Down Arizona* (2002).

Asia's instrumental music includes *On the Surface* for chamber ensemble (1974–75); *Dream Sequence No. 1* for amplified trombone (1976); *No. 2* for flute (1977); two string quartets (1976–77, 1985); *Sand I* for flute, horn, and double bass (1977); *Line Images* for four winds (1978); *Rivalries* for ensemble (1980–81); *Music* for trumpet and organ (1983); Piano Quartet (1989); *Five Images* for flute and bassoon (1994); *Embers* for flute and guitar (1995); *The Alex Set* for solo oboe (1995); Piano Trio (1996); *Guitar Set I* for solo guitar (1998); Wind Quintet (1998); *Songs of Transcendence* for guitar (1999); *A Lament* for cello and piano (2000); Violin Sonata (2000); Cello Suite (2002); and Brass Quintet, commissioned in 2002 by the American Brass Quintet. For piano solo he has written two *Piano Sets* (1976, 1977); *Scherzo Sonata* (1978); *Why? Jacob* (1983); and *Piano Variations* (1996).

Among Asia's vocal and choral music are two pieces for mezzo-soprano and chamber orchestra, *Sand II* (1978) and *Ossabaw Island Dream* (1982); *Pine Songs I* for voice and piano (1983–85); *V'shamru* for baritone and chamber ensemble (1985); *Psalm 30* for baritone, violin, and piano (1986); *Songs From the Page of Swords* for bass-baritone, oboe, and chamber ensemble (1986); *Celebration* for baritone, chorus, brass quintet, and organ (1988); *Sacred Songs* for soprano, flute, guitar, and cello (1989); *Breath in a Ram's Horn* for high voice and piano (1995); *My Father's Name Was* for soprano, piano, and bass (1995); three pieces for chorus: *Purer Than Purest Pure*, *Summer is Over*, *Out of More* (1996); *An e. e. cummings Songbook* for high voice and piano (1997–98); and *Pine Songs II* for tenor and piano (2002).

With his colleague Kip Haaheim, Asia produced a cycle of electro-acoustic music, *Sacred and Profane* (1999–2000), in both stereo and surround-sound formats.



Larry Austin.

Photo: Don Lee, Banff Center for the Arts.

AUSTIN, LARRY (DON)

b. Duncan, Oklahoma, 12 September 1930

Austin studied with Violet Archer at North Texas State University, Denton (1948–52), and from 1955 to 1958 at the University of California, Berkeley, where he was a pupil of Andrew Imbrie and Seymour Shifrin. Earlier, at Mills College, Oakland, California, he received lessons from Darius Milhaud (summer 1955).

In 1958, Austin joined the music faculty at the University of California, Davis, becoming a professor in 1970. There he founded the New Music Ensemble in 1963 and spent the following year in Rome. In 1966 he was editor and co-founder of the avant-garde music magazine *Source*. In 1972, Austin was appointed chairman of the Department of Music at the University of Southern Florida in Tampa. From 1973 to 1978 he was director of the System Complex for the Studio and Performing Arts, College of Fine Arts in Tampa. In 1978 he accepted the position of director of music at North Texas State University, where he taught computer music and composition. He retired in 1996.

With Gunther Schuller, Austin was a pioneer among the exclusive group of musicians known in the jazz world as "Third Stream." Later he made extensive use of electronic sounds and computer techniques in his compositions. His early works emphasize wind

instruments: a Wind Quartet (1948); Wind Quintet (1949); Brass Quintet (1949); Concertino for flute, trumpet, and strings (1952); and Fanfare for nine brass (1958). Austin's "Third Stream" creations include *Homecoming*, a cantata for soprano and jazz quartet (1959); *Fantasy on a Theme of Berg* for jazz band (1960); and his best-known composition, *Improvisations for Jazz Soloists and Orchestra* (1961), performed by the New York Philharmonic Orchestra under Leonard Bernstein in January 1964.

Apart from these pieces, Austin has composed little for orchestra, the exceptions being *Prosody* (1953) and *Open Style* for orchestra with piano solo (1965), performed in Buffalo in September 1968, which also incorporates improvisation techniques. Other instrumental compositions of this period include a String Quartet (1955); *Broken Consort* for seven instruments (1962); *Collage* for a variety of instruments (1963); *Continuum* for two to seven instruments (1964); *Quartet in Open Style* (1964); *Catharsis* (1965); and *Current* for clarinet and piano (1967).

For concert band he has composed *Fanfare and Procession* (1953); *Music Galore* (1958); *Suite for Massed Bands* (1961); and *In Memoriam J. F. Kennedy* (1964). Austin has provided music for three plays: *Elektra* (Giradoux) (1963); *Richard II* (Shakespeare) (1963); and *Amphitryon 38* (Giradoux) (1967).

Since 1965 many of Austin's compositions use electronic tape as a major element: *The Maze*, a theater piece in open style for three percussionists, tape, machines, and projections (1965); *Roma Due*, sound and movements for improvisation ensemble, dancers, and tape (1965; rev. 1997); *Duet Amphitryon* for tape (1967); *Cyclotron Stew* for cyclotron with tape montage (1967); *Changes* for trombone and tape (1968); *Transmission One*, an audio-visual electronic composition for color television (1969); and *Agape*, a celebration for priests, musicians, actors, and poets (1970).

From 1966 to 1971 Austin composed a number of "portraits" for specific performers. These include *Bass* for double bass, tape, and film for Bertram Turetzky (1966); *Accidents* for prepared piano, magnetic tape, mirrors, actors, and projections for David Tudor (1967); *Brass* for the American Brass Quintet (1967); *The Musicians* for children, tape, and lights for the composer's own children (1968); *Plastic Surgery with Prelude and Postlude* for Robert Lloyd (1969–71); and *Walter* for viola, viola d'amore, tape, and film for Walter Trampler (1970–71). For solo keyboard he has composed several pieces of which the Piano Variations (1960), *Piano Set in Open Style* (1964), *Tango Violets* (1984), and *Violets Invention* (1988) are the most frequently performed. In addition he has written *Sonata Concertante* for piano and tape (1983–84).

In the 1970s Austin wrote three four-channel elec-

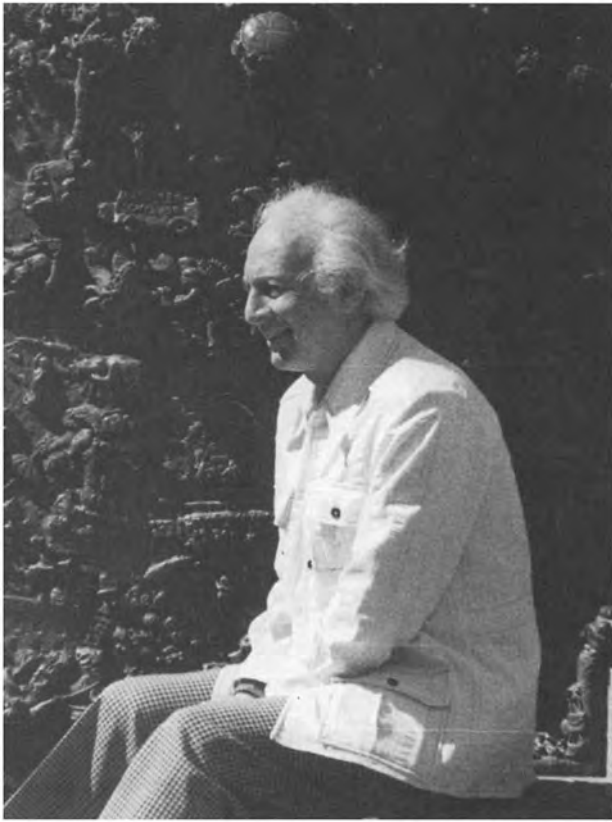
tronic-music compositions—*Quartet Three* (1971), *Quartet Four* (1971), and *Primal Hybrid* (1972)—and a series of eleven pieces combining tape with instruments and voices: *No. 1, Events/Complex* for symphonic wind ensemble (1972); *No. 2* for chorus (1972); *Nos 3 – 7* for flute, clarinet, and piano trio (1973); *No. 8* for viola (1973); *No. 9* for percussion (1974); *No. 10* for trombone (1976); and *No. 11* for double bass (1977). *Tableaux Vivants*, a sonograph for any combination of voices and instruments (1973), composed in collaboration with the graphic artist Charles Ringness, was performed in Tampa, Florida in November 1973.

Austin has taken a considerable interest in the last few years in an incomplete score by Charles Ives, the *Universe Symphony*. In addition to a performing version for large orchestra on which he worked from 1974 to 1994, he has also used the material for his own compositions, including *Fantasy No. 1* for double brass quintet, narrator, and tape (1975); *Fantasy No. 2* for clarinet, viola, keyboards, percussion, and tape (1976); *Phantasmagoria*, a fantasy for narrator, orchestra, tape, and synthesizer (1977); and *Life Pulse* for 20 percussion (1984).

Later works include *Beachcombers* for four musicians and tape, a dance piece for Merce Cunningham (1983); *Canadian Coastlines* for eight variable musicians and tape (1984); *Life Pulse Prelude* for piccolo, piano, and orchestra (1984); *Sinfonia Concertante: A Mozartean Episode* for chamber orchestra and tape (1986); *Concertante Cibernetica*, interactions for performer and synclavier (1987); *Euphoria 2344*, an intermezzo in five scenes for vocal quartet and tape (1988); *Transmission 2: The Great Excursion* for chorus, computer music ensemble, and recorded dialogue (1989–90); *La Barbara: The Name/The Sounds/The Music* for voice and computer (1991); *Accidents 2*, sound projections for piano and computer music (1992); and *Variations...beyond Pierrot*, sound-play for soprano, flute, clarinet, violin, cello, piano, hypermedia system, and computer music on tape (1993–95).

Among Austin's most recent compositions are *BluesAx* for saxophone and computer music on tape (1995); *Shin-Edo: CityscapeSet* for computer on tape (1994–96); *Singing! the music of my own time*, a sound-portrait of the singer Thomas Buckner for voice and octophonic computer music (1996–99); *Djuro's Tree* for computer (1997); *Tarogato* for tarogato and octophone computer (1998); *Willam(re)Mix(ed)* for computer based on John Cage's *Williams Mix* (1997–2000); and *Ottoplo!* for four inter-episodes of real and virtual string quartet (1998–2000).

With T. Clark, Austin is the author of a book, *Learning to Compose: Modes, Materials and Models of Musical Invention* (1989).



Jacob Avshalomov.
Photo by Doris Avshalomov.

AVSHALOMOV, JACOB (DAVID)

b. Tsingtao, China, 28 March 1919

Avshalomov was born of an American mother and a Russian father, the composer Aaron Avshalomov (1894–1965); he received his first musical training in China from his father. Jacob and his mother went to the United States in 1937 and he became a naturalized citizen in 1944. In Los Angeles, he was taught privately by Ernst Toch. The following year he became a student at Reed College, Portland, Oregon, moving in 1941 to the Eastman School of Music, Rochester, New York, where he was a pupil of Bernard Rogers. War service (1943–44) briefly interrupted his musical career.

Avshalomov joined the music faculty of Columbia University in 1947, becoming an assistant professor in 1954. In that year he was appointed conductor of the Portland Junior Symphony Orchestra, a post he held until 1994. The orchestra, renamed the Portland Youth Philharmonic in 1978, was the first youth orchestra in America. He has been the recipient of several awards, including a Ditson Fellowship in 1946 and a Guggenheim Fellowship in 1951.

Avshalomov's orchestral works include three Symphonies: no. 1, *The Oregon* (1959–61), composed for the Oregon Centennial in 1962; no. 2, *Glorious the*

Assembled Fires for choir and orchestra (1985); and no. 3, *Symphony of Songs* (1993), composed for the 70th anniversary of the Portland Youth Philharmonic. Among his other orchestral pieces are *The Taking of T'ung Kuan* (1943, rev. 1953); *Slow Dance* (1945); *Sinfonietta* (1946), which won a Naumburg Recording Prize; *Evocations* for clarinet and chamber orchestra (1947, rev. 1952), first performed in New York in 1953 under the direction of Leopold Stokowski; *The Plywood Age*, a suite (1955); *Phases of the Great Land*, commissioned in 1959 for the Anchorage (Alaska) Symphony Orchestra; *Raptures* (1975); *Open Sesame!* (1985); *Up at Timberline* for winds and brasses (1986), and *Season's Greetings* (1995–96) for orchestra.

Avshalomov is a noted conductor who gave the United States premiere of Michael Tippett's oratorio *A Child of Our Time* at Columbia University in 1952. Other works performed in America for the first time under his direction include Bruckner's Mass in D and Handel's *The Triumph of Time and Truth*.

Avshalomov's choral works include *Prophecy* for cantor, chorus, and organ (1948); *How Long, O Lord*, a cantata (1948–49); *Tom O'Bedlam*, sung by the Robert Shaw Chorale at Carnegie Hall, New York in 1953 and winner of the New York Critics' Circle Award; and *Proverbs of Hell* for men's chorus (1954). Also for chorus are a setting of *Psalm 100: Make a Joyful Noise Unto the Lord* for chorus and winds (1956); *Inscriptions at the City of Brass* for female narrator, large chorus, and orchestra (1956); *City Upon the Hill* (William Blake) for narrator, chorus, orchestra, and the Liberty Bell (1965); and *Praises from the Corners of the Earth* for chorus and organ or orchestra (1964).

Avshalomov also has written pieces for chorus with instrumental accompaniment: *Now Welcome Somer* with flute (1957); *I Saw a Stranger Yestere'en* with violin (1968); *The Most Triumphant Bird* with viola and piano (1985); *Songs from the Goliards* with cello (1992); and *Songs in Season* with piano and double bass (1993). In 2000 he set words by Ruth Pittes as *When Summer Shines* for unaccompanied chorus. In 1973, to celebrate the 50th anniversary of the Portland Youth Philharmonic, he composed a setting of James Thurber's *The Thirteen Clocks* for two narrators and orchestra.

Instrumental music includes a *Sonatina* for viola and piano (1943); *Evocations* for clarinet (or viola) and piano (1947); *Two Bagatelles* for clarinet and piano; *Disconsolate Music* for flute and piano; and *Quodlibet Montagna* for brass sextet (1975).

Avshalomov is the author of *Music is Where You Make It* (vol.1. 1959; vol.2. 1979); *The Concerts Reviewed: 65 Years of the Portland Youth Philharmonic* (1991); and *Avshalomov's Winding Way: Composer Out of China* (2002).

AYRES, FREDERIC

**AYRES, FREDERIC
(REAL NAME FREDERIC AYRES
JOHNSON)**

b. Binghampton, New York, 17 March 1876

d. Colorado Springs, Colorado, 23 November 1926

Ayres trained as an engineer at Cornell University, Ithaca, New York, and undertook a career in designing electric motors. Later he received composition lessons from Edgar Stillman Kelley (1897-1901) and Arthur Foote (1899) before moving to Colorado Springs for

health reasons, where he taught composition and theory privately until his death.

Ayres was best known for his songs, including the cycle *The Seonee Wolves* (Kipling) (1918) and other settings of Kipling and Shakespeare. His single orchestral work, an overture *From the Plains* composed in 1914, enjoyed a brief success. Most of his other compositions are instrumental: Piano Trio (1914); Violin Sonata no. 1 in B minor (1914); String Quartet (1916); Piano Trio no. 2. in D minor (1925); Violin Sonata no. 2; Cello Sonata; and String Quartet no. 2 (*The West Wind*).

B

BABBITT, MILTON (BYRON)

b. Philadelphia, Pennsylvania, 19 May 1916

As a child, Babbitt moved from Philadelphia to Jackson, Mississippi, where he learned to play the violin and clarinet. Following his father's example, he entered the University of Pennsylvania in 1931 to study mathematics but transferred to New York University changing his major to music where his teachers included Marion Bauer and Philip James. After graduating in 1935, he received private lessons from Roger Sessions, joining him on the music faculty at Princeton University in 1938. During the 1930s, he worked in Tin Pan Alley for Harms Music arranging popular songs; he also wrote a musical, *Fabulous Voyager*, in 1946.

In 1942, Babbitt received his M.F.A. and taught mathematics at Princeton (1942–45). He returned to the music faculty there in 1948, succeeding Sessions as William Shubael Conant Professor in 1966, retiring in 1984. From 1973 he also taught at the Juilliard School, Tanglewood, Salzburg Seminar in American Studies, New England Conservatory, and Darmstadt. He received a Guggenheim Fellowship (1960–61) and a Special Pulitzer Citation in 1982, and is a member of the editorial board of *Perspectives of New Music*.

