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HENRY COWELL'S "NEW MUSIC," 1925-1936; THE
SOCIETY, THE MUSIC EDITIONS, AND THE
RECORDINGS.

CITY UNIVERSITY OF NEW YORK, PH.D., 1978

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HENRY COWELL'S NEW MUSIC, 1925-1936:
THE SOCIETY, THE MUSIC EDITIONS,
AND THE RECORDINGS

by

RITA H. MEAD

A dissertation submitted to the Graduate
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Abstract

**HENRY COWELL'S NEW MUSIC, 1925-1936:
THE SOCIETY, THE MUSIC EDITIONS,
AND THE RECORDINGS**

by

RITA H. MEAD

Advisor: Professor H. Wiley Hitchcock

The New Music enterprises founded by the American composer Henry Cowell in the 1920s and 1930s hold a unique place in the history of American music. Established at a time when American music was still under the shadow of Western European tradition, when little American music was being performed, and when almost no contemporary American music was being published and recorded, the activities of Cowell's New Music Society spurred American music's independence and contributed toward its rising prominence in the world.

Cowell's daring efforts to perform and publish music no established and commercial enterprises would accept resulted in exposure of experimental works which can be considered the roots of today's avant-garde. As directed by Cowell, the New Music organizations imparted a spirit of newness, enthusiasm, and freedom which attracted many musicians who were looking for new creative techniques. Ives, Rudhyar, Ruggles, Crawford, Becker, Riegger, and Varèse are a few of the composers whose

music Cowell admired and promoted. His open-minded attitude toward all kinds of music, however, European and South American as well as American, and his associations with composers of widely divergent interests (e.g. Schoenberg, Copland, Piston, Chávez) produced in New Music a true reflection of contemporary trends.

The dissertation covers the years from 1925 to 1936, when Cowell, as founder, director, and editor of New Music, took personal charge of all the society's activities, aided by a close-knit group of professional performers and composers who, inspired by Cowell's example, gave freely of their time and effort.

An introductory chapter contains a brief exposition of the cultural milieu in the United States preceding the establishment of the New Music Society in 1925. Chapter II provides a summary of Cowell's early years, his first performances in California, his initial tour of Europe in 1923, and his return to found New Music.

Chapters III-XIII present a year by year history of the New Music enterprises: the Society, the New Music Quarterly, the Orchestra Series, the New Music Workshop, and the New Music Quarterly Recordings. The dissertation draws from a variety of sources: papers and correspondence of the New Music Society now at the New York Public Library; correspondence, now at Yale University, between Cowell and Charles Ives, who provided the main financial support for the projects; letters, newspaper clippings, and programs in California libraries; and interviews with individuals who worked with Cowell or whose music was per-

formed, published or recorded by New Music.

Contemporary reviews and personal reminiscences of participants chronicle the twenty-eight concerts given by the Society in Los Angeles and San Francisco from 1925 to 1936, with discussion supplemented by facsimiles of brochures and concert programs. Brief analyses, with examples, are included for the fifty-eight works published in the New Music Quarterly (1927-36), the additional twenty-two works issued in the Orchestra Series (1932-36), and the twelve releases of the New Music Quarterly Recordings (1934-36).

A concluding chapter outlines the history of the projects after Cowell withdrew from active leadership in 1936, and, in particular, carries the story of the New Music Edition forward until its transfer to the Theodore Presser Company in 1959. Appendices include a facsimile of a letter by Cowell written in 1961, "About New Music," and a series of tables giving complete lists of concerts presented by the Society and editions and recordings issued by New Music between 1925 and 1936.

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PREFACE

Sometime in the early 1920s, the American pianist and composer Henry Cowell, back in California after a tour of Europe and frustrated by this country's unwillingness to publish and perform contemporary music, decided to start a society to sponsor concerts of music by the most advanced composers of the day. His idea, called simply New Music, eventually developed into an entire group of enterprises. First was the New Music Society, which gave concerts in Los Angeles in 1925 and 1926 and, in San Francisco, from 1927 until 1936. There followed two publication series: the New Music Quarterly began publishing music in 1927 and the Orchestra Series started in 1932. Other parts of Cowell's organization were the New Music Workshops (started in 1933) and the New Music Quarterly Recordings (begun in 1934).

Cowell founded the Society at a time when American music was still under the shadow of Western European tradition, and when American composers were attempting new modes of expression as they searched for identity in the world of music. The establishment of New Music was, for Cowell, an important step in the progression toward American independence. In the

introduction to a collection of essays which he compiled and which was published in 1933--American Composers on American Music--Cowell presented his credo:

American composition up to now has been tied to the apron-strings of European tradition. To attain musical independence, more national consciousness is a present necessity for American composers. The result of such an awakening should be the creation of works capable of being accorded international standing. When this has been accomplished, self-conscious nationalism will no longer be necessary.

The history of New Music is part of the history of American music's rise to prominence during the twentieth century. When New Music started, there was almost no contemporary American music performed or published in the United States. When it ended thirty-three years later, and the catalog of the New Music Edition was transferred to the Theodore Presser Company, American music had not only taken its place in the world, but the United States had become the center for contemporary music: the European exiles had become established here, American electronic music was making its impact, and the American avant-garde was becoming known throughout the world.

As founder, director, and editor of New Music Cowell took personal charge of all its activities during the early years. It was a significant accomplishment. Appreciation of the magnitude of his undertaking becomes even greater when one realizes that he was only twenty-eight when New Music began and during the succeeding years concurrently carried on a successful career as composer, performer, teacher, and lecturer. From 1925 until 1936, when Cowell was forced to

withdraw from active leadership, the Society gave twenty-eight concerts, the Quarterly published thirty-five issues representing fifty-eight works and forty composers, the Orchestra Series issued seventeen volumes of music by eighteen composers, and the Recordings project released twelve recordings of twenty works by sixteen composers.

Cowell's energy and enthusiasm attracted many musicians to New Music who were looking for new creative techniques. Encouraged by his spirit of innovation, they experimented with their art and, thanks to Cowell, were able to hear it performed and see it in print for the first time. Together they assaulted the staid San Francisco cultural community with their "ultra-modern" music, dented the conservative commercial publishing field with their colorful iconoclastic scores, and provided unique leadership for a fledgling industry in the recording of contemporary American music.

The men and women involved in New Music were a close-knit family: most were professional performers or composers, but all, inspired by Cowell's example, gave freely of their time and effort to the cause. Inexperienced in business affairs, their methods were sometimes haphazard, but they were conscientious and, among their other virtues, they habitually saved everything from unused theater tickets to official contracts. As a result, the papers and correspondence of the Society, now deposited in the Americana Collection of the Music Division of the New York Public Library, record their activities in such detail that it is possible, by studying

them, to acquire an understanding of what they thought and how they worked.

Memberships in the Society and subscriptions to the editions and the recordings seldom covered expenses. In the beginning, a few patrons in Los Angeles and San Francisco sponsored society concerts. Financial support for the editions and the recordings, however, came largely from one source--the American composer Charles Ives, who, for years, contributed regularly to New Music. Ives, like Cowell, was an independent thinker who went his own way regardless of fashion and, in so doing, created works (many published by Cowell) which are now considered some of America's most original music. He saw in New Music a unique opportunity for composers like himself who were ignored by the musical establishment, and he shared with Cowell the belief in publishing music which commercial publishers considered too experimental, too modern, or too advanced to publish. Cowell and Ives had a warm relationship and, as friends as well as business associates, corresponded regularly between 1927 and 1936. Since their letters, in the Ives Collection of the John Herrick Jackson Music Library at Yale University, largely pertained to New Music affairs, they, like the New Music papers, provide a rich source for research into the history of the projects.

The New Music Collection and the Cowell-Ives correspondence, though valuable, are inanimate and can best be brought to life by the reminiscences of those who participated in New Music activities. Those associates of Cowell whom I contacted

graciously agreed to be interviewed, and their remarkable memories, expressed so articulately, have added a strikingly personal dimension to the research. I would like to express my gratitude at this time to John Cage, Martha Beck Carragan, Olive Thompson Cowell, Alfred Frankenstein, Ray Green, Roy Harris, Lou Harrison, Herman Langinger, Dane Rudhyar, Charles Seeger, Nicolas Slonimsky, Gerald Strang, and Frank Wigglesworth. To them and to all the men and women of New Music, this dissertation is dedicated.

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INTRODUCTION

The Artistic Rebellion and the
Literary Renaissance

In the first three decades of the twentieth century, the United States experienced a deep-seated cultural rebellion which found expression in iconoclastic and eclectic styles of art, literature, and music.¹ Within this cultural revolution the separate artistic movements manifested themselves according to their own timetable in line with their unique characteristics. The first decade saw significant breakthroughs in painting. Between 1910 and 1920 the literary renaissance was born. From 1920 to 1930 new music appeared in concert and in print. The revolution took many forms but similar themes ran through all. The most important was the two-pronged attack by the rebels: on one side they fought for freedom from European models; on

¹Writings pertinent to this period include: George Santayana, Winds of Doctrine (New York: Charles Scribner's Sons, 1913); José Ortega y Gasset, The Dehumanization of Art, 1925 (New York: Doubleday Anchor, 1956); Jacques Barzun, Classic, Romantic and Modern (New York: Doubleday, 1961); and Henry F. May, "The Rebellion of the Intellectuals, 1912-1917," American Quarterly 3 (Summer 1956); reprinted in The 1920's: The Problems and Paradoxes, ed. Milton Plesure (Boston: Allyn & Bacon, 1969), pp. 267-80.

the other, freedom from academic restraints. Both were expressions of the artists' deep alienation from a society which had long been only an appendage to European manners and styles and in which the academy's conservatism symbolized the aesthetic aridity of the prevailing climate.

The group of artists known as the Eight and later called the Ash Can School struggled against the rules and regulations of official art, seeking through uniquely American subjects to break from European traditions. Led by Robert Henri in Philadelphia, the charter members were newspaper illustrators William Glackens and John Sloan and artist-reporters George Luks and Everett Shinn. By 1904 the group had settled in New York and in 1908 put on their first joint exhibit--with Arthur B. Davies, Ernest Lawson, and Maurice Prendergast--in defiant protest to the rebuffs by the National Academy.² The main thrust of the Eight's efforts, Rose points out, was toward American independence:

If The Eight were not the aesthetic rebels they have been made out to be, at least they were fighters. They introduced a healthy vitality into American art, proclaiming its independence, and raising the possibility of rejecting European models.³

The other revolutionary attack carried the banner of modernity. Alfred Stieglitz, the pioneer photographer, spearheaded this movement by bringing and showing in his New York gallery 291 the latest works from abroad which exhibited the

²For a comprehensive view of the artistic movement of the early twentieth century, see Barbara Rose, American Art since 1900, rev. ed. (New York: Praeger, 1975).

³Rose, American Art, p.27.

new art. Then, in 1913, the famous Armory Show held in New York, Chicago, and Boston burst upon the public consciousness with its entries representing every current avant-garde movement. It was a historic event and, as Meyer Schapiro recalls, "a momentous example of artistic insurgence":

It excited the young painters and sculptors, awakened them to fresh possibilities, and created in the public at large a new image of modernity. It forced on many an awareness that art had just undergone a revolution and that much they had admired in contemporary art during the last⁴ decades was problematic, old-fashioned, destined to die.

As in art, the literary revolt attacked on two fronts: it was against the genteel tradition of Victorianism and it was for a new American expression free from European forms. Because of the optimistic, exuberant attitude of the rebels and of the extraordinary amount of new poetry, novels, and plays produced, the period from 1912 to 1922 has become known as a literary renaissance.

The publishing outlets for renaissance writers were the little magazines appearing from 1912 which took the lead in introducing the major twentieth-century American poets, critics, and novelists. They established the reputation of Edgar Lee Masters, Amy Lowell, E. A. Robinson, and presented previously unknown names like Sandburg, Eliot, Frost, and Lindsay. The little magazine movement was symptomatic of the spirit of the age: conceived as revolutionary manifestos, the magazines through intelligent and unbiased editorship spurred on the

⁴Meyer Schapiro, "Rebellion in Art," America in Crisis: Fourteen Crucial Episodes in American History, ed. Daniel Aaron (New York: Alfred A. Knopf, 1952), p.204.

renaissance. A typical editorial (in New Talent) spoke of this

spirit of revolt . . . against artificial boundaries of so-called good taste, against hypocritical "sweetness and light," against formalistic strictures of language. . . . We demonstrate an awakening . . . of a will to honesty in portraying of the people around us.⁵

Once the revolution took root, the directions that American art and literature followed during the next fifty years were set in motion. The characteristics we now take for granted had their beginning in these early years of the century. For movements which attempted to break from European tradition, a decided international point of view was surprisingly dominant. There were scarcely any pronounced chauvinistic approaches. These were American artists wishing to be seen and read not as Americans but as artists and writers. Their desire was not to found an American school; it was rather to establish themselves in an international movement. Within each art, certain events exhibit this tendency.

Alfred Steiglitz was interested in new art regardless of whether it was American or European, and in fact many of his more historic exhibitions were of European artists. His long list of "first exhibitions in America" included works by European artists Rodin and Matisse (1908), Toulouse-Lautrec (1909), and Rousseau (1910). The Armory Show of 1913, although originally intended to be a show for American artists, became an

⁵Frederick J. Hoffman, Charles Allen, and Carolyn E. Ulrich, The Little Magazine: A History and a Bibliography (Princeton: Princeton University Press, 1947; reprint ed. Millwood, N.Y.: Kraus Reprint, 1967), p. 6.

expression of the international rebellion in art:

Since the awareness of modernity as the advancing historical present was forced upon the spectator by the art of Spaniards, Frenchmen, Russians, Germans, Englishmen, and Americans, of whom many were working in Paris, away from their native lands, this concept of the time was universalized; the moment belonged to the whole world, Europe and America were now united in a common cultural destiny, and people here and abroad were experiencing the same modern art that surmounted local traditions.⁶

Like the artistic rebellion, the literary renaissance in the years prior to World War I knew no national boundaries. Although the editors were native Americans, the contributors to the little magazines were often foreign nationals or American exiles whose foreign residence encouraged an international outlook. Ezra Pound, for example, as "foreign correspondent" for Harriet Monroe's Poetry, 1912-17, was instrumental in bringing the English-American imagist poets to the attention of American readers: the English T. E. Hulme, F. S. Flint, Richard Aldington, H. D. (Hilda Doolittle), and D. H. Lawrence as well as the Americans Amy Lowell, John Gould Fletcher, and Pound himself.⁷ When he became foreign editor of Margaret Anderson's The Little Review in 1917, he was influential in seeing that James Joyce, T. S. Eliot, and Wyndham Lewis were published in it.⁸

Besides the international aspects of the new art, three other themes were prominent in the revolution: it was elite in

⁶Schapiro, p. 207.

⁷Frank Luther Mott, A History of American Magazines, 5 (Cambridge MA: Belknap Press of Harvard University Press, 1968): 230.

⁸Hoffman, Allen, and Ulrich, p. 59.

attitude, catholic in taste, and experimental in approach. Since the very nature of the avant-garde implies a limited number of participants, it is not surprising that the movement should be spearheaded by an elite corps. But rather than proselytize and recruit more disciples, many of the artists appeared to relish the narrow circles they moved in and encouraged a movement divorced from mainstream American culture.

Concerned essentially with quality, Stieglitz showed his art to a small select group of artists and writers. Rival artist Robert Henri criticized the "ultramodernism" of the Stieglitz group, calling it "faddish, and, since it was unintelligible to the majority, undemocratic."⁹ But if Stieglitz represented the elite faction in art, his views of medium and style were anything but narrow. "I do not see," he said, "why photography, water colors, oils, sculptures, drawings, prints . . . are not of equal potential value. . . . People are constantly trying to compare, when the important thing is to see what it is before one, in its own right."¹⁰ Stieglitz also sought diversity of styles. Painter Arthur Dove emphasized the eclecticism of the gallery at 291 Fifth Avenue:

There could be no "291ism." "291" takes a step further and stands for orderly movement in all directions. In other words it is what the observer sees in it--an idea to the nth power.¹¹

⁹Rose, American Art, p. 31.

¹⁰Barbara Rose, ed., Readings in American Art Since 1900: A Documentary Survey (New York: Praeger, 1968), p. 48.

¹¹Ibid., p. 54.

This freedom to move in all directions was also a precious tenet for the artists that surrounded Stieglitz. Oscar Bluemner, whom Stieglitz introduced at 291 in 1915, had studied in Paris and had become attached to the strong colorful Fauvist movement. His comments on the uniqueness of each personal artistic expression could serve as a manifesto for the Stieglitz experimental approach:

Why then should American painting be limited by either old canons or any single new "ism"? We have a climate and a mind of our own--greater intellectual freedom demands for its pictorial expression a corresponding freer use of line, form, tone and color. The only law a picture must conform to is that which it carries within itself, instead of submitting to rules from without; just as true art springs from within, while that which is caused from without is imitation.¹²

Each of the 291 artists experimented to bring forth that "true art which springs from within"--Stieglitz in moody photographs, Max Weber with cubist abstractions of New York city, Georgia O'Keefe in cool, pristine transformed images from nature, John Marin with airy fantasies, and Arthur Dove with "extractions" from nature--abstractions which Rose credits as being, in 1910, "the earliest abstract works painted in America." Each of these artists and others experimented with new expressions free from traditional restraint and developed their unique personal expressions. The close dependence by modernism on experimentalism was stated by Dove who described it as a "laboratory situation making research into life and all human thought and emotion to find young healthy plants that can stand the test of growing among things that are lasting

¹² Ibid., p. 57.

through the ages."¹³

The elitism which was by necessity an integral part of the twentieth century artistic rebellion became for the writers of the literary renaissance a rallying force. The little magazines were specifically aimed at a limited intellectual audience--numbered in the hundreds--who could understand the new literary styles. On the part of some editors, there was a conscious effort to exclude rather than include readers. Eugene Jolas, editor of transition (which published much of Joyce and Gertrude Stein), sailed for Paris in 1925 to found his magazine there, deliberately cutting himself off from a wider American readership. There in 1929 the magazine editorialized that "the plain reader be damned."¹⁴

Another similar literary snobbism was expressed by Ezra Pound, foreign editor of Poetry. In adamant disagreement with the magazine's slogan from Whitman ("to have great poets there must be great audiences") Pound retorted:

It is true that the great artist has always a great audience, even in his lifetime; but it is not the vulgo but the spirits of irony and of destiny and of humor, sitting with him.¹⁵

The ultimate in elitism was reached in 1916 when Margaret Anderson, editor of the Little Review, published an issue of blank pages except for two pages of sketches, because she could not find material of sufficient quality to live up to the ideal

¹³Rose, American Art, p. 41-42.

¹⁴Theodore Peterson, Magazines in the Twentieth Century (Urbana, IL: University of Illinois Press, 1964), p. 414.

¹⁵May, p. 276.

she proclaimed for her magazine: "The Little Review is a magazine that believes in life for Art's sake."¹⁶ Like her colleague Harriet Monroe, Anderson avidly searched for and published a wide diversity of literary styles. Although criticism soon gave way to poetry and fiction, art remained an enduring interest, and Anderson championed each new movement as soon as it was launched--the more experimental, the more her youthful enthusiasm pounced on it. The Little Review promoted futurism, cubism, and expressionism from 1917 to 1921; its greatest accomplishment, according to its editors, was publishing Joyce's Ulysses, the most extravagantly experimental of all the experiments contained within the Little Review's covers.

The Search for Identity in American Music

The cultural revolution which effected such significant changes in art and literature as early as the first decade of the century had little impact on American music until the 1920s. One reason may be linked to the phenomenon observed in some eras and civilizations of the development of musical styles following in the wake of other artistic movements. The requirement music has for an extra activity--performance--between creator and audience has sometimes been cited as the reason advanced music is slower to reach the public than art or literature. Aaron Copland is one who subscribes to the theory that an "elaborate superstructure" of orchestras, opera houses, piano manufacturers, music teachers, and concert managers is needed before art music

¹⁶Hoffman, Allen, and Ulrich, pp. 54-55.

can mature.¹⁷

True, in regard to the quantity of musical activities, there is no question that the United States experienced a "flowering" in the latter part of the nineteenth century when, as H. Wiley Hitchcock points out, the "institutional foundations of the cultivated tradition"--conservatories, professorships, and concert halls--were being established.¹⁸ But a true renaissance of new ideas and new forms was long in arriving because of the stranglehold European tradition had on American music. Hitchcock has found this to be an essential element in that same "cultivated tradition of fine-art music" which developed in the United States in the nineteenth century. He explains that it was

. . . significantly concerned with moral, artistic, or cultural idealism; a music almost exclusively based on continental European raw materials and models, looked to rather self-consciously; an essentially transatlantic music of the pretenders to gentility; hopefully sophisticated and by no means widespread throughout all segments of the populace.¹⁹

The effects of such a tradition on American composers was pervasive by 1920:

American music of the cultivated tradition from the end of the Civil War to the end of World War I was largely dominated by the attitudes, the ideals, and the modes of expression of nineteenth-century Europe, particularly Austria and Germany. Our leading composers almost to a man were initiated into music by first-generation Americans

¹⁷Aaron Copland, The New Music 1900-1960, rev. ed. (New York: W. W. Norton, 1968), pp. 97-98.

¹⁸H. Wiley Hitchcock, Music in the United States: A Historical Introduction (New York: Prentice-Hall, 2nd ed. rev., 1974), p. 131.

¹⁹Ibid., p. 52.

emigrated from Europe; they were trained professionally during sojourns in Europe; and when they came back their music was played by ensembles, choruses, and orchestras led either by Europeans or Europe-trained conductors.²⁰

There was nevertheless evidence of restlessness and chafing by American composers near the turn of the century with stirrings of national consciousness. Ironically the European Antonin Dvořák is credited with having directed American composers toward an awareness of local influences. His visit in the 1890s to the United States and his comments on the value of plantation melodies inspired Americans to search for elements that could give their music a native flavor. In 1893, in a statement issued at the time of the New York premiere of his New World Symphony, he advised composers to turn to the folk songs of America: "In the Negro melodies of America I discover all that is needed for a great and noble school of music."²¹

The American composer Arthur Farwell, fresh from studies abroad where he observed trends toward use of folk material in European countries, returned to the United States in 1899 and soon began gathering together other young composers who like him wanted a hearing:

I had taken Dvořák's challenge deeply to heart, and worked in the field of Indian music, not with the idea that this or any other non-Caucasian folk music existing in America was the foundation of a national art, but because it existed only in America and its development was part of my program to further all unique and characteristic musical

²⁰Ibid., p. 130.

²¹Gilbert Chase, America's Music (New York: McGraw-Hill, 2nd ed. rev., 1966), p. 391.

expressions that could come only from this country.²²

His efforts to publish his own music frustrated by publishers who refused to consider anything not European in style worthy of printing, Farwell founded the Wa-Wan Press in 1901 and from then until 1912 published works by thirty composers including Edgar Stillman Kelley Edward Burlingame Hill, Arthur Shepherd, and Henry Gilbert. Farwell also toured the country, making four trips to the West Coast between 1903 and 1907, "playing my Indian music, preaching my gospel of American music, and discovering new composers."²³

There were in those years only a few groups which furthered performances of American music. One organization (which, however, gave only two concerts in New York during 1905-06) was called the New Music Society of America. It disbanded after only one season when its Wall Street backers could not raise the \$15,000 needed for a European conductor. Another was Farwell's own Wa-Wan Society which in 1908 was renamed the American Music Society and sponsored concerts in sixteen centers throughout the United States. Finally there were the significant Litchfield County Choral Union festivals held at Norfolk, Connecticut, from 1900 to 1922 for which director Carl Stoeckel commissioned American composers to write and conduct their works.

Valuable though these efforts were in bringing American composers to the attention of the public, an American school did

²² Arthur Farwell, "Pioneering for American Music," Modern Music 12 (January-February 1935): 116-22.

²³ *Ibid.*, pp. 118-89.

not develop. The use of Indian themes by Farwell or Negro songs by Daniel Gregory Mason proved to be an artificial frosting on an otherwise European-derived style.

The composer Henry F. B. Gilbert called for a complete break:

With the exultant life of America throbbing vigorously about them they still turn to Europe, asking that she not only teach them technique (which is right) but unconsciously absorbing and expressing her ideals of beauty (which is wrong).²⁴

Gilbert prophesized, however, that such a separation would be costly:

American music in its development as such, has this problem to face: that it can only become ultimately distinctive by leaving the paths of imitation, and that by leaving the paths of imitation it must temporarily sacrifice both immediate success and the respect, such as it is, of both public and academician.²⁵

Other contributors to The Musical Quarterly, especially the European writers, tended to ignore American music and instead vented their anger on contemporary styles. W. H. Hadow expressed his distaste, saying that "any attempt to break violently with the path is foreign to the real nature of art." He made no mention of composers, apparently unaware that any modern music was being written in America.²⁶

In 1924 Egon Wellesz spoke of the "Problems of Modern Music" in the January issue and Alfred Casella discussed "Tone-

²⁴"The American Composer," The Musical Quarterly, 1 (April 1915): 94-104; reprinted in Gilbert Chase, ed., The American Composer Speaks (Baton Rouge: Louisiana State University, 1966).

²⁵Ibid., p. 102.

²⁶W. H. Hadow, "Some Aspects of Modern Music," The Musical Quarterly, 1 (January 1915): 57-58.

Problems of Today" in the April issue. Then, in January 1927, appeared an essay by S. H. Braithwaite summarizing those characteristics of the new music most disliked by traditionalists like himself. It is significant that many of these same facets were encountered in the earlier art and literary movements. He pointed, for example, to the new internationalism:

The gradual decay of nationalism, whether temporary or not has already left its mark on music, and the process has been assisted by the amount of published compositions, produced by cheaper printing methods and spread broadcast by modern systems of transport. Moreover, the centres of civilization (where music is mostly made) tend more and more towards a cosmopolitan uniformity, so that what national characteristics remain are expressions rather of past achievements than of present activities . . .

He deplored the new experimentation and eclecticism. Disturbed by what he called "the poverty of melody, a looseness of rhythm, and extravagance of harmony," Braithwaite questioned how much further "experiments in rhythmic complexity can be usefully carried . . ." Suggesting the variety of styles being produced, he commented on the numerous forms "this freedom of expression may take: " . . . expression of personal moods the play of fancy . . . the desire for originality" Finally he spoke of the profound isolation of the modern artist who must compose in his elite world separated from twentieth century society:

Thus the musician finds himself divorced from life--a sort of specialist who may cater only for those he does not desire to serve, and who must live in a state of constant revolt against those very sides of life which, if rationally constituted, would be the mainstay of his existence and the main inspiration of his work.

He finished with a striking image: ". . . and his music, thus cut off from the life-source, becomes morbid like cancer cells,

and turns to devour itself."²⁷

The dark forebodings reflected in the writings by European critics in The Musical Quarterly were in sharp contrast to the excited, enthusiastic articles and reviews being circulated in Modern Music, the new quarterly review of the New York-based organization for contemporary music, the League of Composers. "We believe," announced its editors in the first issue of February 1924, "that not only is too little modern music played, but that too little is written about it."²⁸ Under the editorship of Minna Lederman, Modern Music made up for lost time during the next twenty-three years. In its pages, American critics and composers chronicled the amazingly diversified world of new American music which was already being written and performed in the United States. One of the most sympathetic of the critics was Pitts Sanborn who welcomed the fresh vitality of the new American works. The following excerpts from the May-June 1926 issue demonstrated with what great joy Sanborn received the 1925-26 season:

Mr. Varese proceeded to make a great noise [in Amériques].
 . . . at least one listener found [it] quite stunning.

.
 Copland's Music for the Theater deserves the enthusiasm
 [of the public].

.
 There is enough American music to give the season . . .
 a distinctively home-grown character.

.
 [In Ruggles's Portals] there is uncompromising individuality and integrity of the composer who gave us Men and Mountains and . . . Angels . . .

²⁷S. H. Braithwaite, "Modern Music," The Musical Quarterly, 13 (January 1927): 59-71.

²⁸[Editorial], Modern Music, 1 (February 1924).

.....
 Indeed we seem to have arrived at the happy pass where
 the director or the soloist who neglects the claim of
 American music is hopelessly and pitiably out the fashion.²⁹

Sanborn, in his enthusiasm, was of course exaggerating the desire of performers to program American music but there is no doubt that great strides had been made by 1926. In the awareness by public and critics of modern American music. Before this "happy pass" had arrived, however, two important developments had taken place: American composers went to Europe to study and learn new music and European composers brought their new music to America.

When World War I ended, American composers, caught up in the new internationalism brought about by world affairs, turned their eyes once more toward Europe. This time the center of gravity had moved from Germany to France and composers Aaron Copland, Virgil Thomson, Walter Piston, and others began the trek to Fontainebleau. There, studying with the brilliant young composition teacher Nadia Boulanger, they learned to fuse the French impressionistic harmonic style with their own native rhythms. While there, too, they became aware of the new European movements. Aaron Copland describes the exhilaration of his years in Paris 1920-24:

It was a fortunate time to be studying in France. All the pent-up energies of the war years were unloosed. Paris was an international proving ground for all the newest tendencies in music. Much of the music that had been written during the dark years of the war was now being heard for the first time[!]. . . Schoenberg, Stravinsky, Bartók, Falla, . . . Milhaud, Honegger,

²⁹Pitts Sanborn, [Review], Modern Music, (May-June 1926): 3-9.

Auric. . . . Hindemith, Prokofiev, Szymanowski, Malipiero, Kodály. . . . the watchword in those days was "originality." The laws of rhythm, of harmony, of construction had all been torn down. Every composer in the vanguard set out to remake these laws according to his own conceptions.³⁰

Copland's European study lasted for three years and in June 1924 he came home, bringing with him an awareness of new European--in fact international--musical styles as well as a desire to contribute to a revitalized American scene. Copland and other musicians were experiencing what author Malcolm Cowley has called "the long adventure of the 1920s," when writers thought of themselves as exiles even when living at home:

There was the second stage when they went abroad, many of them with the intention of spending the rest of their lives in Europe. The voyage had an unexpected effect on most of them: it taught them to admire their own country, if only for its picturesque qualities. . . . [But like Hawthorne who] went home to Concord in 1860, whether or not it was a fit place for him to live, . . . the new generation of exiles came straggling back to New York.

They had entered the third stage of the adventure, one in which the physical exile had ended while they were still exiles in spirit. At home they continued to think of themselves as oppressed by the great colorless mass of American Society, and they tried to defend their own standards, by living apart from Society, as if on private islands.³¹

The writers described by Cowley found themselves part of the "lost generation": "They were seceding from the old and yet could adhere to nothing new; they groped their way toward another scheme of life, as yet undefined. . . ."³² The musicians who came home can better be described as part of a "found

³⁰Copland, p. 155.

³¹Malcolm Cowley, Exile's Return, (New York: Viking Press, 1951), pp. 289-90.

³²Ibid., p. 9.

generation," who in their years of exile developed a new identity, a new knowledge, and a new technique to awaken American music. Their homecoming was one of happiness rather than melancholy, of hope for the future rather than despair over the past. A sensitive critic like Paul Rosenfeld recorded his impressions of this homecoming in his extravagant yet moving prose:

It seems that we have taken root. The place has gotten a gravity that holds us. The suction outward has abated. No longer do we yearn to quit New York. We are not drawn away. We are content to remain in New York. . . . Out of the American hinterland, out of the depths of the inarticulate American unconsciousness, a spring has come, a push and a resilience; and here where Europe meets America we have come to sit, at the focal point where two upspringing forces balance.³³

What composers like Copland found when they returned to the United States was a musical scene in New York vastly different from the one they had left. New organizations had sprung up devoted to performing contemporary European and American music and a new group of directors and performers were attempting to perform the new music. Some of those who spearheaded the activities were Europeans who had come to settle in the United States. The pattern was not unlike that in the nineteenth century when European immigrant musicians came over to dominate American musical activities. But this time they came to share with Americans in the new fruits of contemporary music, blending with their colleagues to form no longer a European style transplanted to America but an inter-

³³ Paul Rosenfeld, Port of New York: Essays on Fourteen American Moderns (New York: Harcourt, Brace, 1924), pp. 292-93.

national style in which European, American, and eventually Oriental influences meshed.

First to appear on the scene was Edgard Varèse. A student of d'Indy and Roussel in Paris, he became acquainted with Busoni in Berlin. Earlier, he had received lessons from Bolzoni, director of the Turin Conservatory in Italy. A conductor before the war, Varèse came to New York in 1915 after being discharged from the military for ill health. In 1919 he organized an orchestra whose primary purpose was to introduce contemporary works as well as little-heard classics. The initial concerts on 11 and 12 April 1919, of the New Symphony Orchestra with Varèse as conductor included works by Bach, Debussy, Casella, Bartók, and Dupont. This proved too advanced for musicians, critics, and audiences. As Louise Varèse tells it:

As soon as the reviews seemed to prove that they were right, the players came out boldly with their demands for a change to more standard programs. They had their eyes on the box office besides looking forward to less strenuous work playing music they practically knew by heart. The sponsors and the officers of both the boards eagerly agreed with them.³⁴

Rather than modify the programs, Varèse resigned and in 1921 began a second and this time a more successful venture by organizing with harpist Carlos Salzedo the International Composers' Guild (ICG). A rebel from the start to finish, Varèse published a manifesto for the organization which included the following call to arms:

Dying is the privilege of the weary. The present day composers refuse to die. They have realized the necessity of banding together and fighting for the right of each

³⁴ Louise Varèse, Varèse: A Looking-Glass Diary, 1883-1928 (New York: Norton, 1972), pp. 145-46.

individual to secure "fair and free presentation of his work."³⁵

Less of a rebel but equally important in the struggle to get contemporary music performed was French pianist E. Robert Schmitz, who had toured the United States in 1919 and returned in 1920 to found the Franco-American Musical Society. Later called Pro Musica, the society gave concerts in Paris and in cities throughout the United States where it had organized chapters. In September 1923 it began publication of a quarterly. A page listing "Aims of Pro-Musica" was published in several of the issues. In the stilted, convoluted prose of an adopted language, Schmitz set forth the dominant educational theme of the society:

. . . the choice of compositions and their educational value are relative to several points which are variable in their own interrelationships. Logic would define these points as follows: adequate presentation of compositions selected to answer the educational need; its presentation at the time and place where needed. . . . The needs will be detected by carefully conceived retrospective statistics of the musical activity in the city where educational work is planned. . . .³⁶

In other words, Pro Musica proposed to supply performances of music which studies showed were unfamiliar to audiences in the city in question. Whether these scientific procedures were always carried out is not recorded. And whether Pro Musica's success was the result of its predominantly conservative leanings, its introduction of noted European musical personalities,

³⁵Ibid., pp. 166-67.

³⁶[E. Robert Schmitz], "Aims of Pro-Musica," Pro-Musica Quarterly, December 1925, p. 36.

or its pseudo-educational purpose, by December 1927 it boasted of 3500 members and 13 chapters.

A third organization which brought European music and composers to American shores was the League of Composers, formed when some members of the International Composers' Guild--Claire Reis, Alma Wertheim, Louis Gruenberg, and Lazare Saminsky--broke with Varèse over policies and procedures. Louis Varèse explains how heated feelings finally erupted when Varèse refused to schedule a repetition of Schoenberg's Pierrot Lunaire after an initial success at a concert in February 1923 of the ICG. Varèse insisted that the purpose of the society was to give as many compositions as possible a hearing. Mrs. Varèse suggests that Varèse's autocratic methods clashed with the more democratic policies of the organization. The composer Dane Rudhyar, himself a Frenchman (né Daniel Chennevière) whose works had been performed by the ICG, was there when the quarrel broke out. Calling it "the great schism," Rudhyar remembers how Mrs. Reis, Mrs. Wertheim, Gruenberg, and Saminsky were lined up against "the three Frenchmen, Varèse, Salzedo, and myself":

Varèse said that we shouldn't repeat anything--that this was just to give exposure to new work. The other ones said that we had to repeat the things--we had to educate the people. That was one of the reasons for the break, but the main reason was our different temperaments.³⁷

The League of Composers began its concert life tentatively during the 1923-24 season with two concerts of exclusively European works: Stravinsky, Bliss, Bloch, Poulenc, and Miaskowsky.

³⁷ Interview with Dane Rudhyar, New York, 18 November, 1975.

By its second season it was scheduling a blend of American and European. The November 1924 concert included works by Bernard Rogers, Richard Hammond, George Antheil, and Aaron Copland as well as music by such advanced Europeans as Alois Haba, Ernst Kreĭĭek, and Georges Migot.

If there was ever a doubt that New York had become an international center of contemporary music, a glance at the concerts given in one month--February 1925--will satisfy that doubt. That month Stravinsky appeared as guest soloist in his piano concerto, performing with the Philharmonic Orchestra. The American Leo Ornstein performed his piano concerto with the Philadelphia Orchestra. And the three major contemporary groups presented programs strikingly indicative of their international outlook: the ICG concert gave works by the Chilean Acario Cotapos, the French Salzedo, the Italian Zanotti Bianco, the Hungarian Bartók, the Austrian Webern, and the Americans William Grant Still and Henry Cowell. Bartók was also represented on the program of the Franco-American Society as well as French works by Jacques Ibert and Germaine Tailleferre and (surprisingly advanced for them) quarter-tone pieces by the Dutch Hans Earth and the American Charles Ives. The League of Composers in February scheduled performances of two American works by Saminsky and Gruenberg as well as Arnold Schoenberg's Pierrot Lunaire, the work which provoked the ICG-League split.³⁸

The juxtaposition of European and American works fired

³⁸ Barbara Mueser, "The Criticism of New Music in New York: 1919-1929" (Ph.D. dissertation, City University of New York, 1975).

the imagination of Paul Rosenfeld who wrote following a performance of Schoenberg's Serenade and Varèse's Intégrales at a Guild concert in March 1925:

. . . that evening the Atlantic rolled. The opposition of the two works precluded such concepts as "Schoenberg's music" and "music by Varèse." One saw two kinds of music, apart as two continents, and based a thousand leagues from each other. Far to the east one saw romanticism rooted in the individualism of western Europe, romanticism that indeed was the gentle old European life. And close, there lay the new humanism, the hard, general spirit, rooted in the massive communal countries: Russia and the United States, itself an integral portion of all one meant saying "the new world" and "America."³⁹

Rosenfeld's review pointed to the wide-ranging taste of the organizers of the ICG concerts. In a statement recalling that of the artist Arthur Dove who said of Stieglitz's 291 Gallery: "There could be no '29lism'," Varèse stated in his manifesto: "The International Composers' Guild disapproves of all 'isms'; denies the existence of schools; recognizes only the individual."⁴⁰ Pro Musica, too, although leaning toward the French school of impressionism and the current novelties of Les Six, nevertheless generously offered its audiences a variety of styles "for educational purposes." As stated in the "Aims of Pro Musica," they were: "Arthur Bliss in recital on modern English, Serge Prokofieff on modern Russian, Alfredo Casella on modern Italian . . . Henry Eichheim on Oriental music. . . ." What could be more indicative of such broad interests

³⁹ Paul Rosenfeld, "Thanks to the International Guild: A Musical Chronicle," By Way of Art: Criticisms of Music, Literature, Sculpture and the Dance (New York: Coward-McCann, 1928), pp. 64-65.

⁴⁰ Varèse, Looking-Glass Diary, p. 167.

than the concerts sponsored by Pro Musica in New York's Town Hall on 29 January 1927 which featured the world premiere of the prelude and second movement from Symphony No. 4 by Charles Ives and the American premieres of Kurt Weill's Concerto for Violin and Woodwinds, Debussy's Musique pour le "Roi Lear", and Milhaud's Les Malheurs d'Orphée (opera in three acts).⁴¹

Like the society, the Pro-Musica Quarterly also showed a tendency to reflect a variety of views. The March 1925 issue juxtaposes an article by Frank Patterson, associate editor of Musical America, critical of "clever" American composers who write only for the elite with an article by Ives on a subject certainly of interest only to a small group of musicians--"Some Quarter-Tone Impressions."⁴²

Ives's article on quarter-tones and the performance of his quarter-tone works by the Pro Musica the previous month were ventures into experimentalism by that society; usually their programs were less daring. But they do point up the fact that experiment was in the air and that even a society which usually programmed predominantly French works in its early years was willing to take a chance on such advanced ideas.⁴³

⁴¹Pro-Musica Quarterly, 4 (December 1926): 51.

⁴²Franco-American Musical Society Quarterly Bulletin, pp. 11-20, 24-33.

⁴³There is no record of who suggested the Ives program. It is possible that Ives himself may have sent a quarter-tone piece to Schmitz who met Ives at the latter's insurance firm, Ives & Myrick, in the Fall of 1923. Records of this meeting are in Henry and Sidney Cowell, Charles Ives and His Music, rev. (London: Oxford University Press, 1969), p. 101 and John

The prosperity of the 1920s proved a stimulus to the young contemporary composers. With business booming and personal income rising, wealthy patrons were able to support their favorite orchestras and their pet musicians. While businessmen controlled the fortunes of symphony orchestras, their wives took an interest in more radical movements. Edgard Varèse found a loyal patron in society matron and sculptress Gertrude Vanderbilt Whitney who had established an Art Studio at 8 West Eighth Street in New York in 1914. In 1918 she opened the Whitney Studio Club at 146 West Fourth Street in Greenwich Village, "the scene of further exhibitions, meetings, sketch classes, parties and so on, for painters and sculptors still more or less excluded from the fancy uptown art world."⁴⁴ Mrs. Whitney, one of the chief sponsors of the International Composers' Guild, is described by Louise Varèse as "the most understanding of the artists and the most self-effacing" of patrons she had known:

[Mrs. Whitney] gave luncheons for her artists to which she invited for their sakes art patrons, dealers, and critics. Varèse was a friend of most of her painters and sculptors, and after she became his patroness and a sponsor of the ICG we too were often invited.⁴⁵

Kirkpatrick, ed., Charles E. Ives Memos (New York: W. W. Norton, 1972), p. 11. A letter from Schmitz to Ives following that meeting proposes Ives for membership in the Franco-American Musical Society and asks for a copy of an earlier work. See letter, E. Robert Schmitz to Charles Ives, 4 October 1923, Ives Collection, Yale University. After sending in his \$5.00 membership fee on 8 October 1923, Ives sent inserts for his article on quarter-tones on 9 December 1923.

⁴⁴ Hilton Kramer, "Art: A Valentine of a Show for the Whitney," The New York Times, Saturday, 24 May 1975, p. 29.

⁴⁵ Varèse, Looking-Glass Diary, p. 153.

