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Walter Piston: Symphony No. 6
Leon Kirchner: Piano Concerto No. 1

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Patronage and the Composer

The first patron of music in Western civilization was the Church; the second was the wealthy nobility. By the beginning of the seventeenth century the latter took precedence, and, in addition, organizations of private individuals called “academies” supported musical life in many European cities. In the eighteenth century the public concert became a new kind of support for the composer. He was still primarily an employee—a servant—of the aristocracy, but by the end of the century the master-servant relationship changed to that of commissioner-commissionee. Haydn, for instance, served the Esterházy family for almost thirty years. As his fame, particularly as a composer of symphonies, spread throughout Europe commissions came his way. Finally in 1790 he left the Esterházy and went to London to fulfill a commission for two sets of six symphonies each—the famous *London* symphonies. The commissioner was Johann Peter Salomon (1745-1816), a violinist and impresario who gave public subscription concerts.

This was a time of social change, most vividly represented by the French Revolution. It brought the composer freedom from servitude but also a new burden of economic instability. For Haydn the change was smooth and successful. For Mozart, hopelessly impractical, life was difficult under both servitude and freedom. Beethoven, with artful arrogance, thrived in the new regime

(“It is well to mingle with aristocrats, but one must know how to impress them”).

The composer in the nineteenth century was subject to the uncertainties of the marketplace. If he lacked a patron his music had to make it at the box office. Wagner’s voracious pecuniary appetite could never be satisfied and even strained the wealth of his very generous eventual patron, mad King Ludwig II of Bavaria. Through the struggling years of his rise to fame Tchaikovsky had liberal support from the energetic and passionate widow Nadejda von Meck, who deeply loved his music.

By the beginning of the twentieth century international capitalism had created a prosperous environment for music. Large and small performing organizations were proliferating, and an enormous amount of music was being published. World War I and then the Depression changed all that. Today the wealthy patron is largely replaced by the university, the giant corporation, the government (much less in the United States than in Europe), or the foundation. The change from individual patron to foundation seems to be a particularly twentieth-century American phenomenon.

An early example is Elizabeth Sprague Coolidge (1864-1953). She was the daughter of Albert Arnold Sprague (a Yale classmate of the father of Charles Ives’s wife, Harmony Twitchell), who had founded a prosperous wholesale grocery firm in Chicago. In spite of her rather conservative taste (“Do you like those awful sounds?” she said to Ives as he played one of his pieces for her at the piano) Mrs. Coolidge gave generously of her large

fortune to musical causes, especially that of new music. In the late twenties she inaugurated the Elizabeth Sprague Coolidge Foundation in the Library of Congress by commissioning Arnold Schoenberg's Third String Quartet, one of the classic works of twelve-tone music.

Another example is Serge Koussevitzky (1874-1951). In the early years of this century he played double bass in the opera orchestra of the Imperial Theater in Moscow, and also began to give solo recitals on this instrument. He was soon being hailed throughout Europe and England as a supreme virtuoso of the double bass (which up to then had been hardly thought of, much less played, as a soloist's vehicle); he even composed a concerto for the instrument. Koussevitzky's great enthusiasm for new music manifested itself in performance, publication, and commissions. As a conductor in the summer of 1910 he made the first of his famous tours of the Volga River on a steamer with his orchestra. Alexander Scriabin joined the tour as soloist in his own piano concerto. Koussevitzky's interest in new music was not confined to Russian works. In Moscow he conducted the first all-Debussy concert to be given anywhere, and in the twenties he gave the first all-American concert in Paris.

His enterprises had considerable financial support from his wife Natalie, and together they founded the publishing house L'Édition Russe de Musique in 1909. At the time when Igor Stravinsky was working on his ballet *Petrouchka*, Koussevitzky agreed to publish whatever Stravinsky would give him. He made special efforts to protect the rights of composers and to ensure that composers received due compensation from the sales of their published scores. Following the Russian revolution, with its artistic and financial restrictions, he moved L'Édition Russe de Musique to Paris.