In his early music, Babbitt was much influenced by Stravinsky, Varèse, Schoenberg, and Berg. He has applied total serialism and, as a trained mathematician, has added a discipline of note values to the standard 12-tone system derived from Schoenberg and Webern. In *Composition for Twelve Instruments* (1948), for example, Babbitt used, in addition to the 12-tone system, 12 different intervals of time between the successive instrumental entries. The entire method of composing has been rigorously systematized. Just as abstract painters have eschewed picturesque names for their works, Babbitt adopted abstract titles for his pieces: *Composi-*

tion for Four Instruments (1948); *Composition for Viola and Piano* (1950); and *Concerto for Four Woodwind Instruments* (1953, renamed *Woodwind Quintet*). His early works include *Music for the Mass I* (1940); *Music for the Mass II* (1942); and a film score, *Into the Good Ground* (1949), all now withdrawn.

For orchestra Babbitt has written *Relata I* (1965); *Relata II* (1968), composed for the 125th anniversary of the New York Philharmonic Orchestra; *Concerti* for small orchestra and tape (1976); *Ars Combinatoria* (1980), commissioned for Indiana University; two piano concertos (1985, 1998); and *Transfigured Notes* for string orchestra (1986). In addition to a String Quartet (1948), now withdrawn, his instrumental music includes five further string quartets (1954, 1969–70, 1970, 1982, 1993); a String Trio (1951); Woodwind Octet (1953); *All Set* for jazz ensemble (1957); *Sextets* for violin and piano (1966); *Arie Da Capo* for flute, clarinet, and piano trio (1973–74); *My Ends Are My Beginnings* for solo clarinet (1978); *Paraphrases* for ten instruments (1979); *Dual* for cello and piano (1981); *Melismata* for solo violin (1982); and *Groupwise* for five players (1983).

Since his official retirement, Babbitt has produced a considerable amount of chamber music, often with curious, whimsical titles: *Four Play* for clarinet, violin, cello, and piano (1984); *Composition: Sheer Pluck* for guitar (1984); *Whirled Series* for saxophone and piano (1987); *The Crowded Air* for 11 instruments (1988); *Consortini* for five instruments (1989); *Play It Again, Sam* for solo viola (1989); *Soli e Duettini* for two guitars (1989); *None But the Lonely Flute* for solo flute (1991); *Septet But Equal* for three clarinets, string trio, and piano (1992); *Counterparts* for brass quintet (1992); and *Around the Horn* for horn (1993). With undiminished energy, he has continued these instrumental works into the 21st century, with *Fanfare for All* for

BACON, ERNST



Milton Babbitt with Samuel Rhodes, December 1990. Publicity photo for Samuel Rhodes's faculty recital, Jan. 24, 1991, which featured *Play it Again Sam* by Babbitt (composed for Rhodes in 1989), #9236-11.

Photo: David Archer, courtesy The Juilliard School.

brass quintet (1993); *Triad* for clarinet, viola, and piano (1994); *Arrivals and Departures* for two violins (1994); *Accompanied Recitative* for soprano saxophone and piano (1994); *Bicenquinguenamy Fanfare* for brass quintet (1995); *Quartet* for piano and string trio (1995); *Quintet* for clarinet and strings (1996); *When Shall We Three Meet Again?* for flute, clarinet, and vibraphone (1996); *Concertino Piccolino* for vibraphone (1999); *Little Goes a Long Way* for violin and piano (2001); and *Swan Song no. 1* for six instruments (2002–03).

For piano Babbitt has written *Three Compositions* (1947); *Duet* (1956); *Semi-Simple Variations* (1956); *Partitions* (1957); *Post-Partitions* (1966); *Tableaux* (1972); *Minute Waltz* (1977); *Playing for Time* (1977); *My Compliments to Roger* (1978); *About Time* (1982); *Canonical Form* (1983); *It Takes Twelve to Tango* (1984); *Lagnaippe* (1985); *Emblems (Ars Emblematica)* (1989); *Preludes, Interludes, Postlude* (1991); *Tutte le Corde* (1994); *The Old Order Changeth* (1998); *Allegro Penseroso* (1999); and *A Gloss on "Round Midnight"* (2001). For piano four-hands are *Don* (1981) and *Envoi* (1990). His single work for organ is *Manifold Music* (1995).

Babbitt was one of the founders of the Columbia-Princeton Electronic Music Center in 1959. He has made effective use of electronic tape in *Composition* for synthesizer and four-track tape (1961); *Ensembles* for synthesizer (1961–64); the widely performed *Philomel* for soprano and tape (1964); *Correspondences* for string orchestra and tape (1967); *Occasional Variations* for synthesizer (1969); *Phonemena* for soprano and tape (1974); *Reflections* for piano and tape (1974–75); and *Images* for saxophone and tape (1979).

Vocal works include *Three Theatrical Songs* for voice and piano (1946); *The Widow's Lament in Springtime* (William Carlos Williams) for soprano and piano (1950); *Du* (A. Schramm), a cycle to German texts performed at the I.S.C.M. Festival in Oslo in 1953; *Two Sonnets of Gerard Manley Hopkins* for baritone, clarinet, viola, and cello (1955); *Composition* for tenor and six instruments (1960); *Sounds and Words* for soprano and piano (1960); *Vision and Prayer* to words of Dylan Thomas for soprano and electronic tape (1961); *Phonemena* for soprano and piano (1969–70); *A Solo Requiem* for soprano and two pianos (1976–77); *The Head of the Bed* (John Hollander) for soprano, flute, clarinet, violin, and cello (1982); *Four Cavalier Settings* for tenor and guitar (1991); *Mehr "Du"* for soprano, viola, and piano (1991); *Quatrains* for soprano and two clarinets (1993); *No Longer Very Clear* for soprano and four instruments (1994); *Pantun* (John Hollander) for mezzo-soprano and piano (2001); *From the Psalter* for soprano and strings (2002); and *From "Italian Eclogues"* for soprano and piano (2002). Babbitt's choral music includes *Four Canons* (after Schoenberg) for female choir (1968); *An Elizabethan Sextette* for six-part female chorus (1977); and *More Phonemena* for twelve voices (1978).

BACON, ERNST

b. Chicago, Illinois, 26 May 1898

d. Orinda, California, 16 March 1990

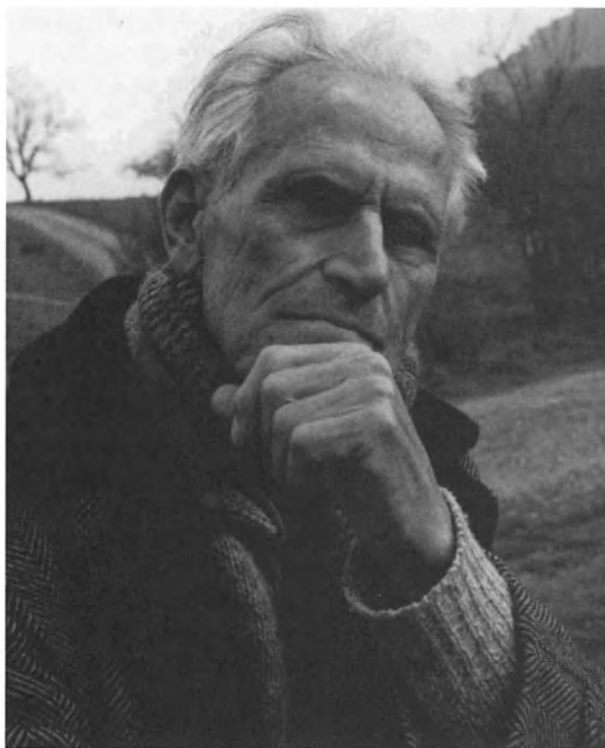
Bacon was a piano pupil of Alexander Raab in Chicago from 1916 to 1921. He attended Northwestern

University, Evanston, Illinois (1915–1918), the University of Chicago (1919–20), and the University of California (1935). In 1924 he studied piano with Franz Schmidt and theory with Karl Weigl in Vienna. In the following year, he embarked on a career as a concert pianist in Europe and America. Later he became assistant conductor to Eugene Goossens at the Rochester (New York) Opera Company and teacher of piano at the Eastman School of Music in Rochester in 1925. From 1928 to 1930 he taught at the San Francisco Conservatory, during which time he briefly took composition lessons from Ernest Bloch in the city.

In 1936 Bacon was appointed Supervisor of Federal (WPA) Music in San Francisco, where he also conducted various orchestras. In the following year he was acting professor of Music at Hamilton College, Clifton, New York. From 1938 to 1945 he was Dean of the School of Music at Converse College, Spartanburg, South Carolina. In 1945 he became Dean of the School of Music and later Composer-in-Residence at Syracuse University, New York, retiring in 1963. In that year he taught at the Center for Advanced Studies at Wesleyan University, Middletown, Connecticut. Bacon was awarded a Pulitzer Prize in 1932 for his Symphony no. 1, three Guggenheim Fellowships, and a National Academy of Arts and Letters Award. In 1935 he founded the Carmel (California) Bach Festival and (later) the New Spartanburg Festival, South Carolina.

The literature and folk music of America exerted a deep effect upon Bacon's own compositions. He published various collections of choral and solo songs based on folk sources. For orchestra he wrote four symphonies: no. 1 in D with piano solo (1932); no. 2 (1937); no. 3, *Great River*, to poems of Paul Hogan for narrator (1956); and no. 4 (1962–63). Other orchestral works include *Symphonic Fantasy and Fugue* (1926); *Symphonic Fugue* (1932); and *Bearwalla* (1936), both for piano and strings; *Country Roads Unpaved* (1936); a suite, *Ford's Theater* (1939–43), describing events which led up to the assassination of Abraham Lincoln; a second suite, *From These States* (1951); *Fables* for narrator and orchestra (1953); and *The Enchanting Island* (depicting characters from Shakespeare's *The Tempest*), commissioned in 1954 by the Louisville Orchestra. Later orchestral pieces include a *Concerto Grosso* (1957); *Elegy* for oboe and strings (1957); *Erie Waters* (1961); two piano concertos, no. 1, *Riolama* (1962) and no. 2 (1982); an overture, *Over the Waves* (1976); and *Remembering Ansel Adams* for clarinet and orchestra (1985).

Bacon's works for the stage include the children's opera, *A Drumlin Legend*, staged in New York in 1949; a folk opera, *A Tree on the Plains* (1940, rev. 1962), commissioned by the League of Composers and first produced in May 1942 in Spartanburg, South Carolina;



Ernst Bacon.
Photo by Art Bacon; courtesy of the Ernst Bacon Society.
www.ernstbacon.org.

a musical comedy, *Take Your Choice* (San Francisco; 1936); and a musical, *Dr. Franklin* (1976). With John Edmunds he wrote two ballets: *Arrival on Ararat (Jehovah and the Ark)* (1968–70) and *The Parliament of Fowls* (1975).

Bacon's choral music includes two short oratorios, *On Ecclesiastes* (1936) and *By Blue Ontario* (Whitman) (1958); a cantata, *The Lord Star* (1950); *Requiem: The Last Invocation* for bass, chorus, and orchestra (1968–71); an oratorio, *Usania* (1977); and an oratorio for children's chorus, narrator, and piano, *The Animals' Christmas* (1982). There are also two song cycles for female voices and piano, *From Emily's Diary* (1944) and *Nature* (1971). In addition Bacon composed over one hundred choral songs for amateur choirs. His solo songs number over 250 to texts by Walt Whitman, Emily Dickinson, A. E. Housman, Blake, Herrick, Stevenson, Sandburg, E. B. Browning, Goethe, Lenau, and others. His most inclusive volumes are *Ten Songs* to German texts (1928); *Songs of Parting* (Whitman) (1930); *Songs of Eternity* (Dickinson) (1932); *Black and White Songs* (1932); *Twilight Songs* (1932); *Midnight Special* (1932); *My River* (1932); *Six Songs* (1942); *Five Poems* to German texts (1943); *Among Unpaved Roads* (1944); *Quiet Airs* (1952); and *Fifty Songs* (1974).

Bacon's chamber works include a Cello Sonata (1946); two quintets, one with piano (1946), the other

BALLANTINE, EDWARD

with double bass (1951); *Peterborough Suite* for viola and piano (1961–82); *A Life Suite* for cello and piano (1966–81); *Tumbleweeds* for violin and piano (1979); Piano Trio (1979); Violin Sonata (1982); and Viola Sonata (1987). For organ he wrote a *Trumpet Tune and Intrada* and an untitled cycle (1976). There are also many pieces for piano solo.

Bacon was the author of seven books: *Words on Music* (1960); *Notes on the Piano* (1963); *100 Fables and Apologues*; *The Honor of Music*; *Irreverent Quillets*; *Imaginary Dialogues*; and *Advice to Patrons*.

BALLANTINE, EDWARD

b. Oberlin, Ohio, 6 August 1886

d. Oak Bluffs, Massachusetts, 2 July 1971

Ballantine studied with Walter Spalding and Frederick Converse at Harvard University (1904–07), and was a piano pupil of Artur Schnabel and Rudolf Ganz in Berlin (1907–09). He was appointed an instructor at Harvard in 1912, becoming an assistant professor in 1926 and associate professor in 1932; he retired in 1947.

For orchestra Ballantine wrote *Prelude to the Dlectable Forest* (1914); *The Eve of St Agnes* (1917); *By a Lake in Russia* (1922); *From the Garden of Hellas* (1923); *Overture to the Piper*; and a tone poem, *The Awakening of the Woods*. His choral works include *Song for the Future* and *Lake Werna's Water*. In his lifetime Ballantine was widely known for the witty *Variations on Mary Had a Little Lamb* for piano, composed in 1924 in various musical styles. It was followed in 1943 by a second set parodying 20th century composers. He also composed a Violin Sonata.

BARAB, SEYMOUR

b. Chicago, Illinois, 9 January 1921

In addition to his work as a composer, Barab is widely known as a cellist and viol da gamba player. He was a pupil of Gregor Piatigorsky and Edmund Kurtz, and played in many leading orchestras, including the Indianapolis Symphony, Cleveland Orchestra, CBS Symphony, and San Francisco Symphony, and was a member of the Galimir String Quartet. Among his composition teachers were Vincent Persichetti, Edgard Varèse, and Lou Harrison. He has taught at Rutgers, the State University of New Jersey; Black Mountain College; and the New England Conservatory, Boston.

Barab has made a major contribution to American opera with over 42 works in this medium to his credit. For these he has been dubbed “the present day Rossini” by his fellow composer Miriam Gideon. *A Piece of*

String (based on Maupassant) is in three acts (Colorado, 1965). Five of them are cast in two acts: *Phillip Marshall* (1967); *Sleeping Beauty* (2000); *License to Marry*, a zarzuela (2001); an operetta, *A Perfect Plan* (2002); and *Gods of Mischief* (2003). The others are in one act and include (in alphabetical order): *American Punchlines*; *At Last I Have Found You* (1984); *The Betrothal of Becky Brown*; *Chanticleer* (based on Chaucer) (1954); *Everything Must Be Perfect* (1986); *Fortune's Favorites*, *A Game of Chance* (1960); *The Husband, the Wife, the Lover*; *I Can't Stand Wagner* (1985); *Jewish Humor From Oy to Vey*; *Let's Not Talk About Lenny Anymore*; *Little Stories in Tomorrow's Paper* (1966); *The Maledroit Door* (1963); *Mating Habits of the Radical Chic*; *A Matter of Time* (1959); *Not a Spanish Kiss* (1981); *Out the Window* (1985); *Passion in the Principal's Office* (1987); *The Perfect Wife* (after Pergolesi); *La Pizza con Funghi (The Mushroom Pie)*; (1988); *Predators* (1987); *Public Defender*; *The Rajah's Ruby* (1954); *Reba*; *The Ruined Maid* (1982); and *Say Cheese*.

Barab has also written operas for children and family audiences, including *Androcles and the Lion*; *Cinderella*; *Fair Means or Foul* (1983); *How Far to Bethlehem?* (1963); *Little Red Riding Hood* (1962); *The Maker of Illusions* (1985); *Pied Piper of Hamelin* (1998); *Sleeping Beauty*; *Snow White and the Seven Dwarfs* (1988); *The Toy Shop* (1978); and *Who Am I?* (1966). For children to perform Barab has composed three one-act operas: *No Laughing Matter*; *The Pink Siamese*; and *A Very Special Gift*. Another work for the stage, *Tales of Rhyme and Reason*, for narrator, dancers, and orchestra, dates from 1967.

His major choral work, *Cosmos Cantata*, is a setting of a text by Kurt Vonnegut for soprano, tenor, baritone, and chamber orchestra. Other vocal works include *Tennyson Songs*, six songs for soprano, harp, and strings; *Moments Macabres* for voice, flute, oboe, clarinet, string quartet, and double bass (1976); *Bawd Ballads* for voice and string trio; *A Child's Garden of Verse* for voice and chamber orchestra; and *Songs of Perfect Propriety* to poems of Dorothy Parker.