Varèse's fellow composer and close friend during these days was Carl Ruggles, an artist as well as a composer, who for years was subsidized by Harriette Miller, a wealthy woman from New York who, frustrated in her attempts to become a benefactress of the small town of Arlington, Vermont, where Ruggles lived after 1924, decided to bestow a life-time annuity on its most famous resident.⁴⁶

How much money was contributed to Pro Musica by wealthy patrons is not known but the Society's letterhead in 1925 was an impressive one. The honorary committee consisted of the French Minister of Public Instruction and Fine Arts, the Ambassador of France and the Consul General of France. Officers included Mrs. Henry P. Loomis, wife of a prominent physician, and the banking firm of J. P. Morgan & Co; among the directors were: Mrs. Thomas A. Edison, Ives, and the conductor Pierre Monteux.⁴⁷ Soon after Ives became a director, Schmitz wrote to thank him for what seems to have been a financial contribution: "Mme Schmitz wrote . . . of your kind help and I wish to tell you how very helpful this is to our work . . ."⁴⁸ At times the pages of the early issues of the Quarterly read like society columns from the local newspapers as the comings and goings of the society's members are reported. The first issue

⁴⁶Thomas Elliot Peterson, "The Music of Carl Ruggles" (Ph.D. dissertation, University of Washington, 1967), p. 7.

⁴⁷Letter, E. Robert Schmitz to Charles Ives, 5 October 1925, Ives Collection, Yale University. Hereafter cited as Ives Collection.

⁴⁸Letter, E. Robert Schmitz to Charles Ives, 20 November 1925, Ives Collection.

of September 1923 lists those members who spent the summer abroad or in Newport.⁴⁹

Besides patronage, the new composers needed opportunities for publication and performance, but the booming commercial music business was little interested in art music and not at all interested in radical American art music. Publishers of serious music either limited themselves to pedagogical studies like How to Teach: The Music Student's Piano Course⁵⁰ or circulated works of European and American composers still writing in the late nineteenth-century romantic tradition. Americans whose works were included in Ditson's 1929 A Catalog of the Piano Music were Mrs. H. H. A. Beach, James Bland, Burleigh, Cadman, Coerne, Frederick Converse, Stephen Foster, Rubin Goldmark, Werner Janssen, and Leo Sowerby.

By the 1920s the firm G. Schirmer was handling quite a few of the operetta composers--Rudolf Friml, Sigmund Romberg, and Victor Herbert--following the principle elucidated by Carl Engel, later a president of G. Schirmer: "A publishing firm such as ours exists for two reasons: glory and money. However, glory can only be reaped if we are careful always to make a little more money than glory."⁵¹

⁴⁹ Franco-American Musical Society Quarterly Bulletin, 1 (September 1923): 27-28.

⁵⁰ Published by Oliver Ditson in Boston, 1918 and 1924, the manual contained music by American composers Charles Wakefield Cadman, Cecil Burleigh, Louis Adolph Coerne, and Percy Goetschius, among others.

⁵¹ Quoted in Paul Henry Lang, ed. One Hundred Years of Music in America: A Centennial Publication for G. Schirmer, Inc. (New York: Grosset & Dunlap, 1961), p. 17.

This frantic money-making as well as the jazz-oriented, promotion-crazy world of the twenties was inimical to many serious composers. The concept of selling and advertising--to many sensitive people the ugly symbols of commercialism--were an integral part of this society. As a result the composers, like their fellow artists and writers, felt themselves excluded from their own society. "Exiles in their own land," Cowley called the writers who clung together in their enclaves. Ironically it was this very separation from life, this necessity to band together for protection and at times even for survival, that nurtured the infant revolution. The Bohemian life, as represented actually as well as symbolically by Greenwich Village, became the shelter for avant-garde artists. Meyer Schapiro points out that "in America the introduction of modern art coincided with the prestige of Greenwich Village as an artistic Bohème."⁵²

In their enclaves, their Bohemias, in New York, Chicago, Los Angeles, San Francisco, in the salons of the wealthy patrons or in the corner bars in Greenwich Village, the new musicians, the rebels, formed a new elite divorced from the society which exiled them and from the rest of the musical community which ignored them. There, struggling to exist, they planned their societies and their organizations and attempted to break down the walls of tradition. Varèse in 1939 summarized what they meant by a revolution in music:

⁵²Schapiro, p. 239.

The very basis of creative work is irreverence! The very basis of creative work is experimentation, bold experimentation. . . . There had never been a creator of lasting importance who has not also been an innovator. The links in the chain of tradition are formed by men who have all been revolutionists! To the student of music I should say that the great examples of the past should serve as springboards for him to leap free, into his own future.⁵³

⁵³Edgard Varèse, "Freedom for Music," in Gilbert Chase, ed., The American Composer Speaks, pp. 189-90. Varèse's essay was originally a lecture given at the University of California at Los Angeles.

II

HENRY COWELL

Influences and Activities to 1925

Among the composers destined to further the revolutionary ideas espoused by Varèse in New York was Henry Cowell of California. Uniquely suited to become a leader of the avant-garde, Cowell exhibited, during his long career, many of the characteristics noted in the new artistic and literary movements: an internationalist with a desire to strengthen America's role in the world music, he was eclectic in his own composition and catholic in his taste for others'. One of the first (with Ives) of the twentieth-century experimenters, he was a member of the new elite who, for reasons of artistic integrity, a need to break with tradition, or just plain stubborn independence, consciously remained aloof from the mainstream of their art.

Born in California in 1897, at a time when cultural activities were just beginning to develop, Cowell's brilliant talent and forceful personality early attracted patrons and sponsors. His novel ideas, self-reliance, and spirit of independence inherited from his parents and stimulated by his environment were encouraged by early associates.

His father Harry (Henry Clayton Blackwood Cowell) was born in Ireland in 1866, the son of the Anglican Dean of Kildare Cathedral. After one year at Trinity College, he sailed with his brother for Canada, settled in Calgary for "two or three years of hard work" and then moved on to Vancouver. There he sold books (e. g., "What To Do Until the Doctor Comes") and earned enough money to reach his goal, San Francisco.¹

San Francisco during the 1890s was enjoying one of its most brilliant eras with a revival in arts and letters encouraged by James Duval Phelan, city father, patron of the arts, and mayor from 1897 to 1902. At the center of the literary revival was the Bohemian Club which had been founded in 1872 by a group of journalists, a gathering place for local writers like Ambrose Bierce and Joaquin Miller and for visiting celebrities like Oscar Wilde, Edwin Booth, and Rudyard Kipling. In the 90s the club took on new prominence when writers Frank Norris and Jack London, photographer Arnold Genthe, and poet George Sterling were members. Like all Bohemias, San Francisco attracted the young. One who came--the poet, author, and illustrator Frank Gelett Burgess--recorded his impressions of the city when he arrived: "I was young and ardent. I found Romance. I found Adventure. I found Bohemia."²

¹Interview with Olive Thompson Cowell, widow of Harry Cowell and stepmother of Henry Cowell, San Francisco, 8 November 1975; letter, Olive Cowell to author, 17 July 1975.

²For a comprehensive view of this era in San Francisco, see Kevin Starr, Americans and the California Dream (New York: Oxford University Press, 1973), pp. 246-54.

Harry Cowell arrived in San Francisco in the 1890s prepared to join in the literary circles. Like Burgess, he found Bohemia and circulated in the avant-garde circles of the city. He found adventure--lecturing on Huxley, Darwin and women's rights, and writing essays for a local magazine, Town Talk, from 1893 to 1896. And he found romance by meeting and marrying Clarissa Dixon, a poet and writer who had come to San Francisco from the mid-west. Clara, as she was called, is described by Olive Cowell as "highly intelligent" and "a liberated person." "They lived together without marriage and shocked all their avant-garde friends. She had bobbed hair and was very radical."

Harry's dreams were possibly larger than his talents, for although he wanted to make a living writing and lecturing, he had to take what work he could find. Mrs. Cowell perceptively sums up the attitude of Cowell's parents:

Clara evidently was almost as impractical and idealistic as Harry--the two of them were trying to write for a living because they had something they wanted to give to the world that the world needed. Undoubtedly it did need it, but it wasn't taking it, for any price.

Harry's first brush with practicality had come soon after his arrival in San Francisco when his complete savings of \$400 were stolen and he was forced to take a job on the trolleys. Then, after marrying Clara in 1893 (she was 42, he 27), Harry became a linotypist at the Daily Palo Alto Times and they moved to Menlo Park, a suburb south of San Francisco. He built a little cottage of two rooms on Harkins Avenue, carrying boards home on his bicycle because the newspaper sometimes could not afford

to pay him.³

Henry Cowell was born there on 1 March 1897 and lived there during his early years, moving in 1902 to San Francisco with his parents before Harry and Clara separated. Then, frightened by the earthquake of 1906, Clara took her son to stay with relatives in Des Moines. During 1907-8, they were in New York, where Clara attempted a writing career; but, with no money and suffering from malnutrition, they were packed off to other relatives in Kansas before finally making their way back to Menlo Park in 1910. There, while herding cows, one of several odd jobs he had taken in order to support his mother, Henry met Professor Lewis M. Terman, the Stanford professor who was developing the Stanford-Binet I.Q. test and studying gifted children and geniuses. Terman, who hired Cowell at fifty cents a session to take a variety of intelligence tests, remained one of Cowell's sponsors for many years.⁴

Other Stanford personalities who sponsored or helped Cowell were Samuel Seward in the English Department and Mrs. Thorstein Veblen, wife of the controversial economist. The critic Redfern Mason, in a review of a Cowell concert on 6 November 1920, refers to "men like Professor Veblen and Samuel S. Seward, Jr." as having been Cowell's sponsors. "They made

³Preceding information on Harry and Clarissa Cowell from interview with Olive Thompson Cowell, 8 November 1975, and letter to author, 17 July 1975.

⁴Some accounts of Cowell's early life can be found in The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Cowell, Henry (Dixon)," by Bruce Saylor; Dictionary of Contemporary Music, s.v. "Cowell, Henry," by Richard Jackson; and Oliver Daniel, "Henry Cowell," Stereo Review, 33 (December 1974): 71-82.

an act of faith in the lad and rendered assistance in the time of need."⁵ It was more likely, however, that it was Mrs. Veblen rather than Veblen himself who sponsored Cowell. Veblen's biographer supports this in speaking of Ellen Veblen:

Like Veblen, she had many idiosyncracies, but like Veblen she had many loyal friends who forgave them. She could be extremely generous, not only with money but also with her personality. Henry Cowell, the composer, was one of her protégés. She gave him his first music lesson, and once, to help him financially she dropped some money where she knew he would pass.⁶

This was only one of the many stories--possibly apocryphal--which circulated about Cowell. There were others--in newspapers in California and throughout the country--which contributed to the view of Cowell as a young genius. Some concerned his enrollment at the University of California. One account in The Oakland Tribune reported that a member of the San Francisco Orchestra was so impressed with the compositions he heard Cowell playing as he passed the house that he introduced the boy to Henry Hadley, former director of the orchestra. Hadley then gathered together wealthy patrons to sponsor Cowell's courses with Charles Seeger and E. G. Stricklen at Berkeley.⁷ Another account of the same story had Hadley and Seeger obtaining a four-year scholarship for Cowell after which the boy started out each morning at 4:45 riding two miles on a bicycle to take

⁵Redfern Mason, "Henry Cowell Gives Recital in Home Town," San Francisco Examiner, 8 November 1920.

⁶Joseph Dorfman, Thorstein Veblen and His America (New York: Viking, 1934; reprint ed, Fairfield, N.J.: Augustus M. Kelley, 1966), p. 27.

⁷Rose A. Glavinovich, "Rough Places Confront Genius in Pursuit of Beckoning Star," The Oakland Tribune, Magazine, 31 August 1924.

the train for Berkeley.⁸

The artistic circles of San Francisco and the academic communities of Berkeley and Menlo Park blended in the third of the region's locales of significance to Cowell's career: the resort area of Monterey and Carmel. Settled first by writers George Sterling and Mary Austin in 1905, other artists soon arrived from San Francisco, many escaping the unlivable conditions after the earthquake.⁹ When the art colony became known elsewhere, members of the new literary movement in other parts of the country began to migrate to Carmel. In 1908 Upton Sinclair and his group from Helicon Hall in New Jersey arrived. Sinclair Lewis came in the winter of 1908-9 and William Rose Benet in 1909. The Little Theater movement was represented by the opening of a pioneer workshop in the Forest Theater in 1910, and the new poetry movement came to Carmel with the arrival of Robinson Jeffers in 1914. Van Wyck Brooks came to get married in 1911, stayed for several months, and continued to visit frequently while teaching at Stanford. He described what he experienced there:

Carmel was a wildwood with an operatic setting where life itself also seemed half operatic and where curious dramas were taking place in the bungalows and cabins, smothered in blossoming vines on the sylvan slope. . . . This Arcadia lay, one felt, outside the world in which thought evolves and which came to seem insubstantial in the bland sunny air.¹⁰

⁸ Sentinel (Milwaukee), 21 February 1926.

⁹ For a thorough discussion of the early days of Carmel, see Michael Orth, "Ideality to Reality: The Founding of Carmel," The California Historical Society Quarterly, September 1969, pp. 195-210; Franklin Walker, The Seacoast of Bohemia (Santa Barbara: Peregrine Smith, 1973); and Kevin Starr, "Bohemian Shores," Americans and the California Dream, 1850-1915 (New York: Oxford University Press, 1973), pp. 239-87.

¹⁰ Walker, p. 113.

Cowell's early acquaintance with Carmel in 1912 or 1913 has been documented by a review of a concert he gave several years later in Santa Fe. He was introduced by Mary Austin--in 1928 a resident of Santa Fe--who recalled Cowell as a boy in Carmel:

Cowell's introduction in itself augured well. Mary Austin endorsed him in unmistakable terms of admiration. Mrs. Austin knew Henry Cowell 15 years ago in Carmel, she said, "as a boy, a little distraught, a little unusual, one of those descendants of the great Irish kings, who was destined for fame or for the insane asylum. His destiny surely has not been the latter."¹¹

Cowell's later association with Carmel--as a performer--began with a concert on 15 July 1924, at the newly-built Theatre of the Golden Bough. The announcement of Cowell's concert in the 12 July issue of the Carmel Pine Cone contains enthusiastic references to Cowell as "one of the most talked of modernists of the day" and one whose recital would "excite . . . discussion . . . , for the modern movement in music is winning its way all over the world so rapidly that the whole musical public is giving it serious consideration."¹² But apparently the Carmel critic was not quite ready for Cowell. Trying desperately to live up to the name of "Fairplay," the reviewer found "much beauty and interest" in the program--"The Voice of Lir" being remarkable for grandeur and dignity"--but at the same time he was critical of the emphasis on description and complained

¹¹Edith Hart Dunne, "Henry Cowell Concert Delights/Modernist, Brilliant, Unique." Santa Fe Mexican, 17 December 1928. Mary Austin assisted Cowell in the performance of The Banshee at that concert by holding down the damper pedal as Cowell played the piano strings.

¹²"Henry Cowell and His Art," Carmel Pine Cone, 12 July 1924.

bitterly of the current "violent reaction" in music "against all that the ear has held lovely and true."¹³

Besides the bohemian world in which Cowell's parents moved (and with which he also developed a nodding acquaintance) and the academic world, which nourished him and, surprisingly for those years, encouraged him in his adventurous ways, there was another world of importance to Cowell--a small circle of theosophists who settled in Halcyon, south of Oceano and Pismo Beach and north of Santa Barbara on the Pacific coast. It was at Halcyon in the early 1920s that the composer Dane Rudhyar met Cowell for the first time. According to Rudhyar, the community at Halcyon, called "Temple of the People," was founded by Dr. Dowier and Mrs. LaDue, who had broken away from the American Theosophical Society and established their own sect more in line with the intentions of the society's founder Madame Blavatsky. It was, as Rudhyar recalls, a beautiful semi-circular beach which extended for miles, a "very mysterious place with sand dunes like the Sahara . . . very beautiful. One experienced there, says Rudhyar, a very psychic kind of feeling."

One night at a reception, Rudhyar was introduced to Cowell: "We became very good friends; it seemed like an old friendship renewed from long ago." An Irish family, the Varians, lived at Halcyon, and John Varian, "a rich patriarch with a nice long beard, had built a huge harp about seven to eight feet high from the ceiling to the floor" to represent the harp in Celtic mythology which "the great god Manaunaun" played.

¹³Fairplay, "Descriptive Music Has Received an Added Impetus," Carmel Pine Cone, 19 July 1924.

Rudhyar believes that this was Cowell's first inspiration in music, that his playing of tone-clusters with his forearms had been invented "to give the sense of the cosmic things, of the rising of the matters stirred by those rather simple chords and melodies."¹⁴

Charles Seeger, less romantic and more practical, also remembers the "gorgeous beach" at Halcyon as being "rich in clams." And back of it, he says, "was a little group of very poor people who just squatted on the land and, in good soil, had a little garden, living more or less from hand to mouth. . . . The little theosophical group believed in the oneness of man and the universe." He continues:

Henry Cowell came to some of their meetings and after they had sung their hymns Henry said, "You ought not to be singing those hymns. They have nothing to do with the oneness of man and the universe. You ought to sing my music." They said, "What's your music?" So he sat down,¹⁵ and played some of the elbow music and they adopted it.

Whether Cowell joined in the theosophical discussions is not known, but Olive Cowell believes that the Halcyon experience was as close as Cowell ever came to a religion. Certainly his statement, This I Believe, written for the radio and television commentator Edward R. Murrow in 1954, with phrases which speak of "sound which flows through the mind," "dynamic forces in mind," and "conscious philosophies which impregnate the listener," rings with some of the same force as the wind and

¹⁴ Interview with Dane Rudhyar. Cowell was also influenced by Varian's poems, according to Sidney Cowell.

¹⁵ Interview with Charles Seeger, Bridgewater CT, 15 November 1974.

swirling sands of Malcyon. It begins: "I believe in music: its spirituality, its exaltation, its ecstatic nobility, its humor, its power to penetrate to the basic fineness of every human being." And it concludes: ". . . I believe that a truly devoted musical work acts to humanize the behavior of all hearers who allow it to penetrate to their innermost being. This is why I am a composer."¹⁶

Cowell's musical education was as much outside the usual pattern as was his social environment. Although he had violin lessons as a child and in fact played Mozart, Haydn, and Beethoven in a concert arranged by his teacher Henry Holmes, he went to few concerts and was therefore "less influenced by older composers."¹⁷ When finally he began formal training he had already composed extensively. Seeger says: "When Henry came to study with me in 1914 he put on the rack his Opus 108; he was then, fifteen or sixteen years old. And I expressed interest in certain compositions." Says Seeger:

But I discovered very quickly that he was an autodidact and the best way to handle autodidacts was to let them didact and work around from the outside, as it were. He was a very good example of autodidacts all through his life: he never learned anything from anybody else; he appropriated what he liked and paid no attention to what he didn't like.¹⁸

¹⁶Henry Cowell, "Music Is My Weapon," This I Believe, Series 2, ed. Raymond Swing (New York: Simon and Schuster, 1954), pp. 40-41.

¹⁷Henry Cowell, Autobiographical Notes, taped interview, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library.

¹⁸Interview with Charles Seeger.

It is interesting to note that both California society and academe accepted Cowell for what he was--a natural talent with his own fresh new ideas. Suprisingly, it was from another quarter that stern advice was given to fit the young composer into the traditional mold. Apparently considering themselves defenders of the nation's cultural stance, the San Francisco critics urged Cowell to study abroad. In what is probably the first public review of a Cowell performance--at the San Francisco Musical Club at the St. Francis Hotel on 5 March 1914 Redfern Mason said:

But Mr. Cowell has not the faintest notion of what is meant by development. To gain that knowledge he needs several years drill in a conservatory, and I should like to see him packed off to Germany, where he would be out of the reach of idolizing women folk who mistake anarchistic rhapsodizing for inspiration. Even if young Cowell is a genius which is not proven, he will have to go through the discipline to which Bach and Mozart and Beethoven were subjected.

Before Strauss and Debussy dared to write in the vein which is personal to them, to leave discords unresolved and to write in two keys at the same time, they first learned to write creditably in orthodox form. Leading strings are not good for the grown man, but they are necessary to the novice. Young Cowell is a nice lad and I think he will readily submit to the guidance which he not only needs but deserves.¹⁹

Later that year, Walter Anthony of the San Francisco Chronicle continued the admonishment. Anthony identified Cowell, whom he had heard play "in the apartments of Mrs. George McGowan," as "the son of Henry Cowell, well known to local letters, and Clarissa Dixon, whose identification with Western art is perhaps even more secure":

¹⁹Redfern Mason, "Work of Merit at Concert of Local Society," San Francisco Examiner, 6 March 1914.

He has the impulse of music. What he wants is direction and some simplicity. He is planning a concert at the Fairmont Hotel, which it is hoped by those who are helping him on his artistic way, will enable him to make a journey to Germany, there to imbibe the instruction which till now he has not enjoyed.²⁰

But Cowell did not journey to Germany--either from preference or from lack of funds. Instead he continued studying and concertizing in the San Francisco area. Then, in the fall of 1916 he went to New York to study at the Institute of Musical Art--an experience of limited time (one semester) and value.²¹ This was, however, Cowell's first acquaintance with the musical activities in New York and he naturally gravitated to Greenwich Village and the new experimental composers. When he met Carl Ruggles in 1917, Cowell said, "[Ruggles] took me immediately into his living room and began unwinding a huge roll of pieces of butcher's paper. . . . Drawing his own huge staves, he had written down his ideas . . ." Five years later, in 1922, Cowell joined Ruggles at a Whitney Club concert and heard Ruggles's tirade against traditional composers:

He determinedly and painstakingly read out sizzling criticisms which called composers names and by name. The presence of Mrs. Hadley in the audience did not deter him from opening his lecture with this remark: "I thought that music had reached the lowest possible point when I heard the works of John Alden Carpenter.

²⁰"Opera Star Will Sing in Concert/ Fremstad Booked to Appear--Henry Cowell to Play in Recital," San Francisco Chronicle, 26 July 1914. A photo of Cowell accompanies the article: blond and handsome with a serious look and a determined air.

²¹Daniel (p. 75) says: "The relationship between him and Frank Damrosch [at the institute] was immanently explosive."

Now, however, I have been examining the scores of Mr. Henry Hadley.²²

The New York critic for The Greenwich Villager at this event, unlike Mason in San Francisco, was delighted with the cuss words and the general iconoclastic tone of the lecture-recital and excitedly reported that at the close of Cowell's performance of Dynamic Motion "three women lay in a dead faint in the aisle and no less than ten men had refreshed themselves from the left hip."²³

By 1917 Cowell had also met the radical New York composer of dissonant piano works, Leo Ornstein:

Looking back, it is hard to realize that at that time, after following every clue which might lead to a musician who liked "modern" music, I had found only two who shared my intense delight in exploring free dissonance: Charles Seeger and Leo Ornstein. Carl Ruggles was to make a third.²⁴

Following a period of army service in 1918 and 1919, Cowell returned to California; there, his association with New York and the controversial Ornstein added allure to his image. One reviewer referred to Ornstein's having "adopted Henry Cowell as his protégé," saying that he was now playing several of Cowell's compositions on the concert stage.²⁵

²²Henry Cowell, "Carl Ruggles: A Note by Henry Cowell," in Lou Harrison, About Carl Ruggles (Yonkers, N.Y.: Oscar Baradinsky at the Alicat Bookshop, 1946), pp. 1-3.

²³Louise Vermont, "Musical Note: Butchers Paper and Cold Feet," The Greenwich Villager, 15 April 1922.

²⁴Cowell, "Carl Ruggles: A Note," p. 1.

²⁵"Cowell Plays Own Music for Club," San Francisco Call and Post, 19 June 1919.

Redfern Mason, in a review of a Cowell concert in Palo Alto, congratulated Cowell's mentors for having brought him under the "influence of law and order." Impressed with names but apparently unacquainted with the music, Mason credited Cowell's more orderly development to study of "orchestration with Carl Ruggles" as well as the fact that Cowell "found a congenial aide in Leo Ornstein."²⁶

But if trips to New York were helpful to a west coast musician's career, a season in Europe was essential. Cowell went there in 1923--not to study, as he had been urged to do years before and as so many others had done, but to tour as an established performer. With funds from various sponsors, Cowell left at the end of May for New York with one of his teachers, Richard Buhlig, and a fellow student Wesley Kuhnle.

Sidney Cowell remembers Buhlig as a student of Busoni, a friend of Schnabel--"wonderfully enthusiastic" with a European virtuoso style; Charles Seeger thought of him as "very charming, rather presentable, with a leonine face and magnificent curly hair . . . who could only sleep in violet silk pajamas."²⁷ John Cage, a student of Buhlig in the 1930s, recalls Buhlig's attitudes:

In the early thirties when I was still in Los Angeles, I was studying composition with Richard Buhlig, even though he didn't teach composition. But he was the most accomplished musician I knew of and I would do what he told me to do. Buhlig believed in music but more in old music than he

²⁶ Redfern Mason, "Henry Cowell Gives Recital in Home Town," San Francisco Examiner, 8 November 1920.

²⁷ Letter from Sidney Robertson Cowell, 25 April 1975; Interview with Charles Seeger.

did in new music. And he didn't take Henry seriously as he should have. He, in fact would look for reasons to criticize Henry. He was friendly but he felt that Bach, say, was far more important.²⁸

Buhlig's and Cowell's traveling companion, Wesley Kuhnle, was a twenty-five-year-old graduate of the University of Southern California School of Music, a pianist and organist, who was also a Buhlig student. Kuhnle's letters as well as those by Cowell and Buhlig written during the European tour present a warm and human chronicle of the trip.²⁹

This was the first crossing for both students, and for all of the sophistication Cowell had gained from concert experiences, he, like Kuhnle, relied much on Buhlig's advice. It was not the most advantageous time to be traveling to Germany because of rumors of communist uprisings, so Buhlig advised Austrian as well as German visas. Before sailing to Germany on Tuesday, 29 May 1923, Cowell and Kuhnle (the latter already "pretty lonesome") were invited to a supper party at Buhlig's New York residence, where "Buhlig and HC played most of the evening."³⁰

Life on shipboard was disappointing--to Kuhnle, at least; he found the ship small and crowded with "die passengeren a rather rum lot." The dances were abominable: "The orchestra

²⁸ Interview with John Cage, New York, 19 September 1975.

²⁹ The letters are located in the Wesley Kuhnle Collection in the Music Archives at California State University, Long Beach. Clare G. Rayner, the curator, has written about the collection in "The Wesley Kuhnle Repository at California State University, Long Beach," Notes, 33 (September 1976): 16-26.

³⁰ Letter, Wesley Kuhnle to parents, 28 May 1923. Kuhnle Collection.

plays only German waltzes. . . . Besides the girls are all either fat and clumsy or ugly." Seasickness plagued the passengers: "A rather high sea blew up about Thursday. Cowell got dreadfully sick and I . . . succumbed and had to get on my back in bed. . . . Buhlig held out but was on the verge of it for nearly three days." Performances did take place, however, and Kuhnle reported that the ship had an excellent German grand piano, an Ibach, on which he and Cowell accompanied two violinists going to Munich to study.³¹

Among the pictures taken on board ship and sent home by Kuhnle was one of the three traveling companions: Buhlig in the center, tall, handsome, with a mustache, holding his cigarette jauntily; Kuhnle on the right, properly dressed in dark suit and vest, with watch chain, good-looking, dark-haired, pleasant expression; Cowell on the left, in one respect looking more boyish than the others because of his height (approximately five foot four inches) and yet appearing older because of his already receding hairline, and dressed more casually than the others in a stylish yet rumpled leisure suit.³²

The ship docked in Bremen on Friday, 8 June or Saturday, 9 June and the three went directly to Berlin. Buhlig's contacts immediately materialized: on Monday, 11 June, Buhlig and Cowell were invited to dinner at the home of Artur Schnabel.³³ Plans

³¹Letter, Wesley Kuhnle to parents, 5 June 1923. Kuhnle Collection. One of the violinists was probably Leo Linder of whom Kuhnle spoke later, and who concertized with Cowell in Europe and the United States in 1926.

³²Kuhnle Collection.

³³Letter, Wesley Kuhnle to parents, 11 June 1923. Kuhnle Collection.

were laid for recitals: Kuhnle expected to give three or four in small cities in November, and he and Cowell talked of giving "a couple of concerts and split the cost. Just where we do not know, perhaps in Prague, Cologne, Zurich, Stuttgart, or Copenhagen." By now Cowell had ordered a dress suit for 16,000 marks.³⁴

Cowell had "learned some German but not much" and Kuhnle was still translating for both, although, as he says, Cowell "has learned the city much quicker and better than I so does the steering when we go out. . . ."³⁵

Kuhnle's plans for recitals did not work out, however: the only playing he did was "at Dr. Schweitzer's for a little party" at which Cowell also played. It is possible that the close relationship between Buhlig and Cowell shut him out or that their more ambitious plans for Cowell's concert appearances excluded Kuhnle. Whatever the reason, when Buhlig and Cowell left for Vienna because inflation and strikes had made conditions intolerable, they went without him. Kuhnle, homesick and lonely, flew to England—a somewhat terrifying experience in those days—with Winifred Hooke, a pianist, teacher, and colleague from home who was visiting him before traveling to her parents' home in England.³⁶

³⁴Letter, Wesley Kuhnle to parents, 5 June 1923. Kuhnle Collection.

³⁵Letters, Wesley Kuhnle to parents, 20 June and 5 August, 1923. Kuhnle Collection.

³⁶Letters, Wesley Kuhnle to parents, 28 July-13 August, 1923. Kuhnle Collection. Dr. Schweitzer was not Albert Schweitzer.

Around 2 September, Cowell wrote to Kuhnle from Vienna that Austria was "very quiet and not more expensive than Germany" and that they had decided to move there.³⁷ Although Buhlig and Cowell encouraged him to join them, Kuhnle declined ("I can't quite persuade myself that it's a good place to go") and sailed for New York 14 September.³⁸

Buhlig wrote to Kuhnle in December that Cowell was sailing "for the USA on the 20th." As to Cowell's performances: "He has excited much comment wherever he has played."³⁹ Cowell himself reported to Kuhnle upon his return to New York that he had "kicked up quite a stir in Berlin and London, and had some very good, and some very bad notices from both places."⁴⁰

The critics, to a certain extent sympathetic and understanding of Cowell's goal in pioneering new musical sounds, credited him with a spectacular piano technique, were sometimes pleasantly surprised with his attractive compositions, but reserved judgment on the ultimate value of the music. Karl Westermeyer in Berlin reported that Cowell's tone-clusters, played with his forearms and clenched fists, were greeted with laughter; the critic of The Times of London called Cowell's new technique "interesting" and the composer "inventive and

³⁷ Wesley Kuhnle to parents, 2 September 1923. Kuhnle Collection.

³⁸ Wesley Kuhnle to parents, 4 September 1923; cable, n. d. Kuhnle Collection.

³⁹ Christmas card, Richard Buhlig to Wesley Kuhnle, December 1923, Kuhnle Collection.

⁴⁰ Letter, Henry Cowell to Wesley Kuhnle, postmarked 10 January 1924, Kuhnle Collection.

venturesome" as a technician but "uninspiring" as a composer.⁴¹

One of the more cynical European reviews was quoted in Musical America:

Dr. Leopold Schmidt, the well-known Berlin critic, wrote about [Cowell] that . . . in proceeding to thump the piano with both fists and elbows, he delivered an unintentional criticism of modern music. It was only to be wondered, concluded Dr. Schmidt, that Mr. Cowell did not call to his help still another part of his anatomy. Why didn't he sit down on the keys? This might have given the performance of his compositions still greater style.⁴²

The significance of Cowell's European tour in 1923 lies in his impact on Europe as well as Europe's impact on him. As a rebel whose talent developed naturally before academic restraints could dull it, he refused or perhaps was not in financial position to pursue the traditional study in Europe. Therefore, rather than study at the feet of European masters, he later characteristically assaulted them with an innovative pianistic technique which he himself had mastered and a compositional prowess already developed. In a very real sense, he alerted the Europeans to what America had to offer and thus began his life-long crusade of promoting American music and in particular contemporary American music. Adolf Weissmann wrote in Die Musik that Cowell's performance in Berlin in the autumn of 1923 was "the most remarkable event of an unremarkable concert season" and referred to Cowell's sincerity and

⁴¹Karl Westermeyer, "Henry Cowell," Signale für die Musikalische Welt (Berlin), 5 December 1923; "Recitals of the Week: Mr. Cowell's Compositions," The Times (London), 14 December 1923, quoted in Martha L. Manion, The Writings about Henry Cowell: An Annotated Bibliography (Brooklyn, NY: Institute for Studies in American Music, forthcoming).

⁴²"Mephisto Musings," Musical America, 26 January 1924, pp. 7-8.

genuine interest in expanding musical resources.⁴³ Moreover, some of the contemporary critics saw Cowell as a symbol of America. Hugo Leichtentritt was one who recalled Cowell's reputation at the time:

In the mid-twenties . . . Cowell was, in Europe, considered the only American representative of musical modernism, and his "tone clusters" [and] his harp playing on the strings of the piano, were sensational features.⁴⁴

While he was introducing American ideas with one hand, Cowell was soaking up the new European developments with the other. As Richard Franko Goldman points out, Cowell "aroused the interest and respect of musicians as diverse as Schnabel and Bartók, Schoenberg, Berg, and Webern" during his first and subsequent tours. In Berlin, he sat in on Schoenberg's master classes and, in fact, was invited to play for them. He was, says Goldman, one of our first "contacts" with these new radical European composers.⁴⁵

But while Cowell was a rebel and in advance of his time, he was very much a part of the long-standing American artistic tradition which demanded, if not always European performers for the American concert stage, at least performers who had established reputations there. In this sense either Cowell or his mentors or all were alert to the value of a European tour

⁴³ Adolf Weissmann, "Konzert: Berlin," Die Musik, 16 (January, 1924), p. 294, quoted in Manion, Writings.

⁴⁴ H. Leichtentritt, Serge Koussevitsky, the Boston Symphony Orchestra and the New American Music (Cambridge, MA: Harvard University, 1946), p. 109.

⁴⁵ "Henry Cowell (1897-1965): A Memoir and an Appreciation," Perspectives of New Music, 4 (Spring-Summer 1966): 23-28.

for furthering a career. The timing could not have been more perfect. Sailing from Europe shortly before his New York debut at Carnegie Hall Cowell arrived on 10 January in time for a press conference held on the roof of the Knabe building on 15 January to publicize his forthcoming concert.⁴⁶

The reviews of his debut on 4 February 1924 were spectacular enough to schedule a second concert at Town Hall on 17 February; its program included reviews of the first concert.⁴⁷ One favorable review of the debut was that of W. J. Henderson in the New York Herald who discussed the "extraordinary and genuinely musical effects" of his tone clusters.⁴⁸ Not all critics were sympathetic, however: Deems Taylor wrote sarcastically that "a few of Mr. Cowell's works contained no tone clusters. This, on the whole, was a mistake,"⁴⁹ and the New York Times critic concluded that "the music heard does not inspire comment."⁵⁰

Nevertheless, the momentum of his success carried Cowell across the country to a lecture-recital debut in Chicago and

⁴⁶New York Herald Tribune, 16 January 1924, The picture accompanying the article shows Cowell playing the piano with his forearm as three cameramen snap pictures. Reproduced in Musical America, 16 February 1924, p. 3 under the caption: "Henry Cowell, American Modernist, Demonstrates His 'Fist Technic.'"

⁴⁷Reverse of letter from Henry Cowell to Wesley Kuhnle, 1 September 1925. Kuhnle Collection.

⁴⁸W. J. Henderson, "Music," New York Herald, 5 February 1924.

⁴⁹Deems Taylor, "Music," The World, 5 February 1924.

⁵⁰"Henry Cowell Plays His Creations," New York Times, 5 February 1924.

concerts in San Francisco and Carmel.⁵¹ He had returned to the scene of earlier days when he was still home-town talent, but now there was a different aura about him. By November Los Angeles was feeling slighted because he had not performed there. He had only passed through on the way to San Diego to play for pupils and friends of Winifred Hooke, reported critic Bertha McC. Knisely. She continued: "Too bad no Los Angeles manager was enterprising or bold enough to secure this young genius for a Los Angeles appearance, for he has made a distinct contribution to musical expression."⁵²

By November, too, other pianists were playing Cowell's music. Cowell referred to one such performance by Edwin Hughes in a letter to Kuhnle in late November 1924. In it he thanked Kuhnle for the notices of Kuhnle's concerts and commented that it was 'surely most interesting that the 'Tides' is being requested. Hughes made a great hit with it--had to play it twice." He also indicated that his concert schedule would probably preclude a return trip to Europe immediately: "Only I'm not sailing!" he exclaimed, "at least not until February as I would have to give up my already arranged Chicago recitals. . . . I have two New York recitals in December--So am busy!"⁵³

⁵¹See reviews in Chicago Post, 22 February 1924; Illustrated Daily Herald (San Francisco), 24 April and 24 June 1924; and Carmel Pine Cone, 19 July 1924.

⁵²Bertha McC. Knisely, Los Angeles Record, 1 November 1924.

⁵³Letter, Henry Cowell to Wesley Kuhnle, November 1924, Kuhnle Collection.

What was equally important, of course, was that Cowell, following his debut, was being talked about by the more influential critics and in the more prominent journals, sometimes in complimentary terms, sometimes not. Adrian Pelham in the Theatre Magazine linked Cowell's debut with the American premiere of Stravinsky's Le Sacre du Printemps that season at Carnegie Hall. Taking a somewhat cavalier attitude, Pelham observed that "if Mr. Cowell or Mr. Stravinsky are able to get new effects from the orchestra, or the piano by novel methods they are perfectly free to do so!"⁵⁴ Others were more impressed. In April Paul Rosenfeld wrote in The Dial: "Felicitations on the discovery of a method cannot be denied Henry Cowell; and in an age of small technical innovations he cuts a not unrespectable figure."⁵⁵ And in June Pitts Sanborn singled Cowell out for honors for having made among Americans the "most arresting contribution": "The main thing about his music is that in it he reveals talent as well as a theory."⁵⁶

Cowell's European tour stimulated not only his career and acquainted him with new European developments in composition; it also made him aware of activities aimed at furthering the performance and publication of new music. His concert in Berlin had been sponsored by Melos, a modern music association which

⁵⁴ Adrian Pelham, "Music: Stravinsky and Cowell Break the Ice of Tradition--Carnegie Hall Hears a New Masterpiece," Theatre Magazine, April 1924, p. 34.

⁵⁵ Paul Rosenfeld, "Musical Chronicle," The Dial (Chicago), 76 (April 1924): 389-90.

⁵⁶ Pitts Sanborn, "Honors of the Season," Modern Music 1 (June, 1924): 7.

put on concerts and issued a periodical containing music as well as articles. By the time Cowell arrived in 1923, Melos had been in existence for two years, having continued the work of Die Neue Musikgesellschaft--discontinued in 1921 for lack of funds. Die Neue Musikgesellschaft had been founded in 1919, the more radical of two such societies (the other was Der Anbruch). Revolutionary in character, it refused to compromise with bourgeois taste and, as Hugo Leichtentritt said, "flaunted the banner of the most radically modern art." The society was directed by Hermann Scherchen and his young associate Eduard Erdmann. At earlier meetings Scherchen had conducted the first performance of Schoenberg's Kammersinfonie in 1912 and Pierrot Lunaire in 1913. When Die Neue Musikgesellschaft was unable to compete with the more affluent Anbruch, Scherchen abandoned the society, reorganized, and started the new Melos on a smaller scale with performances limited to chamber music. Scherchen also founded the periodical Melos which had as one of its aims "the consolidation of international relations in music."⁵⁷

If Cowell had begun thinking about starting an American New Music Society as early as 1923 he could not have found a more distinguished model than Melos. Its board of directors included Bartók, Busoni, Leichtentritt, Erdmann, Schoenberg, Dohnanyi, and Adolf Weissman among others. The cover of its periodical was bright and bold--red and black printing on a slick white paper--and its first issue set the tone through its

⁵⁷ Hugo Leichtentritt, "German Music of the Last Decade," The Musical Quarterly, 10 (April 1924): 193-218.

dedication to Busoni and its article by Scherchen on Schoenberg.⁵⁸ There were American as well as German contributors: Henry Gilbert wrote on "Symphonische Musik in Amerika" in the November 1921 issue following César Saerchinger on "Amerikanische Musik?" in the issue of the previous April.⁵⁹ Some of the most striking features in Melos were the facsimiles of music--in the early issues limited to small two-page compositions, later more elaborate works. Besides music by the editors Scherchen and Erdmann, other composers represented were Artur Schnabel, Stefan Wolpe, Béla Bartók, and Josef Hauer; several issues included compositions by Hindemith.

When Cowell returned to the United States in 1924 he found that, other than the International Composers' Guild and the League of Composers in New York, there was little interest on the part of other musical organizations to schedule music by contemporary composers Cowell believed to be representative of the avant-garde: from Europe, Schoenberg and his followers; from America, Varèse and Ruggles. When he went home to California he found an even greater void. Although branches of Schmitz's Franco-American Musical Society were being established throughout the country, there was as yet none in San Francisco. Furthermore, there was every indication that the society would not satisfy the need as Cowell saw it. Issues of their Bulletin contained hints that their programs were limited at this time

⁵⁸ Melos (16 February 1920).

⁵⁹ Melos, 3 (1 November 1921): 18-21 for the Gilbert article, translated by César Saerchinger; and Melos, 1 (1 April 1920): 90-94 for the Saerchinger article.

to music by European and a few American composers considered more traditional than Cowell's experimentalists. An advertisement in December 1923 for the society's International Referendum Concert that season listed works by Kodály, Castelnuovo-Tedesco, Prokofieff, Stravinsky, de Falla, Debussy, and Ravel; another reference to a concert--in the March 1924 issue--showed that two American composers were represented: Charles Loeffler and Richard Hammond; and in October 1924, there were reports of exchange programs between France and America: the Portland chapter gave a program of French music and two Paris chapters featured works by Americans Marion Bauer, Henry Eichheim, Griffes, Louis Gruenberg, and Hammond. Only the advertisement for the concert in Aeolian Hall on 14 February 1925 exhibited the daring programming Cowell admired--quarter-tone pieces by Ives and Barth--but that was in New York.⁶⁰

When the initial decision was made is not known, but Cowell had concluded his plans that summer of 1925 to start his own society. On 1 September he wrote to Kuhnle from Menlo Park, giving him permission to use the name of the New Music Society in his publicity. Kuhnle must have inquired about compensation because Cowell retorted: "I never heard of any society which pays anything to any composer, and I certainly do not derive any benefits from it--the only money I ever made on my compositions is \$4.50 royalties on 'the Tides.'" The letter was a characteristic Cowell message: it was scrawled on the back of a program

⁶⁰ Bulletin of the Franco-American Musical Society, December 1923, March 1924, October 1924, and March 1925.

from his concert at Town Hall on 17 February and was signed,
"aseveryours Henry-in-a-hurry."⁶¹

⁶¹Letter, Henry Cowell to Wesley Kuhnle, 1 September
[1925]. Kuhnle Collection.