In 1924 Koussevitzky began his twenty-five-year tenure as conductor of the Boston Symphony Orchestra. During that time he developed a vast list of commissioned works and world premieres. In 1930 the BSO celebrated its fiftieth anniversary, and for the occasion Koussevitzky commissioned new works from Albert Roussel, Serge Prokofiev, Howard Hanson, Arthur Honegger, Paul Hindemith, and others. Perhaps the most important and enduring of these commissions is Stravinsky's *Symphony of Psalms*.

In addition to commissioning and performing new music Koussevitzky sought to enrich the musical training of young composers and performers. In

1940 he founded the Berkshire Music Center in Lenox, Massachusetts, at the Tanglewood estate, where Nathaniel Hawthorne had lived for a short time some ninety years earlier. (In the summer of 1934 the composer Henry Hadley originated the Berkshire Festival in Stockbridge, Massachusetts, and in 1936 the Festival was moved to a nearby estate, with Koussevitzky conducting the Boston Symphony Orchestra. In 1937 the Festival moved to Tanglewood.) Combining the Berkshire Music Festival with a school for young musicians created an electric atmosphere that has benefited thousands of musicians. Tanglewood was an important start for Leonard Bernstein, who worked under Koussevitzky in the early years. Aaron Copland is one of many major composers to have taught at the Berkshire Music Center.

In 1942 Koussevitzky founded the Serge Koussevitzky Music Foundation in memory of his wife, who had died earlier that year. In 1950 the foundation established a permanent endowment in the Library of Congress. The foundation's purpose is to assist in the development of creative musical talent by commissioning new works in America and abroad. Besides the commissions, the foundation occasionally provides scholarships for study at the Berkshire Music Center and funds for concerts of commissioned music. The list of works commissioned by the Serge Koussevitzky Music Foundation is enormous and impressive (a complete list of commissions from 1942 to 1976 is provided).

Walter Piston (1894-1976)

Early in Koussevitzky's career with the Boston Symphony, his search for new music by American composers took him to Harvard University, where he met Walter Piston, a young instructor recently back from studies in Paris. Koussevitzky asked Piston: "Why you no write symphony?"

"But who would play it?"

"You write, I play."

Thus began a long and happy relationship between a composer and an orchestra initiated by a great conductor-patron.

Piston is a classicist. His output is almost exclusively instrumental, either for orchestra or for chamber group. There are two exceptions, works for chorus and for solo instruments. His music is usually abstract—that is, its message is in the music itself, with no programmatic associations.

Again there are two exceptions: the ballet *The Incredible Flutist* (1938) and *Three New England Sketches* ("Seaside," "Summer Evening," and "Mountains"; 1959). Piston wrote in "The Composer Speaks":

Musical thought is not a translation into music of what can be or has been expressed in some other medium, such as poetry, or photography. It has meaning only in a musical sense. It is, however, capable of taking on other meanings by association, and these may be quite different between composer and listener. Composers often try to prevent this divergence by giving titles and other explanations of their intended meaning. This imposes a regrettable limitation, it seems to me, for I find there is much more scope for musical expression in a Bach fugue or a Beethoven quartet than in a tone poem purporting to express in detail some philosophical ruminations of Nietzsche, to name a prominent example.

Piston had a sure sense of what instruments can do and what to expect from performers at various levels of training and experience. He also had a highly sensitive ear for orchestral sonority. When the Philadelphia Orchestra commissioned his Symphony No.7 (1960) he imagined not only the famous string sound of that group, so rich and sonorous, but also the acoustics of Philadelphia's Academy of Music. "I have always composed music from the point of view of the performers. I love instruments, and I value the cooperation of the performers. I believe in the contribution of the player to the music as written."

Antonio Pistone, the composer's grandfather, was a sea captain from Genoa who settled in Maine, where he lost the final letter of his surname. Why Maine? "Because of Experience," Piston explains. "Experience Hamor. He married her."