For orchestra, Barab has composed a *Concerto Grosso* for strings; *Suite on Armenian Themes* for strings; *Dances* for oboe and strings; concertos for alto saxophone and winds, cello, and orchestra “in classical mode”; and concertinos for alto saxophone and strings, saxophone quartet and strings, and violin. Among his instrumental works are four string quartets; seven piano trios; three saxophone quartets; a Wind Quintet; Flute Quintet; Piano Sextet; *Little Suite* and *Sonatina* for three flutes; Trio for flute, viola, and harp; and numerous duos and suites for various instrumental groupings.

BARBER, SAMUEL

b. West Chester, Pennsylvania, 9 March 1910

d. New York, New York, 23 January 1981

Barber began piano lessons at the age of six and composed his first piece of music, a song, a year later. At the age of ten he began an opera, *The Rose Tree*, to a libretto by the family cook. His aunt was the singer Louise Homer (1871–1947), whose husband, Sidney (1864–1953), was a composer noted for his many songs. She performed some of her nephew's songs in recitals as early as 1927. While still in high school, Barber studied at the newly founded Curtis Institute of Music in Philadelphia where he received composition lessons from Rosario Scalero and piano instruction from Isabella Vengerova, a former pupil of Theodor Leschetizky. He was also a student of singing and later earned the distinction of making a commercial recording of his own setting of Matthew Arnold's poem, *Dover Beach*, singing the solo part himself.

It was at the Curtis Institute in 1928 that he first met Gian-Carlo Menotti, a fellow student of composition. In that year he was awarded the Bearn's Prize of \$1,000 for a Violin Sonata, which has remained unpublished. This enabled him to travel to Europe, first to France and then through Switzerland to the Italian Alps. There he stayed with his teacher Scalero; he later traveled to Venice where he met George Antheil. He spent each summer from 1929 to 1931 at Cadegliano on Lake Lugano with Menotti and his family. In 1931 Barber was appointed piano instructor at the Curtis Institute, a post he retained for two years, resigning in 1933 to devote himself to composition. A second Bearn's Prize in 1933 allowed him to visit Vienna, where he studied conducting and singing.

On his return to the United States, Barber lived for a time in New York where he attempted to earn a living as a singer. At a second application, he won the Prix de Rome in 1935. During his stay in Italy he composed the First Symphony and the *James Joyce Songs*. In March 1937 he returned to the United States.

In 1939, after a visit to London, Barber settled in Switzerland where he began to compose the Violin Concerto. At the outbreak of the Second World War he left Europe for the United States where he taught at the Curtis Institute from 1939 to 1942. He subsequently joined the U. S. Army, and was later assigned to the Army Air Force. In 1943 he bought a house named "Capricorn," near Mount Kisco, New York, where he lived until shortly before his death, sharing it with Menotti. Barber was a fine pianist and occasionally performed in public as an accompanist, usually giving recitals of his own songs and lieder with the soprano Leontyne Price. Less frequently he appeared as a conductor.

Orchestral Works

The first of his published works, *Serenade for string quartet or string orchestra*, op. 1 (1929) was first performed in its original form for string quartet at the Curtis Institute in 1930. The string orchestra arrangement dates from 1942. It was followed by the *Overture: The School for Scandal*, op. 5 (1931), which received its premiere in Philadelphia in August 1933, and *Music for a Scene from Shelley*, op. 7 (1933), inspired by a passage from *Prometheus Unbound*.

Symphony no. 1, op. 9 (1936, rev. 1942) was first performed in Rome by the Augusteo Orchestra under Bernardino Molinari on 13 December 1936. The American premiere took place in Cleveland under Rodzinski in January 1937, and he introduced it at the Salzburg Festival in July 1937. It was the first work by an American composer to be heard there. The revised version, with an altered scherzo section, was performed in February 1944 by Bruno Walter and the New York Philharmonic Symphony Orchestra, which recorded it. Cast in a single movement, it is described by the composer as "a synthetic treatment of the four-movement classical symphony."



Samuel Barber, 1944.

Photo: Carl Van Vechten, from the Collections of the Library of Congress.

BARBER, SAMUEL

The *Adagio for Strings*, arranged from the slow movement of the String Quartet, op. 11, was performed by Arturo Toscanini and the NBC Symphony Orchestra on 5 November 1938. It has subsequently become one of the most widely known works by an American composer. In the same concert, Toscanini conducted the *First Essay for Orchestra*, op. 12.

The Violin Concerto, op. 14, begun in Switzerland in 1939 and completed in the United States the following year, was performed by Albert Spalding and the Philadelphia Orchestra under Eugene Ormandy on 7 February 1941. The quiet, sad lyricism of the first two movements and the virtuosity of the finale were not to the taste of those who had commissioned the work, but it has become the most frequently played concerto for the instrument written by an American.

The *Second Essay for Orchestra*, op. 17, is an impressive exercise in orchestral writing and has been used by American orchestras on tour as a brilliant display piece. It received its premiere under Bruno Walter with the New York Philharmonic Symphony Orchestra on 16 April 1942.

Symphony no. 2, op. 19 was commissioned by the U. S. Army Air Force to whom it is dedicated. It was first performed in Boston by Koussevitzky on 3 March 1944 and revised in 1947. Lack of further performances persuaded the composer to withdraw the work, issuing a revised version of the slow movement in 1964, published separately as *Night Flight*, op. 19a. The complete Symphony no. 2 was restored to the catalog in 1984 and recorded several times.

Capricorn Concerto, op. 21, named after Barber's home, is a concerto grosso in appropriately neo-Baroque style, scored for flute, oboe, trumpet, and strings; it dates from 1944. The Concerto for Cello and Orchestra, op. 22 (1945) is a more assertive work than the Violin Concerto, but contains much lyrical writing for the soloist. It was performed by Raya Garbousova with the Boston Symphony Orchestra, conducted by Koussevitzky, on 5 April 1946. Barber's next orchestral work, *Toccata Festiva*, op. 36 for organ and large orchestra, was composed for the new Aeolian-Skinner organ presented to the Curtis Institute in 1960. The soloist in the premiere with the Philadelphia Orchestra was Paul Callaway. *Die Natali*, op. 37, commissioned to celebrate the 75th anniversary of the Boston Symphony Orchestra in 1960, is a sequence of choral preludes based on familiar Christmas carols.

The Piano Concerto, op. 38 was commissioned by Barber's publisher, G. Schirmer, Inc., for the centenary of the company in 1961. It was completed in 1962 and performed in September of that year with John Browning as soloist with the Boston Symphony Orchestra under Erich Leinsdorf in Philharmonic Hall, New York City. It won the Pulitzer Prize in 1963 and has been

performed in locations throughout the world, including the Soviet Union in 1965. Cast in the mold of the great concertos of the nineteenth century, it provides the soloist with a virtuosic role in the outer movements; but there is much expressive, lyrical music in the central *Canzona*. Instead of the customary commissioning fee, the publisher presented the composer with a swimming pool for his home.

Fadograph on a Yestern Scene (based on *Finnegans Wake*), op. 44 shows a continued interest in the writings of James Joyce. It was performed by the Pittsburgh Symphony Orchestra on 11 September 1971. In October 1978 Zubin Mehta conducted the premiere of *Third Essay for Orchestra*, op. 47. The same conductor also commissioned an Oboe Concerto, op. 48 from the composer, but only a slow movement entitled *Canzonetta* was completed in short score. At the end of his life, Barber was considering the composition of a Second Piano Concerto.

Stage Works

Vanessa, op. 32., the first of Barber's two grand operas, was performed at the Metropolitan Opera House, New York on 15 January 1958. It was produced by Menotti, who had also written the libretto. In the same year it was awarded the Pulitzer Prize and was presented at the Salzburg Festival. A romantic opera in the old tradition, it possesses a plot that might have suited Richard Strauss. Vanessa has waited many years for the return of her lover, Anatol. When his son, also named Anatol, arrives at her home, she falls in love with him. Anatol Jr. seduces Erika, Vanessasa's niece, but leaves with Vanessa, whom he marries. It is now Erika's turn to wait for a husband. Much acclaimed by the critics, it is a work of great dramatic tension, with lyrical tenderness and a wealth of expressive melody.

Antony and Cleopatra, op. 40 was commissioned for the opening of the new Metropolitan Opera House at Lincoln Center, New York City on 16 September 1966. In spite of a lavish production and the importance of the occasion, it received a less favorable response from the critics than had *Vanessa*. Leontyne Price as Cleopatra was highly praised for her performance, but the inadequate production was withdrawn after the initial performances. Barber revised the score in 1974 and a new production was mounted by Menotti at the Juilliard School Opera Center on 6 February 1975 with much success.

Hand of Bridge, op. 35 for four soloists and small orchestra is a brief chamber opera lasting only nine minutes. Composed in 1959 for the Festival of the Two Worlds in Spoleto, Italy, it explores the thoughts and personalities of two couples as they play bridge.

Barber composed two ballet scores. For Martha

Graham, the Ditson Fund of Columbia University commissioned *The Serpent Heart*, op. 23, performed by her company in New York City in May 1946 and later revised and retitled *Cave of the Heart*. From this ballet the composer drew an orchestral suite, *Medea*. In 1952, Ballet Society commissioned *Souvenirs*, op. 28 originally written as a set of duets for piano. The separate movements (Waltz, Schottische, Pas-de-Deux, Two-Step and Hesitation Tango, and Galop) recall with nostalgia the Palm Court Orchestra of the early 1900s.

Choral Music

Barber's first pieces for chorus were *The Virgin Martyrs*, op. 8, no. 1, for women's voices to words by Helen Waddell, translated from the Latin of Sigbert of Benbloux, and *Let Down the Bars, O Death*, op. 8, no. 2, a setting of a poem by Emily Dickinson for mixed voices. These date from 1935 and 1936, respectively.

A Stopwatch and an Ordnance Map, op. 15 for men's voices and kettledrums, with optional brass, was performed at the Curtis Institute on 23 April 1940 under the composer's direction. The poem by Stephen Spender upon which it is based was inspired by the Spanish Civil War and is a lament for one of the fallen. *Reincarnations*, op. 16 for unaccompanied chorus are settings of three poems by James Stephens—"Mary Hynes," "Anthony O'Daly," and "The Coolin'"—all composed between 1938 and 1940.

Not until 1954 did Barber compose a work for choir and orchestra. *The Prayers of Kierkegaard*, op. 30 for soprano, mixed chorus, and orchestra was first performed in Boston on 3 December 1954 under Charles Munch. In 1970 Barber wrote two short pieces for chorus, *Twelfth Night* and *To Be Sung on the Water*, op. 42. *The Lovers*, op. 43 for baritone, chorus, and orchestra to poems by Pablo Neruda was premiered in Philadelphia on 22 November 1971, conducted by Eugene Ormandy.

Vocal Works

The songs of Samuel Barber occupy an important place in his compositions. There are some 60 unpublished early songs by Barber. Among his earliest publications are *Three Songs*, op. 2: comprising "The Daisies" (James Stephens), "With Rue My Heart is Laden" (A. E. Housman), and "Bessie Bobtail" (James Stephens), written between 1927 and 1934. *Dover Beach*, op. 3 (1931), a setting of Matthew Arnold's poem for voice and string quartet, brought Barber's name before the American public and, later in Europe, where Poulenc was greatly impressed. *Three Songs from James Joyce's "Chamber Music"*, op. 10: "Rain Has Fallen," "Sleep Now," and "I Hear an Army" (1936) are among the composer's most frequently heard vocal music.

Four Songs, op. 13, comprising "The Nun Takes the Veil" (Gerard Manley Hopkins), "The Secrets of the Old" (W. B. Yeats), "Sure on This Shining Night" (James Agee), and "Nocturne" (Frederic Prokosch), date from 1938. *Two Songs*, op. 18—"The Queen's Face on the Summery Coin" (Robert Horan) and "Monks and Raisins" (Jose Garcia Villa)—were completed in 1943. *Nuvoletta*, op. 25 for voice and piano (1947) again sets words by James Joyce. On 21 January 1952, Pierre Bernac and Francis Poulenc gave the first performance at Dumbarton Oaks, Washington, D.C., of the song cycle *Mélodies Passagères*, op. 27, five settings of poems by Rainer Maria Rilke. These songs, composed in France in 1950, are dedicated to Poulenc.

Ten Hermit Songs, op. 29, to anonymous Irish poems of the eighth to thirteenth centuries, marked the first collaboration between the composer and the soprano Leontyne Price who performed the cycle at the Library of Congress, Washington, D.C. in October 1953. For the same singer he wrote the song cycle *Despite and Still*, op. 41 (1969). For Dietrich Fischer-Dieskau, Barber composed *Three Songs*, op. 45: "How I Have Fed and Eaten Up the Rose" (Gottfried Keller, translated by James Joyce), "A Green Lowland of Pianos" (Jerzy Harasymowicz), and "O Boundless, Boundless Evening" (George Heym). They were performed in Alice Tully Hall in New York on 30 April 1974 with Charles Wadsworth at the piano.

Barber wrote two extended works for voice and orchestra. *Knoxville: Summer 1915*, op. 24, commissioned in 1947 by Eleanor Steber, is based on a prose fragment from James Agee's Pulitzer Prize-winning autobiographical novel *A Death in the Family*. It is one of the few scores by him to have a distinctly American national flavor and homespun nostalgia. *Andromache's Farewell*, op. 39 is a dramatic scene for soprano and orchestra, based on an extract from *The Trojan Women* by Euripides. It was commissioned by the New York Philharmonic Orchestra for the opening of the Lincoln Center in New York City and first performed on 4 April 1963.

Instrumental Music

The *Sonata for cello and piano*, op. 6 (1932) was one of the works that led Barber to be awarded the Prix de Rome. Dedicated to his teacher Rosario Scalero, it is a valuable addition to the limited repertory of the cello. It was first performed in Rome by Orlando Cole and the composer in 1932.

Although the *Adagio for Strings* is frequently heard, the String Quartet in B minor, op. 11 from which it comes is sadly neglected. Written during a stay in St. Wolfgang near Salzburg in 1936, it received its premiere in Rome by the Pro Arte Quartet in December

BARLOW, SAMUEL L(ATHAM MITCHELL)

1936. The delightful *Four Excursions*, op. 20 for piano was performed in New York in 1945 with Vladimir Horowitz as soloist. The title implies excursions into different styles described by the composer as "contrast pieces using classical forms, in an American setting." Horowitz also gave the premiere of Barber's Piano Sonata, op. 26 in Havana on 9 December 1949; it was commissioned to celebrate the 25th anniversary of the American League of Composers. *Summer Music*, op. 31. for wind quintet was commissioned by the Chamber Music Society of Detroit and first performed there on 20 March 1956.

Other instrumental pieces include *Nocturne: Homage to John Field*, op. 33 (1958) and *Ballade*, op. 46 (1977), both for piano; *Variations on "Wondrous Love"*, op. 34 for organ (1959); and *Mutations from Bach's "Christ du Lammus Gott"* for brass and timpani (1968).

BARLOW, SAMUEL L(ATHAM MITCHELL)

b. *New York, New York, 1 June 1892*

d. *Wyndmoor, Pennsylvania, 19 September 1982*

Barlow studied at Harvard University (B.A. 1914) and later with Isador Philipp in Paris and Respighi in Rome (1923). He taught music in settlement schools in New York City and took an active part in international relations and liberal political movements, including the American Committees for Spanish Freedom.

For the stage, Barlow composed a ballet, *Ballo Sardo* (1928), and three operas: *Mon Ami Pierrot*, based on the life of Lully, commissioned by Sacha Guitry in 1934 and performed at the Opera Comique in Paris; *Amanda*, composed in 1936; and *Eugenie*.

Barlow's orchestral music includes *Vocalise* (1926); a symphonic poem *Alba* (1927); *Circus Overture* (1930); *Biedermeier Waltzes* (1935); *Babar*, a concerto for magic lantern and orchestra (1936); music for Giraudoux's *Amphitryon 38* (1937); *Leda* (1939); *Sousa ad Parnassum* (1939); and *Overture: Mardi Gras*. He was himself the soloist in the premiere in Rochester, New York, of his Piano Concerto, composed in 1931. His major instrumental works are *Ballad and Scherzo* for string quartet (1933); *Conversations with Tchekhov* for piano trio (1940); and *Three Songs from the Chinese* for tenor and seven instruments (1924).

Barlow published an autobiography, *The Astonished Muse* (1961).

Handbill for a lecture by Samuel Barlow, 1949.
From the Collections of the Library of Congress.

BARLOW, WAYNE (BREWSTER)

b. *Elyria, Ohio, 6 September 1912*

d. *Rochester, New York, 17 December 1996*

Barlow was a graduate of the Eastman School of Music, Rochester, New York (B.M. 1934; M.M. 1935; Ph.D. 1937) where he studied with Bernard Rogers, Howard Hanson, and Edward Royce. He was also briefly a pupil of Arnold Schoenberg at the University of Southern California (1935). At the University of Toronto (1963-64), he studied electronic music with R. Murray Schafer. In 1937 he joined the music faculty at the Eastman School, becoming chairman of the Composition Department and director of the Electronic Music Studio in 1968. He retired in 1978.