III

THE BEGINNING OF THE NEW MUSIC SOCIETY IN 1925

The First Announcement of The New Music Society

Isabel Morse Jones of the Los Angeles Daily Times was looking forward to the start of the New Music Society. "Now," she said, "we are to have a society for New Music. If it lives and is supported as it should be, it may be the most important jewel in our crown."¹ As it turned out, the new organization became less a jewel in Los Angeles' crown than a landmark for contemporary music and for Henry Cowell. Its first concert launched a vital movement in experimental music in California and signaled the beginning of Cowell's dynamic career of promoting American composers and encouraging the performance of new music.

Cowell announced the formation of The New Music Society of California with a cream-colored flyer from the Times Print Shop in Palo Alto, near Cowell's home in Menlo Park. Listing himself as director, he explained, in straightforward fashion, the reason for the organization:

¹Isabel Morse Jones, "A New Music Society," Los Angeles Daily Times, 18 October 1925.

It is seldom that Los Angeles has the opportunity to hear presented the works of the most discussed composers of so-called ultra-modern tendencies, such as Stravinsky, Schoenberg, Ruggles, Rudhyar, etc.

The New Music Society of California, which is formed for the purpose of performing such works, announces an initial concert of new music to be held early in the fall of 1925. . .

Simple though it was, the flyer's reference to affiliation with the International Composers' Guild of New York and the announcement that the conductor would be "the distinguished composer, Arthur Bliss," gave it a certain prestige as did the subscription blank at the bottom of the page pointing out that the choicest seats would be reserved for subscribers. (Plate I.)²

The initial sentence in the flyer--"it is seldom that Los Angeles has the opportunity to hear presented . . ."--gives a clue to one of the reasons Cowell decided to launch the New Music Society in Los Angeles, a city which, only five years earlier, had been a small town. Composer Dane Rudhyar describes it as he found it in 1920:

There was only a little village in the San Fernando Valley separated by a huge wall of trees and fields. . . Beverly Hills, north of that little railroad that went to Santa Monica, was just divided into bare streets and . . . maybe half a dozen houses built there. There was absolutely nothing in Westwood and nothing between Fairfax and Santa Monica except maybe ranches.³

But a land boom hit Los Angeles in the 1920s, thanks to prosperity, the sun, and the movies. Residential areas were extended (a new subdivision called Westwood was started in 1922)

²Announcement, New Music Society, New Music Collection, New York Public Library. Unless otherwise noted, all illustrations are photographic reproductions of material in the New Music Collection.

³Interview with Rudhyar.

The New Music Society of California

(Affiliated with the International Composers' Guild of New York, Inc.)

Henry Cowell, Director

(Co-operating Composers to be announced)

It is seldom that Los Angeles has the opportunity to hear presented the works of the most discussed composers of so-called ultra-modern tendencies, such as Strawinsky, Schoenberg, Ruggles, Rudhyar, etc.

The New Music Society of California, which is formed for the purpose of performing such works, announces an initial concert of new music to be held early in the fall of 1925, to be conducted by the distinguished composer, Arthur Bliss.

A chamber orchestra and well known soloists will be presented.



Subscription Blank

Kindly reserve for me _____ tickets at \$1.50 per ticket (payable on delivery) for the initial concert of The New Music Society of California, to be held in Los Angeles during the early part of autumn, 1925. It is understood that advance subscribers will have the choicest seats reserved for them.

Name _____

Address _____

Address all communications to Winifred Hooke,
462 N. Western Ave., Los Angeles, California

Plate I. First Announcement of the New Music Society, 1925.

and universities established (the site for the future UCLA was chosen in 1925).⁴ Rudhyar notes that properties were in such demand that one corner (La Brea and Fairfax) was sold four times one year, rising in purchase value from \$40,000 to one million dollars.

The musical life of the city kept pace with the economic growth. The Los Angeles Philharmonic Orchestra was founded in 1919 by William Andrews Clark, Jr., with Clark guaranteeing from \$100,000 to \$200,000 annually until his death in 1934. The Hollywood Bowl, a natural, acoustically perfect amphitheater for concerts and plays, was acquired by the city in 1919 and financed by the public.⁵ By the season of 1925-26, there was an impressive array of concerts, operas, recitals, and choral programs scheduled in Los Angeles. Bruno David Ussher listed the events for the 1925-26 season in Musical America: fourteen pairs of Philharmonic concerts; performances by three opera companies; four series of Philharmonic courses; recitals by well-known artists such as Efrem Zimbalist, Richard Crooks, Mischa Elman, Ignace Paderewski, and groups like the Barrère Little Symphony and Sousa's band; an Auditorium Artist series which included concerts by Roland Hayes, Josef Hofmann, and Edward Johnson; performances by six chamber ensembles, four choral groups, and eight musical clubs, including Wa-Wan and the MacDowell Club of Allied Arts; and offerings by four clubs

⁴Lynn Bowan, Los Angeles! Epic of a City (Berkeley: Howell-North Books, 1974), p. 268.

⁵Bowan, pp. 270-71.

devoted to giving concert versions of opera.⁶ It is not surprising that Ussher did not mention the New Music Society concert which was given only two days before his article appeared. Having written it obviously in advance for Musical America, Ussher may not have been aware of the concert. Even if he had been he may not have considered it important or suitable enough for his article. After all, the city's musical fare tended to be on the traditional side. If contemporary works were scheduled at all they were usually European. Ussher singled out those having first performances in Los Angeles during the 1925-26 season: Scriabin's Poème de l'extase and Prometheus, Liadov's Fragments from the Apocalypse, Casella's Italia, and Elgar's The Dream of Gerontius. Musicians performing American works chose them either for their similarity to European models or for their "American elements": the Philharmonic that year, under Walter Henry Rothwell, performed Bloch's Three Jewish Poems and his Concerto Grosso, Hanson's Nordic Symphony, and Herbert's Air de Ballet as well as John Powell's Negro Rhapsody and Henry Schoenfeld's American Caprice.⁷

The conservative stance of a conductor like Rothwell, director of the Philharmonic since its inception in 1919, can best be illustrated by Rudhyar's experience:

In 1922 I won a \$1,000 prize for a symphonic work, which was the first prize given by the new Philharmonic orchestra. It was a very simple work--very romantic--called Soul Fire.

⁶Bruno David Ussher, "Brilliant Schedules Promised for Los Angeles," Musical America, 24 October 1925, p. 61.

⁷Los Angeles Philharmonic programs, 1925-26. Music Library, University of California at Los Angeles.

Richard Buhlig, the pianist, was one of the judges and Rothwell was another. I won the prize but Mr. Rothwell decided he couldn't play it. He decided it was too modern. I still have a copy of the letter from the secretary saying that they appreciated my work, but it was really too difficult--it wasn't right to play it at the present time. 8

Eugene Goossens, conductor in 1926 at four concerts in the Hollywood Bowl, also testifies in his autobiography to the lack of performances of new works in the area:

Novelties on the Pacific Coast in the 'twenties were virtually non-existent; the two incumbents [conductors] of Los Angeles and San Francisco cared for little else but the standard classics. . . . To these starved audiences the adventure of any novelty was exhilarating.⁹

In an interview for the Illustrated Daily News, Rothwell talked about the American and European "novelties" on the programs that season. He would be particularly curious, he said, about the reception of Milhaud's Serenade and Honegger's Tempest, by two "ultramodernist" composers whose "pieces are played in different keys at the same time."¹⁰

The Los Angeles critics, either because of their own biases or because they were fed propaganda by partisans, needed the musical establishment about its conservatism. When the founding of the New Music Society was announced, Jones of the Daily Times hoped that it would "enlighten the public." "We are complaisant," she said, "in our comfortable enjoyment of the old and leave to other cities the joy of encouraging the new."¹¹

⁸ Interview with Dane Rudhyar.

⁹ Eugene Goossens, Overtures and Beginners: A Musical Autobiography (London: Methren and Co., 1951), p. 237.

¹⁰ Carolyn Pearson, "Rothwell Looks Fine As Musical Season Opens," Illustrated Daily News, 22 October 1925, p. 7.

¹¹ Isabel Morse Jones, "New Music Society."

Los Angeles, furthermore, was notorious in its disregard for California musicians. Bertha McC. Knisely, who had pleaded in November 1924 for a Los Angeles manager bold enough to secure Cowell for an appearance (see above, p. 51), complained in January 1925 that Cowell "has had little chance to be heard in Los Angeles."¹² Another critic, Patterson Greene, discussing the city's shabby treatment of its local musicians, pointed to the lack of appreciation shown to Buhlig and Cowell, whose talent had already been recognized in Europe and the East Coast. "We are quite modest about [our musicians]," he remarked sarcastically. "In fact, we hide their light under a bushel. Truly our attitude is humility itself."¹³

In 1925 Los Angeles would have a chance to see Cowell as well as many other musicians of Southern California. If the audiences were starved he would give them the novelties they wanted. If the critics were longing for modern music, he would satisfy them. There was no danger that Cowell would be intimidated by the conservatism of the musical establishment. He had in fact already taken on the New York critics, criticizing them in print for not having done their homework, forcefully reminding them that "the composer who clings to the old, rather than the innovator, should make explanations and apologies, if any are to be made."¹⁴

¹²Bertha McC. Knisely, Los Angeles Record, 17 January 1925.

¹³Patterson Greene, "Musicians Find Los Angeles Genial, but Not Generous," Los Angeles Examiner, 29 January 1928.

¹⁴Henry Cowell, "Modernism Needs No Excuse, Says Cowell," Musical America, 17 January 1925.

The First Concert of The New Music Society

The date was set for the first concert and a new yellow flyer distributed. (Plate II.). The official boards were given--Organizer, Henry Cowell; Treasurer, Winifred Hooke; Resident cooperating Committee, Arthur Bliss, Henry Eichheim, and D. Rudhyar; Non-resident Advisory Board, Eugene Goossens, Carl Ruggles, Carlos Salzedo, and Edgar Varese¹⁵--and the aim of the society was defined: "To present musical works embodying the most progressive tendencies of this age, and disseminate the new musical ideas." The word "ultra-modern" was left out, perhaps because it was considered too limited a term, or perhaps because of fear that its radical connotations might limit the audience. The stated aim was a broad umbrella under which many styles could be sheltered--an approach frequently taken by Cowell, who seldom excluded any music he considered fresh, new, and vital. The wording also had overtones of salesmanship in its plan to "disseminate the new musical ideas." This, too, was a typical Cowell approach, for besides being a composer, performer, and teacher, he was a salesman and was to be a promoter of contemporary music all his life. But he was also modest and so listed himself not as chairman or president of the society but as "organizer," implying perhaps that once the society was launched others might be more qualified (or have more time) to lead the organization.

¹⁵At this time Varese did not use the final "d" in his first name. Accent marks were omitted from most of the printed material relating to New Music.

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The
NEW MUSIC SOCIETY
of
California

(Affiliated with the International Composers' Guild
of New York, Inc.)

Organizer, Henry Cowell

Treasurer, Winifred Hooke

Resident Cooperating Committee

Arthur Bliss, Henry Eichheim, D. Rudhyar

Non-resident Advisory Board

Eugene Goosens, Carl Ruggles, Carlos Salzedo, Edgar Varese

Aim

To present musical works embodying the most progressive
tendencies of this age, and disseminate the new musical ideas

FIRST CONCERT

October 22nd, at 8:15

at the ballroom of the
Biltmore Hotel

with the cooperation of

The Little Symphony, Adolph Tandler directing

Winifred Hooke, Wesley Kuhnle, soloists

Among the works to be performed will be the following:

The Surge of Fire (symphonic trilogy) D. Rudhyar
Octandre Edgar Varese
Angels Carl Ruggles
Sechs Kleine Klavierstucke . Arnold Shoenberg

(Knabe Pianos)

Tickets for sale (\$1.65 tax included) at: Fitzgerald Music Co.—727 So. Hill

Winifred Hooke Studio—162 No. Western Ave.

For reservation by phone call: GRanite 8258 or 7808

Plate II. Announcement of the First Concert of the New
Music Society in Los Angeles, 22 October 1925.

On the program itself, distributed at the Biltmore concert, there was a remarkably comprehensive statement of the New Music credo, presumably written by Cowell. (Plate III.). Comparing the new music of the day with the Ars Nova of fourteenth-century France, the current attitude of "Big Orchestras" and "Big Publishers" was likened to the attack by the Church in 1322. It was time, he said, to organize to "spread the message." Like his counterparts in earlier years and in other artistic fields--Robert Henri and Alfred Stieglitz, for example--Cowell recognized the practicality of banding together with others to further his cause. To organize anything as radical as a new-music society, men and women of extreme devotion and dedication were needed. Here was another reason for choosing Los Angeles: it was eager for change and it had a small but aggressive group of modernists ready to participate. The "progressive minority" mentioned in the statement was duly represented on the program: some like Hooke, Kuhnle, and Tandler pursued their own careers after the concert, straddling the fence between conservatism and modern music; others, like Ruggles, Rudhyar, and Varèse, already active in the crusade, continued, in the words of Cowell's statement, "to live true to their own message and spread it."

Music and Musicians Associated with the Society

The only woman in an official capacity was Winifred Hooke, listed as Treasurer of the organization. Interestingly, this marked the beginning of Cowell's custom of using women to do the bookkeeping and the day-to-day routine work of the

The New Music Society of California

PROGRAM

SONATE for two violins and piano - - - DARIUS MILHAU
 Violins: Henry Eichheim, Calmon Lubovicki
 Piano: Ethel Roe Eichheim

ANGELS - - - CARL RUGGEL
 (2 violins, 2 violas, 2 cellos)

OCTANDRE - - - EDGAR VARE
 (Flute, Oboe, Clarinet, Bassoon, Trumpet, French Horn,
 Trombone, Double Bass)

The Little Symphony, Henry Eichheim, directing

Improvisation - - - FEODOR KOI

MUSINGS OF A PIANO - - - LEO ORNSTE

1. The Professor walks by
2. The Piano thinks out loud
3. The music lesson and the complaining child
4. I wish I knew

SECHS KLEINE KLAVIERSTUCKE - ARNOLD SCHOENBE:
 Wesley Kuhnle

THE SURGE OF FIRE - - - D. RUDHY:

(Flute, Oboe, Clarinet, Bassoon, Trumpet, French Horn,
 Trombone, String Quartet, 3 Percos)

The Little Symphony, Adolph Tandler, directing, with the cooper-
 of Winifred Hooker, Wesley Kuhnle, Homer Simmons, pianist.

KNABE Pianos

The beginning of the 14th century was a critical moment for Western music. Since that time we have seen the rise and fall of the Middle Ages, the Renaissance, the Baroque, and the 19th century. The ultra modernists of those days which were just following the time when Beethoven wrote the "Ninth" (The New Life) found a new aesthetic message and fought for what they called "The New Life" (The New Life) and the "New Music" (The New Music). And they were justified by the all-time fact that there is a certain striking similarity between those used by the academic critics of our present day.

Today the change is still wider in scope and deeper in its meaning than it was then. The music is being born facing the chaotic music of old and its belated death. The music of the future is being born. The music of the future is being born. It is growing with a momentum that no old-fashioned argument may stay that no person, precursor may challenge. The living composers who are its pioneers are perhaps too preoccupied with experiments and technical research; but so it was 600 years ago, and those experiments ultimately became the foundations of the new music of Palestrina and Bach. The reformers are not born giants; they grow gigantic.

Pioneers, be they the creators or those who accept their message, constitute always a minority. They face the powerfully organized majority of the day. In the case of the Church attacks them, today the big orchestras and the big Publishers and the big concert organizations. The reformers must therefore organize, and they MUST therefore organize, so as to be able to live true to their own message and spread it.

In the Eastern States this need has been felt more or less consciously for many years. It is the result of the International Composers' Guild founded in 1921 by Edgar Varese and Charles Ives. The Guild has now been accepted by big majority organizations, and the new music is being heard in increasing proportion.

In California however no group-effort had yet been started, which would place in the public the most characteristic works of the new music. In order to make such a deficiency the New Music Society of California is beginning its activities with this concert, its aim being:

To present musical works embodying the most progressive tendencies of the new, and discontinue the use of musical cliché.

Plate III. Program for the First Concert of the New Music Society in Los Angeles, 22 October 1925.
 (Los Angeles Public Library; reduced in size)

ventures he began. Later there would be Olive Thompson Cowell, Dene Denny, Blanche Walton, and Martha Beck Carragan. Hooke had been, like Cowell and Wesley Kuhnle, a piano student of Richard Buhlig in Los Angeles. She returned to the United States after her trip to Europe in 1923, and opened her own piano studio in Los Angeles. She was one of the small band of performers who could play demanding contemporary works, including Cowell's "tone cluster" pieces. How well she played is difficult to determine from the reviews because of the low esteem critics placed on the music, but two reviews of a later New Music Society concert in 1928 gave some insight into how she was received. Charles Woodman of the San Francisco Call said she had excellent technique and interpretative appreciation, "though she left some of us unconvinced that compositions which lack melody, rhythm and harmony, in the classic sense, have the essential features of real music."¹⁶ Although Woodman felt that Hooke played Bartók better even than Bartók himself, another critic, Alexander Fried, complained that her touch was too delicate: "Miss Hooke's pianism is refined and feminine. Sometimes, as in the 'Allegro Barbaro,' it subtilized matter the composer may well have preferred to remain crude."¹⁷ At the New Music Society's first concert Hooke played one of the three piano parts in Rudhyar's symphonic trilogy, The Surge of Fire, and her presence on the program assured at least one

¹⁶Charles Woodman, "Ultra-Modern Piano Recital," San Francisco Call, 19 January 1928.

¹⁷Alexander Fried, "Miss Hooke Heard in Piano Recital," San Francisco Chronicle, 19 January 1928.

listener--Patterson Greene of the Los Angeles Examiner--that "the society will not dissipate itself in eccentricity or dilettantism."¹⁸

One of the other parts in Rudhyar's trilogy was played by Wesley Kuhnle (1898-1962), who, late in 1923, had returned to California after his European trip with Buhlig and Cowell to begin a career as church organist and concert pianist.¹⁹ In the fall of 1925 the Los Angeles Examiner reported that Kuhnle had opened two piano studios, one in Glendale and one in Los Angeles, giving as his credentials his early training with "the noted master Jaroslav Zelinski [de Zielinski] and Richard Buhlig."²⁰ This is probably the publicity Cowell had in mind when he wrote to Kuhnle on 1 September, since the article refers to the New Music Society.²¹ The Los Angeles Daily Times called Kuhnle an "exponent of the ultra-modern" and credited him with an "unusually accurate technic, a necessary virtue in the interpretation of such geometric studies in sound as Schoenberg indulges in."²²

In addition to the Rudhyar work, Kuhnle played the Schoenberg Sechs Kleine Klavierstücke, Op. 19, and Leo Ornstein's Musings of

¹⁸Patterson Greene, "Concert of New Music Striking," Los Angeles Examiner, 23 October 1925.

¹⁹Raynor, "Kuhnle Repository."

²⁰"Kuhnle Opens Studios Here," Los Angeles Examiner, [September or October] 1925.

²¹See above, p. 55.

²²"World Premier of New Music at Biltmore," Los Angeles Daily Times, 22 October 1925. Kuhnle was, by the way, a nephew of the former New York critic Edward Krehbiel, a fact noted in another article referring to his studio: "Studio Established by Wesley Kuhnle Called Los Angeles Asset," Los Angeles Evening Express, 30 October 1925.

a Piano. Schoenberg, at the time, was one of the two giants (the other, Stravinsky) in contemporary European music. Of the two poles, Cowell leaned toward Schoenberg and his school. One of the clearest illustrations of this position is in the opening chapter of his book American Composers on American Music where he groups composers and assesses their importance according to stylistic influences. Cowell deprecated the modern French or neo-classical style of the day, calling it "superficial" and "aimed at pure amusement." Particularly scornful of Americans who aped it, he criticized George Antheil: "He has sensationalized each new Parisian development, including Stravinsky, [and his] "Ballet Mécanique" consists of a mixture of literal fragments from Stravinsky. . . ." On the other hand, Cowell respected those who followed Schoenberg, and praised composers like Adolph Weiss, Wallingford Riegger, John Becker, and Gerald Strang, who wrote in the "Schoenberg idiom" or used "atonal polyphony" and twelve-tone methods.²³

The program notes for the New Music concert included a quotation by Louise Varèse on Schoenberg as the pathbreaker, the iconoclast, the prophet as well as the pedagogue, followed by a description of Schoenberg, presumably by Cowell, as a "musical expressionist."

Schoenberg's Six Pieces made little impression on the critics; short, aphoristic, they were apparently overshadowed by the flashier orchestral works on the program. But Ussher

²³Henry Cowell, American Composers on American Music: A Symposium (Palo Alto, CA: Stanford University Press, 1933; reprint ed., New York: Frederick Unger, 1962) pp. 4-6. Hereafter cited as ACAM.

liked Kuhnle's performance of them, finding him "an unusually well equipped, finely sensitive artist."²⁴ The writer in the Pacific Coast Musician said that the Schoenberg pieces "met a ready response from the audience" and were "delightfully performed by Wesley Kuhnle."²⁵ The Ornstein works created scarcely a ripple. While some of the critics bitterly attacked the more violent works on the program, they hardly noticed Ornstein's, which Cowell described in the program as "more simple and less romantic" than his Wild Man's Dance and A la Chinoise of fifteen years earlier. One of the critics, Gilbert Brown, actually felt that the earlier pieces would have been more fitting for such a program. Bewildered, he asked, "Has Ornstein advanced even beyond the ultramoderns of today, or has he foresaken the path on which he set out as a boy?"²⁶

The first New Music Society concert was the last for Kuhnle. He continued his concert and teaching career around Los Angeles with the exception of a short tenure in New York. An endorsement from Richard Buhlig ("To whom it may concern") dated 28 December 1927, refers to Kuhnle's studies with him in New York during 1926 and fall of 1927 and a New York recital in October 1927.²⁷ Gradually he began concentrating less on modern music and more on Bach and earlier music. During the

²⁴Bruno David Ussher, "Music and Musicians," Los Angeles Express, 23 October 1925.

²⁵"Music Society Presents Radical Program," Pacific Coast Musician, n. d.

²⁶Gilbert Brown, "New Music Sounds Like Traffic Jam," Los Angeles Record, 23 October 1925.

²⁷Letter, Richard Buhlig, 28 December 1927. Kuhnle Collection.

1950s he built harpsichords and concertized with violinist Sol Babitz as "New Friends of Old Music."²⁸

Adolph Tandler was another Los Angeles-based musician associated briefly with Cowell and the New Music Society. It was Tandler's Little Symphony that was performed at the first concert. Born in Vienna, 2 November 1875, he was a student at the Royal Academy of Vienna before coming to the United States. Rudhyar recalls that Tandler had at one time been conductor of the Los Angeles Symphony and was part of the Los Angeles musical scene in the mid-twenties. Rudhyar was quite satisfied with Tandler's interpretation of The Surge of Fire at the concert, saying that "the performance of his symphonic work was "very sympathetic." "The musicians liked it," Rudhyar recalled, "and it was well played. He was a very soft, very Viennese kind of conductor, so it lacked a little backbone, but it was very nicely done."²⁹

Tandler and his orchestra, in fact, were considered the heroes of the occasion. Ussher said: "To Mr. Tandler thanks must go for his labor of love. It was exceedingly difficult music, and if not played at its best, it must be ascribed to the strangeness of style rather than to musicianship of performers."³⁰ Carolyn Pearson of the Illustrated Daily News gave

²⁸ Rayner, "The Wesley Kuhnle Repository." Kuhnle's studies of tunings, temperaments, and performance practice of early music are preserved on taped lecture-demonstrations in the Kuhnle Collection.

²⁹ Interview with Lane Rudhyar.

³⁰ Ussher, "Music and Musicians."

"much credit to Tandler and the other brave artists" and quoted Tandler as having said: "It is our duty, a matter of honor to produce the works of these heroes who write according to conviction rather than precedent."³¹ When Cowell moved the New Music Society concerts to San Francisco in 1927, Tandler was listed as a member of the Executive Board on the initial announcement, but thereafter neither he nor his Little Symphony was involved in New Music activities.

Arthur Bliss (1891-1975) was an English composer considered in the 1920s one of the most promising of the new composers. His early scores were highly successful and his work for soprano and chamber orchestra, Rout, had been premiered at the Salzburg Festival in 1922.³² An associate of Honegger and Stravinsky in Paris during the post-World War I years, he lived in the United States between 1923 and 1925.³³ Although he did not conduct at the concert as it had been announced in the earlier flyer, Bliss was listed as a member of the society's resident cooperating committee.

Henry Eichheim (1870-1942), a Chicagoan educated at the Chicago Musical College, had been a member of the Theodore Thomas orchestra in New York and later violinist with the Boston Symphony from 1890 to 1912, when he resigned to devote all his time to composition and recital work. He is best known for

³¹Carolyn Pearson, "Ultra Modern in Music Applauded at Recital Here," Illustrated Daily News, 23 October 1925.

³²Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians, 5th ed. (New York: G. Schirmer, 1971), s. v. "Bliss, Arthur."

³³[Obituary], "Sir Arthur Bliss, 83, Composer, Master of Queen's Musick, Dies," New York Times, 28 March 1975, p. 30.

the oriental influences in his music; his Oriental Impressions was published by the Society for the Preservation of American Music in 1927.³⁴ Charles Seeger called him an "exquisite":

Henry Eichheim was an extraordinary fellow. He became known as a musical exquisite in Boston before the 1920s. He was interested in East Asian music and collected a beautiful lot of instruments which he gave to the little museum in Santa Barbara, California. I only met him once, and only knew him distantly as one of the exquisites--there weren't very many in those days--Loeffler, the composer, was another. They were sort of musical Cabots and Lowells.³⁵

Eichheim directed the Little Symphony in Ruggles's Angels and Varèse's Octandre and joined his wife, pianist Ethel Roe Eichheim, and violinist Calmon Luboviski in a performance of Darius Milhaud's Sonate for two violins and piano. The choice of the Milhaud sonata was a curious one in light of Cowell's views on French music. In the program notes, Cowell quoted a strong statement by Milhaud advocating neo-classicism--the desire "to preserve the older and more perfect musical forms" and the "aim to preserve the Latin traditions in an unalloyed state [free from Teutonic influence]"--then appended his own statement in an obvious reference to the two French-born composers on the program, Rudhyar and Varèse:

Those ideas are not endorsed by most French-born composers now living in America, and are the product of reactionary tendencies strongly manifest in Latin countries. Darius Milhaud is one of the main exponents of "polytonalism," i.e., the superposition of various tonalities, following in this Stravinsky.

³⁴ John Tasker Howard, Our American Music (New York: Thomas Y. Crowell, 1930-31), p. 495. When the fourth edition of Our American Music was published in 1965, Eichheim was no longer well enough known to be included.

³⁵ Interview with Charles Seeger.

The Milhaud work was well received by the critics. Carl Bronson called it "almost celestial in effect."³⁶ Carolyn Pearson thought there were "some truly lovely melodies," but she "didn't know when to applaud."³⁷ The Pacific Coast Musician's critic said that it was "not so foreign to accepted standards as to be otherwise than comprehensible and pleasing."³⁸ Gilbert Brown was also delighted because to him the Milhaud "seemed a late sinister flowering in music of a civilization already slipping into perfumed, hallucinated sensuality. Delightful stuff, if you like it--and I, for one, do."³⁹

Calmon Luboviski, the third player in the Milhaud Sonata, was the concertmaster of the Little Symphony⁴⁰ but no identification was made of the third pianist in the Rudhyar work, Harold Simmons. Another performer on the program--Feodor Kolin--created quite a stir. Dr. Feodor Kolin was a composer and director of Russian-Polish parentage who, at the time, lived and taught in Los Angeles. In his researches in musical synthesis he had developed theories based on the combined use of light, dramatic movements, and perfumes. For the New Music Society program, however, he planned to demonstrate through

³⁶ Carl Bronson, "Musical Club Program is Discussed," [Unidentified newspaper], 23 October 1925. Kuhnle Collection.

³⁷ Pearson, "Ultra Modern in Music."

³⁸ "Music Society Presents."

³⁹ Brown, "New Music Sounds."

⁴⁰ "Biltmore Concert Promises Novelty," Los Angeles Examiner, 22 October 1925.

improvisation at the piano his belief that "in the freedom of the improvisation spirit a nearest approach is made to 'pure sound,'" as it was phrased in the program notes. Rudhyar recalls that "he claimed to have been a reincarnation of either Schumann or Schubert."⁴¹ The critics were not impressed: Gilbert Brown called the improvisations "dervish-mad"; Carl Bronson called the music "the dissonant chime of fascinating clang"; and Ussher felt that "self-expression at any price is not art especially if not original."⁴² The Pacific Coast Musician questioned whether the improvisation was spontaneous or planned in advance.⁴³ Apparently Kolin faded into oblivion; his name is missing from the 1927 San Francisco New Music announcement and Rudhyar does not recall ever hearing of him again.

One of the members of Cowell's non-resident advisory board was the composer and conductor, Eugene Goossens. Like Bliss and Eichheim, Goossens, although not a member of Cowell's inner circle, was instrumental in furthering avant-garde music. A Londoner, he had been called to Rochester, New York, as conductor of their Philharmonic Orchestra in 1923. The next year he lectured on modern music throughout the Middle and Far West for the Pro Musica Society and was associated with the ICG both as composer and conductor. When he conducted his own fantasy for nine wind instruments at an ICG concert in December 1924, Goossens recalled that "it met strong disapproval from the New

⁴¹Interview with Dane Rudhyar.

⁴²Brown, "New Music Society"; Bronson, "Musical Club"; Ussher, "Music and Musicians."

⁴³"Music Society Presents."

York Press and works by Varèse, Salzedo, and Ruggles [Men and Mountains] received equally strong castigation. But one never could please those New York critics. . . .," he said.⁴⁴

Goossens was the target of some of the most vociferous demonstrations against new music. Virgil Thomson recalls the scandal set off in 1924 at Goossens's performance of Varèse's Hyperprism at the B.E.C.⁴⁵ But apparently not all the modern music he performed was to his liking. At an ICG concert in January 1926 when he conducted Portals by Ruggles, he commented: "We survived, incidently, a grim piece for strings by Carl Ruggles, the New England modernist who, like his fellow countryman, Ives, wrote next to unplayable music."⁴⁶

Another member of the committee, Carlos Salzedo (1885-1961), besides being a co-founder of the International Composers' Guild, was active in Pro Musica, having joined Schmitz in organizing its predecessor, the Franco-American Society. The same year in which he founded the ICG with Varèse--1921--he founded a modern music magazine Eolian Review, later called Eolus, which was discontinued in 1933.⁴⁷ A French harpist and composer, Salzedo had settled in New York in 1909. He played first harp for the Metropolitan Opera orchestra from 1909 until 1913, when he formed a trio (Trio de Lutèce) with Georges Barrère,

⁴⁴Goossens, p. 227-33.

⁴⁵Virgil Thomson, American Music since 1910 (New York: Holt, Rinehart and Winston, 1970), p. 43.

⁴⁶Goossens, p. 233.

⁴⁷John Tasker Howard, Our Contemporary Composers (New York: Thomas Y. Crowell, 1941), p. 254.

flutist, and Paul Kéfer, cellist.⁴⁸ Cowell paid tribute to him in 1933:

An unparalleled harpist, his chief contribution to composition has been his use of the harp in many new ways . . . over a hundred precise and differential types of tone. . . He is an innovator who is at the same time an excellent general musician.⁴⁹

Salzedo founded a harp school in Camden, Maine, in 1930. Until his death in 1961, he continued to teach there every summer. The school is still in existence, with Salzedo's followers carrying on his revolutionary technique.⁵⁰

The remaining members of Cowell's committees--Rudhyar on the resident committee and Ruggles and Varèse on the advisory board--were, in 1925, the most advanced composers known to be writing in America and as such were brilliant attractions for Cowell's first concert of new music. Although Ruggles and Varèse were probably not known in Los Angeles, their works (with Rudhyar's) were considered the most important on the program as well as the most controversial. By scheduling their music, Cowell served notice that his new society would be uncompromising in its determination to carry out its aim to present "the most progressive tendencies of this age."

Henry Cowell's admiration for Carl Ruggles had begun eight years earlier, when the two met in New York in 1917. When later he recalled this meeting, Cowell said:

⁴⁸ Baker's Biographical Dictionary, 5th ed., s.v. "Salzedo, Carlos."

⁴⁹ Cowell, ACAM, p. 101.

⁵⁰ Eleanor Blau, "Maine Harp Colony Thrives, and Sound Is Not Ethereal," The New York Times, 17 August 1975.

His raucous and rugged enthusiasm on finding a "magnificent," "superb," new dissonant chord was as catching as a prairie fire, not in the least dampened by the fact that he himself was the only composer he knew of who invented them. . . . For my part I had, from the beginning, a profound admiration for his fresh and glowing yet perfected use of dissonances. ⁵¹

A native of Massachusetts, Ruggles (1876-1971) had moved to New York in 1917 after ten years as teacher and conductor in Winona, Wisconsin. In New York, he became a close friend of Varèse and, in Louise Varèse's words, "a priceless and preposterous addition to the ICG." When the Guild split up, he was "the most uncompromising and the most vociferous of Varèse's supporters."⁵² One of the most independent and forceful members of the New Music composers, Ruggles later received glowing praise from another longtime friend, Charles Seeger. Writing in The Musical Quarterly of October 1932, Seeger said of Ruggles's music:

. . . there is conviction--sheer arrogant assertion--of value. You cannot put your finger on it. You cannot point out any melody, passage, or detail that even represents it or can be characterized as such. But you know, just as surely, that in hearing the work you have been in touch with, or had intimations of, the sublime.⁵³

Ruggles's Angels had been performed earlier at an ICG concert on 18 December 1922 in its original version for six muted trumpets. As described by Louise Varèse, the sight of six extremely stout trumpeters marching on stage and blowing into the small trumpets had aroused a considerable amount of jeering and distracted from the performance. The critic Paul

⁵¹Cowell, "Carl Ruggles: A Note."

⁵²Varèse, A Looking-Glass Diary, p. 184.

⁵³Reprinted in Cowell, ACAM, pp. 14-35.

Rosenfeld, nevertheless, praised the music: "The fragment of Ruggles' suite is distinguished by the loveliness of the sound of the six close dissonant silversnarling trumpets; and by an inner homogeneity."⁵⁴ Whether the unfortunate spectacle in New York led to the change in instrumentation or whether the placement on the program next to Octandre (for winds and string bass) led to a new arrangement, the version of Angels performed at the New Music Society concert was for strings. Cowell argued in his program notes that "the composer himself likes to have it played for string ensemble: 2 violins, 2 violas, 2 cellos."

Ruggles's short essay of interweaving seconds and sevenths was described by Cowell in the program notes as having been written in a deliberately dissonant style--"almost in a scholastic manner." "Schoenberg," said Cowell, "was the great pioneer along this line of 'dissonant counterpoint,' but Ruggles goes further still. His attitude to music might be called a sort of Neo-scholasticism." Although one critic (Bronson) praised the tight, effective harmonization and commented that the piece had been well received, and one (Ussher) called it harsh but fascinating, The Pacific Coast Musician, completely at a loss, decided that the pieces by Ruggles and Varèse were just not music.⁵⁵

Edgard Varèse (1885-1965) was by far the best-known and the most notorious of the New York avant-garde group with which Cowell was associated and represented the international

⁵⁴Quoted in Varèse, Looking-Glass Diary, p. 183.

⁵⁵Bronson, "Musical Club"; Ussher, "Music and Musicians"; "Music Society Presents."

approach which Cowell had always maintained was much more important than any purely American interest. Cowell was later to write that "Varèse's own music has nothing in particular to do with America. . . . It was originated in Europe under the influence of his teacher, Busoni, and was also affected by the Italian "futurist" school of percussionists." Cowell gave Varèse credit for being the "first to introduce modern music to America with any degree of consistency" and recognized the powerful appeal of Varèse's iconoclastic style:

There is a dramatic and incisive element about Varèse's music which causes it to stand out on a program, and to "kill" any work standing next to it by brute force. . . . While he lacks melodic invention and harmonic succession, Varèse is in other respects unique, and deserves the highest place among the European composers who have become American.⁵⁶

In discussing Octandre in the program notes, Cowell quoted from an article by Massimo Zanotti-Bianco on "Edgar Varese and the Geometry of Sound" in The Arts, January 1925, describing the "sound-groups like masses that change in shape and intensity, comparable to waves whose dynamic logic enters into and is one with the logic of cosmic phenomena." Coming after Ruggles's buzzing dissonances in Angels, the insistent staccato blaring of Varèse's brasses and the terse abstract motivic structures proved to be more than the critics could take. Not only was it "not music" but it was variously described as "almost a perfect impression of Seventh and Broadway at the rush hour" (Brown), "the pandemonium which might occur

⁵⁶Cowell, ACAM, pp. 43-48.

between the departure of the old [music] and before the arrival of the new" (Bronson), and "the reflection of street sounds into which a fog horn and the guiding of a push cart sounds" (Ussher).⁵⁷ Ussher's comment that "tonal photography of noise has at best only experimental value" illustrated how critics frequently missed the point. For the rest of its years of existence the New Music Society and later the New Music Quarterly and New Music Recordings were hounded by those audiences and critics for whom anything without lyrical melody and consonant harmony was noise and anything new was experimental and therefore not of value. Some of New Music's harshest critics were supposedly its friends. Henry Eichheim, who conducted Octandre at the Los Angeles concert, was quoted in the Los Angeles Examiner the next day as having said: "It sounds terrible to me, and I think it really is." After making this incredible statement, he attempted to soften it by pointing out the music's value for the future: "But in his experimenting, Varèse may have hit upon some orchestral timbre which will be available to a gifted composer of the future for the creation of great music."⁵⁸

It is a quirk of history that while Varèse's Octandre, now considered one of the masterpieces of a twentieth-century giant, was dismissed as mere experimentalism, Dane Rudhyar's Surge of Fire was considered the high point of the concert and, in Ussher's words, "the most important . . . [showing] great talent, struggle, emotional impulsiveness, rhythmic freedom to

⁵⁷Brown, "New Music Sounds"; Bronson, "Musical Club"; Ussher, "Music and Musicians."

⁵⁸Greene, "Concert of New Music."

the last degree."⁵⁹ And yet this work has received only three performances since it was composed in 1921: the premiere at the New Music Society concert, a later one in New York, and a performance at the California Institute of the Arts in May 1971 conducted by James Tenney.⁶⁰

Rudhyar's big expansive score for orchestra and three pianos aroused the spirits of the audience. Gilbert Brown, for one, called it "decidedly the event of an evening of sensations." Rudhyar, he said, was "the master of the maelstrom of emotion-in-sound that swirls in majestic frenzy to the peaceful conclusion of the piece."⁶¹ Critics took great pride in pointing out that Rudhyar was a local resident. Jones called him a "world celebrity now residing in Hollywood, but only known to the musical cognoscenti."⁶² He was, moreover, a personality which America and especially California in the 1920s lionized--a foreigner with an attractive French accent who spoke of magic and theosophy and oriental influences, who painted, wrote books, and associated with exotic women, and who, for seven months in 1924, had played Christ twice a day at Grauman's Chinese Theatre in a prologue to the film The Ten Commandments.⁶³ He was one of

⁵⁹Ussher, "Music and Musicians."

⁶⁰James Shere, Dane Rudhyar 1895--: A Brief Factual Biography with a Listing of Works (Berkeley, CA, P.O. Box 251: International Committee for a Humanistic Astrology, 1972), p. 6.

⁶¹Brown, "New Music Sounds."

⁶²Isabel Morse Jones, [Review], Los Angeles Daily Times, 24 October 1924, sec. 2, p. 9.

⁶³Interview with Dane Rudhyar.

the first of the composers of the 1920s and 1930s who were performed, published, and promoted almost exclusively through the New Music enterprises. While Cowell never wavered in his support, audiences and critics did, and composers like Rudhyar have remained largely unknown until recent years when young composers and historians searching for the roots of contemporary practice have rediscovered them.

Rudhyar recalls that in 1924 or early in 1925 Cowell wrote him about starting the New Music Society and asked him to be one of the founding members. After their meeting at the theosophical community of Halcyon,⁶⁴ Rudhyar and Cowell became close friends and would occasionally meet in New York or Chicago, as well as Los Angeles, since, like Cowell, Rudhyar crossed the continent several times during the 1920s. Like Cowell, Rudhyar was at odds with the neo-classicism currently in vogue. He was scornful of composers like Copland who idolized Stravinsky:

When Copland came back from France in 1924 he came back full of the neo-classical thing of Stravinsky. Nothing existed but that and the old group of Varèse, Ruggles, Riegger, and myself was completely out. We had absolutely no possibility of doing anything. We couldn't get any foundation grants because their group thought that the only thing that counted was neo-classicism and form. I remember Copland coming back and telling me, "You know--this extraordinary thing called 'Le Baiser de la Fée'"--some kind of Stravinsky ballet--"you know, it's extraordinary--the music is nothing, nothing, but that doesn't matter. It's the form, the pure ballet form. That's the only thing that counts." Of course I disagreed heartily with that. After that, he didn't like me very much.⁶⁵

⁶⁴See above, p. 37.

⁶⁵Interview with Dane Rudhyar.

Taking Scriabin as his own idol, Rudhyar wrote in 1926 that he saw in the Russian composer

the conscious foundations of an entirely new and revitalized SENSE of music. . . . While music is, for the neo-classicists, an assemblage of sound-patterns and esthetic forms, and for the romantic, an emotional projection of human life, for Scriabin it is a magical force used by the spiritual Will to produce ecstasy, that is, communion with the Soul!⁶⁶

Later in 1964, Rudhyar described his own works as being "essentially spontaneous exteriorizations of 'peak experiences.'" Much of his music, he said, is based on improvisations--"absolutely spontaneous and immediate expressions of the 'now' being lived in relationship to those present."⁶⁷

Rudhyar's Surge of Fire, scored for flute, piccolo, oboe, clarinet, bassoon, trumpet, trombone, string quartet and three pianos, was described in the program notes as a "tone-poem,"

a record, by means of instrumental tones, of subjective experiences lived by the author, a record of inner happenings. It is not "objective" music so-called, as much of the recent music is. . . . The hearer should concentrate on the tone of it, let the sounds vibrate through his nature being, become one with the resonance of those sounds.

Apparently the work was effective. Bronson talked of the harmony which acted as if an "explosion had scattered it."

Pearson said it was "very remarkable," and the Pacific Coast Musician called it "a work to command serious attention. In it are shown gifts and musical craftsmanship of the highest order."⁶⁸

⁶⁶ Dane Rudhyar, "A New Philosophy of Music," The Foreword (March 1926); reprinted in Soundings No. 6 (Spring 1973), pp. 54-56.

⁶⁷ Dane Rudhyar, "Concerning My Music," December 1964, Soundings No. 6 (Spring 1973), pp. 57-61.