Walter Hamor Piston, Jr., was born on January 20, 1894, in Rockland. In 1905 the family moved to Boston, where Piston taught himself violin and piano. His interests were divided between music and art. In the summer of 1912 he worked as a draftsman for the Boston Elevated Railroad and then entered the Massachusetts Normal Art School. "Art school was free and the conservatory cost money." He graduated in 1916, and four years later married a fellow art student, Kathryn Nason. During World War I he played saxophone in the navy band and in a very short time gained facility on most of the other wind instruments, "because they were just lying around and no one minded if you picked them up and found out what they could do."

After the war he worked in dance halls, restaurants, and hotels. Then he discovered Archibald T. ("Doc") Davison's counterpoint class at Harvard. So at twenty-six Piston entered Harvard as a freshman, graduating *summa cum laude* in 1924. With a John Knowles Paine Travelling Fellowship he set off for Paris and rigorous study with Nadia Boulanger. Three years earlier Aaron Copland had begun the parade of Americans to Paris, the cultural center of Europe—the Paris of Stravinsky's ballets; of Jean Cocteau, Erik Satie, and Les Six; of James Joyce and Gertrude Stein. Piston not only strengthened his musical craft but learned through the example of a great teacher and musician the art of teaching.

On his return from France in 1926 two lifelong associations began. The first was with Harvard University, where he taught until 1960. Many important American composers were his students: Elliott Carter, Leonard Bernstein, Arthur Berger, and Irving Fine, to mention a very few. Piston wrote three important and widely used textbooks that developed from his teaching. The first, *Harmony* (1941; an expanded third edition in 1962), has been translated into many languages, including Japanese, Chinese, and Korean. The others are *Counterpoint* (1947) and *Orchestration* (1955). The latter contains precise, meticulous drawings of the instruments by Piston himself, vivid examples of his skill in the visual arts. The full-page drawing of the violin is by his wife, a professional artist.

The second lifelong association was with the Boston Symphony and began when Piston met Koussevitzky. Since 1928 the Boston has premiered eleven Piston works and has performed many others as well. Of his eight symphonies the first, third, sixth, and eighth were written for the orchestra. Most of Piston's music was commissioned. Besides the Boston Symphony and other orchestras the commissions came from performers such as Joseph Fuchs (Violin Concerto No. 2; 1960), Mstislav Rostropovitch (Variations for Cello and Orchestra; 1967), and Doriot Anthony Dwyer (Concerto for Flute and Orchestra; 1971). Commissions also came from universities, festivals, music societies, and foundations. A few of the many honors and prizes that Piston received are the New York Music Critics Circle Award in 1945 for the Symphony No.2, in 1959 for the Viola Concerto, and in 1965 for the String Quartet No.5, and the Pulitzer Prize in 1948 for the Symphony No.3 and in 1961 for the Symphony No.7.

Symphony No.6

The Sixth Symphony was commissioned by the Koussevitzky Music Foundation in celebration of the Boston Symphony's seventy-fifth anniversary and is dedicated to the memory of Serge and Natalie Koussevitzky. Charles Munch conducted the first performance on November 25, 1955. The following September the piece received tumultuous applause at the Leningrad Conservatory when the Boston Symphony was the first American orchestra to perform in the Soviet Union.

It is a classical work not only in that it is in four contrasting movements like most of the symphonies of Haydn, Mozart, and Beethoven but also in that each movement is a clear and balanced structure.

The two fundamental values in music are melody and form. All other elements are to be placed at the service of these two. The essence of what a composer has to say is found in the melodic thread, which should never falter. Form is growth controlled by design. Each new work is for me the start of a new problem, a new adventure the outcome of which I am never able to predict. It is in a sense another study towards the perfect balance between expression and form. ("The Composer Speaks")

In his program notes for the first performance Piston described this particular "adventure," and typically it dealt with the specific ensemble for which he was writing.

It is known that no two orchestras sound alike, and that the same orchestra sound differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

Piston's descriptions of his own music were always very concise and formal, with absolutely no

extramusical intrusions. His notes continue:

Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo 'cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

The melodies are broadly lyrical in the first and third movements and brightly rhythmic with jazzy offbeat accents in the second and fourth. (Rhythmic vitality and harmonic solidity are hallmarks of Piston's style.) The scherzo is a masterpiece of delicate virtuosity; the very soft flourishes for percussion are especially stunning. Near the end of the serious and expressive slow movement the solo cello returns unaccompanied and plays the famous B-A-C-H motive (in Germany "B" is our B flat and "H" is our B natural). These same four pitches, but in a different order, begin the first movement.