Barlow's best-known composition is a short rhapsody for oboe and strings, *The Winter's Passed*. Written in 1938, it makes use of two Appalachian folk songs from the Carolinas, "A Poor Wayfaring Stranger" and "Black is the Color of My True Love's Hair," in a lyrical modal setting with an appealing, naïve simplicity. His other works for solo instruments are *Lyrical Piece* for clarinet and strings (1943); *Images* for harp and orchestra (1961); a Concerto for saxophone and band (1970);

DETROIT TOWN HALL—Friday Morning Series Twentieth Season 1948-1949

SAMUEL L. M. BARLOW

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Composer • World Traveler • Drama and Art Critic

Versatility is the dominant note of Samuel L. M. Barlow's personality—a creative spirit whose genius expresses itself in many mediums and interests. Best known to the world as a composer—the only American composer to have an opera in the permanent repertory of the Paris Opera Comique—whose music for "Amphitryon 38" acted by the Lunts thrilled Broadway—whose Jim Crowe Car was recorded by Paul Robeson and whose many symphonic compositions have been presented by Stokowski and Goossens and other conductors and orchestras of our day.



As a fellow of the Carnegie Endowment, Samuel Barlow was sent by the Department of State and the office of the Coordinator to South America during 1943 for a survey of all the countries there. Mr. Barlow crossed the Andes six times and was in the Argentine when the revolution broke out. He has long been interested in inter-American relations. He understands the geographic, cultural, political and economic forces in each of the South American countries and the influence of those forces on Inter-American Relations. Last year he was visiting lecturer at Puerto Rico University.

Mr. Barlow is treasurer of the Iranian Institute and School of Asiatic Studies, treasurer of Near East Emergency Relief, Director of China Aid Council and is moderator of the Forum for Democracy broadcast from the New York Times Hall. He is an excellent speaker and a delightful platform personality. His unusual scope of interests and insight into world affairs bring a unique depth and dimension to his lectures.

At Eleven o'clock
Friday, January 21st

Subject:
"The Artist In Society"

and *Divertissement* for flute and chamber orchestra (1980). Among his other orchestral compositions are a *Prelude: De Profundis* (1934); a ballet suite, *False Faces* (1935); Sinfonietta no. 1 in C (1936); two ballets, *Three Moods for Dancing* (1940) and *The Black Madonna* (1941); *Nocturne* for 18 instruments (1946); *Rondo Overture* (1947); Sinfonietta no. 2 in C (1950); *Lento and Allegro* (1955); *Night Song* (1957); *Rota* for chamber orchestra (1959); *Sinfonia da Camera* (1962); *Vistas* (1963); and *Overture: Hampton Beech* (1971). For concert band he wrote *Frontiers* (1982).

Barlow's important choral works are the cantata *Zion in Exile* for soloists, chorus, and orchestra (1937); *The Twenty Third Psalm* for chorus and orchestra (1944); *Mass in G* for chorus and orchestra (1953); *Missa Sancti Thomae* for chorus and organ (1959); *We All Believe in One God* for chorus, brass quartet, and organ (1965); a cantata, *Wait for the Promise of the Father* for tenor, baritone, chorus, and small orchestra (1968); a secular cantata, *Voices of Faith* for reader, soprano, chorus, and orchestra (1976); and *The Seven Seals* for soloists, chorus, and orchestra (1991). For soprano and orchestra he wrote *Songs from the Silence of Amor* (1939) and *Poems for Music* (1958).

Barlow's instrumental music includes a Piano Sonata (1948); *Prelude, Air and Variations* for bassoon, piano, and string quartet (1949); a Piano Quintet (1951); *Triptych* for string quartet (1953); *Intrada, Fugue and Postlude* for brass (1959); Trio for oboe, viola, and piano (1964); *Dynamisms* for two pianos (1967); *Elegy* for viola and piano (1967); *Dialogues* for harp and tape (1969); *Vocalise and Canon* for tuba and piano (1976); *Intermezzo* for viola and harp (1980); *Hymn and Voluntaries for the Church Year* (four books) for organ (1963–81); and *Sonatine for Four* for flute, clarinet, cello, and harp (1984).

Barlow's association with the Electronic Music Studio at the Eastman School led to three compositions for prerecorded tape: *Study in Electronic Sound* (1965); *Moonflight* (1970); and *Soundprints in Concrete* (1975). Other pieces combining tape with instruments and voices are *Duo* for harp and tape (1969); *Soundscapes* for tape and orchestra (1972); *Voices of Darkness* for reader, piano, percussion, and tape (1974); and *Out of the Cradle Endlessly Rocking* for tenor, chorus, clarinet, viola, piano, and tape (1978).

In 1953 Barlow published a book on music appreciation, *Foundations of Music*.

BARTH, HANS

b. Leipzig, Germany, 25 June 1897

d. Jacksonville, Florida, 8 December 1956

At the age of six, Barth came to the United States, but

later returned to Germany to study at the Leipzig Conservatoire with Carl Reinecke. He made his debut as a pianist at the age of twelve in New York City. He became director of the Yonkers Institute of Musical Art and taught at the Mannes School in New York (1948–50).

Today he is remembered mainly for his experiments in microtones. He composed several works using quarter-tones, including two sonatas (1929, 1932), a Concerto (1928), a Quintet (1930); and *Ten Etudes* for piano and orchestra (1943), using a specially constructed piano. A Suite for strings and timpani (1930) also employs microtones. Barth lectured throughout the United States on his system and on music in general. His book, *Technic* (1935), discusses these theories of microtonality. He also toured extensively as a concert pianist.

In normal tonal music he composed a Piano Concerto (1925, rev. 1928); *Pantomime Symphony* (1937); *Symphony: Prince of Peace* (1940); and an operetta, *Miragia* (1928).

BASSETT, LESLIE RAYMOND

b. Hanford, California, 22 January 1923

Bassett attended Fresno State College, California (1940–47). His college studies were interrupted by war service in France and Germany, where he served as a trombonist and arranger in various orchestras and bands. He undertook graduate work at the University of Michigan, Ann Arbor (1947–49, 1953–56), where he was a pupil of Ross Lee Finney. On a Fulbright Fellowship (1950–51), Bassett studied composition in Paris privately with Nadia Boulanger and at the Ecole Normale de Musique with Arthur Honegger. In 1960 he worked with Roberto Gerhard and spent several months in 1964 with Mario Davidovsky studying electronic music. Except for a time in Rome as a fellow of the American Academy of Arts and Letters (1961–63), Bassett taught at the University of Michigan from 1952, becoming Chairman of the Composition Department in 1977 and retiring in 1992. Bassett has received many awards including a grant from the National Institute of Arts and Letters (1964), a National Council on the Arts and Humanities Fellowship (1966–67), and two Guggenheim Fellowships (1973–74, 1980–81). He was a founding member of the University of Michigan Electronic Music Studio.

In addition to a Symphony in B (1949), now withdrawn, his orchestral works are a Symphony (1955–56); *Five Movements* (1961); *Variations* (1963), which received the Pulitzer Prize in 1966; *Colloquy* (1969); *Forces* (1972); *Echoes From an Invisible World* (1974–75), commissioned by the Philadelphia Orchestra for the Bicentennial; and a Concerto for two pianos (1976).

BAUER, MARION EUGENIE



Leslie Raymond Bassett.

Photo: Richard Singleton, courtesy the composer.

Recent additions include a Concerto for Orchestra (1981); *Concerto Lirico* for trombone (1983); *From a Source Evolving* (1985); *Thoughts That Sing, Breathe and Burn* (1995); and a Concerto for alto saxophone (1999). For band he has written *Designs, Images and Textures* (1964), commissioned by the Ithaca (New York) High School Band; *Sounds, Shapes and Symbols* (1977); *Concerto Grosso* for brass quintet, winds, and percussion (1982); *Colors and Contours* (1984); *Lullaby for Kirsten* (1985); *Fantasy* for clarinet and winds (1986); and *Wood and Reed Transformed* for bassoon and wind ensemble (1998).

Among Bassett's many choral compositions are *Cantata: For City, Nation, World* for tenor, chorus, children's choir, four trombones, and organ (1959); *Moonrise* for female voices and 10 instruments (1960); *Eclogue, Encomium and Evocation* for female voices, piano, harp, and percussion (1962); *Notes in the Silence* for chorus and piano (1966); *Moon Canticle* for chorus, cello, and amplified speaker (1969); *Collect* for chorus and tape (1969); *Celebration: In Praise of Earth* for chorus, amplified speaker, and orchestra (1970); two pieces for choir and piano, *Of Wind and Earth* (1973) and *A Ring of Emeralds* (1979); and four anthems for choir and organ: *Lord Who Hast Formed Me* (1981), *Sing to the Lord* (1981), *Almighty Eternal* (1990), and *Maker of Our Being* (1993).

Bassett's extensive chamber music includes four

string quartets (1951, 1957, 1962, 1978); a Horn Sonata (1952); a Brass Trio (1953); Trio for clarinet, viola, and piano (1953); String Quintet (1954); Trombone Sonata (1954); Viola Sonata (1956); *Five Pieces* for string quartet (1957); Suite for unaccompanied trombone (1957); *Easter Triptych* for tenor and brass ensemble (1958); Wind Quintet (1958); Violin Sonata (1959); *Cello Duets* (1959); Piano Quintet (1962); *Music* for cello and piano (1966); *Nonet* (1967); *Music* for alto saxophone and piano (1968); Piano Sextet (1971); *Sounds Remembered* for violin and piano (1972); *Music* for four horns (1974); *Wind Music* for sextet (1975); Sextet (1979); *Five Temperaments* for guitar (1979); Trio for violin, clarinet, and piano (1980); and *A Masque of Bells* for carillon and optional dancers (1980). More recent instrumental pieces include *Concerto da Camera* for flute, clarinet, trumpet, violin, cello, piano, and percussion (1981); *Duo Concertante* for alto saxophone and piano (1984); *Dialogues* for oboe and piano (1987); Brass Quintet (1988); *Duo Inventions* for two cellos (1988); *Illuminations* for flute and piano (1989); *Metamorphoses*, eight pieces for solo bassoon (1990); *Arias* for clarinet and piano (1992); *Narratives* for guitar quartet (1993); *Song and Dance* for tuba and piano (1996); *Trio-Inventions* for three cellos (1996); *Three Graces* for three flutes (2000); and *Song of Aulos* for solo oboe (2000).

For solo piano Bassett has written *Six Pieces* (1951); *Mobile* (1961); *Elaborations* (1966); *Seven Preludes* (1984) and *Configurations* (1987). Important vocal works include *Four Songs* (1953); *To Music* (1962); *The Jade Garden* (1973); *Time and Beyond* for baritone, clarinet, cello, and piano (1973); *Love Songs* (1975); *Pierrot Songs* (Andre Giraud) for soprano, flute, clarinet, violin, cello, and piano (1988); and *Two Stephens Songs* for baritone and piano (1996–98).

BAUER, MARION EUGENIE

b. Walla Walla, Washington, 15 August 1887

d. South Hadley, Massachusetts, 9 August 1955

Marion Bauer was born of French parents. She received her musical education from Walter Henry Rothwell and Henry Holden Huss in New York City. Later she went to Paris where she was a pupil of Raoul Pugno, the French pianist (1905–07), and Nadia Boulanger (1923). She also studied in Berlin in 1910. In 1926 Bauer was appointed an associate professor at New York University, and in 1940 she became an associate professor at the Juilliard School of Music. For a number of years she was the New York editor and critic for the *Musical Leader*.

Bauer's French training is clearly evident in much of her music, which adopts impressionistic character-



Marion Bauer.
Courtesy The Juilliard School.

istics similar to those found in the works of Charles Griffes. Her most important orchestral pieces include three tone-poems, *Up the Ocklawaha* (1913), *Indian Pipes* (1927), and *Sun Splendor* (1936); *American Youth Concerto* for piano and orchestra (1943); and a Symphony (1947–50). Among her compositions for chamber orchestra are *Lament on African Themes* (1928); *Symphonic Suite* for strings (1940); and *Prelude and Fugue* (1948) for flute and strings.

For chorus Bauer wrote *The Thinker* (1938) for a cappella voices and *China* (1943–44) for choir and orchestra. The influence of Ravel is strong in *Oriental* for soprano and orchestra (1914, orch. 1934) and in *Four Songs* for voice and string quartet (1935). Her instrumental music includes a Violin Sonata (1921); *From New Hampshire Woods* for piano (1923); a String Quartet (1927); *Fantasia Quasi una Sonata* for violin and piano (1932); *Duo* for oboe and clarinet (1932); *Dance Sonata* for piano (1932); a Sonata for viola (or clarinet) (1935); a neo-classical Concertino for oboe, clarinet, and string quartet (1939–43); and two trios for flute, cello, and piano (1941, 1951).

Marion Bauer was the author of a comprehensive book, *Twentieth Century Music* which, although published in 1933, contains much perspicacious comment that remains valid today. Her other books are *How*

Music Grew (with Ethel R. Peyser; 1925); *Music Through the Ages* (1932); *Musical Questions and Quizzes* (1941); and *How Opera Grew* (with Ethel R. Peyser; 1955). With Aaron Copland, Howard Hanson, Quincy Porter, and Otto Luening, Bauer was one of the founders of the American Music Center in New York in 1940.

BAZELON, IRWIN ALLEN

b. Evanston, Illinois, 4 June, 1922

d. New York, New York, 2 August 1995

After graduating from DePaul University, Chicago in 1945, Bazelon spent two years at Mills College, Oakland, California, where he was a pupil of Darius Milhaud. At the University of California, Berkeley, he studied advanced analysis with Ernest Bloch.

Bazelon's important orchestral works include ten symphonies: no. 1 (1960); no. 2, *Testament of a Big City* (1961); no. 3 for brass, percussion, piano, and string sextet (1962); no. 4 (1964–65); no. 5 (1966); no. 6 (1969); no. 7, *Ballet for orchestra* (1980); no. 8 for strings (1986); no. 8 -1/2 (1988); and no. 9 *Sunday Silence* (1990), named after a racehorse. A Tenth Symphony for narrator, chorus, and orchestra (1992-95) remained incomplete. Other orchestral pieces include a *Suite for Strings*; a *Concert Overture* (1951-52); *Adagio and Fugue* for strings (1952); *Overture: The Taming of the Shrew* (1959); *Symphonie Concertante* for clarinet, trumpet, marimba, and orchestra (1963); *Excursion* (1965); *Dramatic Fanfare* (1970); *Chamber Concerto "Churchill Downs"* (1970), which shows the influence of jazz; *Dramatic Movement* (1974); *A Quiet Piece for a Violent Time* (1975); *De-tonations* for brass quintet and orchestra (1975-76); *Spirits in the Night* (1976); *Tides* for clarinet and small orchestra (1980); *Memories of a Winter Childhood* (1981); *Spires* for trumpet and small orchestra (1981); *Jubilee Overture* (1982) for the Boston Pops Orchestra; *Fusions* for chamber orchestra (1983); a Piano Concerto (1983); and *Motivations* for trumpet and orchestra (1986). Bazelon's later orchestral music includes *Fourscore + 2* for four solo percussionists and orchestra (1987); *Midnight Music* for symphonic wind band (1990); *Prelude to Hart Crane's The Bridge* for strings (1991); *Entre Nous* for cello and small orchestra (1992); and *Fire and Smoke* for timpani and wind band (1993).

Among his chamber compositions are three string quartets (1946, 1947, 1995); *Five Pieces* for cello and piano (1950); *Five Piano Pieces* (1952); *Chamber Concerto* for flute, clarinet, trumpet, tuba, violin, piano, and percussion (1956); a Brass Quintet (1963); *Duo* for viola and piano (1963, rev. 1969–70); *Early American Suite* for wind quintet and harpsichord (1965); *Propulsions* for percussion ensemble (1974); a *Woodwind*

BEACH, AMY MARCY CHENEY

Quintet (1975); *Concatenations* for viola and percussion quartet (1976); *Double Crossings* for trumpet and percussion (1977); *Sound Dreams* for chamber ensemble (1977); *Cross-Currents* for brass quintet and percussion (1978); *Imprints on Ivory and Strings* for piano (1978); *Three Men on a Dis-Course* for clarinet, cello, and percussion (1979); *Partnership* for five timpani and marimba (1980); *Triple Play* for two trombones and percussion (1981); *Sound Play* for six players (1982); *Repercussions* for two pianos (1982); *For Tuba With Strings Attached* for tuba and string quartet (1982); *Quintessentials* for flute, clarinet, and marimba (1983); *Fairy Tale* for viola and chamber ensemble (1989); *Alliances* for cello and piano (1989); and *Bazz Ma Tazz* for large brass ensemble and percussion (1993).