⁶⁸ Bronson, "Musical Club"; Pearson, "Ultra Modern in Music"; "Music Society Presents."

A Los Angeles oil heiress, Aline Barnsdall, was the chief sponsor of the concert--at least that is implied in a note by Cowell in the New Music Collection!

The concert was financed by Aline Barnsdall, but when she heard the music, she decided not to continue. The New Music Society then (along with me) moved to San Francisco, where it remained with no further L.A. programs.⁶⁹

Rudhyar says that it was indeed Miss Barnsdall who sponsored the concert which, he recalls, was very expensive. His own work, for example, required seventeen instrumentalists.⁷⁰

A statement of expenses shows that the total cost of the concert was \$674.55 (\$61.50 for printing, \$13.05 for orchestral parts, and \$600.00 for the hall and musicians). Receipts were \$515, including \$200 from subscriptions and \$315 from ticket sales.⁷¹ The deficit of \$159.55 was presumably paid by the sponsor. The statement of receipts suggests the size of the audience: 133 subscriptions @ \$1.50; 191 tickets sold @ \$1.65. If all those people attended, there would have been an audience of over 300--enough to be called "good-sized" as Ussher did, "larger than one dared to expect in view of the radical nature of the program." It seemed to Pearson that the audience was

⁶⁹Cowell, Note. New Music Collection. On the same sheet of paper, in addition to the above typed note, Cowell wrote the following confusing notes by hand: "N.M. Soc. 1st concert, in Los Angeles Oct 22, 1926. Arthur Bliss Conducted (instead of Tandler)." Although there was one more New Music Society concert the following year on 20 November 1926, Cowell could not have been referring to that because neither Bliss nor Tandler participated. The confusion in date and information can only be blamed on Cowell's faulty memory.

⁷⁰Interview with Dane Rudhyar.

⁷¹Statement, "First Concert of the New Music Society of California." New Music Collection.

"large and fashionable", to Brown, that "practically every musically curious person in the city crowded into the Biltmore Hotel."⁷²

Moreover, there was a distinguished group of guarantors listed on its program. They included: Mrs. Thompson Buchanan, wife of a playwright and drama critic who since 1919 had been editor of Goldwyn pictures in Hollywood;⁷³ Mrs. Henry Eichheim, wife of the composer; Montagu Glass, "author of the 'Potash and Perlmutter' stories and plays that entertained the country a generation ago," as described in an obituary of his wife;⁷⁴ Mrs. William de Mille, wife of the motion picture producer-director and sister-in-law of Cecil B. de Mille; and Mrs. H. W. Rothwell, wife of the conductor. Other guarantors have so far remained unidentified: Mrs. Alice Barney, Mr. James Kaber Fitzgerald, Mrs. Irwin Muna, and Mr. Robert Nelson, but they were, as critic Bronson observed, "some of the best patrons of music."

A Successful Beginning

The importance of the event was not lost on the critics. Jones, who was eager to welcome the society before, retained her enthusiasm after the concert: "Think what we will [about the music], the concert marked a milestone in the musical life

⁷²Ussher, "Music and Musicians"; Pearson, "Ultra Modern in Music"; Brown, "New Music Sounds."

⁷³[Obituary], "Thompson Buchanan, Long A Playwright," New York Times, 16 October 1937, p. 19.

⁷⁴[Obituary], "Mrs. Montague Glass," New York Times, 26 January 1948, p. 19.

of the city." As for the society: "Long may it prosper!"⁷⁵ To Gilbert Brown the event was "the most heavyweight affaire de musique that has transpired inside these city walls during the present momentous decade . . . the left wing of the modern musical movement flapped triumphantly out of its California nest last night"⁷⁶--an apt phrase for Cowell's fledgling efforts to promote contemporary music. Significantly he chose to promote music by other composers at the first concert, not his own.

The event was precedent-setting in several ways. It established the name of New Music as a society--a name which Cowell continued to use in other ventures. It brought together for the first time under the New Music banner a varied group of composers and an eclectic program ranging from the formalistic neo-classicism of Milhaud to the rhapsodic late-romanticism of Rudhyar. In doing so it stressed an international approach, pairing the American Ruggles with the French-born Varèse and the Austrian Schoenberg with the Russian-American Ornstein. The New Music Society's initial concert demonstrated that, given a certain amount of organization, financial backing, and publicity, even the most radical music of the day could make an impact on one of the most conservative cities in the country. The size of the audience was more than acceptable and critics, whose reviews were filled with typical clichés about contemporary music, were certainly not unfriendly; all spoke of the necessity of such a society and wished it well.

⁷⁵Jones [Review], 24 October 1924.

⁷⁷Brown, "New Music Sounds."

IV

THE NEW MUSIC SOCIETY IN SAN FRANCISCO AND THE FOUNDING OF THE NEW MUSIC QUARTERLY

Within a month of the New Music Society concert, Cowell was off on an international concert tour; on 30 November he was in Montreal, by February in New York. From March until August 1926 he gave concerts in Warsaw, Berlin, Vienna, Budapest, Prague, Venice, Paris, and London.¹ When he returned to California he began what was to become a major part of his career--lecturing on contemporary music. He gave two series of lectures that fall, one on Mondays in Carmel and the other on Tuesdays in San Francisco.²

A glance at the summary of the lectures as printed in the Carmel Cymbal shows that Cowell at that time was particularly interested in justifying the use of dissonance in modern music. Its current use, he said, was a logical development in the history of music, in which "each age brought the introduction of a heresy in the form of a new interval following along

¹Clippings of announcements and reviews in the Cowell Collection, New York Public Library.

²Carmel Pine Cone, 1 October 1926.

the overtone series." He singled out Ruggles as the master of dissonant harmony, which "will come into its own in the great melodic sweep of the Ruggles symphonic structure." He credited Scriabin and Stravinsky with contributions to rhythmic development but pointed out that Schoenberg was greater than Stravinsky in melodic invention because "he never repeats himself." Other composers he discussed were Goossens, Honegger, Malipiero, Bartók, Ornstein, Varèse, and Ruth Crawford, a new composer whom Cowell would shortly thrust into prominence. Finally, he prophesied the need for a new instrument for smaller and smaller "inter-intervals--the quarter-tone piano."³

The Last Concert of the New Music
Society in Los Angeles

The New Music Society, which had lain dormant while Cowell was away, was reactivated and the second concert took place in Los Angeles--again at the Biltmore Hotel--on 20 November 1926. This time since Cowell included some of his own music on the program, he received the greater share of the publicity. One article was accompanied by a picture of Cowell in a familiar pose--playing the piano with his forearms.⁴ Besides his piano music which Cowell himself played, the program included Milhaud's First String Quartet, Ruggles's Lilacs, Cowell's String Quartet (1915), and Casella's Five Pieces for String Quartet, all played by the Persinger String

³Dora C. Hagemeyer, "Modern Music Discussed by a Modern Composer," The Carmel Cymbal, 17 November 1926, p. 6.

⁴"Newest Piano Technique Elbowing to Recognition," Illustrated Daily News, 16 November 1926.

Quartet; Rudhyar's Moments, performed by the composer; and Schoenberg's Op. 23, performed by Dene Denny, a pianist from Carmel. (Plate IV.)

There had been an increase in the size of the non-resident advisory board of the society since its formation the previous year and the Carmel Cymbal reporter who reviewed the concert reported on the additions. With the exception of Leo Ornstein, all were European composers: Bela Bartók, Alfredo Casella, Gian Francesco Malipiero, and Alois Haba. The reporter spoke of the "storm of applause [and] much subsequent appreciative comment" which Denny's performance brought.⁵ Bruno David Ussher in Los Angeles also reviewed the concert, paradoxically expressing a distaste for the music on one hand--Schoenberg was "incoherent," Cowell "witless", and Ruggles "grating"--and, on the other, maintaining that the New Music Society was an "important and sincere movement." "I wish," he said wistfully, "there would be a financial backing for more than one concert a season."⁶

This ambiguous attitude of the critics was a common one. Although disliking the music, they were still not ready to dismiss the idea of a new-music society, obviously fearing that they would be labeled reactionary. They also were charmed by Henry Cowell. Many times the integrity he projected resulted, if not in enthusiasm for the music, at least in acceptance of its right to be performed. Even as Ussher was attacking the

⁵"New Music Concert Is Great Success," The Carmel Cymbal, 1 December 1926, p. 2.

⁶Bruno David Ussher, "Reviewer Is Filled With Stimulation and Self-Pity After New Society's Bill," Los Angeles Evening Express, 22 November 1926.

THE NEW MUSIC SOCIETY OF CALIFORNIA

(AFFILIATED WITH THE INTERNATIONAL COMPOSERS' GUILD OF NEW YORK)

AIM: To present musical works embodying the most progressive tendencies of this age and disseminate the new musical ideas.

ORGANIZER: HENRY COWELL
 SECRETARY-TREASURER: WINIFRED HOOKE
 RESIDENT COOPERATING COMMITTEE: HENRY EICHHEIM, D. RUDHYAR,
 ADOLPH TANDLER

NON-RESIDENT ADVISORY BOARD: BELA BARTOK, ARTHUR BLISS, ALFREDO C *ELLA,
 RUTH CRAWFORD, EUGENE GOOSSENS, ALOIS HABA, PAL KADOSA, KOTT. KO-
 DALY, FRANCESCO MALIPIERO, LEO ORNSTEIN, CARL RUGGLES, CARLOS SAL-
 ZEDO, ISTOAN SZELENI, EDGAR VARESE, IMRE WEISSHAUS.

FIRST CONCERT

SEASON 1926-27

SATURDAY, NOVEMBER 20TH AT 8:30 P.M.

AT THE MUSIC ROOM
 OF THE BILTMORE HOTEL

STRING QUARTET IN A MINOR	- - - - -	DARIUS MILHAUD
3 PIECES FOR STRING QUARTET	- - - - -	ALFREDO CASELLA
"ANGELS" (REPEATED BY REQUEST)	- - - - -	CARL RUGGLES
"LILACS" ANDANTE FOR SEVEN STRINGS	- - - - -	
QUARTET	- - - - -	HENRY COWELL

THE PERSINGER STRING QUARTET (FORMERLY SAN FRANCISCO CHAMBER MUSIC SOCIETY)

FIVE PIECES FOR THE PIANO (Op.23)	- - - - -	ARNOLD SCHOENBERG
MISS ETHEL DENNY		
"MOMENTS" TONE-POEMS FOR THE PIANO	- - - - -	D. RUDHYAR
"THE SLEEP MUSIC OF THE DAGNA"	- - - - -	HENRY COWELL
	STRING PIANO AND PIANO	
"THE TRUMPET OF ANGUS OG"		
"THE SNOWS OF FUJI-YAMA"		

THE COMPOSERS AT THE PIANO

KNABE PIANO

Plate IV. Program for the New Music Society Concert, Los Angeles, 20 November 1926.

music, he paid tribute to Cowell, speaking of "Henry Cowell of San Francisco for whose deep imaginativeness I always feel my heart beat faster, who is so honest and unaffected, so liberal in his views. . . ." ⁷

Cowell left on another concert tour--this time, a trans-continental one--soon after the concert. Among other cities he visited were Chicago, New York, and Bridgeport, Connecticut. In Kansas City he gave a recital at a Pro Musica chapter. In Detroit, where he was making his first appearance, he picked up a copy of the New York Herald Tribune of 11 April 1927; on its front page was a report of the scandalous performance of George Antheil's Ballet Mécanique at Carnegie Hall. Whether in surprise, envy, or admiration, he scrawled across it, "first page!!" and carried it back with him to Menlo Park. ⁸

When Cowell was on tour, The Carmel Cymbal usually kept its readers informed about his whereabouts. The newspaper had reported on 23 March 1927, for example, that Cowell had postponed his return to California "owing to the demands for his very 'different' music in New York and other Eastern cities." It also announced that Cowell would give several San Francisco recitals and then leave for the Orient, "where he hopes to find the complicated cross rhythms of the primitive compositions. This he feels will be the next step in the development

⁷ Ibid.

⁸ Clippings of announcements and reviews, 1 January 1927 to 19 April 1927; copy of front page of New York Herald Tribune, 11 April 1927. Cowell Collection, New York Public Library.

of occidental music."⁹

When Cowell did return in April, he was interviewed as a celebrity by the Carmel Cymbal, an opportunity for him to give his views on the current status of American Music. "Everywhere," he was quoted as saying, "there is a feeling that the renaissance is upon us and that American music, along with the other arts, will be in the van of the new march. . . . The forms of the new work and the measure of it is well enough established now to warrant the right to demand excellence in it as well as modernity."¹⁰

San Francisco, too, recognized Cowell's importance. "Cowell Back, World Famed Composer," was the headline in the San Francisco Call. The writer referred to Cowell's international acclaim but pointed out that his musical education had been "exclusively American."¹¹ This pride in an American-made product was a significant change from the time thirteen years before when another critic, Redfern Mason, had urged Cowell to study in Europe.

Announcement of the New Music Society
in San Francisco

That summer, since Mrs. Barnsdall had withdrawn her support in Los Angeles, Cowell made plans to continue concerts of the New Music Society in San Francisco, a city which took

⁹"East Enjoying Visit of Henry Cowell," The Carmel Cymbal, 23 March 1927. The trip to the Orient did not materialize.

¹⁰"Art Notes," The Carmel Cymbal, 29 June 1927.

¹¹Harry C. Donoho, "Cowell Back, World Famed Composer," San Francisco Call, 29 July 1927.

pride in its many cultural activities. Besides the artists who arrived for recitals and concerts, San Francisco had a prestigious opera company and a respected conservatory of music.

The 1927-28 season was a typical one for the city. Visiting artists scheduled for concerts that year included singers Marian Talley, Antonio Scotti, Lawrence Tibbett, Eva Gauthier, Johanna Gadski, and Beniamino Gigli; pianists E. Robert Schmitz, Béla Bartók, Walter Gieseking, and Harold Bauer; and violinists Albert Spalding, Jascha Heifetz, Georges Enesco, and Yehudi Menuhin.¹² Maurice Ravel also appeared that year as guest conductor for the San Francisco Symphony Orchestra.¹³

Nevertheless, as in Los Angeles, programs on San Francisco's concert stages leaned toward the conservative. Rudhyar recalls that Alfred Hertz, conductor of the San Francisco Symphony Orchestra from 1915, came to conduct at Pacific Grove near San Francisco: "He may have been a little more advanced [than Rothwell in Los Angeles] but he played a lot of Wagner . . . and certainly nothing past Debussy."¹⁴ Hertz, nevertheless, was probably programming what his audience preferred. Sidney Cowell remembers that in San Francisco, in the twenties, complaints arose when Hertz "dared to play all the Brahms symphonies in one season. The critics or possibly the subscribers suggested that it would have been better to play one symphony, one move-

¹² History of Music Project, vol. 4 (San Francisco: Works Projects Administration, 1940; reprint ed., New York: AMS Press, 1972), p. 200.

¹³ San Francisco Chronicle, 8 January 1928 and 6 February 1928.

¹⁴ Interview with Dane Rudhyar.

ment at a time."¹⁵

Celebrities, even those as radical as Cowell, were tolerated, indeed lionized, by San Francisco audiences, but new music was not. There were two groups, however, willing to support new ideas: some of the critics and the academic community. The critics suggested that the city was ripe for a change. In a review of a Cowell recital on 30 October 1926 at the Fairmont Hotel, critic Mollie Merrick, for one, reported that the concert had been received enthusiastically and continued:

No pianist-composer of exceedingly modern trend draws a larger audience in San Francisco these days. We have not been fed sufficiently on the modernistic, for one thing, and, as a city, we are somewhat reluctant about being enlightened.¹⁶

At another concert by Cowell, the reviewer's description of the audience indicated the type of support Cowell (and presumably New Music) received from academics as well as the press:

. . . a serious-minded audience with healthy curiosity . . . largely grayhaired individuals and youths . . . generous sprinkling of university people . . . faculty members of University of California . . . one San Francisco composer-pianist and critics from all but one of the San Francisco daily papers.¹⁷

A New Music Society flyer was sent out during the early summer, announcing the formation of the "Northern Section" of the society. (Plate V.) It listed Cowell as director with an executive board including his Los Angeles colleagues Henry Eichheim, and Adolph Tandler; other members were Dene Denny and Bruce

¹⁵Interview with Sidney Robertson Cowell, 12 December 1974.

¹⁶Mollie Merrick, San Francisco Bulletin, 1 November 1926.

¹⁷San Jose Mercury Herald, 2 November 1926.

THE NEW MUSIC SOCIETY OF CALIFORNIA

INTERNATIONAL
(AFFILIATED WITH THE INTERNATIONAL COMPOSERS' GUILD OF NEW YORK)

DIRECTOR

Henry Cowell

EXECUTIVE BOARD

Bruce Buttle, Dene Denny, Henry Eicheim, Winifred Hooke,
D. Rudhyar, Adolph Tandler.

(Address communications to Olive Thompson, 1950 Jones St.,
San Francisco.)

General advisory board: Bela Bartok, Arthur Bliss, Alfredo Casella, Ruth Crawford, Eugene Goossens, Alois Haba, Pal Kodosa, Zoltan Kodaly, Francesco Malipiero, Georges Migot, Leo Ornstein, Carl Ruggles, Carlos Salzedo, E. Robert Schmitz, Istvan Szelenyi, Edgar Varese, Imre Weishaus.

THE NEW MUSIC SOCIETY of California is organized to further in every respect the interest in music of a type so new as not to be sponsored by conservative organizations. All such music is not equally fine, but it includes masterpieces; and the worth of works cannot be judged without a hearing.

The Northern Section of THE NEW MUSIC SOCIETY of California proposes to present in San Francisco during the season of 1927-28 one concert of modern works for the chamber orchestra, and two intimate concerts of smaller new works. The nature of the work performed will be in many cases more ultra-modern than any previously performed in San Francisco. It is also proposed to sponsor modern concerts in outlying towns whenever possible.

Each year THE NEW MUSIC SOCIETY sends a selection of compositions by Americans to the following organizations, with a view of possible production, and receives from them in turn the latest works by composers in their respective countries: The Society for Contemporary Music, of London; The Societe Independente, of Paris; The November Gruppe, of Berlin; The Polish Artistic Club, of Warsaw; The Modern Composer's Guild, of Prague; The Moravian Composer's Society of Brun; Uj Fold of Budapest. This interchange insures more productions and better understanding of modern America music abroad, and insures a contact with the latest European developments.

A very important function of THE NEW MUSIC SOCIETY is that it will publish works by modern composers, in the form of a quarterly periodical called NEW MUSIC, beginning October 1, 1927.

The Southern Section of the Society has been active for over two years, and has presented several large concerts of the most modern works ever heard in Los Angeles.

A year's membership (at \$5) to THE NEW MUSIC SOCIETY entitles the holder to a seat in the special reserved seat section for all concerts, and to a subscription to NEW MUSIC.

Those interested in assisting THE NEW MUSIC SOCIETY in fulfilling its aims are asked to make a special larger subscription, which subscription will make them sustaining members.

First concert October 25, 1927. Chamber works of Strawinsky, Schoenberg, Ruggles and Varese will be performed.

Plate V. Announcement of the Northern Section of the New Music Society of California.

Buttles, the latter a pianist and lecturer in San Francisco.¹⁸ The general advisory board included Bartók, Bliss, Casella, Crawford, Goossens, Hába, Malipiero, Ornstein, Ruggles, Schmitz, and Varèse, all of whom had been involved as board members, composers, or performers in the first concert; other names-- those of Pál Kadosa, Zoltán Kodály, Georges Migot, István Szelényi, and Imre Weisshaus (spelled Weishaus on the announcement) were composers whom Cowell had undoubtedly met during his European tour the previous year.

Migot was a French composer who had studied at the Paris Conservatory with Widor and d'Indy and whose compositions, as described by Nicolas Slominsky, "attempted to recapture the old French spirit in polyphonic writing."¹⁹ Migot also served as a critic for La Gazette Musicale et Théâtrale in Paris and had written favorably about Cowell after his recitals there in 1923.²⁰

Kodály and his students Kadosa and Szelényi were attempting, at that time, in Budapest what Cowell was trying to do in San Francisco--to introduce contemporary music and stimulate a national musical renaissance.²¹ Kadosa had studied composition with Kodály and piano with Székely at the Academy of Music in Budapest and, in 1928, was one of the founders of a modern music

¹⁸"Buttles to Address Meeting in Modern Music Association," The San Francisco Chronicle, 24 June 1928, announced an address by Buttles on "the intelligent appreciation of modern music."

¹⁹Baker's Biographical Dictionary, s.v. "Migot, Georges."

²⁰Quoted in promotion brochure, [1925]. Cowell Collection, New York Public Library.

²¹Baker's Biographical Dictionary, s.v. "Kodály, Zoltán."

society in that city.²²

Szelényi had made his debut as a pianist in 1926, introducing the music of Schoenberg, Hindemith, and Casella to Budapest audiences. As a composer, his advanced chromatic harmonies and parlando vocal style provoked an attack by the conservatives. Kodály's written defense of his pupil became famous as having established principles for the new Hungarian school of music.²³

Weisshaus had been a student of Bartók at the Academy from 1921 to 1924 and many years later was to settle in France under a new name, Paul Arma.²⁴ According to an article in the Budapest newspaper, Ujság, Cowell had heard Weisshaus play in Budapest the previous winter and, impressed with his performance, promised to bring him to the United States. Cowell subsequently sent him an invitation to play for a series of concerts, and enclosed transportation tickets and five hundred dollars for expenses--all made possible by Cowell's friend and patron in New York, Mrs. E. F. Walton.²⁵

Cowell stated clearly in the flyer that the Society would further music "so new as not to be sponsored by conservative organizations," and, while admitting that not all such music was "equally fine," maintained that it did include

²²Baker's Biographical Dictionary, s.v. "Kadosa, Pál."

²³Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Hungarian Music" by John S. Weissman.

²⁴Baker's Biographical Dictionary, s.v. "Arma, Paul."

²⁵"Mr. Cowel, aki a Könyűkével zongorázik, Amerikába visz egy Magyar Művést," 3 Paril 1927. Translated by Hedy Stern.

"masterpieces." He pointed out one of the main reasons for establishing the Society--that "the worth of works cannot be judged without a hearing"--and then laid out an ambitious program for the organization: three concerts in San Francisco during the 1927-28 season, with works "more ultra-modern than any previously performed in San Francisco"; concerts in out-lying towns; an exchange of music with European modern music organizations; and "the very important function" of publishing works of modern composers in New Music. At one point his enthusiasm got the better of him! In discussing the activity of the "Southern Section" of the Society, he boasted that it had presented "several large concerts" in Los Angeles, whereas, in fact, of course, it had given only two.

The Start of the New Music Quarterly

At the same time that Cowell distributed flyers for the Society, he sent out announcements for the New Music Quarterly. This new venture stemmed from Cowell's recognition of the problems American composers writing in an advanced style had in getting their music published. Cowell, himself, had had some of his works published by 1927. The New York branch of Breitkopf and Härtel had already published several of his piano pieces as early as 1922. Two other works had appeared in French journals in 1924: Piece for Piano in Courrier Musical and It Isn't It in transition. But American publishers were not quite so adventuresome.

The Bulletin of New Music Published and Imported, issued by the influential firm of G. Schirmer in New York, begun in

1917, continued to reflect even into the 1920s the type of "new music" Schirmer's considered important: songs and symphonic music by Henry Hadley, compositions by John Alden Carpenter and Mrs. E. H. A. Beach, quartets by Ernest Bloch and Daniel Gregory Mason, and choral music by Edgar Stillman-Kelley. Percy Grainger, whose charming folk-like compositions like the suite In a Nutshell were some of Schirmer's most popular items, and John Powell, a pianist and composer who incorporated jazz rhythms in his music, were considered two of their brightest contemporary composers.²⁶

The Arthur P. Schmidt Company, while long known as a champion of American composers, clung to publishing works by more conservative composers. Schmidt had been the first to recognize Arthur Foote, George W. Chadwick, Henry Hadley, and Mrs. H. H. A. Beach and had "rescued" MacDowell when he returned from Europe, unable to find a New York publisher.²⁷ The Schmidt catalogs in the mid-20s were still listing music by Foote, MacDowell, and Beach, while their "musical novelties" for 1927-28 promoted such works as Foote's Instructive Album for Piano and two piano pieces by MacDowell.²⁸

One publishing venture formed specifically for American works--the Society for the Publication of American Music--had

²⁶ Bulletins published by G. Schirmer. Music Research Division, New York Public Library.

²⁷ Christine Merrick Ayars, Contributions to the Art of Music in America by the Music Industries of Boston 1640 to 1936 (New York: H. W. Wilson, 1937), pp. 38-39.

²⁸ Catalogs published by Arthur P. Schmidt, Boston and New York; Music Research Division, New York Public Library.

been founded in 1919 with the following advisory committee: Georges Barrère, Harold Bauer, Adolfo Betti, George W. Chadwick, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock, and Deems Taylor. The Society's purpose was "to publish, distribute and promote the performance of the best compositions of chamber music, orchestral and other music written by citizens or residents of the United States of America." The founder and secretary was William Burnet Tuthill. According to the announcement of the formation of the society, compositions were to be submitted anonymously for review by the advisory committee.²⁹ The annual membership of five dollars entitled members to one copy of each work published during the year; life membership was one hundred dollars.³⁰

In the 1920s the music chosen by the committee could be defined as being in a traditional European harmonic idiom, with some reflection on the faddish styles of the day, like Frederick Jacobi's String Quartet on Indian Themes (published 1925-26). Composers prominent during the first decade of the society's existence (19 works had been published through 1927) were Howard Hanson, Edward Burlingame Hill, Henry Holden Huss, Charles Martin Loeffler, Daniel Gregory Mason, Arthur Shepherd, David Stanley Smith, and Leo Sowerby. One composer associated

²⁹"Elect Musicians to Judge Native Works," Musical America, 30 (27 September 1919): 17.

³⁰Catalog on back cover of Wallingford Riegger, Trio for Piano, Violin, and Cello (New York: G. Schirmer, 1932-33). The membership fees paid for publication of one to three works a year by commercial publishers. Until 1954, G. Schirmer was the principal publisher with a few pieces by Galaxy, Oliver Ditson, and J. Fischer & Bro. Since 1954, Carl Fischer has been the major publisher with Highgate and Oxford University presses publishing some issues.

with Cowell--Carlos Salzedo--was published by the society. His Sonata for Harp and Piano, dedicated to Varèse, was issued by Schirmer during the 1924-25 season.

The society, admirable as its intention was, obviously was not a sufficient publishing medium for Cowell and others like him who were experimenting with new harmonies and rhythms. Instead, Cowell decided it would be best to start his own publication. Many years later, in 1961, Cowell gave his reasons for starting New Music:

The music is of a sort new or experimental, and is not expected to have commercial value, but to be of artistic interest to those who follow various new tendencies in creative music. It was founded in October 1927 and still continues.

If music which seemed to have commercial possibilities was offered, composers were advised to offer it to commercial publishers. The non-commercial works were published in order to be available to reviewers, to libraries, and to scholars and composers.³¹

Later, in this same statement, Cowell stressed the importance of the edition to the composer himself, who otherwise would never have been published:

Since the whole thing was for the benefit of composers, I always agreed to anything they wished, if it could be afforded. (For example, Ruggles always made copious changes in published works, and they were re-issued every few years with changes.) The works published were almost always by personal friends--not because I published only works by friends, but because I became a friend of composers whose work I admired.

The importance of the edition for composers has been underlined by Sidney Cowell:

³¹Henry Cowell, "About New Music," handwritten essay on stationary from Hotel New Japan, Tokyo, 25 April 1961. New Music Collection. See Appendix I, p. 742.

Henry's point of view always was that it was a composers' edition, that it was not due to make money. Whatever came in would go into the publishing of other music by equally non-commercial composers. His idea always was that the music was for use by composers.³²

As a publication of "new and experimental" music--as Cowell defined it--the pages of New Music reflected a variety of styles. The variety was, according to John Cage, an intentional approach:

What was so refreshing about the New Music Edition was that it didn't have a particular technical parti pris the way we were disgusted, I would say, by the opposition between Stravinsky and Schoenberg. We didn't want to fall into either one of those [camps]. We wanted a variety of ideas to be tenable. We thought of all these pieces as unusual things which no one else was doing and therefore we could do it and be useful to society. Otherwise, these things would go unnoticed.³³

Although Cowell did not articulate it, his knowledge of other journals which published scores--Melos in Germany, Courrier Musical and transition in France--may have provided him with models for New Music. From what Cowell told his wife, he discussed the project with Dene Denny and Hazel Watrous when he was in Carmel during the summer or fall of 1926. The two women had an art gallery and sponsored concerts in Carmel. (Denny, a pianist, had performed at the New Music Society concert in Los Angeles in 1926.) "Both of them," says Mrs. Cowell, "were very intelligent friends of Henry." She continues:

They were one of his network of sponsors who always arranged programs and lectures and so he appeared there when he was in California. He discussed the problem of publishing with them, but I don't know who suggested a journal, as he may

³²Interview with Sidney Robertson Cowell, New York, 12 December 1974.

³³Interview with John Cage.

have discussed it earlier with composers. Hazel designed the covers of the Quarterly as well as many of the New Music Society programs.³⁴

As to how New Music got its name, Olive Cowell remembers vividly how she, her husband Harry, and Cowell decided on the name for the Quarterly:

The three of us were coming home from a camping trip in an old Ford when Henry got the idea that something should be done to help composers whose music was not getting known. Why not publish a journal, he said, a periodical, four times a year and get some of the works of these composers printed? So we talked about that and decided to call it New Music.³⁵

Olive Cowell recalls, too, that her personal home address in San Francisco--1950 Jones Street--was used as the mailing address for the Quarterly and that "a box was put on the outside of the apartment house to hold the periodicals that were sent back." She describes how Cowell sent out his announcement:

And Henry proceeded, although he was not a very good organizer (he had too many other things to think about). But he got out a circular reminding people that this was a great event to get the work of new composers published for two dollars a year for four issues. At the end of the circular he wrote his "Henry Cowell." Many people didn't know who this Henry Cowell was.³⁶

³⁴Interview with Sidney Robertson Cowell, 12 December 1974.

³⁵Interview with Olive Thompson Cowell. The camping trip must have taken place in the fall of 1926 before Cowell went East in December.

³⁶Ibid. Evidence shows that Cowell did not personally write the letters or notes on all the flyers. One copy, for example, addressed to the Walberg Studios has a handwritten note whose legibility, evenness of style, and elegance of signature suggests that it was not written by Cowell. Furthermore, Cowell's accounting records indicated that a secretary was paid \$900 or 10¢ a letter for writing the 9000 letters sent. (See below, p. 106)

The circular or announcement was sent out over the summer. (Plate VI.) It called attention to the uniqueness of New Music--"the only magazine in the world devoted to the publication of modern music"--and discussed the problems American composers faced in getting their modern music published. It stated optimistically that "if any profits are made, they will be divided among the contributing composers." It then referred to the difficulty in getting foreign scores, declaring that New Music would be able to supply them at less cost to subscribers and composers. This last statement received a heated response from an acquaintance of Cowell at Associated Music Publishers in New York:

Now, dear Henry, look out. Sounds as if you're going into the reprinting business. How can you give people copies if you don't import them. Also, you are wrong--foreign music is not more expensive here than abroad.³⁷ We specialize in foreign music, so beware, young man.

Years later, in 1944, when the corporation of the New Music Edition began reimbursing Cowell for the money he had personally spent on the publication over the years, Cowell typed up an expense sheet showing that it cost him \$1282.50 to start the publication:

To start New Music, between April 1927 and December 1927:	
printing of 8500 circulars	\$ 85.00
addressing circulars (sect.)	42.50 @ \$5 per 1000
writing over 9000 personal letters	
sect. aide .10 per letter	900.00
circular postage .01	85.00
letter postage .02	170.00
(this does not include anything for personal service or time, nor any charges for rent or overhead--Cowell's own	

³⁷Letter, Ruth _____, AMP, NY, to Henry Cowell, 4 August 1927. New Music Collection.

Studios.
 ... be interested in
 ... as to
 ... assist to your institute
 Sincerely
 Henry Cowell

NEW MUSIC

A QUARTERLY OF MODERN COMPOSITIONS

THE NEW MUSIC SOCIETY of California will publish, beginning October 1, 1927, a quarterly periodical called NEW MUSIC, containing not articles on music, but music itself.

NEW MUSIC will be the only magazine in the world devoted to the publication of modern music.

There are very few opportunities at present for the modern American composer to publish his works, as publishers are unwilling to risk losing money in such publications. When modern works are published in America, almost no copies are sold. The work is therefore not distributed, and the composer gains no financial profit.

NEW MUSIC will afford a means of publication of ultra-modern works, and also insure their distribution among a number of subscribers. If any profits are made, they will be divided among the contributing composers.

It is now difficult to secure copies of modern works without waiting for them to be sent from Europe and they are usually expensive. NEW MUSIC offers such work without waiting for importation, at a nominal sum, and will therefore be of advantage to the subscribers as well as to its composers. It will publish works for piano, violin, orchestra, songs, chamber music, etc.

NEW MUSIC will specialize on the works of Americans, but will publish occasional European works as well.

Those who are interested are asked to aid the cause of modern composition by subscribing now to NEW MUSIC at \$2.00 per year.

Address: Henry Cowell, 1950 Jones St., San Francisco, Calif.

The October, 1927, issue of NEW MUSIC will contain the full orchestral score of Carl Ruggles' Symphonic Suite, "Men and Mountains," in three movements.

The January, 1928, issue will contain Dane Rudhyar's "Three Paean's" for piano solo.

Plate VI. Announcement of the New Music Quarterly.

home was used as the New Music office during this period.³⁸

Besides the subscriptions which resulted from the mailing, Cowell received sympathetic responses from others who had also felt the need for such a publication. One who received a circular with a letter from Cowell was Charles Seeger, who says that, years before, he had discussed with the publishing house G. Schirmer the possibility of doing such a journal:

When they told me at Schirmer's that they had been thinking of starting a musical journal and would I have any interest, I said I certainly would and so I sketched the plan that would publish only music. I could see their faces sort of downcast at the idea. "Well, I guess this doesn't work," I concluded, because they wanted to have a journal where you talked about music and I simply wasn't interested, so we dropped it.

Seeger says that he mentioned this event to Cowell when he was his teacher. Cowell wrote to him, Seeger says, "in 1926 or '27 when he was writing the 8000 letters to people" and

he asked me if I would have any objection to his going ahead and starting such a journal because he knew perfectly well that I never would. So I wrote him back: "Oh, I'm delighted. Go ahead. Wish you all kinds of luck." . . . Henry's suggestion to publish the avant-garde music in those days was just what I would have wanted to do myself back in 1916 but there was nothing to print then to speak of.³⁹

Another who received the circular was Charles Ives, about whom Cowell had heard in the early 1920s. Sidney Cowell reports that Cowell remembered discussing Ives's music with Seeger who, as head of the music department at the University of California at Berkeley, received copies of the Concord Sonata

³⁸Henry Cowell, "Expenses incurred by Henry Cowell for New Music. . .," 18 September 1944. New Music Collection.

³⁹Interview with Charles Seeger.

and 114 Songs. During the early 1920s Seeger and Carl Ruggles were "very much against Ives's music and they convinced Henry that he should not waste his time on it."⁴⁰ But in 1927, Cowell decided to ask Ives to become a subscriber, a member of the advisory board, and, further, to consider submitting some of his own works for distribution. "There is no obligation attached to this position [on the advisory board]," Cowell told Ives. "The Society is altruistically favorable to the furtherance of newer ideas in music, and gives concerts in San Francisco and Los Angeles of modern works."⁴¹

Cowell's offer to publish Ives's music suggests that he already was familiar with it beyond merely discussing it with Ruggles and Seeger. Frank Rossiter thinks that Cowell probably knew movements of the Fourth Symphony performed at a Pro Musica concert in New York on 29 January 1927,⁴² but reviews of Cowell's concerts place him outside of New York on that date.⁴³ Cowell could have attended one of the performances of Ives's quarter-tone pieces at the Franco-American Musical Society on 14 February 1925. (The other performance, on 8 February, would have conflicted with Cowell's own partici-

⁴⁰ Interview with Sidney Robertson Cowell, 12 December 1974.

⁴¹ Letter, Henry Cowell to Charles Ives, Menlo Park, 27 July 19[27], Ives Collection, Yale University. Unless otherwise noted all letters between Cowell and Ives hereafter cited as Ives Collection are in the Cowell and New Music folders.

⁴² Frank R. Rossiter, Charles Ives and His America (New York: Liveright, 1975) p. 213, n. 98.

⁴³ Review of Cowell concert on 11 January 1927, Chicago Herald Examiner, 12 January 1927; "Henry Cowell Returns from Tour of West Coast," Musical Leader, 26 February 1927.

pation in an ICG concert--if, that is, both were evening performances.)⁴⁴

Ives responded affirmatively to Cowell's request "to serve in any [way] that I can" and called "admirable" Cowell's idea for New Music, which he described as "a circulating music library via a magazine of unsaleable scores."⁴⁵ Ives sent four dollars for two subscriptions and must have hinted that he might order more copies, since Cowell, after acknowledging the receipt of the subscriptions, added a handwritten postscript: "Copies of 'New Music' are not limited and I shall be delighted if you find you can use more of them later, as you suggest."⁴⁶

Ives's subscriptions were two of a total of 59⁴ subscriptions, orders, or requests Cowell received to start his publication. A record of the subscribers is in a ledger bought by Cowell which is now in the New Music Collection. The 91-page book (7 $\frac{1}{4}$ in. X 11 $\frac{1}{2}$ in.), entitled "Subscribers to 'New Music' from _____ 1927 to _____ 19__," notes on its brown cover "if lost return to Henry Cowell Menlo Park Calif." and contains a brief note by Cowell written in 1953 explaining the membership fees:

"Note: Special subscriptions were used for concerts, not N.M., except one from Mrs. E. F. Walton.

"\$2.00 was budgeted for N.M. from N.M.S. memberships of \$5.00--the other \$3.00 used for concerts. HC. 1953"

⁴⁴ See above, p. 24.

⁴⁵ Letter, Charles Ives to Henry Cowell, 16 August 1927. Ives Collection.

⁴⁶ Letter, Henry Cowell to Charles Ives, 20 August 1927. Ives Collection.

The ledger includes a list of the New Music Society members, a master list combining Society members and New Music subscribers, accounts and receipts and expenditures for the Society and the Quarterly. Other pages list names of dealers to whom New Music issues were sent on consignment, names of critics and others to whom free copies were sent, and names of important musicians who had accepted honorary positions on New Music's boards.⁴⁷

The members of the New Music Society were, for the most part, residents of the Bay area, and many names are those which had already been associated with Cowell in his concert activities. There were patrons who contributed larger amounts like Mrs. George Armsby (\$50), Mrs. William Bourne (\$50), Mrs. John B. Casserly (\$25),⁴⁸ and Dr. Latham True (\$100); performers like Bruce Buttles, Dene Denny, Arthur Hardcastle, and Georgia Kober

⁴⁷Ledger. New Music Collection. The first expenditure listed in the ledger is for the ledger itself, bought by Cowell on 15 June 1927 for 25¢. Since the entire ledger is in Cowell's scrawling handwriting with some names crossed out and later information inserted, it is sometimes difficult to make an accurate tabulation of members and amounts. In fact, my own tabulation of membership and subscription funds does not agree with Cowell's receipts.

⁴⁸Mrs. Casserly and Mrs. Armsby were on a list of sponsors for a Cowell recital on 24 October 1926 at the Fairmont Hotel ("Henry Cowell To Be Heard in Recital," San Francisco Chronicle, 19 October 1926). Sidney Cowell remembers these patrons as being friends of her mother: "Most of them were on the San Francisco Symphony Board, entertained Paderewski and Kreisler and Gabrilowitch but were not just lion hunters. They were committed to all sorts of good works." (Letter to author, 25 April 1975.) Olive Cowell, too, remembers Mrs. Casserly as a "very high society person" from San Mateo, an area where there were many wealthy people. "They had nothing to do," she says, "but try to patronize somebody who would give them prestige. But Mrs. Casserly was rather genuine, as I remember her-- a bit more genuine than some of them." (Interview with Olive Thompson Cowell.)

(the latter from Chicago); and family contributors like Harry Cowell (\$25.25) and Olive Thompson Cowell (\$55). Some subscribers like Mrs. Lewis Terman paid for memberships for others and some wanted their donations earmarked: Professor Lehman and Noel Sullivan each gave \$20 for the Winifred Hooke concert. Some like Albert Elkus were teachers; some like Adele Vollmer were students (of Dene Denny in her case). There were, in all, fourteen individuals who made special contributions totaling \$605.75. Of these, the gifts of two New Yorkers--\$50 from Mrs. Blanche Walton and \$90 from Eugene Schoen (to whom Ruggles was to dedicate Men and Mountains) went toward publication of the Quarterly.

The list of New Music receipts shows that the Cowells' contributions and a \$5 membership from John Palmer also went to New Music. The rest--\$380-- was used for Society concerts. There were, in addition, 58 members whose membership fees of \$5 (Total: \$286) were divided (\$3 to NMS and \$2 to NM) so that to the \$380 was added \$174, making a total of \$554 for the Society. (See tabulation below, p. 118.) These funds were used for very modest expenditures that season: \$5.14 for the score of Varèse's Offrandes (paid to the publishers C. C. Birchard), although Octandre rather than Offrandes was eventually performed at the opening concert; \$6 to the publishers J. Curwen and Sons for performance rights to Octandre and Ruggles's Angels; \$50 to Winifred Hooke for expenses for the New Music Society concert on 18 January 1928; \$10.30 for parts and rights to "Schoenberg" (probably for parts for his quintet, scheduled for the opening concert); and \$4 for copying the quintet (Cowell paid \$2 for a

score of the quintet but listed it in the New Music expenditures.) It should be noted that the total expenditures of \$75.44 did not include fees for performers at Society concerts although unusual costs like Hooke's travel expenses were paid.

The New Music subscribers, unlike the Society members, were drawn from a national and international field--from San Francisco, from Chicago, from New York, from Paris, London, Berlin. The list included family members, friends, performers, composers, conductors, critics, and music dealers. In addition to the two special contributors (Walton and Schoen) and the fifty-six Society members, there were 353 subscribers (at \$2 each). Sixty-three free or review copies were, in addition, sent to critics and others, and forty-six distributed to music dealers, who paid \$1.50 or received their copies on consignment. Twenty-two "honorary members who have accepted" and forty-five other names were listed without any indication of amount paid; their memberships were probably paid by others. The following list of some of the most representative (and well-known) subscribers illustrates the wide range of Cowell's contacts and the surprising variety of people who were willing to subscribe (at least initially) to Cowell's magazine of, in Ives's words, "unsaleable scores."