The use of the orchestra is continually varied and beautifully effective.

The University

Very few American composers outside commercial music, jazz, and pop are able to make a living on their compositions alone. Most teach at colleges and universities. The challenge to the composer is twofold: to retain his creative impulse and individuality in the face of academia's formalisms and to find sufficient time to write.

Both Piston and Kirchner were primarily trained at universities, and both went on to work full-time as professors of music. Both have given tirelessly of their time and their intellectual and musical energies to their students, yet both have created a substantial oeuvre of high quality.

Leon Kirchner

Kirchner is a romanticist. "Restless," "rhapsodic," "impassioned," "ecstatic" are words often used to describe his music. The emotional intensity of his music can also be found in his writing about music, for instance as quoted in Joseph Machlis' *Introduction to Contemporary Music*:

A great piece of music sets up a kind of anxiety as it unfolds: what will happen next? What follows then produces a kind of catharsis. In this way, music that has real quality stirs something in the human consciousness; if one listens intently, one cannot help but be a changed human being.

Like Piston's, most of Kirchner's music is instrumental. A major exception is his recently completed opera based on Saul Bellow's novel *Henderson the Rain King*. But here the comparison ends. Where a movement by Piston tends to retain a single tempo throughout, a movement by Kirchner is full of fluctuations, with widely varied note durations. Piston's harmony is sharp-edged and strong, and the beginnings and ends of phrases are clearly discernible. Kirchner's harmony often seems more dissonant because the ingredients of the chords and textures are less stable, creating a state of continual flux.

Kirchner was born in Brooklyn on January 4, 1919. His father, an art embroiderer, had come from Odessa. The family moved to Los Angeles when Kirchner was nine. Los Angeles was for Kirchner the training ground that Paris was for Piston. As Kirchner described it to Alexander Ringer:

Los Angeles during the middle thirties had become a vortex of musical activity. The Los Angeles Symphony was then under the dynamic and brilliant leadership of Otto Klemperer. A concert was an *event*: the balconies served as the meeting place for the young and ambitious talents of the city. On Sundays the elite performers of Hollywood, seeking a *raison d'être*, formed themselves into a superb reading orchestra and the known and obscure held forth in open rehearsals. Musically the predominant fare was the 19th century. But in the vast reaches of the city were small pockets of composers, everywhere feverishly absorbed in the mysteries of their art. For a city honored by the presence of a Schoenberg and a Stravinsky [who settled in Hollywood in 1940] this was not difficult to understand. Pronouncements of the apostles figuratively littered the concert halls and the young listened with reverence and zeal to the words carried by the "chosen ones," the "intimates," as they sententiously revealed the latest treasures and fabulous ores of the prophets.

Kirchner studied piano as a child and developed into a superb virtuoso, and has continued to concertize throughout his career. He began college as a premedical student, but very soon his musical interests took over. At UCLA he studied with Arnold Schoenberg, that giant of twentieth-century music whose teaching profoundly influenced many young musicians. Later Kirchner studied with

Ernest Bloch in Berkeley and with Roger Sessions in New York. After three years in the army during World War II he began his teaching career, which continues to this day. At Berkeley, where he received a Master of Arts degree in 1947, he was a lecturer for one year. After two years on a Guggenheim Fellowship he taught at the University of Southern California from 1950 until 1954, when he accepted a professorship at Mills College. In 1961 he began teaching at Harvard University, taking over the Walter W. Naumberg Professorship from Walter Piston, who had retired the previous year.

