

Many B & H Composers Receive Commissions for Bicentennial

To celebrate America's Bicentennial, more than a dozen Boosey & Hawkes composers have been honored by commissions to create works of various types by organizations and individuals from all parts of the country. Most commissions are from our symphony orchestras. Several compositions have already had their premieres; others are scheduled throughout 1976 and into 1977; a few even jumped the gun and were performed in 1974. The list begins with "A" and goes through "W" and we shall take them in that order.

Samuel Adler

Symphony No. 5, *We Are the Echoes*, for mezzo-soprano and orchestra; Union of American Hebrew Congregations. Premiere by Fort Worth Symphony November 9, 1975.

Dominick Argento

Opera, *The Voyage of Edgar Allan Poe*; Minnesota Opera; world premiere April 24, 1976; other performances May 1, 7, 8, in Minneapolis. (See last Newsletter for details.)

Irwin A. Bazelton

A Quiet Piece for a Violent Time; New Orleans Symphony; world premiere October 28, 1975 (see this issue for review).

David Del Tredici

Orchestral work, *Final Alice*; Chicago Symphony; premiere September 1976 (See last issue of Newsletter).

Orchestral work; Stern Grove Festival, California; premiere August 8, 1976.

Jacob Druckman

Orchestral work; Cleveland Orchestra.

Orchestral work; St. Louis Symphony.

Alberto Ginastera

Barabbas, opera; New York City Opera; for performance in 1977. Orchestral work based on themes by Pablo Casals; Festival Casals, for performance by the Youth Orchestra at the Centennial Festival, June 1976. Tentative title, *Metamorphosis of Themes by Pau Casals*.

John Green

Symphonic composition, *Mine Eyes Have Seen*; Denver Symphony; premiere scheduled for Fall 1977.

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Newsletter

Boosey and Hawkes Inc.

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Aaron Copland Enjoys the Applause of Young People at Aspen

Music World Celebrates Copland's 75th

"As old as the century, but in much better shape," **Aaron Copland** was described by Donal Henahan in the *New York Times*, a tribute that included comparison of Copland to Moses. For fifty years, the composer, "a rare bird among his American colleagues in that he lives off of his creative work," has played Moses to those colleagues, leading them patiently to at least the gates of the promised land of public acceptance.

And this while turning out a body of work that has certainly reached that desired haven. Copland was in the forefront of program choices by orchestras large and small, chamber music groups,

and individuals long before this special occasion, but the entries in the date books for 1975 (and even 1974 and 1976) have piled up beyond feasible listing. Only scattered highlights can be noted, among the "countless musical candles lit in his honor," as Harriett Johnson put it in the *Post*.

The actual birthday date was marked by a concert at the Juilliard School, when Copland conducted the first New York concert performance of an orchestral arrangement of his *Dance Panels*, a ballet score. Dennis Russell Davies led two other Copland works: *Statements for Or-*

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chestra and Symphony No. 3. "It was a fitting salute to a man whose faith in this country's ability to create a valid concert music of its own has been a vital cultural force for nearly half a century," wrote Allen Hughes in the *Times*.

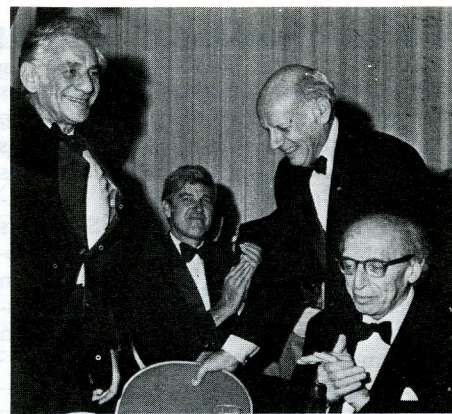
Many distinguished figures from the musical world were present at Juilliard, and had honored the composer two nights previously when the definitive birthday celebration was held in Alice Tully Hall and at a supper afterward in the Library for the Performing Arts, for the benefit of the MacDowell Colony. Copland has not only been a resident at the New Hampshire retreat ten times, but is a board member and past president of the Colony Association. During the intermission, he was presented with what Harriett Johnson called "possibly the most glorious present ever dropped on any composer on his 75th: a grant established in his name for \$250,000 for fellowships at the colony." The grant was established by the Norlin Foundation. Copland's colleague, William Schuman, arranged the program, which included the *Duo for Flute and Piano* played by Paula Robison and Charles Wadsworth; the a cappella chorus, *In the Beginning*, sung by the Gregg Smith Singers with Rosalind Rees as soloist; and a "work in progress," based on the *Sonata for Violin and Piano*, as yet untitled, choreographed by Pearl Lang, who danced the central role, and played by Hamae Fujiwara and Ann Schein. It was, indeed, a grand party all around.

An exhibit, "Copland and the Theater," has been set up in the Library by Frank Campbell, Chief of the Music Division, consisting mainly of items lent by the composer himself, and including photographs, manuscripts of letters as well as music, medals, citations, and so on.

Cleveland really inaugurated the "block bookings" in November 1974, when an entire week was labeled "Mr. Copland Comes to Town" (See Newsletter for Fall-Winter 1974). Other 1974 honors and events have also been noted.