Among Bazelon's vocal compositions are three pieces for soprano and orchestra, *Phenomena* (1972), *Junctures* (1979), and *Legends and Love Letters* (1988), and a song cycle for soprano and piano, *Four . . . Parts of a World* (1991). Bazelon provided incidental music for *The Taming of the Shrew* (1958) and *The Merry Wives of Windsor* (1959) for the Shakespeare Festival Theatre, Stratford, Connecticut and, for NBC Television, *What Makes Sammy Run* (1959) and *Wilma* (1977). In addition he composed scores for three documentary films: *Rice* (1962), *Survival* (1967), and *The Glory of These Times* (1970). He was also the author of a book, *Knowing the Score: Notes on Film Music* (1975).

BEACH, AMY MARCY CHENEY (MRS. H. H. A.)

b. Henniker, New Hampshire, 5 September 1867

d. New York, New York, 27 December 1944

As a child Amy Marcy Cheney was musically precocious, learning to play the piano at four and composing her own music before she was eight. In her teens she established a reputation as a concert pianist, making her debut at the age of 16 with a performance of Moscheles's Piano Concerto in G minor with the Boston Symphony Orchestra.

After her marriage in 1885 to a Boston surgeon, she gave up using her maiden name and was thereafter known as Mrs. H. H. A. Beach. From 1911, a year after her husband's death, she spent three years in Europe where her Piano Concerto in C# minor (1900), Piano Quintet in F# minor (1909), and *Gaelic Symphony* were performed. The *Gaelic*, which had been played in 1896 by the Boston Symphony Orchestra, was among the first important symphonies to be written by an American. She returned to the United States in 1914, settling in New York.

At one time her songs, which number over 125, enjoyed considerable popularity. After years of neglect

they are being rediscovered, as are her numerous piano solos. Her choral works were also frequently performed during her lifetime. These include Mass in E flat (1892); *Festival Jubilate* (Chicago, 1893); *Te Deum in F minor* for men's chorus and organ (1922); *Canticle of the Sun* (1928); *Communion Responses* for soloists, chorus, and organ (1928); and *Christ in the Universe* (1931). In 1932 she wrote a one-act opera, *Cabildo*, performed in Athens, Georgia, in 1947.

Beach's instrumental compositions, besides the Piano Quintet, include *Romance* for violin and piano (1893); Violin Sonata in A minor (1896); *Theme and Variations* for flute and string quartet (1916); *Pastorale* for flute, cello, and piano (1921); a string quartet in one movement (1929); Piano Trio in A minor (1938); *Pastorale* for wind quintet (1942); and numerous piano solos.

BEACH, JOHN PARSONS

b. Gloversville, New York, 11 October 1877

d. Pasadena, California, 6 November 1953

After graduating from the New England Conservatory in Boston, where his teachers included George Chadwick and Charles Loeffler, Beach taught at the Northwestern Conservatory in Minneapolis (1904–10) and at the University of Minnesota. Later he went to Europe to study piano in Paris with Harold Bauer and composition with Malipiero in Venice. On his return he settled in Pasadena, devoting himself to composition.

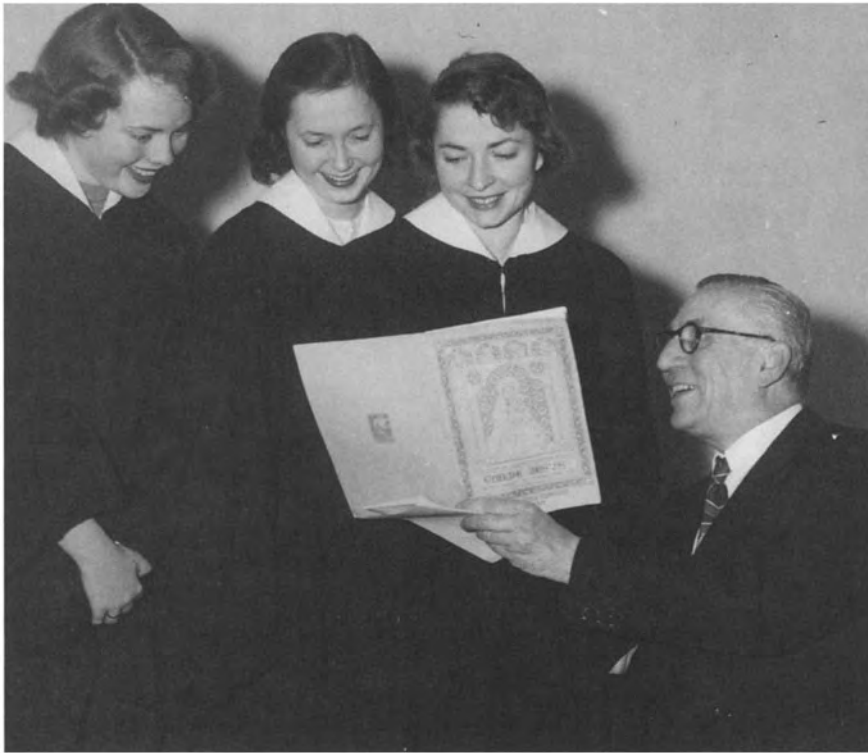
For orchestra Beach wrote a suite, *The Asolani* (1922), and *New Orleans Alley* (1926). He composed several works for the stage including a dramatic prelude, *Pippa's Holiday* for soprano and orchestra (1916), based on Browning's poem "Pippa Passes." He also wrote a short opera, *Jornida and Jornidel*, and two ballets, *Phantom Satyr* (1923) and *Mardi Gras* (1925). His instrumental pieces include *Naïve Landscapes* for wind trio and piano (1917); *Poem* for string quartet (1920); and *Concert* for six instruments (1929). Beach's best-known work, *Angelo's Letter* for tenor and 17 instruments, dates from 1926.

BECKER, JOHN (JOSEPH)

b. Henderson, Kentucky, 22 January 1886

d. Wilmette, Illinois, 21 January 1961

Becker was educated at the Cincinnati Conservatory (1902–05) and the Wisconsin Conservatory where he obtained a doctorate. His teachers there included Carl Busch. In 1917 he became director of music at the University of Notre Dame, St. Louis, Missouri, and was



John Becker with student choir members.
 Courtesy Paul University Archives,
 Chicago, Illinois.

conductor of several choirs and orchestras in St. Paul, Minnesota. From 1929 to 1935 he was chairman of the Fine Arts Department at the College of St. Thomas in St. Paul and then served as director of the Federal Music Project for Minnesota State (1935–41). He was a professor at Barat College of the Sacred Heart, Lake Forest, Illinois (1943–57) and also taught at the Chicago Musical College.

Throughout his life Becker was a champion of modern music in the Midwest, and took part in the promotion of new works. His own music, underestimated in his lifetime, has not received the attention it deserves since his death. His admiration for sixteenth century contrapuntalists is evident in his compositions, although the harmonic language is modern.

Becker's most significant works are a set of pieces entitled *Stageworks* in various dramatic media. No. 1, *Dance Figure* for solo voice and large orchestra (1932), is based on a poem by Ezra Pound. No. 2, *Abongo*, a ballet also composed in 1932, is scored for 29 percussion instruments. No. 3, *A Marriage with Space* for solo and choral recitation, solo and group of dancers, and orchestra, dating from 1934, was arranged in 1940 as his Symphony no. 4, entitled *Dramatic Episodes*. No. 4, *The Life of Man* (1937) is a ballet based on a play by Leonid Andreiev. *Stagework no. 5* incorporates three separate pieces: (a) is incidental music to a play by Alfred Kreymborg, *Rain Down Death* (1939), for choir and orchestra, later rescored for orchestra alone

as Suite no. 1 (1940); (b) is music for another Kreymborg play, *When the Willow Nods*, for speaker and chamber orchestra (1940), revised as Suite no. 2 for orchestra; and (c) is an opera, *Privilege and Privation* (1938), staged in Amsterdam in 1982. *Stagework 6* is another opera, *Deirdre of the Sorrows*, based on the play by J. M. Synge, begun in 1945 but left unfinished.

Other operas are *The City of Shagpur* (1926–27); *Faust*, a monodrama for tenor and piano (1951) produced on television in 1985; and *The Queen of Cornwall*, based on Thomas Hardy, dating from 1956, also unfinished. He wrote three other ballets: *The Season of Pan* (1910); *Nostalgic Songs of Earth* (1938); and *Vigilante* (1938). Becker provided incidental music for *Trap Doors* (A. Kreymborg) (1945, unfinished); *Antigone* (Sophocles) (1940–41); and *Madeleine et Judas* (R. Bruckbecker) (1958). He composed four film scores: *Salome* (1931); *Julius Caesar* (1949); *The Tiger of Eschanapur, Part 2* (1958); and *The Song of the Scaffold* (1959).

Becker wrote seven symphonies, the first of them in 1912. The second, *Fantasia Tragica* (1920), was performed at the I.S.C.M. Festival in Frankfurt in 1927, but the third symphony, *Sinfonia Breve*, his best-known work, composed in 1929, did not receive its premiere until 1958 under the direction of Leonard Bernstein. Symphony no. 4, *Dramatic Episodes* was adapted in 1940 from *A Marriage With Space*. Symphony no. 5, *Homage to Mozart* was completed in 1942,

BEESON, JACK HAMILTON

and Symphony no. 6 for speaker, chorus, and orchestra dates from 1943. Symphony no. 7, subtitled *Sermon on the Mount* (1954), is scored for female voices, speaking chorus, and orchestra. Becker's other orchestral works include *Concertino Pastorale: A Forest Rhapsodie* for two flutes and orchestra (1933); a Horn Concerto (1933); *Prelude to Shakespeare* (1935); Viola Concerto (1937); *The Snow Goose: A Legend for the Second World War* (1944); and Violin Concerto (1948). His *Concerto Arabesque* for piano and orchestra (1930) was at one time comparatively widely performed in the United States. A second piano concerto, subtitled *Satirico*, dates from 1938.

Becker's important choral work is *Out of the Cradle Endlessly Rocking*, a setting of Whitman's poem for soprano, tenor, speaker, chorus, and orchestra (1929). He also wrote much unaccompanied choral music, including *Missa Symphonica* for male voices (1933); and *Mass in Honor of the Sacred Heart* (1943); *Moments from the Passion* (1945); and *The Seven Last Words* (1947), all three pieces for either women's or men's voices. These works epitomize his amalgamation of sixteenth-century polyphony with twentieth-century harmonic language. *Moments From the Liturgical Year* for speaker, speaking chorus, vocal soloists, and choir was written in 1948.

Among Becker's instrumental music is a series of works for various chamber ensembles entitled *Soundpieces: no. 1*, a piano concerto (1935); *no. 2, Homage to Haydn* for strings (1935); *no. 3* for violin and piano (1936); *no. 4*, a string quartet (1937); *no. 5*, a piano sonata (1938); *no. 6* for flute and clarinet (1941); *no. 7* for two pianos (1949); and *no. 8* for string quartet (1959). He also composed a *Romance* for brass sextet; *Sonata American* for violin and piano (1925); and *Fantasia Tragica* for organ.

BEESON, JACK HAMILTON

b. Muncie, Indiana, 15 July 1921

Beeson received certificates from the University of Toronto (1938) and two degrees from Eastman School of Music, Rochester, New York (1939–44), where his teachers included Burrill Phillips, Howard Hanson, and Bernard Rogers. He also received lessons from Béla Bartók in New York (1944–45). In 1944 he joined the Columbia University Opera Workshop and shortly thereafter began teaching at Columbia University, where he was appointed MacDowell Professor of Music in 1967. He retired in 1988. He also lectured at the Juilliard School, New York (1961–63). Beeson won a Prix de Rome Fellowship in 1948, a Fulbright Fellowship in 1949, and a Guggenheim Fellowship in 1958. In 1968 he gained the Marc Blitzstein Award for the Musical

Theater from the American Academy of Arts and Letters, of which he became a member in 1976.

It is with his operas that Beeson has made his greatest impression. As an actor he has performed in one of them himself. The first opera, *Jonah*, based on a play by Paul Goodman, was completed in 1950. His initial success came with a production of the opera *Hello Out There* (1953) in New York in 1954. Adapted from the play by William Saroyan, it is scored for three singers and 13 instruments. Its sustained lyricism has something in common with the music of Douglas Moore and Leonard Bernstein. A third opera, *The Sweet Bye and Bye* (libretto: Kenward Elmslie; 1956), was performed at the Juilliard School in New York City in 1957. The story concerns the activities of a woman evangelist. The three-act *Lizzie Borden* (1964), based on the 1892 Boston murders, was staged by the New York City Opera on 25 March 1965. The text is again by Kenward Elmslie.

In 1969 Beeson wrote for the National Educational Television Theater a two-act chamber opera *My Heart's in the Highlands*, based on a play by William Saroyan. In 1975 he completed *Captain Jinks and the Horse Marines*, based on a play by Clyde Fitch. It was commissioned by the National Endowment for the Arts and produced by the Kansas City Lyric Opera. Beeson's next opera, *Dr. Heidegger's Fountain of Youth*, based on a story by Nathaniel Hawthorne, was commissioned by the National Arts Club and first performed in New York in November 1978. In collaboration with Sheldon Harnick, the librettist for his previous two operas, he composed an operatic adaptation of Rostand's *Cyrano de Bergerac* (1980–91). His next opera, *Sorry, Wrong Number*, dates from 1996. In the same year he composed an "operina," *Practice in the Art of Elocution* for soprano and piano, to his own libretto.

In addition to his operas, Beeson has composed three important orchestral works: *Symphony in A* (1959); *Transformations* (1959); and *Hymns and Dances from The Sweet Bye and Bye* (1965). Beeson's instrumental music includes two published *Piano Sonatas*; *Interlude* for violin and piano (1945; rev. 1951); *Sonata* for viola and piano (1953); and *The Hoosier Balks* and *The Hawksley Blues* for ten instruments (1967).

Among his choral works are: *A Round for Christmas* (1942; rev. 1951); *Three Psalms* (1951); *Three Settings from the Bay Psalm Book* (1951); *Knots: Jack and Jill for Grownups* (R. D. Laing; 1979); *Magicke Pieces* (1991); and *Epitaphs* (1993). There are many smaller choral pieces for mixed voices including *Summer Rounds and Canons* (2002) in addition to numerous rounds for various voices.

His solo vocal music includes *Three Love Songs* (W. B. Yeats) for contralto and piano (1944; rev. 1959); *Three Songs* (William Blake) for soprano and piano

(1945; rev. 1951); *Five Songs* Francis Quarles) for soprano and piano (1946; rev. 1950; rev. 1959); *Two Songs* (John Betjamen) for baritone and piano (1952); *Six Lyrics* for high voice and piano (1952); *A Creole Mystery* for mezzo-soprano and string quartet (1971); *The Day's No Rounder Than Its Angles Acre*, for the same forces, premiered in New York in 1972); and *From a Watchtower*, five songs for baritone and piano (1976). Recent vocal works include *Two Millay Songs* for mezzo-soprano (1992); *The Daring Young Man on the Flying Trapeze* for countertenor and ensemble (1999); *Orphelia Sings, a Mad Scene with Ditties* for mezzo-soprano and instruments (2000); *The Equilibrists*, an elegiac cycle for soprano, tenor, and chamber ensemble (2001); and *A Rupert Brooke Cycle* (2002) for bass and piano.

BELCHER, SUPPLY

b. Stoughton (now Sharon), Massachusetts, 29 March (9 April new style) 1752

d. Farmington, Maine, 9 June 1836

After operating a tavern in Stoughton, Belcher settled in Farmington, Maine, where he taught in the local schools and became a much-respected citizen. His use of fugal counterpoint and a certain Handelian turn of melody in his compositions earned him the nickname "The Handel of Maine."

A collection of his hymns, psalms, and other religious music entitled *The Harmony of Maine* was published in Boston in 1794. Contained within it are Belcher's surviving hymn tunes: *Cumberland*, *Plenitude*, *Omega*, and *York*. His anthems include *While Shepherds Watched Their Flocks By Night*; *An Anthem of Praise (Psalm 100)*; *An Anthem of Easter*; *Blow Ye the Trumpet (Jubilate)*; *Welcome to Spring*; and *Deep North Spirituals* (1794).

BENNETT, ROBERT RUSSELL

b. Kansas City, Missouri, 15 June 1894

d. New York, New York, 18 August 1981

As a child, Bennett was taught the piano by his mother, and he learned to play several other instruments as well. As his father was an orchestral musician, the boy came into contact with other players. When barely in his teens he often deputized in local bands, usually on violin or trombone. At the age of 15, Bennett began harmony lessons with Carl Busch in Kansas City. He later became an arranger and copyist in New York, a career interrupted by a year in the First World War. Thus began his long association with Broadway musicals. He was awarded Guggenheim Fellowships which enabled

him to study in Paris with Nadia Boulanger (1926–30). During his stay in Europe he visited London, Berlin, and Vienna. In spite of the prevailing influences, especially in Paris, Bennett remained essentially American, as the titles of most of his pieces indicate.