Kirchner's appointment coincided with the premiere in New York of his Concerto for Violin, Cello, Ten Winds, and Percussion at the Eighth Congress of the International Society for Musicology. While at Harvard, Kirchner has written the Second Piano Concerto, premiered in October, 1963, by Leon Fleischer with Kirchner conducting the Seattle Symphony, and the Quartet No.3 for Strings and Electronic Tape, which won the Pulitzer Prize in 1967. Since 1964 Kirchner has been at work on *Henderson the Rain King*. As of fall, 1976, the opera is finished but not fully orchestrated. Performances are scheduled for April, 1977, in New York. Two parts have already been performed: *Music for Orchestra* and *Lily*. The latter is a beautiful and evocative piece that has been recorded under Kirchner's direction but is now out of print. It calls for coloratura soprano, electronic sounds, and live instruments, and the recording includes Henderson's spoken monologue dramatically performed by the composer himself. *Lily* certainly whets one's appetite for the complete opera.

Piano Concerto No.1

A few measures, an idea, constitute a gesture; the purpose of the work as a whole is to extend this in time. A phrase sets up the need for balance and extension which is satisfied by what follows. This then constitutes a larger complex which sets up still more implications. The entire piece is built up and forms an entity with infinite implications. (In Joseph Machlis, *Introduction to Contemporary Music*)

The dramatic opening statement for the solo piano presents groups of pitches and rhythms and a sense of soaring motion that "constitute a gesture." From this the evolution ensues. This self-generating growth is a primary quality of musical Romanticism, as in Beethoven, Liszt, Wagner, Brahms, or Mahler.

The overall shape of Kirchner's concerto is classi-

cal, but the material seems continually to pound at the peripheries of that shape. There is the large-scale balance of two fiery fast movements framing a lyrical, meditative slow movement. A further balance is heard in the similar general shapes of the two fast movements. Most striking is that in both movements the cadenzas begin quietly and lyrically and gradually grow in speed and volume to a powerful return of the orchestra. The transformation in the finale from shimmering trills and tremolos to swirling scales is breathtaking.

Like its nineteenth-century predecessor's Kirchner's concerto is a virtuoso showpiece for the pianist. It is Lisztian in piano style as in its use of motivic evolution.

The first performance was given on February 23, 1956, with Kirchner as soloist and Dimitri Mitropoulos conducting the New York Philharmonic. The present recording was made shortly afterward. Kirchner recalls the temporal problems involved: early on a cold morning there were forty minutes of orchestra time scheduled to record the thirty-minute work. The second bassoon player arrived ten minutes late, so it was necessary to record the cadenzas after the orchestra had left. This temporal crisis does not seem to have affected the spaciousness of the performance.

There is spaciousness in the writing as well. Wide textural spacing from very low instruments to very high flutes, violins, celesta, and piano is typical throughout. Sometimes each melodic layer will seem to move at its own speed, enhancing the effect of spaciousness.

Kirchner wrote in a 1963 Boston Symphony program note:

"I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight." So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new aesthetic engineers of music, were to greet the creative act, what wonderful aesthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad-worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks, and cold stylistic *minutiae*.

An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's "awareness," his "degree of consciousness," and bringing new subtilization, vision, and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, creates its own style and the singular, momentous structure capable of realizing its intent.

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SERGE KOUSSEVITZKY MUSIC FOUNDATION COMMISSIONS (1942-1976)

Dates in parentheses indicate the year of the commission and the year of completion, *not* the year of first performance. Full information—including scoring, availability of material, dates of first performances, etc.—is available from the Serge Koussevitzky Music Foundation, Library of Congress, Washington, D.C.