Composers

Arthur Bliss (London)
 John J. Becker (Department of Music, Notre Dame)
 Henry Brant (Montreal)
 Marion Bauer (New York)
 Marc Blitzstein (Philadelphia)
 John Alden Carpenter (Chicago)
 Ruth Crawford (Chicago)
 Charles W. Cadman (Los Angeles)

Carlos Chávez (New York)
 Leslie Fairchild (Bridgeport, CT)
 Irwin Heilner (New York; paid by Mrs. Julius Heilner)
 Charles Ives (46 Cedar St., NY; "2 sub. Aug 25)
 Frederick Jacobi (Northampton, MA)
 Werner Josten (Department of Music, Smith College)
 Harrison Kerr (Greenbriar College for Women, Lewisburg, W. VA)
 Leo Ornstein (Philadelphia)
 Walter Piston (Harvard University, Department of Music)
 Wallingford Riegger (Ithaca Conservatory of Music)
 Lazar Saminsky (New York)

Performers

Warren D. Allen, organist (Stanford University)
 Richard Buhlig (New York)
 Keith Corelli (Los Angeles)
 Alfred de Voto (Boston)
 Lynwood Farnum, organist (New York)
 Eva Gauthier (New York)
 Winifred Hooke (Los Angeles)
 Edwin Hughes (New York)
 Wesley Kuhnle (Glendale, CA)
 Arthur Loesser (Cleveland Institute of Music)
 Margaret Nikoloric (Englewood, NJ)
 Carlos Salzedo (New York)
 Grete Torpadie (Brooklyn, NY)
 Douglas Thompson (Berkeley, NY)

Conductors

Serge Koussevitzky (Boston)
 Horace Miller, cond. Cornell College Symphony Orchestra
 Lamar Stringfield (New York)
 Leopold Stokowsky (Santa Barbara, CA)
 Adolph Tandler (Los Angeles)

Critics

Ben Buxton, The Republican (Springfield, MA)
 Lawrence Gilman, New York Herald Tribune
 Redfern Mason, San Francisco Examiner
 Pitts Sanborn (New York)
 D.E. Jones, The Scranton Republican (Scranton, PA)
 Edwin Stringham (Denver, CO)

Honorary members

John Alden Carpenter (Chicago)
 Darius Milhaud (Paris)
 Aaron Copland (Brooklyn, NY)
 Nadia Boulanger (Paris)
 Eva Gautier [sic] (New York)
 Alban Berg (Vienna)
 Artur Schnabel (Berlin)

Ernst Krenek (Kassel)
 Albert Roussel (Paris)
 Ray C. B. Brown (Musical America, New York)
 Arthur Hardcastle (Los Altos, CA)
 Leo Ornstein (North Conway, NH)
 Max Butterig (Berlin)
 E. R. Schmitz (New York)
 Grete Torpadie (Brooklyn, NY)
 Leopold Stokowsky (Santa Barbara, CA)
 Mr. Charles Ives (New York)
 Charles L. Seeger (Institute of Musical Art)

"provided under heading 'endorsers'"

Francis Poulenc (Paris)
 Egon Wellesz (Vienna)
 Richard Buhlig
 Ernest Bloch
 Janecek [sic]

Music Dealers (Paid)

Mrs. Chalifoux, The Music Dealer (Birmingham, AL)
 Henri Elkan (Philadelphia)
 F. W. Faxon (Subscription Agency, Boston)
 Henry Grobe (San Francisco)
 John Blaetz, Theodore Presser Co. (Philadelphia)
 Arthur P. Schmidt Co. (Boston)
 Wagner-Bund Music Co. (Chicago)

Music Dealers (Copies on consignment)

G. Schirmers (New York)
 Oliver Ditson (Boston)
 Clayton Summy Co. (Chicago)
 Bookshop, New School for Social Research (New York)
 Herr Becker, Bote u. Boch (Berlin)
 Lyon-Healy (Chicago)

Schools

A School for the New Age (Salucia, NC)
 Bryn Mawr Music School (Bryn Mawr, PA)
 Bohn School of the Dance (Chicago)
 College of the Pacific (Stockton, CA)
 Cornish School (Seattle, WA)
 Columbia U. Dept. of Music, New York (donated by Dr. Latham True)
 Cleveland Heights School of Music (Cleveland, OH)
 Denison University (Granville, OH)
 Hollywood Conservatory of Music (Hollywood, CA)
 Indiana University Music Dept.
 Syracuse University

Libraries

Stanford University (sent by Dr. Latham True)
 U. of Rochester (by G. W. Wilson)
 U. of Kansas
 U. of Toronto (by Dr. True)
 U. of Wyoming
 Los Gatos Public Library (by G. Pettis)
 Los Angeles Public Library (until Dec. 1927 by J. M. Harrison
 Bennett agent in Chicago)
 Monterey County Free Public Library (Salinas, CA)
 Portland Public Library (sent by Dr. Latham True)
 St. Louis Public Library
 Schenectady Public Library

Other Subscribers (paid)

Henrietta Cowell (Paris) [Harry Cowell's second wife]
 Lady Josephine de Les Becker (Turin, Italy)
 Dorothy Canfield Fisher (Arlington, VT) [author]
 Rudolf Ganz (New York) [music educator and pianist]
 Otto Kahn (New York)
 Minna Lederman (New York) [editor, Modern Music]
 Julius Mattfeld (New York) [musicologist]
 Irving Morrow (Oakland, CA) [architect]
 Oxford University Press (New York)
 Grenville Pettis (Los Gatos, CA)
 Claire R. Reis (New York)
 John Varian (Halcyon, CA)
 Adolf Weidig (Chicago) [teacher, American Conservatory of Music]

Free copies sent

Hazel Watrous (designer of cover)
 E[oosey] & H[awkes] (dealer)
 Ida G. Scott, manager N.M. Society
 N.M. Society (5 copies) publishers
 Fred Pelletier, critic of Le Devoir (Montreal)
 Critic of The Telegram, Portland, Oregon
 Helen Felter, critic of The Evening Star, Washington, D.C.

Free list to which to send new music

Exchange with foreign outlets [7 are listed on flyer, Plate II.]
 Critics--S.F., L.A. NY [includes Downes on The Times and W. J.
 Henderson on The Sun]
 Paul Rosenfelt [sic], The Dial
 Sigmund Klein--Exchange ad with Pro Musica
 Carl Ruggles (ten copies), Arlington, VT (contributing)

Many of the unfamiliar names of subscribers were associated with departments of music in colleges or conservatories or lived in

locations frequented by Cowell (Halcyon, Carmel, etc.) or his friends (e.g. Bronxville, where Mrs. Walton had a home).

Below is a compilation of the number of subscribers, copies distributed, and money received, based on the information in the ledger. (Table I.)

Cowell's receipts for New Music from 1 June to 24 October of \$999.98 [my total: \$1048.98] and his expenditures of \$882.65 [my total: \$878.10] indicated the close margin within which he operated. The largest expenditure, naturally, was for printing announcements and issues. Cowell paid \$39 on 15 June for the announcements and envelopes for the first issue--Ruggles's Men and Mountains. On 25 June, he paid \$55 for "25% payment to Pac. Mus. Press on Printing of 1st issue," suggesting a total price of \$220. There is, in fact, an estimate from the Pacific Music Press for printing Men and Mountains: "24 pages, 10 in. by 14 in. . . . 500 copies \$220.00. 1000 copies \$265.00. Engraving to be delivered Aug. 15 the latest, job complete till Sept. 10, 1927." There follows a payment schedule: 25% at once, when entering order (Cowell paid \$55, 25 June); 25% when 10 plates are engraved and 25% when all engraving is done (Cowell made 2 payments totaling \$110.00 to Pacific Music Press on 18 August).⁵¹ The final payment of \$55 was made on 14 October. If Cowell did receive 700 subscriptions as he claimed or even the lesser amount of 594 as I have counted, it is difficult to understand

⁵¹ Estimate prepared by Pacific Music Press, music engravers and printers, 1053 Howard St., San Francisco, New Music Collection. The early issues of New Music were printed in San Francisco but engraved by Raynor engravers in Chicago. (Information given to author by William Brooks, 23 January 1975.)

Table I. Subscriptions, Memberships, and Income for New Music Society.

<u>Classification</u>	<u>Number</u>	<u>Amount</u>	<u>For NMS</u>	<u>For NM</u>
Special contributors	14	\$605.75	9-\$380	5-\$225.75
Memberships in NMS (\$3-NMS; \$2-NM)	58	286.00 (inc. 2 @ \$3)	58- 174	56- 112.00
Subscriptions to NM	353	703.73 (inc. errors in pay- ments-net \$1.53)		353- 703.73
Dealer subscriptions	5	7.50		5- 7.50
Additional dealers (13) to be sent copies	41			
Free and review copies (44 people; inc. ex- change copies)	63			
Honorary names (not on other lists)	15			
Names on lists (subs. paid by others)	45			
<u>Total</u>	<u>594</u> ⁴⁹	<u>\$1602.98</u>	<u>67-\$554</u> ⁵⁰	<u>419-\$1048.98</u>

⁴⁹Cowell reported in Charles Ives and His Music that he received "about 700 subscriptions at \$2.00 each" and Virgil Thomson said in an article in the Herald Tribune ("Cowell's Magazine," 1 November 1947, Sec. 5, p. 6) that Cowell received \$1400 to start his New Music. The ledger pages of "Receipts of 'New Music'" show a total of \$999.98. It is possible that additional contributions came in after Cowell's last entry on 24 October, to a total of \$1400, suggesting to Cowell in later years a subscription list of 700 @ \$2, or the additional money could have come from Olive Cowell, who believes that she lent an additional \$200-300 to New Music. Cowell paid back the loan when Mrs. Cowell and her husband left on a world tour in December 1928. (Interview with Olive Thompson Cowell.)

⁵⁰In his ledger Cowell listed his NMS receipts as \$640, including only eight of the special contributors (\$360) and listing 56 memberships @ \$5 (\$280).

why he would have ordered only 500 copies of Men and Mountains. (It is possible that Pacific Music Press printed more than 500 copies for the same price or some of the New Music Society patrons and members did not request copies.)

Other payments to Pacific Music Press during this period were a 25% payment for printing the second issue of New Music, Paeans (\$28 on 18 July, and the next two payments for that issue \$56) combined with the final payment of \$55 for Men and Mountains on 14 October. Other expenses, besides postage, were for printing of announcements and circulars for the New Music Society:

<u>Date</u>	<u>Amount</u>	<u>Purpose</u>
July 22	\$ 9.20	Printing Circulars
Aug. 27	18.95	Printing announcements
Sept.15	16.00	1000 cards
Sept.17	30.20	Printing of 5000 circulars
Oct. 10	33.75	Printing

Finally, the page of expenditure lists the cost of secretarial help, almost as much as the cost of the edition itself. Besides \$18.60 paid for general secretarial work, the two secretaries, Matilda Sturz and Arthur Baggensitos, were paid a total of \$172.12.

Even before the ledger had been bought and expenses recorded, the first publicity began to appear: a brief notice in the Chronicle on 28 May 1927 announced "America's first magazine for the publication of music exclusively."⁵² This announce-

⁵²"All-Music Magazine to Appear in S.F.," San Francisco Chronicle, 28 May 1928. The Quarterly was not the first magazine in the United States to contain only music. That distinction belongs to the Musical Journal published by Benjamin Carr in Philadelphia 1800-1804.

ment and another in the Carmel Cymbal on 8 June 1927 both pointed out the presence on the editorial board of "Olive Thompson of the San Francisco State Teachers' College."⁵³ By the time the first issue appeared in October, publicity had been sent throughout the country. A typical article which appeared in the Columbus, Ohio, State Journal, quoted extensively from the New Music announcement including the all-important claim that "New Music will be the only magazine in the world devoted to the publication of modern music."⁵⁴

One of the most comprehensive articles on New Music was that by Winthrop P. Tryon in the Christian Science Monitor. Tryon interviewed Cowell while he was in New York that winter about his experiences in starting the publication. Calling Cowell a "romantically generous and non-self-seeking man" for carrying on the enterprise at "bare cost," Tryon quoted Cowell:

I expected 200 or 300 subscriptions of those interested in modern American music. As it is, I have over 600; and they are still coming. If I can keep them, I can do very comfortably. I attend with help of my family, to all the work and charge nothing for it. I am satisfied especially that conductors of orchestras subscribe, since that means likelihood of performance for the scores which I am listing. . . . American music publishers have always been conservative, and they still remain so. I shall be frankly experimental. I want to find out how the advanced composers of America compare with those of Europe.⁵⁵

⁵³"Henry Cowell to Edit New Music Magazine," the Carmel Cymbal, 8 June 1927.

⁵⁴"New Music Quarterly Being Issued," Columbus, Ohio, State Journal, 23 October 1927.

⁵⁵Winthrop P. Tryon, "Publishing the New Music," Christian Science Monitor, 14 January 1928.

The First Issue of the Quarterly

The music which Cowell selected for his inaugural edition was guaranteed not to go unnoticed, although its composer was just beginning to be noticed. Carl Ruggles, at 51, had so far seen only two of his compositions published--the song Toys by the American firm of H. W. Gray, copyright 1920, and Angels for six muted trumpets by the London firm of J. Curwen and Sons, Ltd., copyright 1925. He had had two works--Angels and Portals--performed by the ICG in New York and had complimentary reviews of his work by, among others, Pitts Sanborn in Modern Music.⁵⁶ He was, it seemed, about to become one of the leaders of the new American composers, and Cowell, himself, had consistently scheduled Ruggles's music on his New Music Society programs. (In Los Angeles, Angels had been performed at the 1925 concert and Lilacs at the 1926 concert.) Both Angels and Lilacs were scheduled for the first concert in San Francisco in 1927.

Everything about the new edition called attention to its importance. The folio size was 10 $\frac{1}{4}$ " x 13 $\frac{3}{4}$ "; the color was an unusual magenta with black ink. Hazel Watrous's design was big, bold, and striking. (See Plate VII.) The descriptive material about New Music inside the front cover had been excerpted from the earlier New Music Society flyer [Plate V] and the New Music announcement [Plate VI], and the executive board was the same as that listed for the New Music Society (with

⁵⁶Pitts Sanborn, "The 1925-26 Season," Modern Music (January-February 1926), pp. 3-9.

NEW MUSIC

A QUARTERLY
OF
MODERN
COMPOSITIONS

THIS ISSUE CONTAINS
MEN AND MOUNTAINS
SYMPHONIC ENSEMBLE
BY
CARL RUGGLES

OCTOBER

1927



Plate VII. Cover of the First Issue of the New Music Quarterly. (Reduced in size)

the addition of Arthur Hardcastle), but the advisory board had been expanded to include practically every important name in contemporary music (with the exception of Stravinsky and Schoenberg). Now called the "Endorsement Board of Honorary Members," the new names consisted of composers Alban Berg, John Alden Carpenter, Aaron Copland, Charles Ives, Ernst Kr \ddot{e} n \acute{e} k, Darius Milhaud, Francis Poulenc, and Albert Roussel; educators Nadia Boulanger and Charles Louis Seeger, Jr.; critics Ray C. B. Brown and Egon Wellesz; performers Eva Gauthier and Grete Torpadi \acute{e} s; and conductor Leopold Stokowsky [sic]. (See Plate VIII.)

The music in the first issue--Men and Mountains for symphonic ensemble--was a major work, its name hinting at the magnificent sweep of Ruggle's strident polyphony. (See Plate IX.) Cowell, in his program notes for the second movement, Lilacs, played at the Society concerts in 1926 and 1927 called it "nothing short of a complete transformation of the substance of the music which the Western World has practiced upon during the last six centuries."⁵⁷ After commenting that this "transformation" began with Scriabin and with Schoenberg's "atonalism," Cowell noted in the 1926 program (but omitted in 1927) that Schoenberg "is ending now in a dry academic system of medieval type; the latter [Ruggles] is pervaded by the flow of a rich mysticism and the surge of human emotions." "He reincarnates," said Cowell, "that spirit of pure polyphony which flourished. . . . in the sixteenth century; but the language is new, merely because Ruggles' vital idealism is very different from the religious spirit of old."

⁵⁷Programs of the New Music Society: 25 October 1927 and 20 November 1926. New Music Collection.

NEW MUSIC is Published and Owned by

THE NEW MUSIC SOCIETY OF CALIFORNIA

Henry Cowell, Director

Executive Board: Bruce Buttes, Dene Denny, Henry Eichheim, Arthur Hardcastle,
Winifred Hoek, D. Rudhyar, Adolph Tandler.

(Address communications to Olive Thompson, 1950 Jones St., San Francisco, California)

Endorsement Board of Honorary Members: Bela Bartok, Alban Berg, Arthur Bliss,
Maurice Ravel, Nadia Boulanger, Ray C. B. Brown, John Alden Carpenter, Alfredo Casella, Aaron Cop-
land, Ruth Crawford, Eva Gauthier, Eugene Goossens, Alois Haba, Charles Ives, Pal Kadosa,
Zoltan Kodaly, Ernst Krenek, I. Francesco Malipiero, Darius Milhaud, Georges Migot,
Leo Ornstein, Francis Poulenc, Albert Roussel, Carl Ruggles, Carlos Salzedo, E. Robert
Schmitz, Charles Louis Stege, Jr., Leopold Stokowsky, Istvan Szelenyi, Grete Torpade,
Edgar Varese, Egon Wellesz, Imre Weisshaus.

There are very few opportunities at present for the modern American composer to
publish his works, as publishers cannot afford to risk losing money in such publications,
with the result that many of the finest works ever written in America remain unpublished.
When modern works are published in America, few copies are sold. The work is therefore
not distributed, and the composer gains no financial profit.

NEW MUSIC affords a means of publication of ultra-modern works, and also insures
their distribution among its subscribers. It publishes works for orchestra, piano, voice,
violin, chamber music, etc., specializing on the music of Americans, but not excluding
occasional foreign works. It is not a profit-making plan, and any profits which may accrue
will be equitably divided among the contributing composers.

The subscription rate is \$2.00 per year; single copies of current or back issues, 75
cents each. Address: NEW MUSIC, 1950 Jones Street, San Francisco, California.

Plate VIII. Masthead and Statement of Purpose in First Issue
of the New Music Quarterly. (Reduced in size)

125

TO MY FRIEND
EUGENE SCHOEN

“ GREAT THINGS ARE DONE WHEN MEN AND
MOUNTAINS MEET ”

Blake

XXXXXXXXXXXXXXXXXXXX

SYMPHONIC ENSEMBLE
MEN AND MOUNTAINS
CARL RUGGLES

CR

ARLINGTON, VERMONT

1924

Copyrighted 1927 by Carl Ruggles, Arlington, Vermont.

International Copyright Secured.

Plate IX. Title Page of the First Issue of the New Music
Quarterly.

Ruggles quoted on the title page a phrase from William Blake--"Great things are done when men and mountains meet." To Lawrence Gilman, whose review of the premiere on 7 December 1924 was reprinted in the Quarterly, this reference suggested a larger comparison of style:

The wild gigantic, tortured symbols of Blake's imagination, his riotous and untrammelled excursions in the world behind the heavens, are all of a piece with Mr. Ruggles' thinking. . . . [Ruggles] is the master of a strange, torrential and perturbing discourse.

Gilman called the "joyously dissonant 'proclamation'" that opens the work "thrilling and puissant" and spoke of the strange, new poignancy of harmonic and polyphonic speech" in the middle movement, Lilacs.

Paul Rosenfeld, in a review written earlier and reprinted in 1928, heard in Ruggles

the romantic spirituality . . . natural to American culture. . . . Himself born of Cape Cod and the toughest of good Yankees, Ruggles builds on Brahms and Schoenberg. Yet not even Frost's poems are more essentially "way down east" in quality than *Men and Angels*, *Men and Mountains*, *Portals* and Ruggles' other solid things.⁵⁸

Men and Mountains was originally one movement of a larger orchestral work which Ruggles separated into three movements and arranged for symphonic ensemble in 1924. The movements are: "Men, Rhapsodic Proclamation" for horns and orchestra, marked "Plangently"; "Lilacs" for strings only, marked "With deep feeling"; and "Marching Mountains" for full orchestra, marked "Maestoso." As composer Lou Harrison pointed out in his essay on Ruggles, while the work is "gently colored by the persistence of C Sharp. . . [it] should properly be thought of

⁵⁸ Paul Rosenfeld, By Way of Art, p. 73.

as atonal."⁵⁹ Strikingly dissonant, it is characterized by contrapuntal lines of short motives and phrases utilizing a quasi-twelve tone approach.

The first movement is built on constantly upward-moving arpeggiated strings and winds against a long angular line in the horns, frequent changes of meter and tempo, and a free recitative style.⁶⁰(Example 1.)

The drooping melodic lines and soft dissonances of Lilacs (Example 2.) call to mind Seeger's comments on Ruggles's idea of beauty:

To Carl Ruggles, there are not different kinds of beauty; there is only one kind, and that he prefers to call the "sublime." What he wants to see in music is that quality which makes him steadfastly call Handel and Bach the greatest composers. He merely tries to achieve it in a different way. No music, he believes, can be great that does not have it.⁶¹

The rondo-like third movement brings back the harsh dissonance of the first movement with arpeggiated angular motives which strive ever upward toward the ultimate five-note cluster chord ending the work.⁶²(Example 3.)

The reaction to the published score of Men and Mountains was so violent, according to Cowell, that half of his subscribers

⁵⁹Harrison, About Carl Ruggles, p. 13.

⁶⁰When the piece was revised for large orchestra in 1936, material was inserted after measure 10 and again between measures 20 and 24, expanding the movement from 28 to 40 measures.

⁶¹Seeger, "Carl Ruggles," in ACAM, p. 17.

⁶²The 1936 revision expanded the movement to 52 measures, adding an epilogue with motives from the first section and inserting a drum beat at the beginning and end. An errata sheet showing nine changes in accidentals, division of beats, and key signatures was inserted in the issue.

Example 1. Ruggles, Men and Mountains, I, measures 1-2. Winds and brass.

MEN

Rhapsodic Proclamation

For Horns and Orchestra

CARL RUGGLES

Piagnently (♩ = 56)

The musical score is arranged in a system with eight staves. From top to bottom, the staves are labeled: Piccolo, Oboe, English Horn, Clarinet in Bb, Bassoon, Horns in F, Trumpets in Bb, and Trombone. The music is written in a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Piagnently' with a metronome marking of ♩ = 56. The dynamics are marked 'p' (piano) and 'pp' (pianissimo) throughout. The Piccolo part is in the treble clef. The Oboe, English Horn, Clarinet in Bb, and Bassoon parts are in the treble clef. The Horns in F, Trumpets in Bb, and Trombone parts are in the bass clef. The music features a melodic line with various ornaments and articulations, including slurs and accents. The Horns in F part includes a section marked '4/x'.

Example 2. Ruggles, Men and Mountains, II, measures 1-5.

LILACS

With deep feeling ($\text{♩} = 40$)

The musical score for 'LILACS' consists of six staves, grouped into three pairs. The first pair is for Violins I and II, the second for Violas I and II, and the third for Violas I and II. The music is written in 2/4 time with a key signature of one flat. The tempo is marked 'With deep feeling' and the metronome marking is $\text{♩} = 40$. Dynamics include *mp*, *p*, and *mf*. The score features complex rhythmic patterns, including triplets and slurs, across all parts.

Example 3. Ruggles, Men and Mountains, III, measures 40-44. Strings.

The musical score consists of four systems of staves, each representing a different string instrument:

- System 1 (Violins):** Labeled "Via." on the left. It contains two staves. The first staff has a dynamic marking of *ff* at the beginning. A *rit.* marking is placed above the second staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.
- System 2 (Violoncello):** Labeled "Vcl." on the left. It contains two staves. The first staff has a dynamic marking of *ff*. The music continues the complex rhythmic pattern.
- System 3 (Violoncello and Contrabass):** Labeled "Vcl." and "C.B." on the left. It contains two staves. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *pizz.* and a *pizz.* marking below it. The music continues the complex rhythmic pattern.
- System 4 (Violoncello and Contrabass):** Labeled "Vcl." and "C.B." on the left. It contains two staves. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *pizz.* and a *pizz.* marking below it. The music continues the complex rhythmic pattern.

Additional markings include *rit.* above the second staff of the first system, *ff* above the first staff of the second system, *ff* above the first staff of the third system, and *ff* above the first staff of the fourth system. There are also *pizz.* markings below the second staff of the third and fourth systems.

canceled (although Ives immediately sent in \$50 for twenty-five more subscriptions).⁶³

The impact of the edition on some young composers was noticeably different. One--Lou Harrison--has recorded his reactions as he leafed through its pages:

When I first encountered in the San Francisco Public Library Music Department, many years ago, the bound volume containing "Men and Mountains" and "Portals,"⁶⁴ bound together with their brilliant magenta and green New Music covers, I was instantly aware that while this music was in the chromatic dissonant style and showed a certain resemblance to Berg and Schoenberg whose music I already knew, it also held something rare, something different from these others in its long, continuous, really vocal counterpoints.⁶⁵

One amusing postscript to the founding of New Music has been located in the collection: a letter from the Acting Postmaster in San Francisco on 29 December 1927 informed Cowell that since New Music did not constitute a newspaper or other periodical publication, it was denied "2nd-class matter" status.⁶⁶ The decision, while possibly requiring additional funds for the fledgling publishing venture, could well have been welcomed as an indication that even by looks and weight alone, New Music was definitely not "2nd-class."

⁶³Cowell and Cowell, Charles Ives, p. 104. Cowell's ledger does not document this outcome because there are no further entries until 1929. It is possible that when Cowell left for a concert tour soon after the first issue was published, Olive Cowell continued the bookkeeping in a different account book.

⁶⁴Portals was published as New Music, Vol. III, No. 3 (April 1930).

⁶⁵Harrison, About Carl Ruggles, p. 6.

⁶⁶Letter, Acting Postmaster, U.S. Post Office to Henry Cowell, 29 December 1927. New Music Collection.

The First New Music Society
Concert in San Francisco

Just as uncompromising as the score selected for New Music's first issue was Cowell's choice of music for the October New Music Society concert. No longer interested, as he had been in Los Angeles, in mollifying the critics with music by Milhaud or enticing the audience with a mystic like Feodor Kolin, Cowell assaulted his audience with a program of wind ensemble music by Schoenberg, Ruggles, and Varèse. (See Plates X - XII.) Cowell's program notes stressed the difficulty of the music for the listener. Referring to the Schoenberg Quintet, he said: ". . . it is not music that one can partake with enjoyment, by sitting back, and allowing it to waft through one!" He wrote of Ruggles's "scholastic manner" in Angels, saying that it and Lilacs were "the purest and most uncompromising examples of an entirely new style of composition." As for Octandre, he cited the "astringent" dissonances and the "acrid sound."

Cowell's "orchestra," an ensemble of members of the San Francisco Symphony Orchestra, apparently dictated the instrumentation of the music by Ruggles. Although Men and Mountains was currently being published by New Music with its second movement for strings, Lilacs, as noted on the program, was "specially scored by the composer for seven wind instruments" for the concert. Another surprise was the arrangement of Angels for wind instruments. At the New Music concert in Los Angeles in 1925, Cowell had said that Ruggles preferred the



The Ida Gregory Scott
FORTNIGHTLYS
 FIFTH SEASON—1927-1928

Presents the

New Music Society Program
 Small Orchestra

Compositions of Schoenberg, Ruggles, Varèse

TUESDAY EVENING, OCTOBER 25th · 8:30
 COMMUNITY PLAYHOUSE

Plate X. Program for the New Music Society, 25 October 1927. Cover.

PROGRAM

I.

QUINTET for Woodwinds.....Arnold Schoenberg

Schwungvoll
Anmutig und heiter; scherzando
Etwas langsam
Rondo

Schoenberg's woodwind quintet, opus 26, is scored for flute, oboe, clarinet, horn and bassoon. It is a later work, and is in the style for which he is famous—a highly wrought dissonant fabric of as closely knit a polyphony as could be found in the time of Bach. Music which is primarily intellectual, it nevertheless has a strange power of appeal and a strong individuality. The music lover is often thrown off the track in listening to Schoenberg's music because of its lack of bulk—in other words every note counts, and fulfills a definite mission—it is not music that one can partake of with enjoyment, by sitting back, and allowing it to waft through one! The quintet is a highly matured work, in which Schoenberg is at his best, having entirely rid himself of the sentimental leanings of his earlier music.

II.

"ANGELS" (For Six Wind Instruments).....Carl Ruggles

CARL RUGGLES was born at Cape Cod of a family which counted eight generations of sea captains. His first large work was the music for the "Sunken Bell" of Gebhart Hauptman. He worked at it for ten consecutive years. But it was only after having completed it that he developed fully his present musical style in his symphonic works, "Men and Angels" and "Men and Mountains." "Angels" is taken from the former and was originally scored for six muted trumpets; but the composer himself likes to have it played for wood ensemble of flute, oboe, clarinet, horn, bassoon and trumpet.

The composition, a short Andante, is written in strict polyphonic style; but the intervals used instead of being "consonant" as in classical music are all deliberately dissonant; that is, seconds and sevenths take the place once held by thirds and sixths. Otherwise, the counterpointal writing is very closely worked out, almost in a scholastic manner. Every note is chosen with utmost care in conformation with very definite principles. Schoenberg was the great pioneer along this line of "dissonant counterpoint", but Ruggles goes further still. His attitude to music might be called a sort of Neo-scholasticism.

"LILACS" (For Seven Wind Instruments).....Carl Ruggles

(Andante from the symphonic trilogy, "Men and Mountains", 1924)
Originally for two violins, two violas, two cellos, one double bass,
now specially scored by the composer for seven wind instruments.
This piece bears in epigraph Walt Whitman's famous verse.
Together with the short Andante called "Angels", "Lilacs" can be said to be the purest and most uncompromising examples of an entirely new style of composition which means nothing short of a complete transformation of the substance of the music which the western world has practiced during the last six centuries.

Plate XI. Program for the New Music Society, 25 October 1927. Beginning of Program Notes.

PROGRAM

Ruggles' music ignores completely the tonal system. But it is based on principles as logical, as fundamental as those of classical music. On those a new world of music can, and will, be built. Ruggles represents one of the two main aspects of this new world, which has deep kinship with the world of a Blake, a Walt Whitman, and today, of a Rockwell Kent among others. He reincarnates that spirit of pure polyphony which flourished preeminently in Vittoria and Palestrina in the XVI century; but the language is new, merely because Ruggles' vital idealism is very different from the religious spirit of old.

Ruggles' last work is "Portals", a symphonic trilogy for twelve string instruments (or full string orchestra), his most intense and passionate production. He is now writing some compositions for orchestra in Arlington, Vermont.

The music of "Men and Mountains" is published by the New Music Society of California in the October, 1927 issue of its periodical, "New Music."

III.

"OCTANDRE" (For Seven Wind Instruments
and String Bass) *Edgar Varese*
Assez lent

Tres vif et nerveux

"Octandre" of Edgar Varese is scored for flute, oboe, clarinet, trumpet, horn, bassoon, trombone and string bass. The dissonances in this work are astringent, giving it a peculiarly acrid sound to those unfamiliar with the modern idiom. But the longer one has the privilege of listening to Varese's music, the clearer becomes his intention, and the beauty of the instrumentation becomes evident. Each note is placed in the orchestra where it will sound. Rhythm is a great feature, and different figures of rhythmical bursts constitute a main interest. This work seems to be the reverse of a pastorale—it represents the sophisticated city man's unsentimental impression of his city's activities, perhaps unconsciously.

[Program Notes by HENRY COWELL]

THE ORCHESTRA IS COMPOSED OF:

A. LINDEN	Flute	W. HORNIG	Horn
V. SCHIPILOTTI	Oboe	F. N. TAIT	Trombone
H. B. RANDALL	Clarinet	V. DRUCKER	Trumpet
E. KUBITSCHK	Bassoon	W. BELL	Bass Viol
		HENRY COWELL	Conductor

THE NEW MUSIC SOCIETY is organized to further in every possible way the interests of modern composers. It holds a yearly exchange of new works with European modern societies in seven cities. It publishes the actual music of new American composers in the form of a quarterly periodical entitled "New Music."

Plate XII. Program for the New Music Society, 25 October 1927. Conclusion of Program Notes.

arrangement on the program--for string ensemble. In the program notes in 1927, however, Cowell claimed that "the composer himself likes to have it played for wood ensemble of flute, oboe, clarinet, horn, bassoon and trumpet."

San Francisco was obviously not expecting such an unusual program. The pre-concert publicity was minimal and, in fact, Cowell's lecture-recital the previous week had received more notice than the Society concert. The critics and the musical community anticipated merely another program in the Ida Gregory Scott's Fortnightlys.

In its fifth season by 1927, Miss Scott's intimate musicales had been given in earlier years at the St. Francis and the Mark Hopkins hotels. Cowell had contacted her the previous spring about the New Music Society and Scott asked him to send her the aims and objectives of the Society. "If I have it before me clearly," she said, "I can tell better where I stand, and I can see that it might be possible for us to work together."⁶⁷ In 1927, Cowell had opened her Wednesday morning series with his recital on 19 October at the Community Playhouse,⁶⁸ and the Society's concert was to inaugurate her Tuesday evening series.

⁶⁷ Letter, Ida Gregory Scott to Henry Cowell, 12 May 1927. New Music Collection. Scott was also a concert manager and had listed on her letterhead the artists available for 1926-27. They included E. Robert Schmitz, pianist; Marcel Grandjany, harpist; Henry Eichheim, violinist; and Eugene Goossens, composer and pianist.

⁶⁸ Announcement, San Francisco Examiner, 6 October 1927.

The audience for the event was recorded as having been "small but distinguished,"⁶⁹ but there was nothing small about the impact on the critics. The New Music Society was launched in San Francisco with critical reviews appearing in cities as far north as Portland, Oregon, and as far east as Boston. The headlines told of the varied reaction:

"Ultra-Modern Music Astounds S. F. Audience"⁷⁰
 "Latest in Tone Art Enthrall Audience in Stormy Sea of Dissonance"

"Ultra-Modern Works Exploited"
 "S. F. Applauds Miss Scott"
 "Music of the Atonalists Comes to San Francisco"
 "Ultra Modern Music Programs . . . Hard on Nerves"⁷¹

Below the headlines, Cowell's critics expressed their puzzlement (and at times boredom) at the unusual program of atonal music which, as described by composer Ray Green, was "the type of bristling music for which San Francisco was not prepared."⁷² Garbett of the News said: "Those who were not openly derisive were frankly puzzled by the strange meanderings of seemingly perverted melody through uninterrupted series of discords." Completely bored with Ruggles's pieces, he found Varèse on "firmer ground," referring to Octandre's "human warmth and pulsing emotion." Woodman of the Call, on the other hand,

⁶⁹ Arthur B. Garbett, "Ultra-Modern Astounds S. F. Audience," San Francisco News, 26 October 1927.

⁷⁰ Ibid.

⁷¹ Alexander Fried, "Latest in Tone Art. . .," San Francisco Chronicle, 26 October 1927; Charles Woodman, "Ultra-Modern Works. . .," San Francisco Call, 26 October 1927; Redfern Mason, "S.F. Applauds. . .," San Francisco Examiner, 26 October 1927; "Music of the Atonalists. . .," Christian Science Monitor, 19 November 1927; ". . . Ultra Modern Music," Portland Oregonian, 20 November 1927.

⁷² Interview with Ray Green, New York, 8 September 1976. Green was a student at the San Francisco Conservatory of Music in 1927.

had little to say except to quote descriptions of the music from the program notes. He felt, however, that Ruggles did achieve some really original and quite beautiful effects. Mason, too, was particularly impressed with Angels: "We may learn to love this music as time goes on. It is stimulating and provocative. You feel the pulsating heart of real man in it."

As in Los Angeles, the critics in San Francisco, regardless of prejudices, were generous in expressing their gratitude to Cowell and his group for bringing the music to the city. They were grateful, too, that Cowell warned them in his introduction to the program that the Schoenberg Quintet would be 40 minutes long. Cowell also apologized for his conducting, saying that he was simply there to keep the orchestra together.⁷³

The dean of the San Francisco music critics, Alexander Fried, praised the performers who "covered themselves with super-chromatic glory." Fried was the one critic who seemed to sense the significance of the event:

The concert . . . was in a way epoch-making. . . . Yesterday in the first concert of the New Music Society, organized by Henry Cowell, [San Franciscans] heard perhaps for the first time the very latest word in the tone art, compositions by men who cannot hope for years, at least, if at all, to have their strange ideas popularly accepted as validly beautiful.

⁷³Fried, "Latest in Tonal Art"; Woodman, "Ultra-Modern Works." Cowell apparently did not consider himself a skilled conductor. As Sidney Cowell points out, her husband had had no training at all as a conductor: "He was kind of a whirlwind on the stage and I never could see how anybody could follow." (Interview with Sidney Robertson Cowell, 21 May 1975.) Furthermore, Olive Cowell recalls that Cowell only conducted when he couldn't get anyone else to do it. (Interview with Olive Thompson Cowell.)

For Fried, it was a "fascinating evening." As to the future-- New Music would continue to have a "large and distinguished audience," he felt, "as long as it maintains its daring policy." "The New Music Society," proclaimed Fried, "has courageously embarked on an admirable career."⁷⁴

⁷⁴Fried, "Latest in Tone Art."

THE FIRST SEASON, 1927-28

Cowell left San Francisco immediately after the concert for another national tour, but this time New Music activity continued. Since there was no formal organization, Cowell managed the affairs from a distance with the help of his colleagues in California. He explained this arrangement in his 1961 statement, "About New Music":

There was actually no organization. I did the work, made selection of music (and performers for concerts in L.A. S.F.). I was aided in this by Dene Denny. . . . I wrote to a Number of famous composer-friends, who lent their names to an advisory Board; but there never was a meeting of any group connected with the N.M.S. of Calif.--I talked to each separately [sic] and informally.¹

Still on the scene was Dane Rudhyar, who represented the Society in Los Angeles and at times reviewed for the Los Angeles Times. It was the Times that carried the announcement in November 1927 that the New Music Society had been named the official branch of the International Society for Contemporary Music. Included in the article was a request for new manuscripts, especially of chamber music "in the modern vein" to be sent either to the American president of ISCM, Alfred Human of New

¹Cowell, "About New Music."

York, or to Rudhyar in Hollywood. Even though New Music could also have used this material, there was no mention of publication of the manuscripts in the Quarterly.²

The Times also reported on a concert by Imre Weissshaus at a Pro-Musica chapter in Los Angeles on 17 November. He performed, the article read, upon the recommendation of Cowell, "whose travel abroad last year was in the nature of a voyage of discovery for new composers."³ Later, when the Chronicle announced Weissshaus's San Francisco concert--the second New Music Society concert--it ignored the earlier event, and claimed that the composer-pianist's appearance with the New Music Society would be his first on the Pacific Coast.⁴ The concert took place on 30 November at the Community Playhouse and, like the first Society concert, was sponsored by Ida Gregory Scott.

New Music Society: The Weissshaus Concert

The major San Francisco critics covered Weissshaus's recital in spite of the morning hour of eleven o'clock, and their reviews showed that they were completely won over by the 23-year-old, who performed works by modern Hungarian composers Bartók, Kodály, and Kadosa--also his own. Arthur Garbett of

²"International Composers in California," Los Angeles Times, 13 November 1927.

³"Pro-Musica Brings Hungarian Pianist," Los Angeles Times, 13 November 1927. It might not have been Cowell's recommendation but that of critic Bertha McC. Knisely who was "strong in Pro-Musica" and voted to have Weissshaus appear. (Letter, Winifred Hooke to Henry Cowell, 27 September [1927]; New Music Collection.)

⁴"Weissshaus to Appear Here on Wednesday," San Francisco Chronicle, 27 November 1927.

the News spoke of the "emotional power, ranging from idyllic tenderness to clamorous outbursts of unrestrained passion," calling Weissshaus "a sincere artist" whose own works were "the most interesting of the lot."⁵

The other critics were equally impressed and their compliments were reprinted in an elaborate publicity brochure prepared by William Gassner of the Concert Guild, Weissshaus's (and Cowell's) manager in the United States. They extolled his playing as well as his music: "One of the most satisfying piano recitals of the season"--Jock Rantz, The Argonaut; ". . . he is a man to be reckoned with. . . . Weissshaus is an artist"--Redfern Mason, San Francisco Examiner; "He proved himself a qualified prophet of strangely innovative music"--Alexander Fried, San Francisco Chronicle.⁶

Cowell was in New York staying at Mrs. Walton's at One West Sixty-eighth Street when the Weissshaus concert took place. The next day Ida Scott Gregory wrote to Cowell: "I am sorry there were not more single admissions Wednesday," she said. "There were 26 N.M.S. and about 85 in attendance altogether, 16 MEN . . . and such an interested audience!" She also agreed with Cowell that Weissshaus was "great, and I am delighted that S.F. recognized it . . . not so L.A." Scott also referred to the next Society concert: ". . . and by the way Winifred Hooke is playing in January . . . it will save us

⁵"Hungarian in Modern Music Piano Attack," San Francisco News, 1 December 1927.

⁶The brochure includes six identical pictures of Weissshaus, arranged vertically, his eyes behind the round dark-rimmed glasses peering intently into the camera. (Cowell Collection)

money besides being a much better time than at the end of the season. Dene [Denny] was quite sure that she would not do it!"⁷

New Music Society: The Winifred Hooke Recital

But Hooke did advance her concert from 21 March to 18 January.⁸ Hooke had written Cowell two chatty letters in August and September, discussing the recital, and her expense money: "I shall arrange the best program I possibly can," she said, "and try to play it down here [Los Angeles] a few times before in S.F." She needed travel money and was pleased when two members of the Society, Professor Ben Lehman and Noel Sullivan, contributed twenty dollars each. She was also looking forward to meeting Weisshaus: "What kind of a person is he--young? Easy to meet and cordial?" she asked.⁹

Ignoring her residence and studio in Los Angeles, the pre-concert publicity promoted Hooke as an English pianist and printed excerpts from reviews in London newspapers. She was announced as an ultra-modern pianist and a pioneer in the presentation of the moderns on recital programs.¹⁰ On this program she played works by Ravel, Debussy, Berners, Bloch, Cowell,

⁷Letter, Ida Gregory Scott to Henry Cowell, December 1927. New Music Collection.

⁸"Change of Date"; "Winifred Hooke," San Francisco Chronicle, 15 January 1928.

⁹Letters, Winifred Hooke to Henry Cowell, 21 August and 27 September [1927]. New Music Collection.

¹⁰"Winifred Hooke," San Francisco Examiner. New Music Collection.