On our country's official birthday, July 4, the Minnesota Orchestra welcomed Copland for the first of two sold-out programs, greeted by the audience with "affection and reverence befitting a national monument," wrote Peter Altman of the *Star* (the writer who coined the appellation, "Eagle of American Composers"). The works heard in the two concerts were *Appalachian Spring* (in the large orchestral suite), *El Salón Mexico*, *Fanfare for the Common Man*, *Quiet City*, the 1926 *Piano Concerto*, and *Lincoln Portrait*. In the last, the speaker was former Minnesota Senator Eugene McCarthy, who delivered the text with "scrupulous taste . . . therefore doubly moving."

Aaron Copland (right) is feted by Leonard Bernstein (left) and William Schuman at MacDowell Colony dinner



The *Lincoln Portrait* has enlisted many other distinguished speakers, among them Senator Edward Kennedy with the Northeast District Orchestra of the Massachusetts Music Educators' Association in Boston's Symphony Hall, on January 10. Governor Dukakis of Massachusetts will narrate for the North Shore Philharmonic, on February 8. Max Hobart of the Boston Symphony Orchestra is conductor for both concerts. The TV news "dean," Walter Cronkite, officiated with the New York Philharmonic under André Kostelanetz on October 16, and with the St. Louis Symphony under Leonard Slatkin on November 9.

Other New York Philharmonic Coplandiana included the *Orchestral Variations* under Pierre Boulez on September 25, with the *Symphony No. 3* to come in April 1976. The American Symphony Orchestra featured a full evening under the composer in Carnegie Hall on December 7; the program: *Dance Symphony*, *Quiet City*, *Clarinet Concerto* (Joseph Rabbai, soloist), *Connotations for Orchestra*, and a suite from *The Tender Land*.

That delightful opera is receiving renewed attention, excerpts being heard often on radio programs, and the entire work scheduled for the Bronx Opera in January.

To return to orchestral honors, Copland conducted a two-concert celebration with the Oregon Symphony in Portland on November 3 and 4, featuring three of his best known works plus the suite from *Tender Land*.

Both the University of Buffalo Band and the National Orchestral Association played Copland when they journeyed to Kennedy Center in Washington to mark New York State Day in the Bicentennial Parade of American Music on November 17, the series endorsed by the National Music Council and administered by the National Federation of Music Clubs.

This is virtually only a sampling of the Copland anniversary years, not even including concerts in London, the dozens of soloists who have honored him—outstanding were the all-Copland piano recital by Charles Fierro in Los Angeles, the American program by Joel Shapiro in Carnegie Recital Hall in New York and the inclusion of *Simple Gifts* in

Donald Gramm's acclaimed recital in Carnegie Hall—and not to mention the myriad of radio and TV appearances.

Among the latter, special distinction was accorded by a ninety-minute BBC show which included interviews with Copland by Previn, Bernstein, and Goodman, rehearsals and discussions. And a taped Copland TV interview with Bill Moyers at Aspen is about to be released.

The magazine, *The Listener*, commenting on a radio program where Copland discussed his own works, found him "an ideal introducer—lively, informal, and making each point with absolute clarity and conciseness."

Ballet companies, meanwhile, have not been idle. Eliot Feld has again programmed *Tzaddik*, to Copland's *Vitebsk*, and Martha Graham restored *Appalachian Spring* to repertoire, to enormous acclaim. Copland conducted one performance.

Newest of all is John Neumeier's *Hamlet*, given its premiere by the American Ballet Theater on January 6 in New York. The popular young choreographer has based the ballet on Copland's *Connotations*, *Fantasy for Piano*, and *Piano Variations*.

And how does the object of this unprecedented attention and affection view it all? As he expressed it:

"I'm overwhelmed!"

"Enchanted" Is the Word for "Hansel and Gretel"

"An enchanted production," Harriett Johnson said in the *New York Post* of Humperdinck's *Hansel and Gretel* at the Metropolitan Opera in December. And it is sung in English, "in a translation by Norman Kelley, obviously inspired enough by the witch's wizardry to have the punishment fit the crime. It's worth listening to. Kelley is a real pro with magic. Remember him as the magician in Menotti's *The Consul*. There never was a better singer with magic than Kelley. He has transferred his art to this translation." And Boosey & Hawkes have published it.

Aspen Is Host to Copland, Del Tredici

Aaron Copland and David Del Tredici were chosen as composers-in-residence for the Aspen Festival of 1975, hearing—and in Copland's case, conducting—their own works, and participating in panel discussions. The Colorado festival scene was lively with symphony concerts, chamber music, and other events, including the Conference for Contemporary Music which Richard Dufallo has made prestigious.

Twelve Copland compositions were played; *Appalachian Spring*, *Concerto for Clarinet*, *Vitebsk*, *Quiet City*, *Connotations for Orchestra*, *Music for the Theater*, *Duo for Flute and Piano*, *Sextet*, *Threnody I*, *Threnody II*, *Night Thoughts*, and *Nonet*. The composer conducted two concerts.

Del Tredici's *Syzygy*, *I Hear an Army*, and *In Wonderland, Part I—A Scene with Lobsters*, were featured, with Susan Davenney Wyner as soloist in all three, accompanied by various ensembles.

Copland's continuing passion for conducting, which he confesses will in the future take up a great deal of his time, is especially keen when he is working with young people. Their warm and eager response and quickness to grasp fine points is a particular delight. He enjoyed this contact tremendously in Aspen, and, as may be seen in the photograph on page 1, the affection is obviously mutual.

Another cause for Aspen excitement was the showing of two films for which Copland composed the score—*Of Mice and Men* and *The Heiress*.



At Aspen, David Del Tredici is flanked by Richard Dufallo, conductor (left), and John Owen Ward of Boosey & Hawkes