- Amy, Gilbert. Chamber music composition (1973/).
- Antoniou, Theodore. *Fluxus*, for orchestra (1972/1976).
- Arrigo, Girolamo. *Petit Requiem pour une troisième possibilité* (1966/1967).
- Avshalomov, Aaron. Symphony No. 3 in B (1953).
- Babbitt, Milton. *Relata I*, for orchestra (1964/1965).
- Baird, Tadeusz. *III Symfonia*, for large orchestra (1967/1969).
- Barber, Samuel. *Die Natali* Op. 37, *Chorale Preludes for Christmas*, for orchestra (1954/1960).
- _____. *Prayers of Kierkegaard*, Op. 30, for chorus, soprano, and orchestra (with incidental solos for tenor and alto) (1942/1954).
- Bartók, Béla. Concerto for Orchestra (1943).
- Bassett, Leslie. Sextet for Piano and Strings (1967/1971).
- Becerra-Schmidt, Gustavo. *Macchu Picchu*, for male voice, soprano, chorus, and orchestra (1965/1967).
- Ben-Haim, Paul. *The Sweet Psalmist of Israel*, Three Symphonic Fragments for Orchestra and Soloists (1952/1953).
- Bennett, Richard Rodney. Wind Quintet (1965/1968).
- Berezowsky, Nicolai. Symphony No. 4, Op. 29 (1942/1943).
- Berger, Arthur. Septet, for flute, clarinet, bassoon, violin, viola, cello, and piano (1965/1966).
- Bergsma, William. String Quartet No. 2 (1943/1944).
- Berio, Luciano. *Traces*, opera in one act (1961/1964).
- Bernstein, Leonard. Serenade for Violin and String Orchestra, with Percussion (*Symposium, after Plato*) (1951/1954).
- _____. Symphony No. 3, “*Kaddish*,” for orchestra, chorus, woman speaker, and soprano (1954/1963).
- Birtwistle, Harrison. Chamber music composition (1974/).
- Blackwood, Easley. String Quartet No. 2, Op. 6 (1958/1959).
- Blitzstein, Marc. *Regina*, a musical drama in three acts based on Lillian Hellman’s play *The Little Foxes* (1946/1948).
- Bloch, Ernest. Sinfonia Breve for Orchestra (1952/1953).
- Bolcom, William. Chamber music composition (1974/).
- Britten, Benjamin. *Peter Grimes*, Op. 33, opera in three acts and a prologue (1942/1944).
- Brown, Earle. *Cross Sections and Color Fields*, for symphony orchestra (1972/1975).
- Cage, John. *Cheap Imitation*, for orchestra without conductor (1965/1972).
- Castiglioni, Niccolò. *Masques—A Book of Dances, Chorales, Symphonies and Phantasies for Twelve Instruments* (1966/1968).
- Cerha, Friedrich. *Curriculum für 13 Bläser* (1971/1973).
- Chavez, Carlos. *Sinfonia No. 5 para orquesta de arcos* (1952/1953).
- Chevreulle, Raymond. Short Symphony, Op. 54 (4^e *Symphonie*) (1952).
- Chou Wen-Chung. Composition for symphony orchestra (1973/).
- Copland, Aaron. Symphonic Ode (1954; comp. 1928, rev. 1955).
- _____. Third Symphony (1944/1946).
- Cordero, Roque. *Concierto para Violin y Orquesta* (1961/1962).
- Cowell, Henry. Symphony No. 14 (1959/1960).
- Crumb, George H. *Three Madrigals Book I* (soprano, vibraphone, and contrabass) and *Three Madrigals Book II* (soprano, flute, and percussion) (1964/1966).
- Dahl, Ingolf. Trio, for piano, violin, and cello (1957/1962).
- Dallapiccola, Luigi. *Tartiniana*, for violin and orchestra (1950/1951).
- Davidovsky, Mario. *Synchronisms 7*, for orchestra and electronic sounds (1964/).
- Davies, Peter Maxwell. *Revelation and Fall*, for orchestra and soprano solo (1964/1966).
- Del Tredici, David. *Syzygy*, chamber work for two groups (1966/1967).