Kodály, and Bartók. All were surprisingly traditional: Fried, of the Chronicle, who had found the October concert "epoch-making," was noticeably let down by a pedestrian recital. Although impressed with the music by Kodály and Bartók (a continuation of the "Hungarian fashion of the current music season"), he found that because of Hooke's lack of range in imagination, the music, "lapsed into monotony."¹¹

Fried's lukewarm review of Hooke's recital pointed up problems that were endemic to Cowell's Society. One was that Cowell's choice of performers was limited because of lack of funds, and he therefore had to draw on many of his own acquaintances, not all of whom were exceptional artists. "It's very difficult," Alfred Frankenstein says, "to tell your personal friends that they're not playing well."¹² Cowell's choices were further limited because there were few performers who could interpret the modern works. The traditional training most performers received in those days sometimes militated against satisfactory performances. Sidney Cowell observes that

there was a great gap between performers and composers in those days. Performers had what they considered a superior and sensible education and they knew what music was. On the whole, they weren't going to bother with this nonsense. Composers sort of resigned themselves to the fact that the performer's world was for the most part closed to them. You could almost count on your two hands the singers and pianists who would undertake performing these new works.¹³

¹¹ Alexander Fried, "Miss Hooke Heard in Piano Recital," San Francisco Chronicle, 1 January 1928.

¹² Interview with Alfred Frankenstein, 7 November 1975.

¹³ Interview with Sidney Robertson Cowell, 12 December 1974.

Another difficulty Cowell faced was the paradoxical reactions of the California critics. Unlike the New York critics (whom Mueser has shown to be so unprepared that they heartily disliked everything new put before them,¹⁴) the San Francisco critics were eager for excitement. They may not have understood the new music but, after a certain amount of cajoling by Cowell, they actually enjoyed it--in fact, the wilder, the better--and were thrilled by the sensationalism of it. Ironically, this attitude turned them against the New Music Society's more traditional concerts. Fried's admonishment after the October concert--that the Society had to continue its daring policies in order to succeed--anticipated just such a critical faulting as took place after a concert such as Winifred Hooke's. Once Cowell had whetted their appetites for new music, the critics wanted more, not less.

Finally, the need to raise funds was always a pressing problem for the Society. Cowell went on his national tour in the fall of 1927 not only to further his career as a lecturer and recitalist but also to raise funds for his San Francisco work. Mrs. Cowell explains how Cowell's concert fees helped operate New Music:

Sometimes he would write three or four letters to people and say, "I need some concerts because I want to publish such and such a thing in New Music" and some of his ladies in Kansas City would arrange one. His fees for a concert were usually only \$25 to \$50. He would try to get along on \$5 and put the rest of the money into New Music.¹⁵

Olive Cowell, who was directly involved in getting tickets

¹⁴See Barbara Mueser, "Criticism of New Music."

¹⁵Interview with Sidney Robertson Cowell, 12 December 1974.

printed and keeping track of the money, remembers that there was a constant concern: "We had very little money and no money was taken in to any extent."¹⁶ Letters from Olive and Harry Cowell during January of 1928 give some indication of the low state of the New Music treasury. Harry Cowell sent his son \$7.50 "to cover the N.M.S.'s indebtedness to you for cash spent" and then remarked: "How the famous society is ever going to pay the three members of the Cowell family for the labor of love expended on its behalf, the God of Daring Adventure only knows." Olive Cowell had appended a note giving a current accounting: As of 1 January there was \$335 in the bank, she said. Since then three bills had arrived: \$165 for printing (less a credit of \$28); \$30 for mailing (50 hours) and \$31 for postage. "By the time we pay Hooke \$50," she said, "our treasury will be somewhat flat."¹⁷

Cowell, who in later years totaled up the money he had lent New Music,¹⁸ made a note to himself at the end of 1927 or the beginning of 1928 on Mrs. Walton's stationery. (See Plate XIII.)

New Music Quarterly: Rudhyar's Paeans

In January 1928 appeared the second issue of New Music (Volume I, Number 2). Like the October issue it contained music by a long-time friend of Cowell--Paeans by Dane Rudhyar. A series

¹⁶ Interview with Olive Thompson Cowell.

¹⁷ Letter, Harry Cowell to Henry Cowell, [January 1928]. New Music Collection.

¹⁸ See above "Expenses incurred by Henry Cowell," p.106. He calculated in his note "About Henry Cowell," that New Music's indebtedness to him had "amounted to \$2500 over the years."

New Music owes Me:

1 WEST 68TH STREET
NEW YORK CITY

Nov. 15	- to various scores purchased for N.M.S. library -	10.30
Nov. 12	fee for Weissman -	100.00
Nov. 16	2 Ledgers	2.00
Nov. 18	M.A. guide	1.50
Dec 1	envelopes	8.00
"	stamps	11.50
Dec. 12	printing Xmas circulars -	30
"	postage	

Plate XIII. Henry Cowell, Note, [1927].¹⁹

¹⁹New Music Collection. The "Xmas circulars" referred to were purple flyers enclosing forms for subscriptions!

"Send New Music to your musical friends as a Christmas gift!"

"New Music contains the actual music of compositions by the highest type of modern American and other composers. Money will be used for the benefit of such composers as well as purchasing a delightful Christmas gift. A suitable card stating that you have given the subscription will be sent." (New Music Collection)

of letters from Cowell to Rudhyar soon after their meeting in the early 1920s explains the respect Cowell had for Rudhyar and why he would want to publish his music in an early edition. Among musical Christmas cards and messages accompanied by tone clusters, Cowell wrote from New York to Rudhyar in 1922: "I feel closely tied to you in some way, and everything you do is of vital interest and importance to me. There is only one other living in this country that I know of whom I consider writes really important music; this is Carl Ruggles . . ." Then in a subsequent letter he complimented Rudhyar on an article in The Musical Quarterly. "It is the finest article I have ever read anywhere concerning music," said Cowell, especially struck by Rudhyar's discussion of tone quality and the "psychological relation of the octave."²⁰

Until 1928 Rudhyar had had only three short pieces published by Durand in Paris, in 1913 and 1914. (He was later to claim that until New Music was founded there was no possibility of being published in the United States "unless you had a big name in New York.")²¹ Rudhyar has written that the music he wrote after 1924, represented by Paeans, was different from his earlier style, which had been influenced by Debussy, Liszt, and Scriabin. Recovering from a period of depression in 1922, Rudhyar did not begin writing again until 1924 "in a quite new

²⁰ Letters, Henry Cowell to Dane Rudhyar, n. d. Stanford University Manuscript Division. Rudhyar's article is in The Musical Quarterly, 8 (January 1922): 108-18.

²¹ Interview with Dane Rudhyar.

style influenced by my studies on tone and acoustics."²²

Rudhyar dedicated the three Paeans to "my friend and co-worker Henry Cowell" and provided a long preface explaining that the music was "founded on the building of resonances or complex harmonies which are like vital seed-tones germinating, sprouting into vast trees of harmonics." He called the piano an "electrical generator," one that should be felt as "one big vibrating unit, as one big gong, the resonance . . . controlled by the pedal." The score is only a skeleton; the music is actually the "circulating, pulsating, swelling energy of the tone itself."

The Paeans are non-tonal and are built on intervals of seconds, fourths, and fifths. In an improvisatory style which Rudhyar characterizes as "speech music," the pieces have a romantic sweep and a big sound with handfuls of notes covering the entire keyboard (the music written sometimes on three and four staves). (See Example 4.) The tempo indications--"With a joyous exaltation," "Epic and resonant," and "With rhythmic fullness"--express the mood of the music, which, as Rudhyar remarks in his introduction, is "born to Life; and it has but one aim . . . to exalt Life in those who live."

Cowell, as was his habit in New Music issues, provided brief biographical notes on the composer, signing them as editor in this issue. Cowell cited Rudhyar's emigration to America, his United States citizenship, his residence in Hollywood, and the fact that "all his present works . . . were written since

²²Dane Rudhyar, "Concerning My Music," December 1964, Soundings No. 6 (Spring 1973), pp. 57-61.

Example 4. Rudhyar, Paeans, Number 1, final cadence.

he identified himself consciously with the new American life, which, he claims, is building up a new Western civilization." Inside the green cover of the edition, Cowell listed his "endorsement board," adding the name of Matheusseck Gliniski, a Polish music scholar, conductor, and composer. From 1924 to 1939 he edited the Polish monthly review Muzyka.²³ Added, too, was the name of Mrs. E. F. Walton, One West Sixty-eighth Street, as the New York City representative.

One composer who received Paeans was Elliott Carter, a student at Harvard, to whom New Music was sent, courtesy of Charles Ives. Carter wrote to Ives:

²³ Baker's Biographical Dictionary, s.v. "Gliniski, Mateusz." Gliniski's first name was corrected to Mateusz in the next issue. The spelling of Stokowski's name was corrected in this issue.

New Music is really a great thing. Henry Cowell deserves much praise. I can hear some of "Men and Mountains" but Rhudyar's [sic] Paeans are good but they seem a little too majestic, too much of his own greatness taken for granted.

And he thanked Ives for the issues, recognizing that in the future they would probably mean "more than I have yet discovered."²⁴

The subscriptions to New Music that Ives distributed were some of the first tangible results of the new Cowell-Ives relationship which followed Ives's response to the initial New Music mailing. Others were to develop more rapidly during their first year of correspondence. Outside of the important decision to publish Ives's music (to be discussed in the next chapter), Cowell's correspondence at first deals as much with the Pan American Association (which Cowell, Varèse and others were busily organizing) as with New Music. Ironically, it was Cowell's request for money for the Pan-American Association which led to Ives's agreement to support New Music. On 27 March, Cowell wrote Ives that the association was preparing a catalog in which they hoped to include a list of Ives's music. "You asked me some time ago," said Cowell, "whether you could do anything for the Pan American--if you feel like donating something to it financially, it would be of great aid." When Ives responded Cowell seems to have understood how deep the commitment would be:

The prospect of having some regular backing for New Music and the Pan American Association overcomes me with joyful feeling. The really greatest pleasure in life is to have means to be able to work toward the furtherance of the

²⁴Letter, Elliott Carter to Charles Ives, n.d. Yale University. Ives Collection, Carter File.

general good of the best in new music, for me!²⁵

The official announcement of the Pan American Association's founding appeared simultaneously in The New York Times and the Los Angeles Times on Sunday, 18 March 1928. It was described as an association which would not "limit its activities to any one locality," and its statement of purpose emphasized the "advisability and necessity of giving outstanding works as many performances as possible"²⁶--a surprising statement in light of Varèse's adamant refusal to do just that when he was associated with the International Composers' Guild. The board was composed of Varèse, president, and Emerson Whithorne, Cowell, Ruggles, and Chávez, vice-presidents.²⁷

Cowell's participation in the Pan American Association reflected the added stature he had now assumed among New York composers. Whereas his involvement in Varèse's earlier organization, the International Composers' Guild, had been peripheral, he was one of the founders of the new association. He and his music were becoming a regular part of the few programs which featured modern music. In New York that winter of 1927-28 there were at least four concerts that included music by Cowell, three at the New School for Social Research--fast becoming a center

²⁵Letter, Henry Cowell to Charles Ives, 27 March 1928. Ives Collection.

²⁶"Pan-American Composers," Los Angeles Times, 18 March 1928. New Music Collection.

²⁷Cowell listed Whithorne in ACAM as one of those "who work along more or less conservative lines and make no attempt to write anything departing from general types of European music." (p. 9)

for new music concerts.²⁸

Cowell dealt with both of the New York musical factions even though the "schism" of 1923, as it was termed by Rudhyar, pitted Varèse, Salzedo, and Rudhyar in the ICG against Copland, Gruenberg and Reis in the League of Composers. While performing and promoting Varèse and Rudhyar at New Music Society concerts in California, Cowell was also writing articles regularly for the League of Composers quarterly, Modern Music. His essay on Varèse, published in the January-February 1928 issue, ignored Varèse's work with the League and instead credited the ICG as the vehicle through which [Varèse] was the "first to introduce modern music to America with any degree of consistency."²⁹

Varèse also was the subject of a "Letter to the editor" from Cowell in the Christian Science Monitor in January 1928. Apparently misquoted as "disparaging the music of Varèse" in an interview conducted by critic Winthrop P. Tryon, Cowell rushed to correct the "impression that I do not admire Varèse." Because of their executive board positions in "an important society for new music," Cowell feared that such "an unfounded report that we were not working together" would be harmful and likely to result in dissension in the society."³⁰

²⁸ Programs and clippings, Cowell Collection; catalog, New School for Social Research, winter term (3 January 1928-26 March 1928).

²⁹ Henry Cowell, "The Music of Edgar Varèse," Modern Music, 5 (January-February 1928): 9-19.

³⁰ "Cowell and Varèse" [Letter to the editor], Christian Science Monitor, 25 January 1928. The passage in Tryon's article with which Cowell took issue quoted Cowell on Varèse's use of noise, prefaced by Tryon's comment:
"Deprecating somewhat the methods of Varèse":

New Music Quarterly: Music by
Ornstein and Weissshaus

Cowell returned to California just as the April 1928 issue of New Music was being distributed and in time to start working on the one for July. He had chosen music by two composers for the third issue--Imre Weissshaus and Leo Ornstein. With this issue he expanded the endorsement board of honorary members (listed on the inside of the purple cover) to include Ernest Bloch (in 1928, director of the San Francisco Conservatory of Music), Richard Buhlig (who was to perform at a New Music concert the next season), Carlos Chávez (whose Sonatina Cowell planned to publish in July), Manuel de Falla (whom Cowell may have met in Europe in 1926), and Roy Harris. Harris, recalls that his first association with the New Music Society was attendance at the 1926 concert in Los Angeles, when Cowell performed his tone-cluster pieces. He does not remember receiving an invitation from Cowell to join the advisory board but, if he had, he certainly would have accepted immediately. "You know," Harris says, "if you have friends you lend your name to something they're doing, providing you don't have to work at it."³¹

The music which Cowell chose to publish in New Music (Volume I, No. 3, April 1928) showed Weissshaus at his most

"Varèse has gone far with one idea, and that not altogether new. Composers have always applied noise of one kind or another in music. Varèse in his elaborate use of percussion instruments merely extends the familiar sonority of the drum."

³¹ Interview with Roy Harris, New York, 8 March 1976.

austere. The Six Pieces for Solo Voice (Hat Darab Énekhangra Kíséret Nélkül), dated Budapest, 1927, were the first of Weissshaus's works to be published, according to the biographical notes on the last page of the issue. The brief (only four pages contain all six pieces) unaccompanied vocalises for medium voice may be sung to any vowel desired with the exception of the fourth piece, for which the vowels are specified. The parlando vocal line is highly chromatic, with frequent glissandos. The first piece contains an angular melodic line built on a B mode. The second is in direct contrast with a series of repeated notes and semi-tones within a narrow range of a perfect fifth. Following the third, a series of written-out trills, the fourth consists solely of glissandos on specified vowels outlining a seventh chord. The last two pieces include an old Hungarian melody with dance-like triplets and shifting tonal centers, and a stately passage in hemiola rhythms with a wide-ranging chromatic line. (Example 5.)

The pieces were never performed at a New Music Society concert but Weissshaus himself, after concertizing throughout the United States, returned to perform at a Society concert in San Francisco on 5 December 1929. At a later Society concert, on 11 January 1934, pianist Douglas Thompson played a Weissshaus work, called simply Piece. By this time, Weissshaus had sailed for Europe.³²

³²His later history is an incredible story of escape and intrigue. A known Communist, he fled to Paris before the advancing German army and changed his name to Paul Arma. There, in 1936, Ray Green, in Paris on a fellowship, found him a leader in the "Front Populaire," still writing communist songs. (Interview with Ray Green.) Both Sidney Cowell and Charles Seeger

The decision to publish an Ornstein piece was an early indication of Cowell's determination to ignore current fads in his publishing activities. Ornstein, by 1928, was no longer the wild iconoclast of the 1910s, and critics were complaining that he had turned away from his earlier percussive style.

Paul Rosenfeld said in 1924:

A certain intensity, a certain originality, a certain vein of genius, has undergone eclipse in the change. Something a little brilliant, a little facile, a little undistinguished, has introduced itself, even into the best of the newest pieces. The texture is thinner, the tension slacker.³³

Cowell's biographical notes in the issue, however, do not mention any lessened originality, only the magnitude of his breakthrough:

[In] 1913 when modern music was quite rare, he broke with great suddenness into a highly dissonant and individual style. . . . He was the first to introduce modern music in innumerable places, playing not only his own works, but those of practically all the best known modern composers.

When Cowell later wrote about Ornstein in 1933 he acknowledged that the latter's early work had not "influenced the general trend" and that since 1920 his work had become "more and more conventional until it can no longer be considered original."³⁴ But, in 1928, apparently, he still felt that one of Ornstein's works should have a permanent place in New Music. The work he chose was a curious one--a macabre song called The Corpse, with words as well as music by Ornstein:

In silence he lies upon the black waves
His eyes hidden in the moving waters
And the sea crying over his body
The last dirge chanted in his unknowing ear

³³ Paul Rosenfeld, Port of New York: Essays on Fourteen American Moderns (New York: Harcourt, Brace & Company, 1924), p. 273.

³⁴ Cowell, ACAM, pp. 4-5.

But he never more to taste the cool mist
And never to feel the breath of night.

The morbid scene is described in the first and third of the three-part form; the middle section is a vocalise. What may have attracted Cowell to the work were the secundal harmonies and cluster chords. (Example 6.)

Example 6. Ornstein, The Corpse. Final Cadence.

Unusual sonorities result from simultaneous ostinato patterns--sometimes as many as three--moving independently (and notated in the accompaniment on three staves). (See Example 7.)

Following the issuance of the April issue, Olive Cowell wrote to Cowell about New Music affairs, giving him an informal financial statement and reporting on results of bids she and Harry Cowell had received on addressing and mailing services. Based on the lowest bid, she said the next mailing would cost "only \$2.50 @ 1000 for addressing and \$3.50 for mailing." She continued:

Example 7. Ornstein, The Corpse, measures 24-25.

The musical score shows two systems of staves. The top system contains a vocal line with the lyrics "nev - - er to feel the breath" and a piano accompaniment. The vocal line has a triplet of eighth notes over "er to". The piano accompaniment has a right hand with sixteenth-note patterns and a left hand with triplet eighth notes. The bottom system continues the piano accompaniment with similar patterns.

There is no use in our fussing with it at that price. And if we did we would have the expense of typing the addresses. Of course the postage is expensive. I wish something could be done about that, and your issues contain too much for the price you get, unless Mrs. W. wants to subsidize it.

"Mrs. W." was Blanche Walton and Olive Cowell had just received a \$50 check from her. "But," she said, "I haven't enough money even with that!" Her figures based on anticipated bills showed expenses of \$322.60 and receipts of \$285.00. "I am short still \$37.00," she moaned, "and this will leave no money for the next issue. The list of expenditures showed \$30.00 for postage for the April mailing and \$21.00 for the music rolls. (The New Music issues were rolled and sent out in tubes.) Approximately 500 copies must have been mailed out because 1089 rolls were ordered and there were over 400 remaining for the next issue.³⁵ A letter from Raynor at Pacific

³⁵Letter, Olive Cowell to Henry Cowell, 9 April [1928]. New Music Collection.

Music Press to Cowell in December acknowledged receiving authorization to print 1000 copies of The Corpse for \$160.

By 20 April the financial picture had improved only slightly. Thanks to another \$50 check from Mrs. Walton, receipts exceeded expenditures by \$19.61.³⁶

Cowell frequently planned articles to coincide with concert and publishing events, and in June 1928, he published an article in Modern Music in which he discussed "New Terms for New Music." He did not mention his new publication, but he did use examples from Ornstein's song The Corpse to illustrate two of the terms he discussed in the article, the "counterchord" and "counterharmony":

Sometimes chords are placed against each other not so as to blend, but in such a way that each component chord stands out as an entity, in which case we have a "counterchord." When a succession of counterchords is arranged so that lines of chords stand out against each other then the result should be recognized as "counterharmony."

Cowell also seized the opportunity in the same article to publicize the next issue of New Music by illustrating "contrapuntal polytonality" with excerpts from the work he was to publish in July--Sonatina for Violin and Piano by Carlos Chávez.³⁷

New Music Quarterly: Sonatina by Chávez

Cowell became acquainted with Chávez in New York where the Mexican composer had been living for a few years prior to

³⁶New Music financial statement, 20 April 1928. New Music Collection.

³⁷Henry Cowell, "New Terms for New Music," Modern Music, 5 (May-June 1928): 21-27.

1927 and, as Copland put it in a 1927 article in The New Republic, "associated with the small inner circle of forward-looking musicians who . . . frequented concerts of the International Composers' Guild."

Since Copland, who, like Chávez, had studied in Paris and had tried to develop his own "American" style, it is not surprising that autonomy was what he found most to admire in Chávez:

He is one of the few American musicians about whom we can say that he is more than a reflection of Europe. . . . His work presents itself as one of the first authentic signs of a new world with its own new music.³⁸

In Mexico Chávez had been a revolutionary in politics (on the side of the Mexican Revolution of 1910-1920) as well as an innovator in music. His best-known works at the time of the New Music publication reflected two important influences: Aztec mythology in his ballet The New Fire of 1921, and contemporary industrial technology in Horse Power of 1926-27. In 1928 he founded and conducted the National Orchestra of Mexico.³⁹

This combination of native and modern influences was discussed by Cowell in his book when he placed Chávez in his first group of composers, those "who have developed indigenous materials or are especially interested in expressing some phase of the American spirit in their works." Chávez and the Cubans Caturia and Roldán, thought Cowell, "take native musical materi-

³⁸ Aaron Copland, "Carlos Chávez--Mexican Composer" in ACAM, pp. 102-6; reprinted from The New Republic (1927).

³⁹ Virgil Thomson, American Music Since 1910 (New York: Holt, Rinehart and Winston, 1970), p. 113.

al from the people of their lands and have in each case built a somewhat independent cultivated style which retains the original spirit." Cowell concluded that "modern French music has been a powerful influence in all three cases, however"-- the "however" tempering his enthusiasm, a natural gesture for one who had difficulty accepting the French neo-classic style.⁴⁰

The Sonatina exhibits many characteristics of the French impressionist school with modal harmonies, pedals blurring tonalities, parallel fifths, stepwise movements of tonal centers instead of by fifths, and frequent use of seventh and ninth chords. (Example 8.)

Example 8. Chávez, Sonatina for Violin and Piano, Largo, measures 1-2. French influence; modality; seventh chords; open fifths.

A neo-baroque flavor arises from the sparse texture, broken chords, and precise delineation of the work's six sections, played without interruption: two largo passages framing four tiny middle movements--meno mosso, scherzo, vivace, and adagio. Mexican folk elements are reflected in the insistent repeated

⁴⁰ Cowell, ACAM, p. 4.

notes in the accompaniment, the hemiola rhythms in the scherzo, and the quadruple stops on the violin in the scherzo and vivace sections. (Example 9.)

Example 9. Chávez, Sonatina for Violin and Piano, Scherzo, measures 21-23. Mexican influence; playing style of violin; folk rhythms.

Finally, the unusually dissonant Adagio (played without vibrato) and the use of secundal harmonies and cluster chords mark the Sonatina as a work of its time even though the dissonances are far more gentle than those used by Ornstein. (Example 10.)

Example 10. Chávez, Sonatina for Violin and Piano, Adagio, measures 2-4. Contemporary idiom; dissonance; non-vibrato violin style.

Cowell's first year in the publishing business had been a costly one. Even before the bill arrived for the July 1928 issue, the New Music treasury was exhausted. From Menlo

Park, Cowell wrote to Ives that, of the \$400 Ives had sent (presumably for the Pan American Association), Cowell was using only \$125 for the Pan American catalogue; the remaining \$275 he was putting into New Music, which was out of funds and would otherwise have to be discontinued. He would pay for the printing costs of the last issue (\$225) and use the remaining \$50 for new letterheads. What little subscription money he had would go for "extensive circulation, and [he would] try to extend the subscriber's list."⁴¹

Ives by now was taking an increased interest in Cowell and New Music, suggesting that mailing lists be exchanged between Pro-Musica and the Quarterly. Cowell wrote him on 26 July that his suggestion had been acted upon and that, in addition, Pro-Musica would run an advertisement for New Music. The same letter illustrates in a few words the developing relationship between Cowell and Ives--Ives trying to improve performance opportunities for Cowell's music, and Cowell distributing Ives's music to performers: "Thank you for recommending me to Miss Duncan," wrote Cowell. "I was able to give her printed copies of some of my things, and hope she will play them. . . . I look forward to receiving the package of your works, as there are several pianists, and a violinist here whom I believe will be interested in playing them."⁴²

⁴¹Letter, Henry Cowell to Charles Ives, 10 July 1928. Ives Collection.

⁴²Letter, Henry Cowell to Charles Ives, 26 July 1928. Ives Collection.

Ives was even throwing some hints Cowell's way on what to publish in New Music. In a letter from West Redding to Cowell, 12 August 1928, he suggested that New Music publish manuscripts that would be played at Pro-Musica chapters. He also included in the letter a firm commitment toward supporting New Music, couched in a typical Ivesian analogy:

There is one thing certain--in fact two things certain (this sounds like a theosophist)--"New Music" must be kept going--and we will keep it going--if we can't get enough outfielders we'll go through without them and I think before a great while, we'll⁴³ have the bleachers with us--and perhaps the umpire.

With this letter, Ives sent a check for \$75, much in excess of the \$12 due on the renewals of subscriptions, and Cowell wrote to Ives on 20 August thanking him for the check, calling it a "lifesaver."⁴⁴

It had been just about a year since Ives had sent in \$4 for two subscriptions to New Music. Since then, Ives had helped to keep it alive: first, with the additional 25 subscriptions after the first issue came out; second, with the \$275 sent for the Pan American Association (which paid for the July issue of New Music); and third, with the \$75 he sent in August. Altogether he had contributed \$404--not a great sum of money, but for New Music a matter of life or death.

During the summer of 1928, Cowell apparently decided that something had to be done to shore up support for New Music, so he planned two special affairs in San Francisco.

⁴³Letter, Charles Ives to Henry Cowell, 12 August 1928. Ives Collection.

⁴⁴Letter, Henry Cowell to Charles Ives, 20 August 1928. Ives Collection.

It is unclear whether these were concerts or simply social occasions, but they were specifically intended for New Music Society members and local New Music Quarterly subscribers. The smaller event was planned for "Schaeffer's on the 23rd," (undoubtedly a reference to the Rudolph Schaeffer Studios where Society concerts were to be held during the 1928-29 season), and the larger one at the home, on Edgehill Road in San Mateo, of Cowell's contributor Mrs. Casserly. Cowell typed a letter to his stepmother with suggestions for the people to be invited. Obviously written in a hurry, the letter is full of misspellings. The list of twenty-two names to be invited to Schaeffer's contained that of Hardcastle and Buhlig; Ida Scott, sponsor of the Fortnightly series; Ernest Bloch of the San Francisco Conservatory; New Music Society members; and five music critics--Ada Hanifin of the Examiner, Marie Hicks Davidson of the Call, Edward Harris of the Bulletin, Alexander Fried of the Chronicle, and Homer Henley of the Argonaut. The list is followed by the suggestion "any others of the artist or literary bunch." The Casserly affair was to be more of an extravaganza. In addition to all the New Music Society members and local New Music subscribers, Cowell listed many other important San Franciscans: "Hanifin and all the critics"; "Dorothy Pasmore, Mary and Mr. Pasmore"; Ernest Bloch; Michel Piastro; "the first Cellist of the Symphony (cannot think of name)" [to which Olive Cowell inserted "Michel Penha"]; "mons. Koechlin, (find name) summer session, U. of C.";⁴⁵

⁴⁵David Drew, biographical notes on Charles Koechlin on Angel recording ANG 36295; Charles Koechlin was a visiting professor at the University of California that summer.

Dominico [sic] Brescia; "Mayor Rolph"; and "all the city supervisors." At the end of the Letter Cowell gave the following instructions:

Phone Henley for the names of the Mucician's club members, and invite them. Perhaps he can inform them in a blanket.

any other distinguished musicians in toewn, or well known PEOPLE who are visiting here. Lay on the dog.⁴⁶

How successful these events were has not been recorded; and not even Olive Cowell remembers them. It is possible, of course, that they never took place.

⁴⁶Letter, Henry Cowell to Olive Thompson Cowell, n.d. New Music Collection.

VI

THE SECOND SEASON, 1928-29

The \$75 that Ives sent to Cowell on 12 August 1928 came just in time to prepare for the following season. In his answering letter, Cowell acknowledged that, until then, he had been unable to recruit new subscribers: "We had no funds to do the really necessary summer circularization, to try to fill up the gap left by subscribers who will not renew." Grateful to Ives, he continued, "I feel that I am fortunate indeed to have found someone who shares with me the feeling of the vital necessity of this publication."¹

Cowell immediately set to work getting new flyers printed. He distributed two for New Music: one for new subscribers, one for renewals. The pale blue announcement (see Plate XIV), with its simple classic design by Hazel Watrous, listed Cowell as editor and owner of New Music and the New Music Society as publisher, a designation which was to be maintained for several years. While most of the copy is similar to that in previous flyers, there is a touch of braggadocio. Although Ruggles already had had two works published before Men and Amountains,

¹Letter, Henry Cowell to Charles Ives, 20 August 1928, Ives Collection.

NEW MUSIC

A QUARTERLY PUBLISHING MODERN COMPOSITIONS
HENRY COWELL, EDITOR AND OWNER
THE NEW MUSIC SOCIETY OF CALIFORNIA, PUBLISHER
1950 JONES STREET SAN FRANCISCO, CALIFORNIA

The New Music Society of California publishes a quarterly periodical called NEW MUSIC, containing not articles on music, but music itself. NEW MUSIC is the only magazine in the world devoted exclusively to the publication of modern music.

There are very few opportunities at present for the modern American composer to publish his work, and when modern works are published in America usually very few copies are sold. The work is therefore not distributed, and neither the composer nor the publisher gains financial profit.

New Music affords a means of publication for ultra-modern works, and also insures their distribution among its subscribers. If any profits are made, they are divided among the contributing composers.

New Music specializes on the works of Americans, but publishes occasional foreign works as well. It includes music for piano, voice, violin, orchestra, etc.

During its first year New Music has proven the vital necessity of its existence by issuing the first complete published work of Carl Ruggles (Men and Mountains); the first published work of any description by D. Rudhyar (Three Pieces) and by Jesse Wankous (Six Pieces for Solo Voice); the first published work in his mature style by Carlos Chavez (Sonatina); and one of the few published songs (The Corpses) by Leo Ornstein. All of these men are well-known leaders in the modern field. The type of music written by them is often complicated to play, and may prove difficult to understand on first hearing, but a knowledge of it is a necessary part of the education of any musician or music lover.

New Music has created a wide interest throughout America, as well as in England and the Orient, and the number of its subscribers far surpasses the original estimate. New Music is published on a non-profit plan in the effort to introduce new compositions. Its continued success depends upon subscribers who will support such a movement. Plans for the coming year include the publication of a full symphonic score by Charles Ives, and piano works by Ruth Crawford and Adolph Weiss, a work by Aaron Copland, etc.

We hope that you will be interested in subscribing to this unique periodical, at \$2.00 per year, anywhere in the world.

I hereby enclose \$2.00 for one year's subscription to New Music, 1950 Jones Street, San Francisco

NAME _____

STREET _____

CITY _____

STATE _____

Copies of back issues supplied on request at seventy-five cents each or four for \$2.00.

Plate XIV. New Music Flyer, 1928. (Reduced in size)

Cowell boasted that it had been Ruggles's "first complete published work." Paeans, he said, had been Rudhyar's "first published work of any description," whereas in fact three pieces had been published by Durand in 1913-14. No records are available for the number of subscribers for the summer of 1928, but Cowell's claim that the number "far surpasses the original estimate" may also have been an exaggeration. Nevertheless, he pleaded for support, reminding subscribers (in bold print) that New Music's continued success depended on them, and, ever the optimist, listing the works for the coming year, even adding an "etc." The flyer sent to current subscribers gave some of the same information except that Aaron Copland's name was omitted from the list of composers whose music was to be published, and subscribers were asked for names of people who might be interested.

The New Music Society flyer distributed that same fall of 1928 contained the list of board members already given in the April 1928 issue (see Plate XV.). Then, trying to be historically more accurate than in the New Music flyer, Cowell appended to his claim that the Society had presented "the only extremely modern works which have ever been given in California" a modest "as far as we can discover."²

² It was probably this flyer Olive Cowell had in mind when she reported to Cowell that one hundred and sixty copies had been sent to local subscribers and critics with 200 given to performers or composers involved in the concerts to distribute before the concert season. Other centers for distribution were Rudolph Schaeffer's studios in San Francisco and Ansel Adam's gallery in Carmel. Letter, [Olive Thompson Cowell] to Henry Cowell, n.d. New Music Collection.

THE NEW MUSIC SOCIETY OF CALIFORNIA

1950 JONES STREET, SAN FRANCISCO
HENRY COWELL, DIRECTOR

Endorsement Board of Honorary Members

Bela Bartok, Alban Berg, Arthur Bliss, Ernest Bloch, Nadia Boulanger, Roy C. E. Brown, Rich-ard Bulling, John Alden Carpenter, Alfredo Casella, Carlos Chavez, Aaron Copland, Ruth Crawford, Manuel de Falla, Eva Gauthier, Mateusz Gajnski, Eugene Goossens, Abas Haba, Roy Harris, Charles Ives, Pal Kadosa, Zoltan Kodaly, Ernst Krenek, Francesco Malipiero, Darius Milhaud, Georges Migot, Leo Ornstein, Francis Poulenc, Albert Roussel, Carl Ruggles, Carlos Salzedo, E. Robert Schumz, Charles Louis Seeger Jr., Leopold Stokowski, Istvan Szelenyi, Greta Tropicke, Edgar Varese, Egon Wellesz, Inge Weisshaus.

The New Music Society is now embarking on its fourth year. During the past three years it has presented more ultra-modern music in San Francisco and Los Angeles than any other organization, and has presented the only extremely modern works which have ever been given in California, as far as we can discover.

Last season its presentation of the woodwind Quartet of Schoenberg, and works by Varese and Ruggles, was characterized by the critic of the San Francisco Chronicle as epoch-making in the West.

This season the New Music Society will present piano recitals of contemporary music by ARTHUR HARDCASTLE on the evening of September 19th; by RICHARD BUHLIG on November 7th, besides presenting a concert of chamber music in December; all concerts to be held at the Schaeffer Studios, 136 St. Anne Street, San Francisco.

Your membership is necessary to support these concerts.

A membership costing \$5.00 gives a year's subscription to *New Music*, the society's quarterly periodical publishing new American music, and gains admission to all concerts of the New Music Society.

Enclosed find \$5.00 for a year's membership to the New Music Society of California.

NAME _____

STREET _____

CITY _____

Plate XV. New Music Society Flyer, 1928. (Reduced in size)

New Music Society: Recital by Hardcastle

The first concert of the season was "an informal program of modern piano music," played by Arthur Hardcastle (See Plate XVI). Hardcastle was one of the loyal group of performers around Cowell--one whose qualifications were sometimes contested by others of Cowell's colleagues. Charles Seeger remembers him as a "piano tuner with a fine ear, who was a member of the theosophical group down at Pismo Beach."³ Gerald Strang, who attended Society concerts at Berkeley, calls Hardcastle a "piano technician" from Palo Alto, who participated in some of the experimentation both Cowell and Strang were doing at that time: "He evolved the idea that the main thing wrong with the piano was that it wasn't forte enough, so he devised a stunt of adding an extra sounding board and clapping it on over the frame."⁴ To Strang, Hardcastle was an "excellent pianist," but others disagreed. Ray Green characterized Hardcastle as having been "dedicated but not a virtuoso,"⁵ and Alfred Frankenstein, who met Hardcastle in the 1930s, says that he was "the hardest, toughest, most unresilient, and generally dullest pianist" he had ever heard. "He thought nothing," says Frankenstein, "of playing things practically by sight in public performance. You could tell because it wasn't good and he wasn't

³ Interview with Charles Seeger; see above pp. 37-39 for Cowell's and Rudhyar's experience with the theosophists in Halcyon at Pismo Beach.

⁴ Interview with Gerald Strang, Long Beach, CA, 29 October 1975.

⁵ Interview with Ray Green.

MR. ARTHUR HARDCASTLE, ENGLISH PIANIST, SPECIALIZES IN THE PLAYING OF MODERN PIANO MUSIC. HE HAS DISCOVERED THAT TO ADEQUATELY PLAY IT, NEW DIFFERENT TYPES OF TONE QUALITY ARE NECESSARY, TO FIT NEW KINDS OF HARMONIES, AND FOR THE EXPRESSION OF NEW IDEAS, TO ENABLE HIM TO PRODUCE SUCH NEW QUALITIES FROM THE PIANO, MR. HARDCASTLE, APPROACHING THE SUBJECT AS A SCIENTIST AND A MECHANIC AS WELL AS A MUSICIAN, HAS DEVELOPED UNIQUE CONTRIBUTIONS TO PIANO TECHNIQUE, CARRYING IT A STEP FURTHER THAN APPARENTLY HAS BEEN DONE, AND HAS AS WELL DEvised NEW MECHANICAL MEANS OF IMPROVING THE PIANO AS AN INSTRUMENT. HE TUNES HIS INSTRUMENT HIMSELF WITH HIS OWN METHOD OF MORE CLOSELY APPROXIMATING JUST TEMPERAMENT THAN IS POSSIBLE BY CUSTOMARY MEANS OF TUNING.

P R O G R A M

I

LA CATHEDRALE ENGLOUTIE	CLAUDE DEBUSSY
(GENERAL LAVINE, ECCENTRIC)	CLAUDE DEBUSSY
THE TIDES OF MANAUNAUN	HENRY COWELL
OPUS 11 NUMBER 2 FROM DREI KLAVIERSTUECKE	ARNOLD SCHOENBERG
THE ROCKING HORSE	EUGENE GOOSSENS
SECOND MOVEMENT FROM EMERSON	CHARLES IVES

II

POUR UN HOMME D'ETAT FROM FUNERAL MARCHES GROTESQUE	LORD BERNERS
STARS FROM MOMENTS	D. RUDHYAR
THE HURDY GURDY MAN	EUGENE GOOSSENS
THE VOICE OF LIR	HENRY COWELL
PROMENADE	EUGENE GOOSSENS
THE MARIONETTE SHOW	EUGENE GOOSSENS

III

PRELUDE NO. 4 OPUS 74	A. SKRJBIN
MASK NO. THREE FROM FOUR MASKS	ARTHUR BLISS
BARLUMI NO 1	I. FRANCESCO MALIPIERRO
ALLEGRO BARBARO	BELA BARTOK

Plate XVI. Program for the New Music Society Concert,
19 September 1928.

really getting at what the music was all about."⁶

It is possible that the local San Francisco critics in 1929 shared Frankenstein's point of view, because none reviewed the New Music Society Concert on 19 September--this despite a program including music by Debussy, Scriabin, and Bartók, a repertory usually attractive to critics of the day. Even Hardcastle's new approach to his instrument, including a new method of tuning (explained on the program announcement), did not interest them, apparently. Cowell, in a letter to Ives, blamed the lack of coverage on the conflict that night with the debut of Maria Jeritza at the San Francisco Opera. "Only the music magazines covered it," he said.⁷

New Music Society: Buhlig Concert

Richard Buhlig was the soloist on the next Society concert a month later on 24 October (See Plate XVII.). The program included works which had been or were soon to be published by New Music: Rudhyar's Paeans (January 1928), Crawford's Preludes (October 1928), and Weiss's Preludes (April 1929).⁸ Buhlig had performed the Weiss, Crawford, and Rudhyar works at a Copland-Sessions concert in New York on 6 May 1928. W. J. Henderson from the New York Sun was unmerciful in his criticism: he was so unimpressed with the lack of talent reflected in the

⁶ Interview with Alfred Frankenstein, 7 November 1975.

⁷ Letter, Kenry Cowell to Charles Ives, 19 [20] September 1928. Ives Collection.

⁸ Marked Passages by Cowell, also programmed, appeared in 1940, entitled Maestoso. Notes in composition files, Shady, N.Y.

THE NEW MUSIC SOCIETY OF CALIFORNIA PRESENTS RICHARD BUHLIG IN AN INFORMAL PROGRAM OF MODERN PIANO MUSIC AT THE RUDOLPH SCHAEFFER STUDIOS, 136 SAINT ANNE STREET, NEAR CALIFORNIA AND GRANT AVE., ON WEDNESDAY EVENING, OCTOBER 24TH, 1928, AT 8:30. ADMISSION \$1.00. FREE TO MEMBERS.

RICHARD BUHLIG, THE INTERNATIONALLY KNOWN PIANIST, WAS THE FIRST TO INTRODUCE THE MUSIC OF SCHOENBERG IN ENGLAND, AND HAS FURTHERED THE FINEST NEW WORKS BY PLAYING THEM PUBLICLY ON MANY OCCASIONS. BESIDES PLAYING MODERN MUSIC WITH A FINE UNDERSTANDING, BUHLIG HAS DEVELOPED HIS OWN CONCEPTION OF THE SHADES OF VALUE LYING IN DIFFERENT INTERVALS OF MUSIC, A KNOWLEDGE OF HIS PRINCIPLE ENABLING PERFORMERS TO MORE INTELLIGENTLY INTERPRET ACCORDING TO THE CONTOUR OF THE MUSIC.

P R O G R A M	
SUITE OPUS 26 NO. 2	KRENEK
a. ALLEGRO MODERATO	
b. ANDANTINO	
c. ALLEGRO AGITATO	
d. ADAGIO	
e. ALLEGRETTO	
3. TRIO. (CONTRAPUNTAL PIECE IN THREE VOICES.)	HINDEMITH
b. INTRODUCTION AND SONG	
4. PRELUDES	ADOLPH WEISS
a. ANDANTE	
b. ALLEGRO MODERATO	
c. MODERATO	
d. PRESTO	
3. PRELUDES	RUTH CRAWFORD
a. LENTO, TEMPO RUBATO	
b. TRANQUILLO	
c. LEGGIERO	
"HOW COME?"	BY REQUEST
"MARKED PASSAGES"	HENRY COWELL
ETUDE IN MAJOR 7THS OPUS 64 NO. 1	SCRIABIN
ETUDE IN MAJOR 9THS OPUS 64 NO. 2	
SONATINA. (BY REQUEST)	CARLOS CHAVEZ
3. PAEANS	D. RUDHYAR
a. WITH JOYOUS EXALTATION	
b. EPIC AND RESONANT	
c. WITH RHYTHMIC FULLNESS	
PIANO	BALDWIN

THE NEW MUSIC SOCIETY OF CALIFORNIA, 1950 JONES ST. SAN FRANCISCO, IS ORGANIZED FOR THE PURPOSE OF BRINGING NEW WORKS BEFORE THE PUBLIC, BOTH BY GIVING CONCERTS OF THEM, AND BY PUBLISHING THEM IN ITS QUARTERLY PERIODICAL, "NEW MUSIC." A MEMBERSHIP AT \$5.00 PER YEAR ENTITLES HOLDER TO A SUBSCRIPTION TO THE QUARTERLY, AND ADMISSION TO ALL CONCERTS.