Except for the *Charleston Rhapsody* for orchestra composed in America in 1926 (rev. 1933), most of his early serious compositions date from his years in Europe. His *First Symphony* was completed in 1926. The *Abraham Lincoln Symphony* (1927) and *Sights and Sounds* (1929) won awards in the Victor Symphony Contest in 1929. Also composed in these years were *Paysage* for orchestra (1927) and *March* for two pianos and orchestra (1930). His knowledge of popular music inspired the *Concerto Grosso* for dance band and orchestra (1932). A third and somewhat light-hearted *Symphony in D for the Dodgers* was composed in 1941. In the following year the Philadelphia Orchestra performed his *Eight Etudes*, composed in 1938, Symphony no. 4, *The Four Freedoms* (1941), inspired by paintings by Norman Rockwell, was given its premiere in 1943 by the NBC Symphony Orchestra. Symphony no. 5, subtitled *Commemoration Symphony: Stephen Collins Foster*, completed in 1959, is scored for soprano, tenor, chorus, and orchestra. He composed two further symphonies, no. 6 (1946) and no. 7 (1963).

Louis Kaufmann was the soloist in the premiere of his Violin Concerto in A, in New York in 1941. Bennett also composed a Concerto for viola, harp, and orchestra (1940) revised in 1959 for harp, cello, and orchestra; *Antique Suite* for clarinet and orchestra (1941); Piano Concerto (1947); Double Concerto for violin and piano (1958); *Nocturne and Appassionata* for piano and orchestra (1941); *Concert Variations on a Crooner's Theme* for violin (1949); and Harmonica Concerto (1971). His other orchestral works of note include *Hollywood (Introduction and Scherzo)* (1936); *Symphonic Story of Jerome Kern* (1946); *Overture to an Imaginary Drama* (1946); *Kansas City Album: 7 Songs for Orchestra* (1949); *Overture to the Mississippi* (1950); *Rose Variations* (1955); *Concerto Grosso* for wind quintet and orchestra (1957); *Ohio River Suite* (1959); and *The Fun and Faith of William Billings, American* (with chorus), composed for Antal Dorati and the National Symphony Orchestra of Washington to mark the Bicentennial in 1976.

Bennett's considerable experience in the theater assisted him in writing for the stage. He composed a five-act operetta, *Endymion* (1927); two one-act operas, *An Hour of Delusion* (1927) and *The Enchanted Kiss* (1944); and a full-length opera, *Crystal* (1972). His major work is the three-act opera *Maria Malibran* (1935) to a libretto by the critic Robert A. Simon. The story concerns the two-year stay in the United States of the famous singer. He also wrote a pantomime bal-

BENSON, WARREN F(RANK)

let, *Columbine* (1916) and a musical play, *Hold Your Horses* (1933).

Bennett's chamber music includes a Violin Sonata (1927); an *Organ Sonata in G* (1929); a *Sonatina* for flute, cello, and harp (1936); *Water Music* for string quartet (1937); A *Song Sonata* for violin and piano (1947); Clarinet Quartet (1941); String Quartet (1956); and *Arabesque* for brass quintet (1978). In addition he composed a number of short instrumental pieces, often using jazz and dance idioms. The best known of these is *Hexapoda*, five studies in "Jitteroptera" for violin and piano (1940), a favorite with Kaufmann and Heifetz. Among his last works are four *Carol Cantatas* (1976), composed for the First Presbyterian Church, Orlando, Florida; and *Easter Story* for chorus and orchestra (1978).

By far the greatest part of Bennett's talent and time was devoted to orchestrating Broadway shows both for the stage and the screen. He orchestrated over 230 scores for musicals, and his skill often turned a routine work into a masterpiece. Some of these near legendary productions are *Rose-Marie* (Rudolf Friml, 1924); *Sunny* (Jerome Kern, 1925); *Showboat* (Kern, 1927); *The Cat and the Fiddle* (Kern, 1931); *Music in the Air* (Kern, 1932); *Face the Music* (Irving Berlin, 1932); *Roberta* (Kern, 1933); *Louisiana Purchase* (Berlin, 1939); *Panama Hattie* (Cole Porter, 1940); *Oklahoma!* (Richard Rodgers, 1948); *The Gay Divorcee* (Porter, 1944); *Annie Get Your Gun* (Berlin, 1946); *South Pacific* (Rodgers, 1948); *Kiss Me Kate* (Porter, 1948); *The King and I* (Rodgers, 1951); *My Fair Lady* (Frederick Loewe, 1956); *The Sound of Music* (Rodgers, 1959); and *Camelot* (Loewe, 1960).

Bennett's successful music for feature films include *Fugitives for a Night* (1937); *Annabel Takes a Tour* (1937); *Carlot* (1938); *Career* (1939); *Twelve Crowded Hours* (1939); *Pacific Liner* (1939); *Fifth Avenue Girl* (1939); and a documentary, *Willow Run* (1942). He won an Academy Award for the scoring and background music for *Oklahoma!* (1955). He also contributed scores for television, notably *He is Risen* (Emmy Award, 1962); *The Coming of Christ*; and *The War in Korea* (1965). Also for television he scored Richard Rodgers' music for *Victory at Sea* (1953).

Bennett made a valuable contribution to the more permanent repertory of concert bands with such pieces as *Tone Poems* (1939); *Suite of Old American Dances* (1949); *Symphonic Songs* (1957); *West Virginia Epic* (1960); *Overture to Ty, Tris and Willie* (1961); *Kentucky* (1961); *Twain and the River* (1968); and *Zimmer's American Greeting* (1974).

He was the author of a book on orchestration, *Instrumentally Speaking*, published in 1974, and *Autobiography* (1980).

BENSON, WARREN F(RANK)

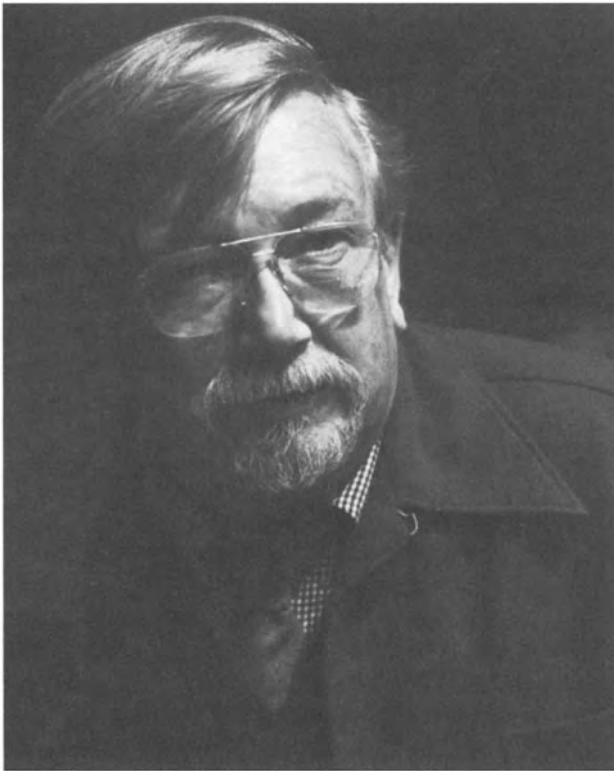
b. Detroit, Michigan, 26 January 1924

Benson began his musical career as a percussion player at the age of 14 and was a teacher at 19, becoming timpanist in the Detroit Symphony Orchestra in 1946. He graduated from the University of Michigan, Ann Arbor, in 1949. On two Fulbright Fellowship he taught at Anatolia College, Thessalonika, Greece (1950–52) before becoming director of the band and orchestra at Mars Hill College, North Carolina (1952–53). In 1953 he was appointed professor of music and Composer-in-Residence at Ithaca College, Ithaca, New York. From 1967 to retirement in 1994 he was professor of composition at the Eastman School of Music, Rochester, New York. He was awarded a Guggenheim Fellowship in 1981.

Many of Benson's compositions reflect a concern with the concert band; works for winds and percussion predominate. Works for band include *Transylvanian Fanfare Concert March* (1953); *Concertino* for alto saxophone (1953); *Night Song* (1958); *Juniperus* (1959); *Remembrance* (1962–63); *The Leaves Are Falling* (1963–64); *Symphony for Drums and Wind Orchestra* (1964); *Star-edge* for alto saxophone and winds (1965); *Helix* for tuba and winds (1966); *The Solitary Dancer* for wind ensemble (1966); *The Mask of Night* (1968); *The Passing Bell* (1974); *Ginger Marmalade* (1978); *Symphony no. 2. Lost Songs* (1982); *Other Rivers* (1984); *Wings* (1984); *Dawn's Early Light* (1987); *Meditation on I am For Peace* (1990); *Adagietto* (1991); *Danzon – memory* (1991); *Dux Variations* (1992); *Divertissement* (1993); *Daughter of the Stars (A Reminiscence on Shenandoah)* (1998); *Still Dancing* (2001); *Scherzo Robusto and Aria Serena* (2002); and *Vilandoe* (2003).

For orchestra he has written *A Delphic Serenade* (1953); *Vignettes* for small orchestra (1961); *Theme and Excursions* for strings (1963); *Chants and Graces* for piccolo, harp, percussion, and strings (1964); *Bailando*, a ballet score (1965); a Horn Concerto (1971); *The Man With the Blue Guitar* (1980); *Beyond Winter: Sweet Aftershows* for strings, written in memory of the composer Alec Wilder in 1981; and *Concertino* for flute, strings, and percussion (1983).

Benson's chamber music is extensive: *Marche-En-core* for wind quintet (1955); Quintet for oboe, soprano saxophone, and strings (1957); Trio for percussion (1957); Trio for clarinet, cello, and piano (1959); *Three Pieces* for percussion quartet (1960); *Invocation* for soprano saxophone, alto saxophone, and percussion (1960); *Streams* for seven percussionists (1961); *Recuerdo* for oboe, English horn and wind ensemble (1965); *Wind Rose* for saxophone quartet (1967); two



Warren Benson.

Photo: Louis Ouzer, courtesy the composer.

string quartets (1969, 1985); *Capriccio* for piano quartet (1971); *Serpentine Shadows* for two tubas (1973); *The Dream Net* for alto saxophone and string quartet (1976); *Largo Tah* for bass trombone and marimba (1977); *Embers* for trumpet, trombone, and percussion (1978); *Elegy* for horn and organ (1982); *Thorgard's Song* for horn and percussion (1982); *Fair Game* for clarinet, trumpet, violin, cello, piano, and percussion (1986); *The Red Lion* for vibraphone and piano (1988); *Steps* for brass quintet (1988); String Quartet no. 3; *Cat's Cradle* (1995); *Trio Tertulia* for clarinet, violin, and cello (2001); and *Meditation on E* for solo violin (2002).

Choral music includes *Something of the Sea* for chorus (1949); *Psalm 24* for female chorus and strings (1959); *Love Is* for double chorus (1967); *Songs of O* for chorus, brass quintet, and percussion (1974); *Of Rounds* for chorus and chamber ensemble (1975); *Earth, Sky, Sea, Trees, Birds* (Kenneth Rexroth) for chorus, flute, bass trombone, and percussion (1975); *Meditation, Prayer and Sweet Hallelujah* for chorus and piano (1979); *Psalm 139* for chorus and organ (1981); *A Score of Praises* for chorus (1983); *The Drums of Summer* for double chorus, large wind ensemble, and percussion (1997); and *Sing and Rejoice* for double chorus (1997).

Among his solo vocal pieces are *Shadow Wood* (Tennessee Williams) for soprano and wind ensemble (1970); *Nara* for soprano, flute, piano, and percussion (1970); *The Beaded Leaf* (A. Hecht) for bass and wind ensemble (1974); *Five Lyrics of Louise Bogan* for mezzo-soprano and flute (1977); *Songs for the End of World* for mezzo-soprano, English horn, horn, cello, and marimba (1980); *Moon Rain and Memory Jane*, a song cycle for soprano and two cellos (1982); *Hills, Woods, Brook: Three Love Songs* for voice, clarinet, trumpet, violin, cello, piano, and percussion (1982); *Dos Antifonas Lindas* for soprano, mezzo-soprano, and viola (1985); *Songs and Asides About Love* for baritone, viola, and guitar (1999); and *Love and the Lady* for mezzo-soprano and cello (1999). A dance-drama, *Odysseus*, was performed in Greece in May 1971.

Benson is the author of three books: *Creative Projects in Musicianship* (1967); *Compositional Processes and Writing Skills* (1974); and a collection of musical limericks, *And My Daddy Will Play the Drums* (1998). He is currently writing a musical primer, *Problems for the Pedagogy of Composition*, and an autobiography provisionally entitled *Memoires*.

BEREZOWSKY, NICOLAI

b. St. Petersburg, Russia, 17 May 1900

d. New York, New York, 27 August 1953

Berezowsky received his basic musical training at the Imperial Chapel in his native city of St. Petersburg (1908–16); at the age of 18 he became a violinist in the opera orchestras of Saratov and, two years later, the Bolshoi Theatre in Moscow. He was also a student of conducting at the School of Modern Art in Moscow. In 1922, he emigrated to America where for five years he was a violinist in the New York Philharmonic Orchestra. During that time he also studied at the Juilliard School with Rubin Goldmark. He was a member of the Coolidge String Quartet (1935–40). Although he remained a violinist all his life, he devoted much time to composition and was active as an orchestral conductor. In 1944 he won an award from the American Academy of Arts and Letters and in 1948 he gained a Guggenheim Fellowship.

Berezowsky's major works were four symphonies: no. 1 (1925); no. 2 (1933); no. 3 (1936); and no. 4 (1943). His output of orchestral works was considerable and includes a Violin Concerto written for Carl Flesch (1930); *Concerto Lirico* for cello (1935), performed by Piatigorsky; a Viola Concerto (1941); a Clarinet Concerto (1941); a Harp Concerto (1945); *Hebrew Suite* (1928); *Concert Fantasy* for two pianos and orchestra (1931); *Sinfonietta* (1932); *Toccata, Variations*

BERGER, ARTHUR (VICTOR)

and Finale for string quartet and orchestra (1938); *Introduction and Waltz* (1939); *Christmas Festival Overture on a Ukranian Noel* (1943); *Soldiers on the Town* (1943); *Passacaglia* for theremin and orchestra (1947) and *Sextet Concerto* for strings (1953).

Among his instrumental works are a Piano Sonata (1926); *Theme and Fantastic Variations in A flat* for clarinet, string quartet, and piano (1926); two woodwind quintets (1928, 1937); Sextet for strings (1928); *Fantasy* for two pianos (1930); *Duo* for clarinet and viola (1931); two string quartets (1931, 1934); a Suite for brass (1939); and a Suite for wind quintet (1941).

Berezowsky composed two operas, *Prince Batrak* (1920) and *Ship South* (1941), and a one-act opera for children, *Babar the Elephant* (1953). In 1927 he completed a *Cantata* for soprano, tenor, bass, chorus, and orchestra; a second cantata, *Gilgamesh*, dates from 1946.

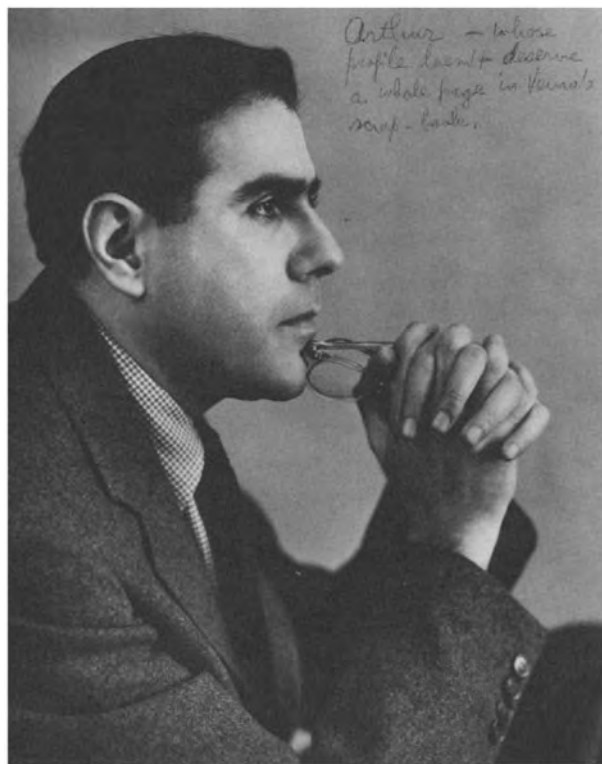
BERGER, ARTHUR (VICTOR)

b. New York, New York, 15 May 1912

d. Cambridge, Massachusetts, 7 October 2003

Berger was educated at City College of New York (1928–30), New York University (1930–33), and Harvard University (1934–37), where he studied with Walter Piston. From 1937 to 1939 he studied in Paris with Nadia Boulanger on a John Knowles Paine Fellowship from Harvard. On his return to the United States, he taught at Mills College, Oakland, California (1939–41), where he also received composition lessons from Milhaud. After a year at North Texas College, Denton, he taught at Brooklyn College (1942–43) and the Juilliard School. In 1953 he joined the faculty at Brandeis University, Waltham, Massachusetts, becoming Naumburg Professor in 1963 and Irving Fine Professor Emeritus in 1980, the year in which he joined the faculty at the New England Conservatory in Boston, retiring in 1999. For many years he was a music critic for the *New York Herald Tribune* and was founding editor of *Perspectives in New Music*.