Diamond, David. Symphony No. 4 (1945).
 Dodge, Charles. *Changes*, for tape alone (1969/1970).
 Donatoni, Franco. Orts (*Souvenir No. 2 per 14 strumenti e lettore ad libitum*) (1967/1968).
 Druckman, Jacob. *Windows*, for orchestra (1969/1972).
 Dugger, Edwin. Chamber music composition (1973/).
 Durkó, Zsolt. Chamber Music, for 2 pianos and 11 solo strings (1972/1973).
 Dutilleux, Henri. *Concerto pour deux orchestres* (1954/1959).
 Eaton, John. Mass, for soprano, clarinet, Syn-Kets, Moog Synthesizer, and tape recorders (1969/1970).
 Einem, Gottfried von. *Symphonic Scenes*. Op. 22 (1954/1956).
 Feldman, Morton. *Instruments II*, for chamber group (1975).
 Fine, Irving. String Quartet (1949/1952).
 Finney, Ross Lee. Symphony No. 2 (1958/1959).
 Fitelberg, Jerzy. Concertina da Camera for Violin and Piano (1950/1951).
 Foss, Lukas. Capriccio, for violoncello and piano (1945/1946).
 _____. *Symphony of Chorales* (1956/1958).
 Franchetti, Arnold. Concerto in Do, for percussion, piano, and strings (1961).
 Fricker, Peter Racine. Symphony No.1, Op. 9 (1948/1950).
 Frohne, Vincent S. String Quartet (1964/1968).
 Gaburo, Kenneth. Instrumental work (1959/).
 Galindo, Blas. Sonata for Violoncello and Piano (1947/1948).
 Garrido-Lecca, Celso. *Cuarteto No.1* (1962/1964).
 George, Earl. Arioso for Violoncello and Piano (1947/1948).
 Gerhard, Roberto. *Collages*, for orchestra and magnetophone (1959/1960).
 Ginastera, Alberto. *Concierto para Piano y Orquesta* (1958/1961).
 Goehr, Alexander. Concerto for Piano and Orchestra (1969/1972).
 Guarneri, M. Camargo. *Brasiliana*, for full orchestra (1950).
 Haieff, Alexei. *Eclogue*, for violoncello and piano (1945).
 _____. *Eloge*, for 4 flutes, bassoon, trombone, and 2 pianos or harps and woodblock (1964/1967).
 Halffter, Cristobál. *Symposion* (1965/1966).
 Hamilton, Iain. Symphony No. 2, Op. 10 (1951).
 Hanson, Howard. Concerto in G for Piano and Orchestra, Op. 36 (1945/1948).
 _____. *Elegy to the Memory of My Friend, Serge Koussevitzky*, Op. 44, for orchestra (1954/1955).
 Harbison, John. *Diótima*, for orchestra (1973/1976).
 Harris, Roy. Symphony No. 7 (1947/1952).
 Harrison, Lou. *Elegiac* Symphony for Large Orchestra (1973/1975).
 Hartley, Walter Sinclair. Chamber Symphony (1953/1954).
 Hartmann, Karl Amadeus. Symphony No. 7 (1957/1958).
 Henze, Hans Werner. *Being Beateous*, cantata for soprano solo, harp, and 4 celli (1961/1963).
 Hill, Edward Burlingame. Prelude for Orchestra (1952/1953).
 Honegger, Arthur. *Symphonie No. V (di tre re)* (1948/1950).
 Hovhaness, Alan. *Magnificat*, Op. 157, for soloists, chorus and orchestra (1957/1958).
 Husa, Karel. Sonata for Violin and Piano (1971/1973).
 Ibert, Jacques. "Symphonic Movement" (first movement of Symphony No.2) (1954/1962).
 _____. *Capriena*, for unaccompanied violin (1950/1951).
 _____. *Ghirlarzana*, for unaccompanied cello (1950/1951).
 _____. *Impromptu*, for trumpet and piano (1950/1951).
 Imbrie, Andrew. Concerto for Violin and Orchestra (1953/1954).
 Irino, Yoshiro. *Wandlungen*, for orchestra (1962/1973).
 Jolas, Betsy. *O, Wall*, chamber group (1974/1976).
 Kagel, Mauricio. Composition for symphony orchestra (1965/).
 Kassern, Tadeusz. *The Anointed*, lyric opera in four act-movements (1949/1952).
 Kay, Ulysses. *The Boor*, opera in one act (1953/1956).
 Keleman, Milko. *Floreal*, for orchestra (1969/1970).
 Kim, Earl. *earthlight*, for violin, soprano, piano, and lights (1969/1973).

Kirchner, Leon. Concerto No.1, for piano and orchestra (1951/1953).

Klebe, Giselher. *Missa Misere Nobis*, Op. 45, for small orchestra (1962/1964).

Knussen, Oliver. *Ophelia Dances I*, for chamber ensemble (1974/1975).