Plate XVII. Program for the New Music Society Concert, 24 October 1928. (San Francisco Public Library)

music that he chose not even to discuss the Weiss and Crawford pieces but singled out Rudhyar as being "naked and unashamed . . . one of the cave men of modernism," and he found that the pieces had a "prodigious sound, but whether it is musical sound or just noise, who shall dare to say?"⁹

The program fared scarcely better when presented in San Francisco. In spite of his admiration for the New Music Society, Alexander Fried had strong reservations about the music, saying that "most of this music made a dubious impression." Taking a cue from Buhlig's spoken introduction to the concert, when he made the point that it was "impossible to make final judgment of strongly innovative music in a single hearing," Fried resorted to a visceral response, but "even those broad qualities [of mood and vitality] were irredeemably retiring at first hearing." Rudhyar's Paeans he called a "blatant mess." "I don't think he is a musician," he added caustically. Weiss's Preludes he labeled "Schoenbergian," omitting any further comment. The Crawford Preludes, however, gave him pause: "Ruth Crawford, a young Chicagoan, suggested in her three 'Preludes' some distinctive talent for the creation of tone patterns absorbing the hearer's attention in a unified sequence of interest." The only music Fried found "genuinely beautiful" on the program were the Scriabin Études, even though he admitted that they were "by now old hat."

As to Buhlig's performance, Fried credited him with "brilliant virtuosity"--a significant point, indicating that

⁹W. J. Henderson, "American Works Presented," The New York Sun, 7 May 1928.

Fried was able to separate performance from content but that, even when a respected and established pianist like Buhlig performed the new music, it was still unpalatable to him. Fried ended his review in typical paradoxical fashion: after praising the Society for its aims, he chided it for its lack of discrimination, but then he concluded: "If such catholicity is a vice, it is one less reprehensible than the reactionary aesthetic exclusiveness that keeps most musicians plodding one, two, or three generations behind the calendar."¹⁰

New Music Society: Concert of Violin Music

The third concert that season, on 27 November, was small in many ways: the only surviving program is a blue 3 in. x 5 in. announcement (see Plate XVIII.); no pre-concert publicity has been found; and the only review thus far located is a small paragraph in Musical America by Marjory M. Fisher. Her comments regarding Ives's Sonata are surprising but blunt:

Charles Ives, of Connecticut, invested his Sonate with sweeping lyrics of contrasting modes. Some were self-assertive and some were modest as the violet. A large part of the composition is devoted to paraphrases of old American tunes such as the Old Oaken Bucket, hymns, and Negro spirituals. Consequently, it seemed lacking in originality.

Chávez's Sonatina was her favorite. In contrast to the slight Webern pieces, she considered the Sonatina "built of stronger

¹⁰ Alexander Fried, "Richard Buhlig Gives Recital," San Francisco Chronicle, 25 October 1928 (SFPL Scrapbook). Although the program listed the Scriabin Études incorrectly as Op. 64, No. 1 in 7ths and No. 2 in 9ths, Fried did not notice and repeated the error in his review. The correct designation should be: Op. 65, No. 1 in major 9ths and No. 2 in major 7ths. A. Scriabine, Trois Études (Moscow, P. Jurgenson, n.d.).

THE NEW MUSIC SOCIETY
OF CALIFORNIA ANNOUNCES
A CONCERT OF MODERN COM-
POSITIONS FOR THE VIOLIN.
DOROTHY MINTY, VIOLINIST
A C C O M P A N I E D B Y
MARJORIE GEAR AT THE PIANO

P R O G R A M

SONATE ROBERT MILLS DELANEY
SONATE CHARLES IVES
FOUR LITTLE PIECES . . . ANTON VON WEBER
SONATINA CARLOS CHAVEZ

RUDOLPH SCHAEFFER STUDIOS
136 ST. ANNE STREET (OFF
CALIFORNIA, BETWEEN GRANT
AND KEARNY) ON TUESDAY
EVENING, NOVEMBER 27TH
AT 8:45 P. M. GENERAL
ADMISSION ONE DOLLAR

Plate XVIII. Program for the New Music Society Concert,
27 November 1928.

stuff. It is rugged and projects a feeling of great strength combined with dignity and delicacy."¹¹

The Ives Sonata has been identified as the First by John Kirkpatrick.¹² The other sonata on the program was by Robert Delaney, a young 25-year-old who had just returned from studies with Capet, Boulanger, and Honegger in Paris.¹³

It is surprising that Cowell did not mention the concert in letters to Ives, but he was unusually busy that fall giving concerts and lectures in California and lining up engagements for his forthcoming national and international tour. Thanks to Ives's having interceded with E. Robert Schmitz, Cowell had several dates scheduled at Pro-Musica chapters. His lectures were sometimes nightly. On 15 October, he wrote Ives: "I lectured about you in San Francisco last Wednesday, in Palo Alto last night, and will this evening in Redwood City."¹⁴

Cowell was also hurrying to get New Music material to the printers. He reminded Ives that he was leaving on tour on 1 December and wanted all the material for the year at the printer's before he left.¹⁵ But, even as late as November,

¹¹Marjory M. Fisher, "Jurgen Given in San Francisco," Musical America, 15 December 1928, [a column containing several reviews]. Fisher had a respectable training in music and, in 1929, became music critic for the San Francisco News. (History of Music in San Francisco, 7: 466.)

¹²John Kirkpatrick, ed., Charles E. Ives Memos (New York: W.W. Norton, 1972), p. 239n.

¹³Baker's Biographical Dictionary, s.v. "Delaney, Robert."

¹⁴Letter, Henry Cowell to Charles Ives, 15 October 1928, Ives Collection.

¹⁵Letter, Henry Cowell to Charles Ives, 13 September 1928. Ives Collection.

Cowell had not yet received biographical information or the promised "Conductor's Note" from Ives to include in the January publication of the second movement of the fourth symphony.¹⁶

Cowell was also preoccupied with money problems: the January issue would be unusually large and would require special handling. Ives had sent \$100, and Cowell acknowledged it was a "god-send," but he worried about the coming issue. He wrote to Ives:

I shall, as we agreed in conversation in New York, be forced to ask you to undertake all extra expenses connected with your Symphonic issue. These may be considerable, as the edition is so very much larger than any we have tried, and the whole system of mailing will have to be altered, and the copies sent out flat, and the postage will be very high. The printing will be more than usual also. I believe a number of surplus copies should be printed, so you (and I) can have some on hand, and if you are willing, I think it would be a good idea to send complimentary copies to all conductors of important orchestras that are not our subscribers already.

The New Music treasury was by now very low:

Owing to the drop in resubscriptions, which was to be expected, as many initial subscribers did not know how "steep" the music was to be, an edition of five hundred will cover everything, and give a few to spare. New Music is in rather a bad position, and it has been your checks through the summer that have made possible its continuance. Right now, with a majority of our renewals in, (and the October issue of this year paid for) we have \$175.00 in the bank. Not counting your \$100.00 of today. I believe that I can get enough new subscribers through personal efforts on my tours, to pay the summer bills when they fall due, and am not so worried, as New Music has always lived from hand to mouth. If you can help see us through the forthcoming issue, containing your score, we should sail along.

One way out, as Cowell saw it, was to transfer to New Music the \$175 Ives had sent for the Pan-American Association catalog. The Association already seemed on the verge of disintegrating,

¹⁶Letter, Henry Cowell to Charles Ives, November 1928, Ives Collection.

Varèse had moved to Paris, Chávez had resigned "thru lack of interest," and the catalog of composers' works had not been started because, Cowell said regretfully,

my most strenuous efforts have not called forth the lists from all of our composers. . . . I regret to say, that I believe the lack of success of this organization is because certain composers blocked any action, thru jealousy that, other composer's works would be presented to conductors!¹⁷

Personnel problems that year had also affected New Music.

Back in May, Dene Denny had referred to problems with Bruce Buttles, who was a member of the executive board. "The 'matter of Buttles' is certainly serious," she wrote to Cowell from Carmel. "I am decidedly in favor of his being asked to resign. There is a certain limit to even a modernist's vagaries."¹⁸ Winifred Hooke was another who wrote to Cowell about Buttles:

Henry! Here's such a queer thing I have found in L.A. B. B. is in strong!: [He's been] taken up and introduced . . . as someone of real import--B. Knisely who now writes for Saturday Night has given him columns. . . . He is advertising himself as a pupil of Koechlin!¹⁹

Buttles tried to smooth things over, telling Cowell in May, "I want to act . . . in a diplomatic fashion in this 'Hollywood business,'" but by September he realized that he would have to resign. He asked that Cowell put the termination in writing:

. . . that since certain--and I think you said--of the supporting members of the New Music Society have said certain things about me, and others of the regular

¹⁷Letter, Henry Cowell to Charles Ives, 24 November 1928. Ives Collection.

¹⁸Letter, Dene Denny to Henry Cowell [before 31 May 1928]. New Music Collection.

¹⁹Letter, Winifred Hooke to Henry Cowell, 13 August [1928]. New Music Collection.

members have said certain other things . . . that my being a member of the Board was embarrassing to the New Music Society--hence my resignation was requested.²⁰

Olive Cowell, who remembers Buttles as a "disagreeable person" who had a "hostile attitude" toward Cowell and tried "to promote his own ideas,"²¹ wrote to Cowell at the time of Buttles's resignation:

Be sure to get B's word that all his connections with the Society are severed. He will no longer even be a plain member and will have nothing whatsoever to do with it. You can say you have eliminated the Ex[ecutive] board entirely.²²

It was a drastic move but one which Cowell was ready to make. When the October issue came out, the executive board was no longer mentioned on the masthead; not only the name of Bruce Buttles but also those of Dene Denny, Arthur Hardcastle, and Winifred Hooke were missing. The names of the remaining members--Henry Eichheim, Dane Rudhyar, and Adolph Tandler--had been shifted to the "Honorary Board of Endorsers," the new name for the "Endorsement Board of Honorary Members." Cowell also added Robert Mills Delaney to the list.

The copy on the inside cover of this edition--Volume II, No. 1 (October 1928)--contained other changes as well. For the first time, scores were solicited:

NEW MUSIC will receive for consideration unpublished works in the ultra modern idiom. Return postage must be enclosed. While every care will be taken to return

²⁰Letter, Bruce Buttles to Henry Cowell, postmarked 7 September 1928. New Music Collection.

²¹Letter, Olive Thompson Cowell to author, 22 February 1977.

²²Letter, Olive Thompson Cowell to Henry Cowell [Fall 1928]. New Music Collection.

scores safely, NEW MUSIC will not be responsible in case of loss or destruction.

Hazel Watrous was at last credited with the design (which for this issue included orange lettering on a yellow paper), and the start of a catalog, listing the music published in Volume I the previous year, appeared on the inside of the back cover.

Cowell had planned to issue the Ives symphonic movement that October, but engraving problems became so horrendous that he despaired of meeting the printer's deadline. In July he told Ives that if the score was not ready he would have the "Ruth Crawford Preludes engraved, so that they can be used in case of an emergency. . . ." ²³ By August the emergency had developed, and Cowell sent the Preludes to the printer. Kurt Rayner of Pacific Music Press reported that to save time he had sent the manuscript to Chicago for engraving since the proof-reader was in Chicago. ²⁴

New Music Quarterly: Crawford, Preludes

Ruth Crawford, as the biographical note accompanying her Preludes explained, was, at that stage in her career, a teacher at the American Conservatory in Chicago, having studied theory there with Adolf Weidig. She was born in East Liverpool, Ohio, the daughter of a minister and, as Alfred Frankenstein remembers her, still a small-town girl even in Chicago. She was introduced to new music through her piano teacher, Djane

²³Letter, Henry Cowell to Charles Ives, 26 July 1928. Ives Collection.

²⁴Letter, Kurt Rayner, Pacific Music Press, to Henry Cowell, 23 August 1928. New Music Collection.

Lavoie Herz:

Ruth Crawford was almost a next-door neighbor of mine. She lived two blocks away and we were very good friends. She used to hang around the studio of her teacher, Djane Herz, somewhere up on the north side. Madame Herz used to have a salon. Every now and then Ruth and I used to go up to Madame Herz's for a performance of new music. That's when I first heard Henry Cowell play--first marvelled at his peculiar methods of playing the piano. The only other composer there I can think of is Dane Rudhyar. I remember listening to him talk about some of his fantastic theosophical theories, as well as playing some of his music.

Frankenstein also recalls the part he played in introducing Crawford to Carl Sandburg and an association with folk music which became an integral part in her later career:

My father, as president of the University of Chicago Extension Division, invited Carl Sandburg to participate in a series of lectures and to stay at the Frankenstein house. Sandburg needed a teacher for his children so I got Ruth the job, the beginning of her interest in folk music.²⁵

When The American Songbag was published in 1927, Sandburg gave credit to Frankenstein and Crawford, identified Frankenstein as author of the book Syncopating Saxophones and other "kit-kats in musical criticism," and referred to Crawford's position on the board of directors of Pro-Musica Society of Chicago and the non-resident advisory board of the New Music Society of California.²⁶

²⁵ Interview with Alfred Frankenstein, San Francisco, 7 November 1975.

²⁶ Carl Sandburg, The American Songbag (New York: Harcourt, Brace, 1927), pp. xi, xv. Frankenstein tells of his experience traveling with Sandburg as he collected tunes for his Songbag. Since Sandburg knew notation only slightly, Frankenstein notated the songs as Sandburg sang. Unfortunately, he sang them differently each time. When Sandburg did notate them, he would always start on the second space of the staff, so that all the tunes were in A major or minor until Frankenstein transposed some of them.

Frankenstein recalls that Chicago in the 1920s was "reasonably active" in musical affairs. They were centered in the Chicago Symphony Orchestra with its "old-fashioned and conservative conductor" Frederick Stock. If the symphony played a new piece three times a year it was remarkable, Frankenstein says. The Conservatory was also very conservative. Adolf Weidig, the director, was "an old time German theoretician who wasn't aware of anything at all except Brahms."²⁷ When Frankenstein attended the University of Chicago there was no music department. Nevertheless, he recalls that there were some evidences of new thinking:

The attitudes around the opera were a lot more progressive. They did Honegger's Judith under the influence of Mary Garden. . . . There was also an assistant to Stock, Eric De Lamarter, who was very progressive and would conduct chamber orchestras in new music programs. At that time, the French "Six" were very new--Honegger's King David was considered a very daring modern piece when it was first done in Chicago. But the new music activity was largely confined to very small groups like Madame Herz and her circle.²⁸

It was at Madame Herz's studio that Dane Rudhyar met Ruth Crawford, during the winter of 1925: ". . . a very nice young girl. I don't know exactly whether she heard my music

²⁷Weidig's book, Harmonic Material and Its Uses: A Treatise for Teachers, Students and Music Lovers (Chicago: Clayton F. Summy Co., 1924) was reviewed by Ernest Walker in Music and Letters, 3 (July 1924), with a devastating criticism of Weidig's sentimental references to keys and chords--for example, a dominant pedal said to signify that "death is not final," or a dominant-seventh called "God's own creation" (pp. 288-89).

²⁸Interview with Alfred Frankenstein. De Lamarter was assistant conductor of the Chicago Symphony Orchestra from 1918 to 1936 (Baker's Biographical Dictionary, s.v. "De Lamarter, Eric").

but I played it there. She had started writing a prelude which Henry Cowell published later. We became very good friends."²⁹ Rudhyar played an important role in Crawford's development, according to Martha Beck: "Ruth said he was a great inspiration to her and led her to experiment with new ideas." She continues:

At this time (1928), Ruth and I both had Juilliard scholarships--extension scholarships. Our teacher Adolf Weidig didn't want us to go to New York. . . . Ruth was a great teacher of composition even though in those days you taught mostly theory. But her pupils were composers.³⁰

With Cowell's help, Crawford eventually got to New York, studied with Charles Seeger, and married him in 1931. Although their early years in New York were difficult, Crawford never went back to Chicago. When Martha Beck said to her, "Ruth, you could get any amount of money back at the American Conservatory if you wanted," Crawford replied, "My God, I wouldn't think of it. I'd rather starve in New York than go back to Chicago."³¹

At 27, Crawford, according to Cowell's notes in the edition, had already composed three suites, one sonata, and nine preludes. Her works had been performed by the League of Composers in New York and ISCM in Chicago. (No reference was made to Buhlig's performance at the Copland-Sessions concert in May.) They had also been performed by Gitta Gradova. But

²⁹Interview with Dane Rudhyar.

³⁰Interview with Martha Beck Carragan, Troy, N.Y., 22 May 1975.

³¹Ibid.

the New Music publication contained the first of her published works.

The Preludes chosen for the Quarterly were the last four in a series of nine. The sixth was dedicated to her teacher Djane Herz ("my inspiration") and the last to Richard Buhlig. The pieces are strong and dissonant. Although short and concise, they appear monumental, making uses of extreme ranges and dynamics. Leaping melodic lines exploit specific intervals (sevenths, ninths, seconds, fifths) and frequent ostinatos and pedals link the pieces in spite of their chromaticism, to a tonal style.

Number 6--Andante mystico--employs a treble ostinato of eight ascending dyads, which is repeated thirteen times either at the same level or at different levels during most of the prelude. Containing all twelve notes of the chromatic scale, this bell-like ostinato, predominantly of major sevenths, is played against dissonant broken chords sustained in the bass. (Example 11.) The seventh prelude, Intensivo, is an intense

Example 11. Crawford, Prelude No. 6, measures 2-3.

The musical score for Example 11, Crawford, Prelude No. 6, measures 2-3, is presented in three systems. The first system shows the treble clef with a piano (p) dynamic and the bass clef with a piano (p) dynamic. The second system shows the treble clef with a piano (p) dynamic and the bass clef with a piano (pp) dynamic and a triplet of eighth notes. The third system shows the treble clef with a piano (p) dynamic and the bass clef with a mezzo-piano (mp) dynamic and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

nineteen-measure statement with a rhythmically free melodic line ranging over four octaves (one leap encompasses two and one-half octaves), accompanied by arpeggiated patterns of an improvisatory character. As an aid to the performer, Crawford notated the melodic line in small notes on a separate staff. (Example 12.)

Example 12. Crawford, Prelude No. 7, measures 3-4.

The musical score for Example 12 consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with arpeggiated patterns. The bottom staff is a bass clef with arpeggiated patterns. The score includes dynamic markings such as *mf*, *m.d.*, *f*, and *m.s.* (mezzo sostenuto). There are also performance instructions like "segue" and "5" (fingerings).

By contrast, No. 8, Leggiero, exhibits a scherzo effect. Parts one and three are governed almost entirely by patterns of perfect-fifth dyads tonally centered on G (but concluding with a fourth, A--D). The middle section (meno mosso) has staccato sixteenth-note patterns, highly chromatic and played with frequent accelerandos and ritards. (Example 13.) Number 9 (Tranquillo) is anchored by C-sharp/D-sharp and A/B pedals against which are played ascending and descending patterns of major sevenths and minor ninths. The middle section of the concise A-B-A form is a long-breathed archform with rising and

Example 13. Crawford, Prelude No. 8, measures 1-2.

Leggiero

The musical score for Example 13 consists of two measures on a grand staff. The first measure is marked *mp* and the second measure is marked *semper staccato*. The music features falling chords in clusters, augmented fourths, sevenths, and ninths.

falling chords in clusters, augmented fourths, sevenths, and ninths. (Example 14.)

Example 14. Crawford, Prelude No. 9, measures 21-22.

Molto tranquillo

The musical score for Example 14 consists of two measures on a grand staff. The first measure is marked *ppp* and the second measure is marked *un pochiss*. The music features falling chords in clusters, augmented fourths, sevenths, and ninths.

A word should be said, too, about the notation of these preludes--certainly a factor in marking them as excellent examples of the new music Cowell wished to present. The use of three staves for the music and the lack of key signatures (with a note that accidentals affect only the individual notes before which they occur) are elements new to publishing of that time. Then, too, the fluctuating meters and written-out rubatos mark the music as an expression of a new age. In No. 9, for instance, with the half-note as the pulse, meters are

marked simply 5, 6, 9, 4, 11, etc.³²

The Crawford Preludes, as stated above, were published instead of the Second movement of the Ives Fourth Symphony, originally planned for October 1928. Now that the engraving was nearing completion, it was rescheduled for the January 1929 issue. Its publication would mark the end of almost two years of preparation.

New Music Quarterly: The Second Movement
of Ives's Fourth Symphony

On 28 February, Cowell informed Ives that the "Chicago house" [Rayner, Dalheim and Co.] had offered a special price and suggested that procedures begin soon, because "the engraving of your work will doubtless take some time."³³ Ives's in-
decision about where to send the score prompted another letter

³²In 1974 and 1975, the Crawford Preludes were played in New York and reviewed in The New York Times. Fifty years after their composition, they were characterized by Harold Schonberg as "interim music. . . That is, it is tonal music derived from Debussy and others, but presented in a bare, stripped down, slightly dissonant fashion that does look a little ahead" ("Music: Crumb 'Makrokosmos' II Bows," New York Times, 13 November 1974). After attending a retrospective concert of Crawford's works in 1975, John Rockwell felt that Crawford's music had "an astonishing sense of vanguard originality. Yet, one can hear Berg, Ives and even Busoni in some of her music" ("Musical Spotlight Puts Ruth Seeger in Focus Sharply," New York Times, 21 February 1975). The Preludes, of course, were written before Crawford had absorbed many of these other influences. In them one hears mostly Scriabin filtered by Rudhyar.

³³Letter, Cowell to Ives, 28 February 1928. Ives Collection. Cowell's closing words in this letter--"I hope that we may visit again soon, as our visit the other evening was the greatest sort of pleasure"--is the first reference in the correspondence to their meeting that winter, although it is unclear whether it had been their first encounter. The Cowells in Charles Ives and His Music, state that Cowell and Ives first met in 1927, when Cowell "was on his way to Europe for his third concert and lecture tour (p. 105). This tour did not take place until spring and summer 1929 (see below, pp. 207-8).

from Cowell on 7 March: "If it is the same to you, you give the score to the Chicago engraver."³⁴ Ives sent the score and then wrote to Cowell:

It does look pretty bad, but it's the best I can do. We expect the usual "howl" before they get to work. As you say it depends more or less on the engraver's state of mind. I hope they won't throw it out altogether.³⁵ Whatever you can do in its behalf I will appreciate.

But Rayner, Delheim and Co. did throw it out--or at least threw it back--and Ives was forced to find another firm in New York. Probably at Cowell's instigation, he found the firm of Ranc, located in the Carl Fischer Publishers building at Cooper Square. "The head engraver," said Ives, "is a silent man and didn't seem to be either depressed or very glad to review my remains which he took home to study." Ives was pleased that they did not feel a new copy was necessary but he was concerned about Cowell's relationship with the Chicago engraver. He tried to reassure Cowell: "I will tell Delheim that the job in New York was 'my doings' and not yours."³⁶

The silent man Ives referred to was either Joseph Ranc, the head of the firm, or one of his assistants, Herman Langer. Langer, an Austrian, who, at fourteen, came to the United States in 1921 with his family, began a career as a tinsmith in Chicago. When, as a violin student, he had to look for other work because the metal hurt his fingers, he became an apprentice

³⁴Letter, Henry Cowell to Charles Ives, 7 March 1928. Ives Collection.

³⁵Letter, Charles Ives to Henry Cowell, n.d. Ives Collection.

³⁶Letter, Charles Ives to Henry Cowell, 20 May 1928. Ives Collection.

engraver with Rayner, Delheim and Co. Five years later, in 1927, he left for New York to continue his musical studies and to work for Ranc. It was to Ranc's, then, in May of 1928, that Ives came with his score. Langinger tells how it happened:

The other engravers sometimes made fun of me because I was such a serious student. I always brought my violin and manuscripts with me. When Mr. Ives came--also a serious man--and no one understood the manuscripts, Mr. Ranc came to me and said, "Well, Herman, what do you think? You're the musician!" To me, it was a challenge. I didn't even think about how much I would get. Oh, I loved it. I ate it up, every note. I enjoyed it.

Ives was very cooperative and came in whenever they needed him, Langinger says, describing Ives as dressed "not high class" but "neat and clean," always wearing thick glasses and holding the manuscript to within five inches of his eyes.

He was a wonderful person and never raised his voice. He was always calm--and always making fun of his music. I was a serious student and I wanted him to explain the music to me--how he composed it--but instead of explaining it, he said, "This sounds like the Fourth of July--a bunch of noise."³⁷

Back in Menlo Park, Cowell, expecting the engraving to be done promptly, optimistically wrote to Ives to send the engraved plates to Pacific Music Press in San Francisco for printing,³⁸ but, on 13 July, Ives reported that only a few pages had been done. They looked clear, he said, and "with just the right amount of mistakes." Nevertheless, he was doubtful that the

³⁷ Interview with Herman Langinger, 3 and 4 November 1975. William Brooks, who has researched the whereabouts of Ives's copyists and engravers, reports that Ranc oversaw the work and that Ives addressed engraving instructions to Ranc ("Some Publishing Data on Ives' Copyists," unpub. paper, 20 January 1975). The published score was signed by "Jos. G. Ranc, Eng'r N.Y."

³⁸ Letter, Henry Cowell to Charles Ives, 25 May 1928. Ives Collection.

score would be ready for the October issue.³⁹ By August the doubt became a certainty. Ives wrote:

The engraving of the score can not be finished for the October number. I saw the engraver yesterday. He says it will be impossible. Only 5 plates are done and he's worked steadily (he says). We went over the situation throughout and it seems his points are well taken. He thinks there will be about 75 or more plates and then I may not have much time to correct them. I'm sorry about it.⁴⁰

For the next two months, Cowell kept pressing Ives: "Will save Symphony for January issue" (20 August 1928). "When will Symphony go to Press?" (13 September 1928). "Would like Symphony for printer" (3 October 1928).⁴¹ But Ives was ill and the work was going slowly. On 11 October, he wrote to Cowell in an almost illegible hand:

I should have written sooner but about the middle of last month I got laid up just as I was planning to get 2 weeks vacation.--They kept me on my back till a few days ago, am around now and expect to be back in the office in a week or so. I also rather wanted to find out more definitely about the engraving. They sent me some proofs yesterday up to p. 44--about 2/3 done I should say and I see no reason why it won't be finished in another month. . . . Haven't done much correcting yet but it won't take long after I get down to it. The work seems well done.⁴²

By now Cowell was making alternative plans: "I hope the plates . . . will be ready as soon as conveniently possible.

³⁹Letter, Charles Ives to Henry Cowell, 13 July 1928. Ives Collection. It was then that Cowell spoke of the emergency plan to engrave and publish the Crawford Preludes.

⁴⁰Letter, Charles Ives to Henry Cowell, 12 August 1928. Ives Collection.

⁴¹Letters, Henry Cowell to Charles Ives. Ives Collection.

⁴²Letter, Charles Ives to Henry Cowell, 11 October [1928]. Ives Collection.

... They could be held over to the April issue. . . .⁴³ Nevertheless, in November he asked Ives for biographical material "for the January issue" and program notes,⁴⁴ and, on 12 November, he wrote that he concurred with Ives's wording for the title page and heading, "II," for the first page of music. He also agreed to include information in the notes that the movement had been played--"particularly considering the difficulty of cross-rhythms."⁴⁵ Finally, by 24 November, Cowell had received the first nineteen plates and planned to begin printing.⁴⁶ Ives reported on 3 December that the rest of the plates (sixty-four) would be shipped the beginning of December. He also enclosed a check to cover the cost of printing and postage, saying that if more money was needed to let him know.⁴⁷

The plates arrived in time for publication sometime in January or February. The issue consisted of a title page worded "The Fourth Symphony for Large Orchestra by Charles E. Ives," "Notes on Fourth Symphony" by Ives, eighty-four pages of music, and a biographical note on Ives excerpted from an article by Henry Bellamann in the Pro-Musica Quarterly. An important

⁴³Letter, Henry Cowell to Charles Ives, n.d. Ives Collection.

⁴⁴Letter, Henry Cowell to Charles Ives, November 1928. Ives Collection.

⁴⁵Letter, Henry Cowell to Charles Ives, 12 November 1928. Ives Collection.

⁴⁶Letter, Henry Cowell to Charles Ives, 24 November 1928. Ives Collection.

⁴⁷Letter, Charles Ives to Henry Cowell, 3 December 1928. Ives Collection.

addition to the score--the "Conductor's Note"--was missing. Since the first page of music contained a footnote directing the reader to the "Note," in a "separate enclosure," it is not surprising that there were inquiries about it. Cowell, now in Europe, heard about them and wrote to Ives soon after publication. "If you prepared [the Note] now," he told Ives, "we could enclose it in the April issue."⁴⁸ Later, even from Berlin, Cowell was still pressing Ives for the note, asking him to prepare it and send it to Nelson Partridge in San Francisco, with instructions to include it in the first possible issue.⁴⁹ Apparently the note was included with the April issue, because Cowell received it in Berlin, said that he liked it, and commented that it "might not be a bad idea to enclose an article once in a while in New Music"--an idea which never took hold.⁵⁰

Cowell's casual reference to Ives's conductor's note belied the extraordinary nature of the note--a combination of addenda, corrigenda, an essay on acoustics, a diatribe against traditional musical practices, and a eulogy for workers and institutions who promote innovation. The main body of the note consisted of instructions to conductors, suggesting alternate instrumentation, separation of groups, and suggestions for flexible interpretation of tempos and rhythms. What is remarkable is Ives's tone toward the performers--never demanding,

⁴⁸Letter, Henry Cowell to Charles Ives, n.d. Ives Collection. John Kirkpatrick has dated the letter February 1929.

⁴⁹Letter, Henry Cowell to Charles Ives, n.d. Ives Collection. John Kirkpatrick has dated the letter March 1929.

⁵⁰Letter, Henry Cowell to Charles Ives, n.d. Ives Collection. John Kirkpatrick has dated the letter June 1929.

only suggesting, e. g. "Throughout the movement there is little double-stopping indicated. The players may use it at their discretion . . ." [Score, p. 10, Sec. 7], or "Two tenor trombones may reinforce the trumpets here, though this may not be necessary . . ." [p. 33, Sec. 18], or "The extra strings and bell may continue a little further and gradually stop after the rhythms in the *piu mosso* get going" [p. 45, meas. 3], etc. Clearly one of Ives's most important innovations, as reflected in this note, was the freedom he gave conductor and performer to make decisions not dictated by the score.

Ives also modestly identified errors on page 17, section 10, which he admitted were his and not the engraver's. Then in a long footnote accompanying the note (and reprinted later as "Music of the Future" in Cowell's book, American Composers on American Music) he discussed the effects various placements of instruments would have on the sound, referring to his own experience when his father placed band groups around the town square. The difficulty of simulating distance was also another concern of Ives, and he quoted Thoreau on the "symphonies of the Concord church bell when its sounds were rarified through the distant air."

Ives took the opportunity in the footnote to complain that "money may travel faster than sound in some directions but not in the direction of musical experimentation or extension," and he spoke of those individuals and societies who presented new works "against trying obstacles," singling out Pro-Musica" and "League of Composers," and then praising Cowell (although omitting his name) as "the courageous and unselfish

editor of new music quarterlies" who chooses his subject-matter with the commercial eye closed." Ives concluded his footnote with an appeal to the listener. Just as he had implied a shared responsibility in interpretation by conductor and performer in the earlier parts of his note, here he stressed the active part the listener was to play when the music was based on "one or two rhythmic, melodic, harmonic schemes." His final word was a transcendental one, quoting "an unknown philosopher of a half century ago":

How can there be any bad music? All music is from heaven. If there is anything bad in it, I put it there--by my implications and limitations. Nature builds the mountains and meadows and man puts in the fences and labels.

Ives's score was composed between 1910 and 1916. Ives said that the second movement was "in some places an orchestration of the 'Celestial Railroad' idea from the second movement of the Concord Sonata, which I was working on at the same time."⁵¹ Its literary basis is in Hawthorne's story, and in fact, Ives thought of the movement as a comedy rather than a scherzo. In his notes published with the New Music edition, Ives defines the "aesthetic program" of the first movement of the symphony as "that of the searching questions of What? and Why? which the spirit of man asks of life. . . . The three succeeding movements are the diverse answers in which existence replies." In the second movement, Ives said, the

exciting, easy and worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamps and rough country. The occasional slow episodes--Pilgrims' hymns--are constantly crowded out and overwhelmed by the former. The dream, of fantasy, ends

⁵¹Kirkpatrick, Ives Memos, p. 66.

with an interruption of reality--the Fourth of July in Concord--brass bands, drum corps, etc.⁵²

In choosing the second movement from Ives's symphony for his January 1929 edition Cowell could not have chosen music more representative of Ives and more representative of the ultra-modern, because the movement is a compendium of Ives's methods and at the same time a compilation of many of the most advanced techniques of the new composers. Slonimsky called it "breath-taking and path-breaking."⁵³ It is awesome in its complexity and audacious in the demands it makes on conductor, performer, and listener. Innovative aspects in the score include string harmonics (see Sec. 2, meas. 7-9), quarter-tones played by the strings (Sec. 7-10), and passages written for quarter-tone piano (Sec. 2, meas. 1-2, 4, 6; Sec. 3, meas. 1-2). Different meters as well as rhythms are used simultaneously: on the first page,

⁵²These notes were actually excerpts from program notes written by Henry Bellaman for the first performance of the first two movements of the symphony on 29 January 1927. Confusion arises because, as Kirkpatrick points out in his preface (p.viii) to the Associated Music Publishers edition of 1965, Bellaman's notes implied a different order of movements, with the comedy placed third. Ives, too, added to the problem by saying in 1932 that only one movement had been played at this concert--the movement published by New Music (Memos, p. 29); however, in a letter written earlier (in 1930) to John Tasker Howard he mentions that two movements of the symphony were performed (Memos, p. 238). Kirkpatrick concludes that both the Prelude and the second movement were performed at the concert (Memos, p. 12). The December 1926 issue of Pro-Musica Quarterly (p. 51) contained the program of the concert--an International Referendum concert sponsored by Pro Musica, listing Ives's Prelude and Second Movement from a Symphony for Orchestra and Pianos (World Premiere), performed by an orchestra by Eugene Goossens. Although Cowell was in the East during January and February 1927, he later told his wife that he did not attend the concert (personal information from Sidney Robertson Cowell).

⁵³Interview with Nicolas Slonimsky, New York, 29 October 1974.

for example, there are meters of 6/8, 7/4, 2/4, and 5/8; the string parts are unmetered. The passage between Sections 31 and 32 (see Example 15.) illustrates one of the places where simultaneous rhythms are combined with a collage of familiar tunes and, although notated as 4/4, each part functions independently.

Another striking and indeed revolutionary aspect of the score is the extraordinary effect Ives achieves in depicting overlapping and simultaneous disparate events. Although he attempted to underestimate the importance of his statement on acoustics in the "Note," saying that "many of the remarks are somewhat out of place," his discussion of the qualities of sound heard from a distance are particularly pertinent to his score where compositional techniques produce a layered effect.⁵⁴ From an undifferentiated mass of sound produced by soft ostinati in the strings and winds, brasses, piano, and timpani burst forth, gather momentum, and subside, like windows suddenly opened to bring in momentarily sounds of the street just as the fragments of tunes played bring in the sounds of the past. Example 16 shows the conclusion of one of the "open window" sections where the "foreground" of the brass and the piano concludes as the "background" of percussion continues.

When the movements from the Fourth Symphony were played in January 1927, two well-known New York critics reviewed it. Lawrence Gilman's review was quoted by Henry Bellman in his

⁵⁴Malcolm Goldstein calls this effect "foreground" and "background" in his article, "Texture," in John Vinton (ed.), Dictionary of Contemporary Music (New York: E.P. Dutton, 1974).

Example 15. Ives, Symphony No. 4, II, measure 3 after rehearsal number 31. Partial instrumentation.

Piccolo

Flutes

Clarinets in Bb

Bassoons

ORCHESTRA PIANO

Primo

Secondo

Cornets in C

Trumpets in C

Trombones

Tuba

Indian Drum

Snare Drum

Bass Drum

○ - with Cym.

Gongs a) Light
b) Heavy

Solo Piano

Example 16. Ives, Symphony No. 4, II, two measures before rehearsal number 9. Partial instrumentation.

The musical score is arranged in a vertical layout with the following instruments and parts from top to bottom:

- Trumpets in C**: Two staves, each with a treble clef. The first staff has a *mf* dynamic marking.
- Trombones**: Two staves, each with a bass clef. The first staff has a *mf* dynamic marking.
- Tuba**: One staff with a bass clef.
- Celesta**: One staff with a treble clef.
- Triangle**: One staff with a treble clef.
- High Bells**: One staff with a treble clef.
- Low Bells**: One staff with a bass clef.
- Tympani**: One staff with a bass clef, divided into **High** and **Low** sections.
- Indian Drum**: One staff with a bass clef.
- Snare Drum**: One staff with a bass clef.
- Bass Drum**: One staff with a bass clef.
- O- with Gym.**: One staff with a bass clef.
- Gongs**: One staff with a bass clef, divided into **a) Light** and **b) Heavy** sections.
- Solo Piano**: Two staves with treble clefs. The first staff has a *com. fuoco* marking.

The score includes various musical notations such as notes, rests, and dynamic markings. A large bracket on the right side of the Solo Piano section indicates a specific performance instruction.

Musical Quarterly article on Ives in 1933:

This music is as indubitably American in impulse and spiritual texture as the prose of Jonathan Edwards; and like the writing of that true artist and true mystic, it has at times an irresistible veracity and strength, an uncorrupted sincerity.⁵⁵

Olin Downes, in the New York Times, spoke of the "kick" in the piece, saying "it is genuine, if it is not a masterpiece, and that is the important thing." Downes found "real vitality, real naivete and a superb self-respect," stating:

At the risk of appearing provincial, chauvinistic, this writer records that his preference among the new works of the afternoon was for the music of Mr. St. Ives. This music is not nearly as compact, as finished in workmanship, as smart in tone, as that of Mr. Milhaud, but it rings truer, it seems to have something more genuine behind it. There are ineptitudes, incongruities. The thing is an extraordinary hodge-podge, but something that lives and that vibrates with conviction is there. It is not possible to laugh this piece out of countenance.⁵⁶

After the publication of the New Music edition, there were two complimentary reviews of it, both by admittedly modern-music partisans. Organist T. Carl Whitmer, introduced at the beginning of an article in The Musical Forecast as one of the "moderns" of Pittsburgh, found it the "most stirring, stunning pieces of rhythmic polyphony in contemporary music." He spoke of Ives's "marvel of inner hearing, to say nothing of adroitness of management," and, even though the score looked as if "chicken pox had struck it," given "an orchestra that knows its work, [and] a conductor that can feel the essential soul of it," Whitmer believed that his readers would agree with him "that

⁵⁵Henry Bellaman, "Charles Ives: The Man and His Music," Musical Quarterly, 19 (January 1933): 45-58.

⁵⁶Olin Downes, "Music: Pro-Musica Society," New York Times, 30 January 1927, Sec. 1, p. 28.

if we were to mention six fine new works, this would be one of them."⁵⁷

Alejandro García Caturla, whose music Cowell was later to publish, reviewed the issue in the Cuban periodical Musicalia. Calling it very interesting and bold, Caturla was particularly struck by the mixture of tonal, dodecaphonic, quarter-tone, and whole-tone passages and its pervading polytonality. Although at first glance, because of its polyrhythms, it seemed impossible to perform, Caturla concluded with extravagant praise:

It can definitely be said that this symphony by Ives, as is the case in most of today's compositions, is a true song to rhythm. He is owner, master of spaces and time and emperor of the first orchestral level. In short, this musical work reflects the profound knowledge of music and the laws of acoustics that the American composer undoubtedly has.⁵⁸

If Cowell had hoped to spur more performances of the Ives symphony by publishing it in New Music, he was unsuccessful.

⁵⁷T. Carl Whitmer, "New Music," The Musical Forecast, 16 (March 1929): 5-6.

⁵⁸Alejandro G. Caturla, "Musica Recibida: Charles E. Ives: 4a. Sinfonía," Musicalia, 1 (January-February 1929): 190-91. "Por el 2o, tiempo impreso en la seria revista "New Music" se observa que la 4a. sinfonía de Ives es una obra muy interesante, de destacadísimas audacias. Sin verdadera escuela definida en cuanto a tonalidad, puede afirmarse que en ella la construcción está integrada por una mezcla de la escala duodecuple tan discutido sistema de cuartos de tono, habiendo también pasajes en escalas de todo entero y una casi constante politonalidad. . . .

"A primera vista, parece de todas maneras imposible su ejecución, a causa de la diversidad de medida en un momento determinado. . . .

"Puede decirse rotundamente que esta sinfonía de Ives, como la mayor parte de las composiciones actuales, es un verdadero canto al ritmo: dueño y señor de los espacios y del tiempo, emperador del primer plano orquestal, y denota en el inteligente compositor yankee un profundísimo concimiento de la música y de las leyes acústicas sobre que descansa." English translation by Pepe Moreno.

Ten years later Olin Downes, recalling his own review of the 1927 performance, asked

Why have we not heard this symphony again? Part of the reason lies in its extreme difficulty of performance; part in the rather vicious habit of modern conductors [to seek novelties and stress first performances]; part in the congestion and overrichness of crowded seasons [leaving reviewers little time to reflect]. But above all it is due to the highly original, insouciant and independent character of the mysterious Mr. Ives, who actually has not the slightest interest in publicizing or promoting himself, and really puts all his time and all his available strength in his music.⁵⁹

The last reference to the symphony in the Cowell-Ives letters occurs in 1933 when Cowell told Ives of Slonimsky's suggestion that Cowell publish the entire Fourth Symphony. "I would like to do it," he said, and added, "I do hope you can see your way to letting it be done!"⁶⁰ The project never proceeded; Sidney Cowell says that Cowell never lost interest but that parts of the score had been mislaid and were only located after Ives's death.⁶¹

Throughout the calendar year 1928, while the Ives issue was being planned and the work engraved, letters between Ives and Cowell show a warm relationship developing between them, one going far beyond a business association. From Ives there were invitations to concerts, expressions of interest in Cowell's

⁵⁹Olin Downes, "A Lonely American Composer," The New York Times, 29 January 1939. The first performance of the complete symphony took place on 26 April 1965, with Leopold Stokowski and two assistants conducting the American Symphony Orchestra.

⁶⁰Letter, Henry Cowell to Charles Ives, 6 November 1933. Ives Collection.