The influences on Berger's early music come primarily from Copland, who encouraged him as a young composer. The strong insistence on ostinato figures was derived from the music of Stravinsky. One of Berger's most important work is *Ideas of Order* written in a neo-classical idiom in the manner of Stravinsky. It was first performed on 11 April 1953 by the New York Philharmonic Orchestra under Dimitri Mitropoulos who had commissioned it. Another major composition is *Serenade Concertante* in one movement, written in 1944 and revised in 1951. In the form of a concerto grosso, it is scored for flute, oboe, clarinet, bassoon, violin, and orchestra. It was commissioned by CBS radio for



Arthur Berger, c. 1953.
Irving Fine Collection, Music Division, Library of Congress.

performance under the direction of Bernard Herrmann. His *Polyphony* was composed for the Louisville Orchestra in 1956. A *Concerto for Chamber Orchestra* was completed in 1960 and withdrawn in 1978 and revised in 1986 as *Perspectives* for chamber orchestra.. For string orchestra he has composed *Three Pieces* (1945, rev. 1982).

Berger concentrated principally upon instrumental music. Among his works in this field are the neoclassical Quartet in C major for woodwinds (1941); four duos: no. 1 for violin and piano (1948), no. 2 for violin and piano (1950), no. 3 for cello and piano (1951) and no. 4 for oboe and clarinet (1952), arranged for clarinet and piano (1957); *Chamber Music for Thirteen Players* (1956); *Movement* for chamber orchestra (1959, rev. 1969); Septet (1966); Trio for violin, guitar, and piano (1972); a Piano Trio written for the Beaux Arts Trio in 1980; Wind Quintet (1984); *Diptych: Collage I & II* for flute, clarinet, and piano trio (1990); and *Collage III* for flute, clarinet, violin, cello, percussion, and piano (1992). His String Quartet (1958) makes use of the 12-tone method similar to late Stravinsky, and was cited by the New York Music Critics' Circle in 1962.

Berger composed several major works for keyboard including *Two Episodes* (1933), which experiment with atonality; *Piano Fantasy* (1940); *Rondo* (1945); *Capriccio* (1945); *Three Bagatelles* (1946); *Intermezzo* for

BERGSMA, WILLIAM (LAWRENCE)

harpsichord (or piano) (1946); *Partita* (1947); *Five Pieces* (1968); *For Elliott Carter at 75* (1983); *Four Two-Part Inventions* (1993); and *Birthday Cards* (1980–94, 1985–96), all for piano. *Three Pieces* for two pianos (1962) makes use of prepared piano effects. For piano four-hands he has written *Perspectives III* (1982).

For the theater Berger composed a ballet *Entertainment Piece* (1940). Also dating from 1940 is his best-known vocal work, *Music for Words, Perhaps*, three songs to poems by W.B. Yeats for mezzo-soprano, flute, clarinet, and violin. Other vocal music includes *Garlands* for mezzo-soprano and piano (1945); *Boo Hoo at the Zoo: Tails of Woe* for two voices (1978); *Five Settings of European Poets* for tenor (1978–79); and *Ode of Ronsard* for soprano and piano (1987), transcribed in 2002 for flute, cello, and piano. His two choral works are a setting of *Psalm 92* (1946) and *Love, Sweet Animal* (Delmore Schwartz) (1982) for mixed voices and piano four-hands.

Berger was the author of an important book, *Aaron Copland*, published in 1953, and a collection of his own writings, *Reflections of an American Composer* (2002).

BERGSMA, WILLIAM (LAWRENCE)

b. *Oakland, California, 1 April 1921*

d. *Seattle, Washington, 18 March 1994*

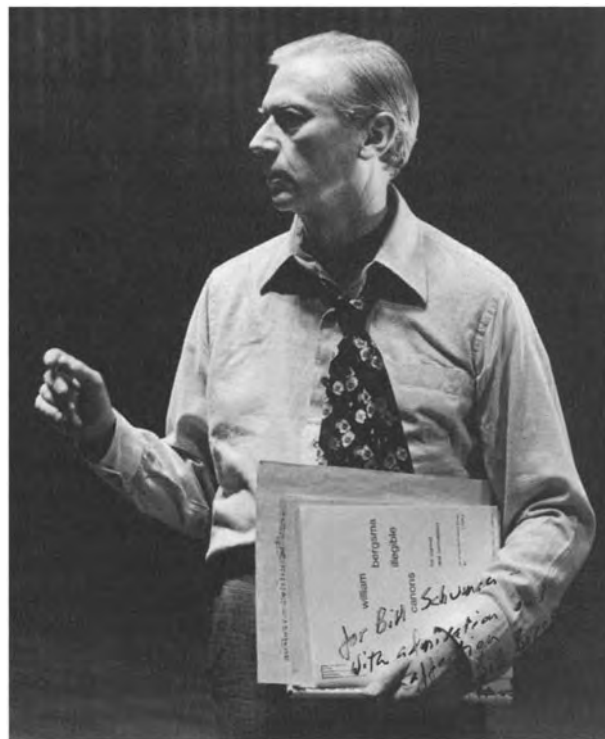
Bergsma was educated at Stanford University (1938–40) and the Eastman School of Music, Rochester, New York (1940–44) where he was a pupil of Howard Hanson and Bernard Rogers. For a while he taught at the Eastman School, but later he settled in New York where he was on the faculty of the Juilliard School (1946–63). From 1963 to 1986 he was director of the School of Music at the University of Washington, Seattle. In 1946 he was awarded a Guggenheim Fellowship.

Bergsma's style is essentially chromatic and romantic. He composed scores for two ballets: *Paul Bunyan*, written in 1937, while he was still in school (rev. 1945), and *Gold and the Senor Commandante* (1940–41, rev. 1963). His first opera, *The Wife of Martin Guerre*, a tragedy in three acts, was staged at the Juilliard School in 1956. In 1976 he wrote a second opera, *The Murder of Comrade Sharik*.

Bergsma's earliest orchestral work is *Pioneer Saga*, heard at an Eastman concert in 1939. This was followed by *Dances From a New England Album of 1865* (1939, rev. 1969); *Music on a Quiet Theme* (1943); a Symphony for chamber orchestra (1943); and *The Fortunate Islands* for string orchestra, composed in 1947 while he was vacationing in the West Indies; it was revised in 1956. Other major orchestral pieces are Symphony no. 1. (1946–49); *A Carol for Twelfth Night*,

commissioned by the Louisville Orchestra in 1954; *Chameleon Variations* (1959); *In Celebration: Toccata for the Sixth Day* (1962); *Documentary One: Portrait of a City* (1963, rev. 1968); *Serenade to Await the Moon* for small orchestra (1962); and a Violin Concerto (1965). Later orchestral works include *Documentary Two: Billie's World* (1968); *Changes* (1971); Symphony no. 2. (*Voyages*) for soloists, chorus, and orchestra (1976); *Sweet Was the Song the Virgin Sung: Tristan Revisited*, variations and fantasy for viola and orchestra, commissioned by the Seattle Symphony Orchestra in 1977; and *In Campo Aperto* for oboe, two bassoons, and strings (1981).

Bergsma composed six string quartets (1942, 1944, 1953, 1970 [rev. 1974], 1982, 1991). Among his other instrumental music are a Suite for brass quartet (1940, rev. 1945); *Pastorale and Scherzo* for recorder (or flute) and two violas (1943); *Concerto for wind quintet* (1958); *Fantastic Variations on a Theme from Tristan and Isolde* for viola and piano (1961); *Illegible Canons* for clarinet and percussion (1969); *Clandestine Dialogues* for cello and piano (1976); *Blatant Hypotheses* for trombone and percussion (1977); Quintet for flute and strings (1980, rev. 1981); *The Voice of the Coelacanth* for horn, violin, and piano, commissioned by the Chamber Music Society of Lincoln Center in 1980; *4 All* for clarinet, trombone, cello, and percussion (1981); *Symmetries* for oboe, bassoon, and piano



William Bergsma.
William Schuman Photo Collection #1, neg #135.
Courtesy The Juilliard School.

BERNSTEIN, LEONARD

(1982); *Masquerade* for wind quintet (1986); and *A Lick and a Promise* for saxophone and chimes (1988). For piano he wrote *Three Fantasies* (1943, rev. 1983); *Tangents* (1951); and *Variations* (1984).

His most important choral work, *Confrontation*, from the Book of Job, for chorus and orchestra (1963, rev. 1966), is a declamatory setting owing something to both Copland and Stravinsky, with much expressive lyrical writing. In 1968, to a commission from the American Choral Directors Association, he composed *The Sun, The Soaring Eagle, The Turquoise Prince, The God* for chorus, brass, and percussion. Other choral items include *In a Glass of Water Before Retiring* (S.V. Benet) (1945); *Black Salt, Black Provender* (Louise Bogan) (1946); *On the Beach at Night* (Whitman) (1946); *Let True Love Among Us Be* (1948); *Riddle Me This* (1957); *Praise* (George Herbert) for chorus and organ (1958); and *Wishes, Wonders, Portents, Charms* for soloists, chorus, and instruments (1974).

For solo voice he wrote *Three Songs* (e.e.cummings) (1944–45); *Bathsabe, Bathing* (George Peele) (1961); *In Space* for soprano and instruments (1975); *Four Songs* for medium voice, clarinet, bassoon, and piano (1981); and *I Told You So*, four songs for voice and percussion (1986).

BERNSTEIN, LEONARD (REAL NAME: LOUIS)

b. Lawrence, Massachusetts, 25 August 1918

d. New York, New York, 14 October 1990

Bernstein's first piano teachers were Heinrich Gebhard and Helen Coates, who later became his secretary. At Harvard University, he was a pupil of Walter Piston, A. Jillman Merritt, and Edward Burlingame Hill. In 1939 he continued his studies at the Curtis Institute in Philadelphia, where his teachers were Isabella Vengerova (piano), Fritz Reiner (conducting), and Randall Thompson (composition). At the Berkshire Music Center, Tanglewood, Massachusetts he was in Koussevitzky's conducting class, becoming his assistant in 1942. In 1951 he succeeded Koussevitzky as director of the class.

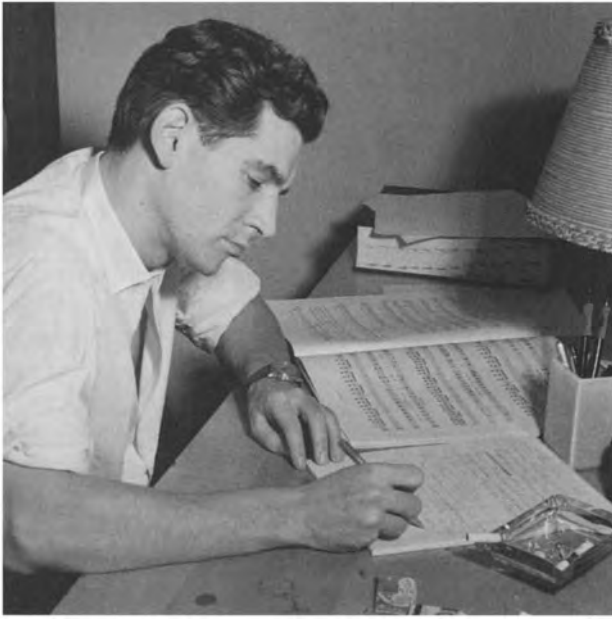
In 1943 Bernstein was appointed assistant conductor of the New York Philharmonic Symphony Orchestra. He was conductor of the New York City Center Orchestra from 1944 to 1947. His outstanding talent as a conductor was soon recognized throughout the world. Bernstein was the first American conductor to perform regularly at La Scala, Milan in 1953. In 1958, succeeding Dimitri Mitropoulos, he was appointed musical director and conductor of the New York Philharmonic Orchestra, the first American-born musician to become conductor of a major American orchestra. He held the post until 1969, when he resigned to devote more time

to composition. Bernstein was also a brilliant pianist, appearing as a soloist throughout his career. As a presenter of music programs on television he had no equal.

In his principal role as a composer, Bernstein showed a remarkable versatility in every medium and musical language. His works range from the intensely dramatic and serious orchestral works to the delightful songs of his early musicals, which reflect a complete command of popular music and jazz. His first important work is the *Jeremiah Symphony*, composed in 1942 and performed in Pittsburgh under the composer's direction. It won the New York Music Critics' Circle award in that year. The melodic inspiration in the three movements, entitled *Prophesy – Profanation – Lamentation*, is derived, in part, from Jewish liturgical music. The finale uses material from the previous movements and sets words from the Book of Lamentation in Hebrew for mezzo-soprano. Another Jewish work, *Hashkivenu*, for tenor, chorus and organ, dates from 1945.

Symphony no. 2, *The Age of Anxiety*, is based on a poem by W. H. Auden. Closely paralleling the form of the poem in six sections, the music illustrates the story of four lonely people, three men and a woman. There is an important concertante part for solo piano. At the premiere in April 1949, the composer was the pianist with the Boston Symphony Orchestra under Koussevitzky. Bernstein subsequently revised the finale to include the piano. *Serenade* for violin and string orchestra, harp, timpani, and percussion was inspired by another literary work, Plato's *Symposium*; each movement is named after a character at the banquet described in the book. Isaac Stern was the soloist in the first performance at the Venice Festival in September 1954.

Symphony no. 3 was commissioned by the Koussevitzky Foundation and dedicated to the memory of John F. Kennedy. It is subtitled *Kaddish*, after the Jewish prayer associated with the dead. It is scored for speaker, mezzo-soprano, chorus, and orchestra. The spoken text in English, written by the composer, reaches an outburst in which God is accused of breaking faith with man. Such sentiments caused a degree of disapproval from some religious sources. In 1977 Bernstein made certain revisions, cutting the text and providing hummed chorus and orchestra support to the spoken voice. The choir and a boys' chorus sing the Kaddish prayer in Hebrew. In this work Bernstein uses a motto theme he calls the "Kaddish" tune as a unifying element. The musical language is often extremely chromatic, abandoning tonality, and is based in part on two tone-rows, one a chain of fourths. Bernstein requires a large orchestra including four flutes, four clarinets, and a huge percussion section. Although commissioned originally for the 75th anniversary of the Boston Sym-



Leonard Bernstein in his apartment, c. 1946–48.
Photo: William P. Gottlieb, used with permission.

phony Orchestra in 1955, the first performance of the symphony was given in Tel Aviv on 10 December 1963 by the Israel Philharmonic Orchestra conducted by the composer.

Chichester Psalms was commissioned by the Dean of Chichester, England for the Southern Cathedrals Festival in 1965. The three sections are settings in Hebrew of parts of Psalms 108, 100, 23, 131, and 133. The accompaniment is scored for brass, two harps, percussion, and strings.

For the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C., Bernstein composed *Mass*, described as “a theater piece for singers, players, and dancers.” Between the sections of the Latin text of the Roman Mass are interpolated settings of additional texts in English, written by Stephen Sondheim and the composer. Enormous and varied forces are used in the scoring. The Celebrant, a baritone, is the central figure throughout. He is assisted by a solo boy’s voice, a boy’s choir, a large group of solo singers, some pre-recorded, a formal chorus of 60 mixed voices, pre-recorded solo oboe, and orchestra. The orchestra is divided into two parts: a pit orchestra of strings and percussion, with two organs (one “concert,” one “rock”), and a stage orchestra of brass, woodwind, electric guitars, and keyboards. The stage players provide a brass marching band, a rock band, and several varied ensembles. The instrumentalists are in costume and act as members of the cast. In addition, a group of dancers augment the movements of the solo singers and players. The original choreography was by Alvin Ailey. Some of the Latin Mass sections are reminiscent of the

choral and orchestral writing in *Chichester Psalms*, especially the preference for seven-beat measures. The musical styles cover the complete spectrum of music today in all forms: pop, rock, blues, pre-recorded tape, band music, atonality.