Kolb, Barbara. *Soundings*, for chamber ensemble (1971/1973).

Krenek, Ernst. *Fivefold Enfoldment*, for orchestra (1962/1969).

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Charles Munch (1891-1968) made his concert debut as a violinist, and from 1919 until 1926 was concertmaster of the municipal orchestra in Strasbourg. He subsequently studied conducting with Wilhelm Furtwängler in Leipzig, and in the late 1920s was appointed concertmaster of the Gewandhaus Orchestra under Furtwängler. Munch made his conducting debut in Paris in 1932 with the Orchestre Straram and was invited to guest conduct the Orchestre Lamoureux. From 1935 to 1938 he worked with the Orchestre de la Société Philharmonique, which he had formed. He became conductor of the Société des Concerts du Conservatoire in 1938 and held this post for ten years. Munch made his United States debut with the Boston Symphony in 1946, and three years later succeeded Serge Koussevitzky as its permanent conductor. He retired from the Boston Symphony in 1962 and returned to Paris, where he founded the Orchestre de Paris. Munch died in Richmond, Virginia, while on an American tour with his orchestra. He was noted particularly for his interpretation of Berlioz and contemporary French and American composers. Munch made a large number of recordings with the Boston Symphony for RCA and is also represented on other major labels, including Angel, Decca/London, and Deutsche Grammophon.

Dimitri Mitropoulos (1896-1960) began his career as a composer and pianist. In the mid-1920s, after a five-year stint as répétiteur at the Berlin Staatsoper, he became the conductor of the municipal orchestra in his native Athens. Soon thereafter he was leading major orchestras throughout the Continent. He made his United States debut with the Boston Symphony in 1936 and became permanent conductor of the Minneapolis Symphony the following year. In 1949 he shared the conductorship of the New York Philharmonic with Leopold Stokowski; in 1950 Mitropoulos was appointed the Philharmonic's musical director. During his eight years with the orchestra Mitropoulos gave many premieres of contemporary American works and inaugurated concert performances of twentieth-century operas—an innovation at that time—most notably legendary interpretations of *Wozzeck* and *Elektra*. After leaving the Philharmonic he appeared frequently with the Metropolitan Opera and with orchestras on both sides of the Atlantic. Mitropoulos died in Milan during a rehearsal at the Teatro alla Scala. He made numerous recordings, chiefly for Columbia, many of which are devoted to American and European music of our time.

The Boston Symphony Orchestra, founded in 1881, has numbered among its permanent conductors such luminaries as Arthur Nikisch, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, and, currently, Seiji Ozawa. Throughout its history the orchestra has championed contemporary music. From the earliest days of electrical recording until the 1970s the orchestra made countless recordings for Victor; it now records for the Polygram group, which includes Deutsche Grammophon and Philips.

The New York Philharmonic was founded in 1842. Among its celebrated permanent conductors have been Gustav Mahler, Arturo Toscanini, Artur Rodzinski, Dimitri Mitropoulos, Leonard Bernstein, Pierre Boulez and, beginning with the 1977-78 season, Zubin Mehta. Since the 1930s the Philharmonic has made hundreds of recordings, first for Victor, then, beginning in the 1940s, for Columbia.

Side OneTotal time 24:10

WALTER PISTON: *SYMPHONY No. 6*

- 1 *Fluendo espressivo*6:39
- 2 *Leggerissimo vivace*3:22
- 3 *Adagio sereno*9:35
- 4 *Allegro energico*4:22

(publ. Associated Music Publishers, Inc.)

The Boston Symphony Orchestra, Charles Munch, conductor, Samuel Mayes, cello
(Recorded March 12, 1956; originally issued on RCA LM 2083)

Side TwoTotal time 30:17

LEON KIRCHNER: *PIANO CONCERTO No. 1*

- 1 *Allegro*10:45
- 2 *Adagio*10:01
- 3 *Rondo*9:21

(publ. Associated Music Publishers, Inc.)

The New York Philharmonic Orchestra, Dimitri Mitropoulos, conductor, Leon Kirchner, piano
(Recorded February 24, 1956; originally issued on Columbia ML 5185)

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