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. Bazelon
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.

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 Harriet 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-
Music World Celebrates Copland's 75th

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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; this program: Dance Symphony, Quiet City, Clarinet Concerto (Joseph Rabban, soloist), Connotations for Orchestra, and a suite from Tener 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, though 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. Elliot Feld has again programmed Tsaritsa, 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 Davenny 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.