The premiere took place in Washington on 8 September 1971 under the musical direction of Maurice Peress. The impact of the first performance was strong, and critics were far from unanimous in their assessment. Some felt the banalities of the English words weakened the musical force; others considered that the wide range of styles could not be welded into a single successful composition. All agreed that it was a work of considerable significance, if flawed in certain respects, with sufficient fine moments for it to become established as a major creation of its time. The level of energy required and the complexity and length of the score will keep live performances limited in number, but recordings and television appearances may well make it a “classic” in its own right. This is a landmark in the attempt to create “one-music,” a fusion of all current musical styles, breaking down barriers between them.

On 11 October 1977, the National Symphony Orchestra of Washington, D.C. performed three Bernstein premieres: *Overture Slava!*, the title taken from the name of the dedicatee, the cellist Mstislav Rostropovich; *Meditations from Mass* for cello and orchestra; and *Songfest*, for six solo voices and orchestra. This last work was originally commissioned to celebrate the American Bicentennial. Appropriately, *Songfest* represents a survey of American poetry, ranging from “To My Dear and Loving Husband” by Anne Bradstreet (1612–1672) to “Zizi’s Lament” by Gregory Corso (1930–2001). In the setting of 13 poems, Bernstein uses the six singers in various groupings. *Songfest* is dedicated to the composer’s mother.

Bernstein’s last orchestral pieces are a Divertimento performed in Boston in September 1980; *A Musical Toast* in memory of André Kostelanetz, for the New York Philharmonic Orchestra in October 1980; and *Halil* for flute, strings, and percussion (1981) written in memory of a young Israeli soldier. On 23 September 1981, *Olympic Hymn* to words by Gunther Kuhnert was performed in Baden Baden. Bernstein’s final orchestral composition, *Jubilee Games*, began as a two-movement work to celebrate the 50th anniversary of the Israel Philharmonic Orchestra in 1986. In the same year he added a *Benediction* for baritone and orchestra. In 1989 he made it a four-movement score with a set of variations entitled *Mixed Doubles*.

Bernstein’s last choral work, *Missa Brevis* for treble voice, chorus, and percussion, was first performed in Atlanta, Georgia under the direction of Robert Shaw on April 21 1988.

Ballets

Bernstein wrote three ballets. *Fancy Free* (1944) was his first collaboration with dancer-choreographer Jerome Robbins. The scenario describes the adventures of three sailors and their girlfriends in New York for one day. After its premiere on 18 April 1944 by Ballet Theatre, it was such a success that the original season was extended. The ballet was performed 161 times in its first year. *Facsimile*, also composed for Jerome Robbins and Ballet Theatre, was produced on Broadway in October 1946. The story explores the theme of loneliness, as does *The Age of Anxiety*. A woman escapes from the city to the beach but finds no consolation in the emptiness. Bernstein's last ballet, *Dybbuk* (now entitled *Dybbuk Variations*), was also choreographed by Robbins. It was performed on 16 March 1974 by the New York City Ballet at Lincoln Center. Two suites from the score were given their premiere on 16 August 1974 by the New York Philharmonic Orchestra under the composer's direction in Auckland, New Zealand.

Musicals and Operas

Bernstein's widest success as a composer has come with his musical scores for Broadway. The first of these, *On The Town* (1944), took the plot of *Fancy Free*, but provided totally new music, even for the extended dances. It received 463 performances in its original production. The story again follows the adventures of three sailors on leave for a day in New York. The brilliant score contains a number of outstanding songs: "Come Up to My Place," "Carried Away," "Lucky to Be Me," "Some Other Time," and ensemble items much superior to and more ambitious than those usually found in Broadway musicals. A film version containing additional songs by Roger Edens, with a cast including Frank Sinatra, followed the success of the stage production. Bernstein provided songs and choruses for a production of J. M. Barrie's *Peter Pan*, which opened at the Imperial Theatre, New York on 24 April 1950.

His first opera, the satirical one-act *Trouble in Tahiti*, to his own libretto, depicts the empty lives of a suburban couple and is meant to serve as a warning to us all. It was first conducted by the composer at the Festival of Creative Arts, Brandeis University, Waltham, Massachusetts, on 12 June 1952. It has subsequently been produced many times, including on television.

Wonderful Town (1952), Bernstein's second musical, also enjoyed great acclaim on Broadway. Unfortunately, the close association of the story with New York and its immediate locale has prevented its being produced widely throughout the world, although it has been staged in England, Austria, and Germany. *Wonderful*

Town is based on the stories of Ruth McKenney, which appeared in the *New Yorker* magazine in the 1930s and were subsequently published as *My Sister Eileen*. Set in Greenwich Village in the summer of 1935, it tells of the impact of New York on two sisters, Ruth and Eileen Sherwood, who come from Ohio seeking their fortune. The electric presence and performance of Rosalind Russell as Ruth ensured the success of *Wonderful Town*. Again Bernstein produced a number of memorable songs which deserve wider popularity: "Ohio," "Pass That Football," and "A Quiet Girl." In 1955 Bernstein provided incidental music for Lillian Hellman's adaptation of Jean Anouilh's play *The Lark*, from which two choruses were published separately.

Candide, a musical comedy after Voltaire's novel, was first performed in New York in December 1956 at the Martin Beck Theater. In many ways it is the most skillful of Bernstein's stage works, but its very subtlety, with frequent use of parody of operatic styles, presents a difficult challenge to the audience. The demands upon singers make *Candide* a piece that could be best performed by an opera company; the leading parts of Candide and Cunegonde are appropriate roles for opera singers with an extensive vocal technique. Every major composer of opera seems to have been invoked in this score. The "Jewel Song" is a clever parody of Gounod's *Faust* with echoes of Richard Strauss. "I am Easily Assimilated" is appropriately cast in a Stravinsky-like Latin-American idiom. Even the music of Gilbert and Sullivan is detectable in the chorus of "The Best of All Possible Worlds." A revision of *Candide*, with a new book by Hugh Wheeler replacing Lillian Hellman's original libretto, opened in March 1974 under the direction of Harold Price with greater success than the original. A more operatic version made in collaboration with the conductor John Mauceri was produced in New York in 1982 and with further changes in Glasgow in 1988.

West Side Story, Bernstein's next stage work, has had a phenomenal success unparalleled by any other American musical. More a music drama, it occupies a position closer to opera than musical comedy. Since its premiere in Washington, D.C., on 19 August 1957, it has been performed throughout the world, and the excellent film adaptation has ensured it a permanent place in the twentieth century. Many of the individual songs have already entered music history: "Tonight," "America," "Maria," "I Feel Pretty," and the composer's favorite, "Something's Coming." Only Gershwin's *Porgy and Bess* has as many established songs in a single work of this kind. The stark realism of gang warfare between the Sharks and the Jets and racial prejudice are presented with frightening brutality. There is an obvious parallel between Shakespeare's *Romeo and Juliet* and *West Side Story*, but the musical is decidedly

a work of our time. As in Bernstein's previous stage presentations, the writing for vocal ensemble and the orchestration show a masterly hand.

After *West Side Story* he made several attempts at writing other musicals which he abandoned. On 24 February 1976 his last musical, *1600 Pennsylvania Avenue*, was produced at the Forrest Theatre, Philadelphia. With book and lyrics by Alan Jay Lerner, it traces the lives of ten presidents in the White House. The unsuccessful New York premiere took place at the Mark Hellinger Theater on 8 May 1976. Music from the show was salvaged to create a concert work, *A White House Cantata*, performed in London in 1997.

Sadly, Bernstein's last work for the theater, a full-length opera in which he had so much faith, was very poorly received on the opening night in Houston on 17 June 1983. *A Quiet Place*, with libretto by Stephen Wadsworth, concerns a family coping with death. Like Sam in the opera, Bernstein had lost his own wife in 1978. The deeply guilt-ridden, autobiographical character of the plot proved embarrassing to the audience. A drastic revision of the score, whereby almost the entire music of his first opera, *Trouble in Tahiti*, was incorporated into the second scene as a flashback, did little to alter critical opinion. The new version was staged at La Scala, Milan, on 19 June 1984 to greater initial acclaim, but the opera remains an oddity.

Other Works

Bernstein composed the Academy Award-winning score for Elia Kazan's film *On the Waterfront* (1954). He also took a considerable interest in jazz and in 1949 wrote *Prelude, Fugue and Riffs* for the Woody Herman Band. Although not performed by them, it was premiered on television in 1955 by Bernstein and Benny Goodman. He also wrote three song cycles: *I Hate Music.: a Cycle of Five Kids' Songs* (1943); *La Bonne Cuisine* (1947), settings of French recipes; and *Arias and Barcarolles* for four singers and piano duet (1988).

In addition to three early works—a Piano Trio (1937), a Piano Sonata (1938), and a Violin Sonata (1940)—he composed several instrumental pieces, including a Clarinet Sonata (1941–42); *Five Pieces* for brass (1948); and a sequence of piano solos: *Seven Anniversaries* (1943); *Four Anniversaries* (1948); *Five Anniversaries* (1949–51); *Touches* (1981); *Moby Diptych* (1981); *13 Anniversaries* (1988); and *For Nicky, an Ancient Friendship* (1989) for the 95th birthday of Nicolas Slonimsky.

Bernstein was a distinguished communicator in words as well as music. His first book, *The Joy of Music*, published in 1959, was partly based on programs he had presented on television. *Leonard Bernstein's Young People's Concerts* (1962) contains scripts writ-

ten for these television concerts. His third book, *The Infinite Variety of Music*, also first appeared in 1962. Texts of his six talks at Harvard University, *The Unanswered Question*, were issued in 1978. A collection of essays written throughout his life were published in *Findings* in 1982.

BEVERSDORF, (SAMUEL) THOMAS

b. Yoakum, Texas, 8 August 1924

d. Bloomington, Indiana, 15 February 1981

As a child, Beversdorf was taught the trombone by his father, a band master. In 1942 he entered the University of Texas where he was a pupil of Eric DeLamarter, Kent Kennan, and Anthony Donato. After graduating in 1945, he continued his studies at the Eastman School, University of Rochester, New York with Bernard Rogers and Howard Hanson. At the Berkshire Center in 1947, he received composition lessons from Arthur Honegger and Aaron Copland. Beversdorf was a trombonist in the Rochester Philharmonic Orchestra (1945–46), Houston Symphony (1946–48), and Pittsburgh Symphony Orchestra (1948–49). After teaching at the University of Houston (1946–48) he was appointed professor of Music at the Indiana University School of Music, Bloomington in 1951, retiring in 1977.

For the stage Beversdorf composed two operas: *The Hooligan* (after Chekhov) (1964–69) and *Metamorphosis* (Kafka; 1968); a ballet, *Threnody: The Funeral of Youth* (1968); and music for a mystery play *Vision of Christ* (1971). In 1958 he composed an oratorio, *The Rock*, based on texts by T.S. Eliot.

His orchestral works include four symphonies: no. 1. (1946); no. 2. (1950); no. 3. for wind and percussion (1954, rev. for orchestra 1958); no. 4. (1958); *Essay on Mass Production* (1946); *Reflections* (1947); Suite for clarinet, cello, and strings (1947); *Mexican Portrait* (1948, rev. 1952); *Concerto Grosso* for oboe and chamber orchestra (1948); *Concerto for two pianos* (1951); *Ode* (1952); *New Frontiers* (1952); *Serenade* (1956); a Violin Concerto (1959); *Variations (Threnody)* (1963); *Generation With a Torch Overture* (1965); *Divertimento Concertante* (1970); *Murals, Tapestries and Icons* for symphonic band, electric bass, and electric piano (1975); and a *Concerto for tuba and wind orchestra* (1976).

Among his instrumental compositions are a *Horn Sonata "Christmas"* (1942); a Piano Sonata (1944); *Cathedral Music* for brass (1950); *Prelude and Fugue* for wind quintet (1950); two string quartets (1951, 1955); *Three Epitaphs* for brass quintet (1955); a *Tuba Sonata* (1956); *Serenade* for winds and percussion (1957); a *Trumpet Sonata* (1962); a Violin Sonata (1964–65); a Flute Sonata (1965–66); *Divertimento da Camera*

BILLINGS, WILLIAM

for flute, oboe, double bass, and harpsichord (1968); a Cello Sonata (1967-69); a Sonata for viola and harp (1976); and *Corelliana Variations* for two flutes and cello (1980).

BILLINGS, WILLIAM

b. Boston, Massachusetts, 7 October 1746

d. Boston, Massachusetts, 26 September 1800

A tanner by trade, Billings gave up business to devote himself to music. In this way he became probably the first full-time professional musician in America; not surprisingly, he died penniless.

Billings was self-taught and acquired a strikingly personal style quite unrelated to any music he could have heard at the time. The works of his contemporaries in Europe were totally unknown to him. His contempt for old-fashioned musical theory is summed up in his famous dictum: "I don't think myself confined to any Rules for Composition laid down by any that went before me. I think it better for every composer to be his own learner. All the hard dry rules will not enable any person to form an Air without genius. Nature must inspire the thought." Billings's music is the earliest written by an American that is still frequently performed today. It established a choral tradition of church music that has continued to the present. The hymn tune *Chester* survived at least until the end of the nineteenth century, and several anthems have been revived recently with success.

Billings's first collection of pieces, *The New England Psalm Singer, or American Chorister*, was published in Boston in 1770 when he was only 24 years old. It contains psalm tunes, anthems, and "fuging pieces," simple canonical compositions. Other publications were *The Singing Master's Assistant* (1776); *Music in Miniature* (1779); *The Psalm Singer's Amusement* (1781); *The Suffolk Harmony* (1786); and *Continental Harmony* (1794).

His style is charmingly naïve with a simplicity that is particularly effective, as heard in the setting of words from the Song of Solomon, *I Am the Rose of Sharon*. The modal harmony and abrupt modulations make it strangely twentieth-century in character. *Lamentation over Boston* paraphrases Psalm 137 and describes the sorrow at the occupation of the city by British soldiers: "By the rivers of Watertown we sat down and wept,/ Yea, we wept as we remembered Boston."

In answer to criticism that his harmony was too simple, Billings composed a short but highly discordant part-song entitled *Jargon* in which every chord is dissonant. If this piece could be treated seriously, it would be considered nearly 150 years ahead of its time.

Billings was fond of writing long bombastic pref-

aces to his published works, and just as his music looks forward to the present, his literary style foreshadows the poetry of Walt Whitman. Here is a portion of his grandiose description of a piece of music which he calls a "Fuging Tune": "Now the solemn Bass demands their attention; next the/manly Tenor; now the lofty Counter; now the volatile/Treble. Now here, now there, now here again! O ecstatic!/Rush on, ye sons of Harmony!"

Billings as a man and musician provoked considerable hostility, and his uncompromising nature alienated even his few friends. He died in poverty and was buried in an unmarked grave on Boston Common.

BINDER, ALEXANDER WOLFE

b. New York, New York, 13 January 1895

d. New York, New York, 10 October 1966

Binder received his musical education at the New York College of Music and graduated from Columbia University in 1926. In 1918 he was appointed director of music to the Young Men's Hebrew Association and became director of the New York Free Synagogue in 1923. In 1922 he took up the post of instructor in liturgical music at the Jewish Institute of Religion in New York, becoming a professor in 1937.

Almost every one of Binder's compositions is directly influenced by Jewish sources. His orchestral works include an *Israel Suite*; an overture, *Ha Chalutsin (The Pioneers)* (1931); three *Symphonic Suites*: no. 1, subtitled *Holy Land Impressions* (1933), no. 2 (1934), and no. 3 (1937); a symphonic fantasy, *The Valley of Dry Bones* (1936); an *Overture Fantasy "Theodore Herzl,"* (1935-39); and *Three Palestine Pioneer Pictures* (1936-38). For string orchestra he wrote a *Concertino Concertante* (1938); and *Night Music*. Later works for orchestra are *Rhapsody "King David"* with piano solo (1941-42); *Poem of Freedom*; and *Lament in Memory of the Defenders of the Warsaw Ghetto*. His chamber music includes a Trio (1927); a String Quartet (1935); an Oboe Trio (1936); and *Dybbuk Suite* for clarinet, piano, and string quartet.

Among his many choral pieces are a musical narrative, *Esther, the Queen of Persia*; two choral poems, *Amos on Times Square* and *Israel Reborn*; a children's oratorio, *Judas Maccabeus*; three cantatas: *The Childhood of Samuel* (1928); *Horas Vehoday (Prayer and Dance)* for soloists, chorus, and orchestra; and *The Legend of the Ari* (1962), to a text by George Alexander Kohut, for tenor, bass-baritone, chorus, and orchestra; and an operetta, *In the Land of Promise* (1937). Binder also provided music for a number of Jewish services and composed an oratorio, *Requiem Yiskor*.

Binder was an active collector and arranger of both Israeli and Armenian folksongs, and published two