⁶¹Personal information from Sidney Robertson Cowell.

career, compliments on articles.⁶² From Cowell came an energy which gave Ives renewed stimulation and a desire to share with Cowell some of his compositional ideas: "I have you to thank for getting me to get out a couple of old scores which I'd thrown into the discard." Because of comments by Cowell on the "natural part the mechanical or artificial" might play, Ives was looking over the scores again. "In some ways," he concluded, "considering the subject matter they seem quite worthwhile. I'll play them for you next winter."⁶³

Although Cowell's letters are more impersonal, mostly about business--New Music, the Pan American Association, or his lectures and writings about Ives--they are quite cordial, often beginning "I am delighted to hear from you" and closing with "heartiest greetings." In between, there are usually profuse thanks for money received or contacts Ives has set up for him. In October, Cowell wrote, "I look forward eagerly to meeting you again in the winter,"⁶⁴ and Ives responded warmly: "When you come to New York stay with us, not at the hotel."⁶⁵ Their music was sometimes played on the same program. Pianist Anton Rovinsky played Cowell's Anger Dance and Ives's Celestial Railroad--Hawthorne in Town Hall in New York on 15 November 1928. "Your piece and mine," Ives wrote Cowell, "were the only ones

⁶²Letters, Henry Cowell to Charles Ives, 28 February 1928, 20 May 1928, 12 August 1928. Ives Collection.

⁶³Letter, Charles Ives to Henry Cowell, 12 August 1928. Ives Collection.

⁶⁴Letter, Henry Cowell to Charles Ives, 15 October 1928. Ives Collection.

⁶⁵Letter Charles Ives to Henry Cowell, 3 December 1928. Ives Collection.

that seemed to get any action out of the audience. Some of them 'on their toes' and some of them 'on their way.'⁶⁶ In January Ives's mother died and Cowell wrote in sympathy, remembering his own mother's death twelve years earlier.⁶⁷

By this time, Cowell was on his way East giving a series of recitals across the country preparatory to his trip to Europe. When Cowell reached New York he had good news from San Francisco that a check for \$500 had come from Ives--just enough to pay the bills for the January issue, leaving a balance of \$15. Cowell's office manager, Nelson H. Partridge, Jr. (Olive and Harry had left for Europe), also reported the bad news that the New Music distributor in Berlin, Bote & Boch, had returned the Ives's Fourth Symphony and requested that no more issues be sent.⁶⁸

Cowell sailed for Europe in March to give concerts in Amsterdam and Milan, among other cities. He arranged a concert on American music at a chapter of the International Society for Contemporary Music in Berlin, and hoped to arrange more because, as he told Ives, "there is no knowledge of our music as a whole in Europe."⁶⁹ In late spring he visited Russia, an event which was to become the subject of at least seven articles during the

⁶⁶ Ibid.

⁶⁷ Letter, Henry Cowell to Charles Ives, 28 January 1929. Ives Collection.

⁶⁸ Letter, Nelson H. Partridge to Henry Cowell, 11 March 1929. New Music Collection.

⁶⁹ Letter, Henry Cowell to Charles Ives, 14 April 1929. Ives Collection.

next few years as well as numerous lectures upon his return to the United States.

New Music Quarterly: Six Preludes by Weiss

While Cowell was still in Europe, the April 1928 issue of New Music was published (Volume II, Number 3), containing Six Preludes for Piano by Adolph Weiss. Weiss was an American, born in 1891 of German parents in Baltimore, who began his career at 16 as first bassoonist in the Russian Symphony Orchestra of New York. After studying at Columbia University, he transferred to Chicago, studying theory there with Adolf Weidig and playing with the Chicago Symphony Orchestra.⁷⁰ He was later a member of the San Francisco Symphony Orchestra, where Alfred Frankenstein remembers him as a "remarkable bassoonist, who could play practically anything from sight."⁷¹ From 1924 to 1927, Weiss studied with Schoenberg at the Akademie der Künste in Berlin; he is credited with being the first American to have learned the twelve-tone method.⁷²

Whether Weiss met Cowell in Berlin when the latter was there in 1926, or in New York later, is not known, but they worked together when Weiss was Secretary of the Pan American Society of Composers in New York from 1927 to 1932.⁷³ There is certainly no doubt about the respect Cowell had for Weiss,

⁷⁰Baker's Biographical Dictionary, s.v. "Weiss, Adolph."

⁷¹Interview with Alfred Frankenstein.

⁷²John Vinton, with Virginio Majewski, Dictionary, s.v. "Weiss, Adolph."

⁷³Ibid.

one of the subjects in an article by Cowell in Aesthete Magazine. In his article, Cowell proposed that Weiss, along with Chávez, Ives, and Slonimsky, would "achieve world standards of excellence [and would have] a potent influence on the development of musical thought in this country."⁷⁴ The rapidity with which Cowell sized up new acquaintances and began to promote them is remarkable. As he says in Aesthete, he had met these composers only during the past year; already he was publicizing their achievements, and before another year was up he was to publish music by three of them, with plans to publish the fourth (Slonimsky) shortly thereafter.

Cowell contrasted Weiss to Ives in that "every note in a Weiss composition must have a theoretical as well as a musical explanation." Then, in a simple but clear explanation of Weiss's methods (but omitting the term "twelve-tone") he spoke of

. . . building up material for use in composition by taking the notes of the duodeciple [sic] scale (the scale of atonalists) and building from them a few contrasting themes, which between them make use of the various notes of the scale, and then making every conceivable development of the themes by the use of various polyphonic devices, such as direct inversion, inversion about some given note, crab-form, inverted crab-form, etc.

Cowell concluded that Weiss was probably

the greatest master in this country of the highly involved system of technique taught by Schoenberg, which is bound

⁷⁴ Henry Cowell, "Four Little Known Modern Composers," Aesthete Magazine, 1 (August 1928): 1, 19-20. Aesthete was a short-lived "little magazine" published in Chicago by Henry Francis Parks, June 1928 to January-February 1929. The periodical included a short vocal or instrumental composition in each issue, by now-forgotten names, articles on organ playing, jazz, and employment opportunities, sayings by Elbert Hubbard, and (in all but the last issue) advertisements for New Music.

to have a potent influence on the music of central Europe, at the very least. It is almost the only logical system by which ultramodern music can be well handled, which is actually being taught in musical institutions at the present time, although other systems have been devised.⁷⁵

The April issue of New Music, a bright purple with dark blue printing, contained on the back page a biographical note on Weiss, at that time teaching harmony, counterpoint, and composition in New York City. There was also a list of his works and a page of analysis describing the use of the twelve-tone method in each piece.

In spite of the forbidding analysis, the short pieces (two or three pages a piece) have a certain resemblance with earlier styles. True, there are angular melodic lines, wide leaps, and dissonant clashes of seconds and sevenths, but the employment of devices like tremolos, crossed hands, cadenza passages, chromatic arpeggios, and octave doublings tie the preludes closely to earlier pianistic composition. Prelude I (Andante) contains a three-note melodic and rhythmic cell which persists throughout, sometimes inverted, sometimes in retrograde, frequently overlapping in the three-voiced score. The motive extends to become a twelve-tone row in the upper voice in the middle section and is repeated in retrograde with slight rhythmic changes. (See Example 17.)

⁷⁵Ives complimented Cowell on this article, saying it was "all well done" and remarking that Mrs. Ives was "very impressed and delighted" with Cowell's writing. "There is an economy and terseness," said Ives, "that drives the reader along." (Letter, Charles Ives to Henry Cowell, 12 August [1928]. Ives Collection.)

Example 17. Weiss, Prelude I., measures 9-12. Conclusion of tone row and beginning of retrograde version of row in upper voice.

The musical score consists of three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in Bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into measures 9, 10, 11, and 12. Measure 9 shows the conclusion of the tone row in the upper voice. Measure 10 shows the beginning of the retrograde version in the upper voice. Measure 11 continues the retrograde. Measure 12 shows the retrograde continuing, with a 'pizz.' marking in the lower voices. Dynamics include 'dim.' in measures 9 and 10, and 'cresc. poco a poco' in measures 11 and 12. A 'pizz.' marking is present in measure 12. The score is enclosed in a dashed line.

The second prelude (Moderato), in A-B-A form, is composed entirely of vertical and horizontal major and minor seconds and thirds and their inversions, sevenths and sixths. A blend of old and new, it has sharp wedge-shaped melodic contours in the first and third sections, combined with tremolos in the middle section and the coda. Prelude VI (Presto) divides the tone row in half, presenting some tones in the treble figuration with the remaining ones in the left-hand melodic line. The latter presents the row six times: prime, retrograde, three times in prime position with octave displacement, and again in retrograde. The reference to inversion in the New Music analysis must be to contour rather than pitch. Weiss is not strict in his division of the row. As can be seen in Example 18, the eleventh tone (A flat) does not appear until the second half of the row is being presented in the bass (which also contains an A flat).

The next prelude (IX, Allegretto) is another three-part form, predominantly in two-voiced counterpoint. In Section A, the row is presented in the treble followed by the retrograde (in the analysis this is called the "normal crab-form" as opposed to the "inverted crab-form"). The middle section contains the row vertically as well as horizontally, widens the leaps in the melodic line, and exploits the semitones in the row in its running sixteenth-note accompaniment.

Numbers XI (Tempo di valse lento) and XII (Alla marcia) evoke older styles in their meters and rhythms but are modern in their use of tone rows. The homophonic waltz employs all four forms of the row in horizontal and vertical arrangements.

Example 18. Weiss, Prelude VI, measures 1-2. First presentation of the tone row in bass.

Presto $\text{♩} = 108$

The musical score is presented in two systems. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The music is written for a grand staff (treble and bass clefs). The bass clef contains the tone row, which is a sequence of 12 notes: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The notes are presented in a specific order across the two systems. Fingerings (1-5) and articulation marks (accents, slurs) are indicated throughout. The tempo is marked 'Presto' and the tempo number is 108. The key signature has one sharp (F#).

The first phrase, for example, has the "natural" or prime form in the upper voice, the retrograde in the lower, and an inversion at the fourth (I-5 if the row is P-0) in the middle-level dyads. (see Example 19.)

The last prelude, serving as a finale, has some of the biggest sounds with three-, four-, and five-part chords and the return of the theme in section A' being recapitulated in octaves. The row is presented melodically in P-0, I-7, and RI-0 forms in part A. According to the analysis, "the second part is a crab-form of the first part and the third a crab-form of the second part"--in other words, a return of part A with some octave displacement. Nevertheless, as Weiss says, the "tonal sequences are always strict, though rhythmically free."

New Music Quarterly: A Song by Copland

The following issue of New Music (Volume II, Number 4, July 1929) contained "As It Fell upon a Day" by Aaron Copland. As Weiss's Preludes had shown Schoenberg's influence, so Copland's song illustrated a French derivation. (The same year that Weiss went to study in Berlin--1924--Copland returned from Paris.) Copland said that during his years in Paris he had composed several motets and four other works, among which was a song for soprano with flute and clarinet accompaniment. "With this baggage under my arm," he said, "I returned to America in June 1924."⁷⁶ Later, in program notes for a performance of this song in 1976, Copland wrote:

⁷⁶Copland, The New Music, p. 156.

Example 19. Weiss, Prelude XI, measures 1-8.

Tempo di valse lente

The musical score is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The tempo is marked "Tempo di valse lente". The score includes various musical notations such as slurs, ties, and dynamic markings like *m.f.* and *m.d.*. Fingerings are indicated by numbers 1-5, and articulation is shown with vertical lines and dots. The bass line features several chords and intervals, including a prominent [R-0] in measure 10 and [RI-5] in measure 11.

"As It Fell upon a Day" was written in Paris, circa 1923, during the period when I was a student of Nadia Boulanger. Our teacher had Wednesday afternoon sessions to which various instrumentalists came, and for them her advanced students would write works to be read on that occasion. That explains the origin of the flute and clarinet in my own work. I decided to add a voice part for greater variety, and chose a poem by Richard Barnefield, an English poet. The first performance in America took place at a League of Composers concert in New York in the mid-20's.⁷⁷

Although Cowell had not heard Copland's song nor seen the score, he told Slonimsky in September 1928 that he wanted to publish it if he found it "suitable." But, believing it to be too short for a full issue, he proposed to combine it with two piano pieces by Slonimsky--Brainstorm and Sine and Cosine. "Please let me know," he wrote Slonimsky, "so I can consult with the other folks who are helping me to run the thing."⁷⁸ Neither Slonimsky's (nor Copland's) reaction to this offer is recorded, but whatever it was, Cowell quickly withdrew the offer. "Dear Nicolas: (may I not)," he wrote, "The project of printing a joint issue with you and Copland was, perhaps, a bum idea, and I fully believe that it will be best to wait and have an issue to yourself."⁷⁹

⁷⁷ Program, New York Flute Club Bicentennial Commemorative Concert, CAMI Hall, Sunday, 21 March 1976. The performance to which Copland refers is not recorded in The League of Composers: A Record of Performances and a Survey of General Activities from 1923 to 1935 (New York: The League of Composers, [1936?]).

⁷⁸ Letter, Henry Cowell to Nicolas Slonimsky, 12 September [1928]. Cowell Collection. Since there is no evidence of anyone other than Cowell selecting scores for New Music, it is possible Cowell made this statement only to hasten Slonimsky's agreement.

⁷⁹ Letter, Henry Cowell to Nicolas Slonimsky, 2 October 1928.

Cowell's decision to publish Copland's song may have stemmed more from Copland's growing reputation than from Cowell's admiration of his music. Certainly Cowell had never hidden his distaste for French music and for American composers who traveled to France. Besides his remarks in early New Music Society programs, he wrote an article later disparaging those composers who used "jazz idioms" and "dash off to Paris."⁸⁰ When Cowell wrote the preface to American Composers on American Music, he placed Copland in the "fifth group . . . of Americans who do not attempt to develop original ideas or materials but who take those which they already find in America and adapt them to a European style." Besides Copland, "who uses jazz themes and rhythms in music which is otherwise modern French in conception," Cowell included George Gershwin, John Alden Carpenter, Werner Janssen, Bernard Rogers, Frederick Jacobi, and Frederick Converse in this group as well as two foreign-born Americans, Ernest Bloch and Louis Gruenberg.⁸¹ For the chapter on Copland in the book, he chose Theodore Chanler's article on Aaron Copland written for The Hound and Horn, an article so harsh in its judgment that Chanler felt obliged to apologize in his concluding paragraph, saying that "such detailed criticism . . . should not be taken too seriously" since the "limitations one is conscious of are by no means necessarily inherent. . . ."⁸²

⁸⁰ Cowell, "Three Native Composers," New Freeman, 1 (3 May 1930): 184-86.

⁸¹ Henry Cowell, ACAM, p. 8.

⁸² Theodore Chanler, "Aaron Copland," in Cowell, ACAM, pp. 49-56. Chanler, whose name is consistently misspelled as Chandler in the book, was a student of Arthur Shepherd and Ernest

The essential reason behind New Music's existence-- to publish music commercial publishers would not--was not applicable in Copland's case. With the financial support of Alma Morganthau Wertheim, one of the sponsors of the League of Composers, Copland's music was being published by Cos Cob Press.⁸³ And by 1929, Copland had become an important figure in twentieth-century American music. Virgil Thomson outlined the power he had gained when he took over "de facto the direction of the League of Composers in 1924":

This gave him a power enclave; and his classes at the New School for Social Research, held from 1927-1937, were soon to give him a forum. He also wrote in magazines, listing about every three years the available modernistic young and offering them his blessing. . . . He established a Boston beachhead [and] in New York from 1928 to 1931 . . . his own contemporary series, shared with Roger Sessions and called the Copland-Sessions Concerts.⁸⁴

The poem by Richard Barnefield (1574-1627) that Copland set, with phrases like "the merry month of May" and "beasts did leap, and birds did sing" did not call for the serious, heavy dissonances present in most of New Music's issues so far. Instead, Copland's setting is light and graceful, with the soprano

Bloch, and, at one time, of Nadia Boulanger in Paris. Virgil Thomson characterized his chamber music as having been "inspired by Fauré." Thomson, American Music Since 1910 (New York: Holt, Rinehart and Winston, 1970), p. 131. In The New Music Copland referred to Chanler once, in a list of the new generation of composers "fostered" in the 1920s (p. 105).

⁸³ Arthur Berger, Aaron Copland (New York: Oxford University Press, 1953), pp. 16-17.

⁸⁴ Thomson, American Music Since 1910, p. 50. Copland taught at the New School during the fall terms in 1927, 1928, and 1929. After Cowell began teaching in Spring 1930, Copland is not listed on the faculty until Spring 1937. (New School for Social Research, Announcements and Catalogs, 1927-28 to Spring 1937.)

voice in parlando style or moving in conjunct motion within a narrow range, while the flute and clarinet weave in and out, chirping and trilling, sometimes moving in parallel motion, sometimes imitating each other. (See Example 20.)⁸⁵ The three-part form is broken up into small rondo-like sections where vocal phrases alternate with the solely instrumental measures. The lighter text at the beginning and end is set in quatrains and sung staccato, while the inner lines--of darker mood--are through-composed, set legato, with a longer, more lyrical, vocal line. Here the cross relations, chromatic lines, and dissonant clashes contribute to a "pathetic" neo-baroque quality. (See Example 21.)

Cowell returned from Europe that July of 1929. He had already promised Ives that he would see him then,⁸⁶ and immediately upon his arrival he left for West Redding, Connecticut, where Ives spent the summer months.⁸⁷ By August Cowell was back

⁸⁵A note in the score declares that the clarinet part is written as it sounds but that the clarinetist is to play a B flat instrument from a separate part. A note from the printer Rayner to Cowell commented that there was no need to hire an arranger because the engraver [Langinger?] would make the transposition. Letter, Kurt Rayner to Henry Cowell, 22 October 1928. New Music Collection.

⁸⁶Letter, Henry Cowell to Charles Ives, n.d. Ives Collection. Kirkpatrick has dated the letter 29 March 1929.

⁸⁷Letter, Charles Ives to Nicolas Slonimsky, 14 July 1929, in Slonimsky, Music Since 1900, pp. 1318-19. Ives said: "HC left last week for Cal. after spending a few days with us. You will like to hear his experiences abroad, especially in Russia. He is a courageous 'advance guard' all by himself. I tell him, he is a better ambassador than some of our more famous ones."

Example 20. Copland, *As It Fell upon a Day*, measures 18-21.

(rhythmically)

p

As it fell up-on a day

In the mer-ry month of May

p

sight rit.

Sit-ting in a pleas-ant shade

Which a grove of myr-tles made

mf

Example 21. Copland, As It Fell upon a Day, measures 45-46.

That to hear it was great pit - y

dim. e rit.

dim. e rit.

in California planning for one of his lectures on his experiences in Russia and for a performance of his familiar tone-cluster and string-piano pieces. 88

Ives had been ill since shortly after Cowell's visit and had not been in touch with Cowell for several weeks. Neuritis had prevented him from playing or writing, and the doctor had forbidden him to touch the piano until September. "I hope," he wrote to Cowell at the end of August "you may escape anything like this. It gets on the nerves and depresses one, (sometimes). It's all right to sit down & think music for a while, but after a month of that one wants to hear a few man-size sounds." As he recovered, he had begun to mull over some of the plans he and Cowell had discussed in July, and he wrote to Cowell in Menlo Park:

I've been thinking about what we discussed just before you left--or rather just after you came--[your brief visit was like a prologue & coda in one measure.]--that there should be some fee given to the composers in "New Music" even if only nominal & inadequate is more advisable than having none. It seems to me that it is only a decent thing to do, but it may help to increase the feeling of permanency in its work.

As usual Ives wished to keep his role in the plan anonymous and suggested how Cowell should explain the small fund to the composers:

The composers will understand that it will not affect the original profit-sharing plan [that's a big word for our profits to date]--but . . . there have been no profits yet, just a word, if you think it well, in that connection--that the fee is but from a (small) fund which friends of the idea of the publication, its aims etc. have been glad to contribute, something of that sort, if you think best, so there will be no misunderstanding of the situation. Only I would prefer to have only you know that it comes from me.

88 "Continuation of the Musical Feast," The Carmelite, II/26 (7 August 1929); program of lecture and concert, 14 August 1929.

Am enclosing a check \$200 for the 1st-2 years i.e. 8 @ \$25, and I think I can subscribe at least \$600 yearly. \$500 for the general fund and \$100 for the 4 fees.

In a postscript Ives declined his share in the fund, saying that the composer of the October 1929 issue should receive his portion. Then he suggested another way of approaching the composers:

In writing to the composers, I think it may be alright to say that the fee is from the operating expenses,--what you & I contribute is a part of that--you give time, physical and mental energy and I wampum.⁸⁹

Cowell was of course excited at the plan and responded immediately:

It is perfectly grand to have your sudden and unexpected assistance. . . . You have no idea which [sic] what a warmth of feeling I will divide the fund you sent among the composers of the first two years--some of them need the money badly enough, I happen to know.

Then, apparently having overlooked Ives's postscript, he said he assumed that Ives would be exempt from a share, thus leaving the \$200 to be divided among the composers of the first eight issues (one issue of which included music by two composers) --Ruggles, Rudhyar, Weisshaus, Ornstein, Chávez, Crawford, Weiss, and Copland.⁹⁰

⁸⁹Letter, Charles Ives to Henry Cowell, 29 August 1929. Ives Collection.

⁹⁰Letter, Henry Cowell to Charles Ives, 5 September 1929. Ives Collection.

VII

THE THIRD SEASON, 1929-1930

The plans Cowell and Ives had made to send \$25 to each composer whose compositions had been published in New Music disintegrated when the fall 1929 bills came in. Within a month after Cowell had written to Ives confirming the plan, he wrote again with an alternate proposal. There was only \$60 in the bank and he needed the \$200 to pay for the October issue, he said, suggesting that, instead, part of the \$500 general fund (dated 15 November by Ives) be used for the composers' fees. Cowell ended his letter on an optimistic note: subscriptions to New Music were "pouring in at an encouraging rate," so that he anticipated "no further financial difficulties for some time."¹

In spite of his optimism, Cowell had every reason to worry. He had returned from Europe to find a decline in the number of subscriptions. For the summer "circularization" he needed new prospects and asked Ives to intercede again in ac-

¹Letter, Henry Cowell to Charles Ives, 15 October 1929. Ives Collection.

quiring a Pro Musica mailing list.² Such a list is in fact in the archives. Dated 15 August 1928, the list contains 370 names of New York residents, some of which have been crossed out because they were already New Music subscribers. On 6 November 1929 Cowell received a bill for \$2.25 for "4½ hours @ \$.50," the cost of typing the names and addresses of Pro Musica members.³

Only sketchy records are available of New Music subscribers that fall. Cards for subscribers to the Orchestra Series, begun in 1932-33, indicating a 1929 starting date for some of the subscriptions show that there were at least 76 subscribers as of October 1929.⁴ Following is a list of some of the best-known names from the United States as well as abroad:

Amadeo Roldán, Havana, Cuba
 Dyer of W. J. Dyer Music Co.
 Dr. William Norman Guthrie, Rector of St. Marks-in-the-Bouerie, NY
 Dr. Margit Kola, Budapest (Ref. Imre Weisshaus) Note on card reads: "she can well afford to renew"
 [Mrs.] Dorothy Mayer, Middlesex, England (Ref. Weisshaus)
 Miss Katherine R. Heyman, Paris (by E.C. Carter, Jr.)
 Adolf Weidig, Chicago
 Herbert Weinstock, Milwaukee (by ck of H. Cowell)
 David Talmage, Brooklyn (pd. by C.E. Ives)
 Normand Lockwood, American Academy in Rome
 Paul Hindemith, Frankfurt (Bill to Paul Strand, NY)
 Toronto University Library, Portland Public Library, Stanford University Library (Gift of Dr. Latham True)⁵

²Letter, Henry Cowell to Charles Ives, 31 August 1929. Ives Collection.

³New Music Collection. ⁴Ibid.

⁵Dr. True was a \$100 contributor to the Society in October 1927 but by 1929 had paid only his New Music subscription of \$2.00.

Keith Corelli, Los Angeles⁶
 Elliot C. Carter, Jr., Cambridge, Mass. (pd. by C.E. Ives)
 Marion Bauer
 Mrs. Arthur Reis (Claire R. Reis) NY
 Dane Rudhyar ("start Oct '27, Renew '28, Send permanently")
 Aaron Copland (by N.M. Copland)
 Vivian Fine, Chicago
 Doris Humphrey, NY
 Benjamin Marx, Honolulu
 Alexander Smallens, NY
 Charles Seeger, Jr. NY
 Miss Doris Osborne, Piedmont, Calif. ("would like "Harp
 of Life" and other published works of Henry Cowell,
 for October program '29")
 Mme. Djane Herz, Chicago (Ruth Crawford)
 Harvard Music Library, Cambridge (pd. by E.C. Carter, Jr.)
 Henri Elkan, Elkan-Vogel, Philadelphia
 Robert Delaney, Santa Barbara
 Carrie Jones Teel, San Francisco
 John Palmer, Chicago
 Walter Piston, Harvard University
 Joseph Achron

Membership in the New Music Society had also declined. According to Cowell's ledger, bought to record subscribers and members in 1927, there were only a few members in 1929:⁷

Noel Sullivan	Mrs. Bates
Max Rosenberg	Miss Harriet Wilson
Mrs. Casserly	Mr. Sam Seward
Mrs. Barnes	Albert Bender
Sallie Benfield	Miss Frances Taylor
Mrs. Jago	[Nelson] Partridge
Henry Eichheim	Wallace Sabin
Irving Morrow (2)	

To these should be added those members on subscriber cards from 1931-32 who started their subscriptions in 1929: Arthur Hardcastle, Dr. Leo Eloesser, Mrs. A. Rosenberg, and Allan

⁶Corelli, a pianist, had performed some of Ives's music while Cowell was in Berlin. In June, Cowell responded to an Ives letter: "Glad Corelli is normal. If he takes an interest in contemporary music, his is an important insanity. . ." Undated letter in the Ives Collection Kirkpatrick has dated June 1929.

⁷See above, p. 110.

Bacon. If these twenty were the only New Music Society members that fall, then only \$100 was available for mailings and concerts--a possible reason why Cowell had to contribute \$50 for the 1929-30 season.⁸

New Music Society: Recital by Harcastle

The low membership could also explain the limited-scale events given that year by the Society. All were piano recitals held at the Galerie Beaux Arts, the pianists being personal friends of Cowell and the Society: Arthur Harcastle, Imre Weisshaus, and Dene Denny. Harcastle's program (see Plate XIX) included the "Second Movement from Emerson" by Ives. (Called "your Emerson" by Cowell when he requested a copy from Ives, this work could have been either the first movement of the "Concord" Sonata or one of the transcriptions Ives arranged from part of the movement.) After the concert Cowell sent Ives a review by Alexander Fried, remarking that it was "not very discerning." In the review, Fried spoke of the "intimate audience." As usual he was less than enchanted with the program, which contained four selections from New Music issues. He scarcely mentioned these pieces except to comment on the "utter hysteria of Rudhyar's Paean[s]." Harcastle's playing received the brunt of his criticism. He complained of the pianist's habit of "hitting the keyboard":

His reading of the familiar Mussorgsky work was so eccentric in tempo and in its hardness of touch that there is excuse for wondering about the aptness of his performance

⁸Note on card found with membership cards: "Henry Cowell, Menlo Park, Calif. Sus. member NMS . . . donated \$50.00 season '29-30." New Music Collection.

THE PROGRAM TO BE PLAYED BY MR. ARTHUR E. HARDCASTLE INCLUDES SEVERAL HIGHLY ORIGINAL COMPOSITIONS OF MODERN AMERICAN COMPOSERS. MR. HARDCASTLE HAS DEVELOPED THROUGH HIS OWN SCIENTIFIC INVESTIGATIONS, AN ENTIRE GAMUT OF NEW PIANO RESONANCES, USING MODERN COMPOSITIONS TO OBTAIN THE TONE COMPLEXES WHICH ONLY HE IS CAPABLE OF PRODUCING.

P R O G R A M

I

- BARLUMI (GLEAMS) G. FRANCESCO MALIPIERO
(1-2-3-4-5)
- SECOND MOVEMENT FROM EMERSON CHARLES IVES
- THE FOLLOWING FOUR NUMBERS FROM NEW MUSIC MAGAZINES:
1. PRELUDE IN BLACK AND WHITE N. SLONIMSKY
 } RIGHT HAND PLAYS ALL WHITE KEYS }
 } LEFT HAND PLAYS ALL BLACK KEYS }
2. PRELUDE NO. 1 ADOLPH WEISS
3. PRELUDE No. 9 RUTH CRAWFORD
4. No. 1 FROM THREE PARANS D. RUDHYAR

II

- INTRODUCTION AND SONG (Op. 37) PAUL HINDEMITH
- TANZSTUCKE (Op. 19) No. 5 PAUL HINDEMITH
- POEM FOR PIANO ARTHUR HARDCASTLE
- I.E. CAHIER ROMARD (Nos. 1 and 4) A. HONEGGER
- ARIA TRISTE ALEJANDRO G. CATULA
- DANZA ZUCUMI ALEJANDRO G. CATULA
- SAMUEL GOLDENBERG AND SCHIMUYLE
TWO POLISH JEWS, ONE RICH, THE OTHER POOR MOUSSORGSKY
- HARP OF LIFE HENRY COWELL

Plate XIX. Program for the New Music Society Concert, 26
November 1929.

of the less immediately comprehensible parts of his program.⁹

New Music Society: Recital by Weissshaus

No review has been located for the Weissshaus concert-- a surprising omission because Weissshaus had established himself as a familiar musician to San Franciscans. (Plate XX.) He was, for instance, that year engaged in presenting a series of lectures in "the appreciation of contemporary music" at the University of California Extension Division in San Francisco.¹⁰ Moreover, one of his colleagues on the program, the cellist Dorothy Pasmore, was a member of the well-known Pasmore family. Her father Henry had founded a conservatory in San Francisco in 1914 and she and her sisters--Mary, a violinist, and Suzanna, a pianist--formed a trio which toured the country during the 1910s and 1920s. Another sister, Radiana Pazmor, later participated in New Music activities (see below, p. 465 ff and 619 ff).

New Music Society: Recital by Denny

Dene Denny, who presented the third New Music Society recital of the 1929 season (see Plate XX), was also familiar to San Francisco audiences as one of the first of the small group of performers of contemporary music to perform in the city. Long an active participant in the New Music Society, Denny had not yet played at one of their concerts. A native of California, she had studied in San Francisco and then gone

⁹Alexander Fried, "Hardcastle," San Francisco Chronicle, 27 November 1929.

¹⁰San Francisco Examiner, 17 November 1929.

THE NEW MUSIC SOCIETY OF CALIFORNIA.
1950 JONES ST., SAN FRANCISCO, PRESENTS
THREE CONCERTS OF CONTEMPORARY MU-
SIC TO BE HELD AT THE GALERIE BEAUX
ARTS, WHITTILL BLDG., 106 GEARY ST., SAN
FRANCISCO. ADMISSION \$1.00 (FREE TO NEW
MUSIC SOCIETY MEMBERS).

FIRST CONCERT TUESDAY, NOV. 26TH AT 8:15. *ARTHUR
HARDCASTLE*, PIANIST, WILL PLAY A NUMBER OF WORKS BY
AMERICAN COMPOSERS OF GREAT ORIGINALITY, AND OTHER
WORKS. MR. HARDCASTLE HAS DEVELOPED, THROUGH HIS
OWN SCIENTIFIC INVESTIGATIONS, AN ENTIRE GAMUT OF
NEW PIANO RESONANCES, USING MODERN COMPOSITIONS
TO OBTAIN THE TONE-COMPLEXES WHICH ONLY HE IS CA-
PABLE OF PRODUCING.

SECOND CONCERT, THURSDAY EVE., DECEMBER 5TH, AT 8:15.
IMRE WEISSHAUS, HUNGARIAN PIANIST, WILL PLAY NEW
HUNGARIAN AND OTHER EUROPEAN PIANO WORKS; *HELEN
ENGEL ATKINSON*, VIOLINIST, WILL PLAY A SUITE BY
KADOSA; *DOROTHY PASMORE*, CELLIST, WILL PLAY WORKS
BY CHAVEZ, WEBERN, AND WEISSHAUS. MR. WEISSHAUS IS
KNOWN FOR HIS MECHANISTICALLY CLEAR-CUT TONAL
GRADUATIONS IN PLAYING, AND HIS EDUCATIONAL WORK
TOWARD GREATER UNDERSTANDING OF THE ABSTRACT IN
MUSIC, AS WELL AS FOR HIS HIGHLY ORIGINAL COMPOSI-
TIONS. THE SAN FRANCISCO ARTISTS, MISS PASMORE AND
MRS. ATKINSON, ARE TOO WELL KNOWN HERE TO NEED
SPECIAL INTRODUCTION.

THIRD CONCERT, TUESDAY EVE., DEC. 17TH,
AT 8:15. *DENE DENNY*, PIANIST, WILL PLAY
NEW COMPOSITIONS BY THE COMPOSERS OF
SOVIET RUSSIA, AS WELL AS WORKS BY
SCRIBIN, SCHOENBERG, ETC. MISS DENNY
IS FOREMOST AMONG CALIFORNIA MUSI-
CIANS WHO SPECIALIZE IN PLAYING MODERN
WORKS, AND BRINGS FORTH TO THE NTH
DEGREE THE WISHES OF THE COMPOSER, IN
HER INTERPRETATIONS.

Plate XX. New Music Society Flyer, Fall 1929. Excerpt.
(Reduced in size)

east during the early 1920s to study with Leo Ornstein. Upon her return to Carmel, she pursued a concert career for a few years while establishing the art gallery which bore her name and that of her partner Hazel Watrous, managing the Carmel Music Society (begun in 1926), and serving as impresario for theatrical and musical events in the resort.¹¹

Denny frequently appeared with Cowell, illustrating on the piano modern compositional techniques described by Cowell in his lectures.¹² On 3 June 1927, in Carmel, Denny gave what the Carmel Cymbal called the "first program of all-modern works for the piano to be given in the West, . . . an event of considerable musical importance." The resultant review credited her with a personal success even though not all the music, and least of all Schoenberg's piano piece Op. 23, was appreciated.¹³ One week later--on 10 June--Denny repeated the program at an Ida Gregory Scott Fortnightly in San Francisco. The critic in the Musical Leader called her an ultra-modernist, mentioned that the "place was filled," and remarked that Ornstein's Fourth Sonata reminded San Franciscans of how he had electrified them when he came there in 1916. As to Denny,

¹¹Carolyn Eistob, "Silhouette: Denny-Watrous," The Carmel Spectator, 23 June 1929; Irene Alexander, "Dene Denny, Bach Festival Founder, Dies in Carmel," Monterey Peninsula Herald, 24 July 1957.

¹²"Notes and Comment," Carmel Cymbal, 7 November 1926; "Dene Denny Plays at Berkeley League of Fine Arts," Carmel Cymbal, 15 December 1926.

¹³"Dene Denny to Give All-modern Concert," Carmel Cymbal, 11 May 1927; "Dene Denny Scores Distinct Triumph in All Modern Music Program Here," Carmel Cymbal, 8 June 1927.

her playing was called "more intellectual than poetic."¹⁴ Apparently she was, like Cowell, a popular performer and was liked in spite of the music she played. Redfern Mason, for example, in reviewing a Denny recital in 1928, used phrases reminiscent of those frequently used for Cowell: "She plays well; her heart is in her work and she has such a vital earnestness that, whether you like her music or not, you are held to attention and sometimes won to admiration by the spirit of the performer."¹⁵

Denny's program for the Society concert in 1929 (see Plate XXI) included (twice!) the Schoenberg Op. 23, a piece which had become almost a trademark of her recitals. Music by Kodály and Bartók was also frequently on her programs. Both Feinberg, a follower of Scriabin, and Veprik [Alexander Veprik], a pupil of Miaskovsky, were at the Moscow Conservatory when Cowell visited there earlier that year, and gave him the scores to bring back with him.¹⁶ There is no record of the attendance at the Denny recital that night in 1929, but for one young composer the experience was unforgettable. Gerald Strang, a student in Berkeley at the time, recalls now that he went to the concert and had his entire musical career turned around:

Through Henry, I heard my first Bartók and was, of course, amazed. At that time the extent of my involvement with

¹⁴Musical Leader, 23 June 1927.

¹⁵Redfern Mason, "Ruth [Dene] Denny in Musical Recital," San Francisco Examiner, 13 November 1928.

¹⁶Baker's Biographical Dictionary, s.v. "Feinberg, Samuel"; "Veprik, Alexander"; personal information from Sidney Robertson Cowell.

NEW MUSIC SOCIETY OF CALIFORNIA
HENRY COWELL, DIRECTOR
PRESENTS
DENE DENNY, PIANIST

GALLERIE BEAUX ARTS
106 GEARY STREET, SAN FRANCISCO
TUESDAY EVENING, DECEMBER 17, 1929

PROGRAM

- ARNOLD SCHOENBERG
. OPUS 23. FUNF KLAVIERSTUCKE
SEHR LANGSAM--SEHR RASCH--LANGSAM--SCHWUNGVOLL
--WALZER.
- ARNOLD SCHOENBERG
. OPUS 23. FUNF KLAVIERSTUCKE
SEHR LANGSAM--SEHR RASCH--LANGSAM--SCHWUNGVOLL
--WALZER.
- SAMUEL FEINBERG OPUS 8, NO. 2. PRELUDE
A. WEPRIK OPUS 13B. DREI VOLKSTANZE
ALLEGRO--LENTO--ALLEGRO
- BELA BARTOK FROM OPUS 8
NO. 7 ALLEGRETTO MOLTO CAPRICcioso--NO. 11. ALLEGRET-
TO MOLTO RUBATO.
- ZOLTAN KODALY OPUS 3, NO. 5. FURIOSO
A. MOSSOLOV OPUS 11. QUATRIEME SONATE
- NICOLAS ROSLAVETZ FROM CING PRELUDES
3. LENTO--B. LENTO. RUBATO.
- A. SCRIBINE OPUS 63, NO. 2. ETRANGETE
A. SCRIBINE OPUS 68. SONATE NO. 9

STEINWAY PIANO USED

Plate XXI. Program for the New Music Society Concert, 17
December 1929. (San Francisco Public Library)

contemporary music was around Ravel. This was, in a way, what opened up my mind and my interests to the new direction that I subsequently went.¹⁷

New directions were in Cowell's mind, too, that fall, in regard to New Music. Whereas the Society seemed to be settling into a pattern of three small recitals a year with some of the same performers and music, the Quarterly continued to present, with almost each issue, new composers representing new techniques. In the October 1929 issue there would be, for the first time, music written especially for New Music and within its pale yellow cover would be something else not usually found in the edition--music containing only consonances!

New Music Quarterly: Piano
Music by Slonimsky

Slonimsky had sent Cowell a group of piano pieces during the summer of 1928 after Cowell had expressed an interest in Slonimsky's "new developments in harmony."¹⁸ After looking them over, Cowell decided to publish two of them in New Music, telling Slonimsky:

I like the music of the Sine and Cosine and the Brainstorm very much. Even facing the danger of no longer being considered a purist by you, I venture to believe that the combination of styles as in the Brainstorm has possibilities.¹⁹ May I consider the publishing of these things in New Music?

¹⁷Interview with Gerald Strang, Long Beach, CA, 29 October 1975.

¹⁸Letter, Henry Cowell to Nicolas Slonimsky, 18 August 1928. Cowell Collection.

¹⁹Letter, Henry Cowell to Nicolas Slonimsky, 12 September [1928]. Cowell Collection.

It was in this same letter that Cowell suggested a joint issue with Copland. With that plan discarded (see above, p. 215), Cowell suggested that Slonimsky wait with his pieces until the next season, when "there will be space for the whole lot of them." Much, of course, depended on finances:

New Music finances itself beautifully (as long as we keep subscribers) if I do not print too many pages in it. Twelve pages is about the limit of music per issue, if finances are to be safe. In your letter you mention nine Studies in Black and White. Just which are they? Is the Sine and Cosine one of the Studies? Do you wish to print both of the two versions of the first study, Jazzelette? If I may choose one of the two first Studies to print, I can squeeze them all in; there would then be ten pages of Studies, and four pages of the Brainstorm, and I could manage that I believe. Please answer if this is satisfactory, as I wish to get all the engraving for the year done before I leave California, and shall begin soon.²⁰

When the edition came out, there were, in addition to the title page, pages with explanatory material about the music and biographical data (with generous margins), and nineteen pages of music--twenty-four altogether, an indication that Cowell apparently did not need to skimp on the size of the issue, only on the number of pages of music to be engraved, naturally the most expensive part of the production.

The biographical notes on the last page of the issue pointed out that Slonimsky had been born in St. Petersburg, Russia. He had begun study of the piano at the age of six, had proceeded to study composition privately, and had left Russia in 1920. After extensive travels throughout Europe, he had settled in Boston in 1925. Cowell listed no other compositions written by Slonimsky but instead gave a summary of

²⁰ Letter, Henry Cowell to Nicolas Slonimsky, 2 October 1928. Cowell Collection.

his activities: pianist, conductor of the Chamber Orchestra of Boston, lecturer at the Public Library and writer "on musical and cognate subjects in the Boston Evening Transcript." Slonimsky also served as opera coach at the Eastman School of Music in Rochester upon his arrival in the United States in 1923, and had been secretary to Koussevitzky from 1925 to 1927. Beginning in 1928, he had become conductor of the Harvard University Orchestra, Pierian Sodality.²¹

In his article in The Aesthete Magazine in August 1928, Cowell had praised Slonimsky first as a composer and second as a conductor and had spoken of the large number of works composed by Slonimsky, although his description of the works applied exclusively to the consonant system of composition which formed the basis for the music in the New Music issue.²²

Slonimsky, in looking back at those early days, has a somewhat bemused attitude toward his music, implying, if not exactly a lack of integrity on the part of Cowell and himself, at least a certain malicious pleasure in tweaking the noses of traditionalists by writing and composing such "tricky" ultra-modern works as his Studies in Black and White. When interviewed, Slonimsky related his experiences and described his music:

Cowell was at that time already quite an advanced modern composer. He was regarded as a wild-eyed anarchist of

²¹ Baker's Biographical Dictionary, s.v. "Slonimsky, Nicolas."

²² Henry Cowell, "Four Little Known Modern Composers," The Aesthete Magazine, 1 (August 1928): 1, 19-20.

music and he asked me if I had any compositions to give him to publish in a New Music edition--the New Music Quarterly which was started just about that time--and of course I was very glad to do so. I wrote for him this suite which I called Studies in Black and White for obvious reasons, because the right hand played on the white keys only and the left hand on the black keys only. This wasn't exactly a revelation--Milhaud had that in his Le Boeuf sur le toit. But I added a trick to it. I used only perfect consonances. I never used even a dissonance in passing. This limited me to thirds, sixths, and only two fifths--B-flat and F and B and F-sharp--since the requirement was not to use any flats and sharps in the right hand and to use only black keys in the left hand. Very learnedly I described it in my introduction: ". . . Unisons and octaves cannot occur for obvious reasons. In other words the Studies represent consonant counterpoint in two parts running on different scales: the pentatonic scale (black keys) and the diatonic scale (white keys). In the 'Prelude' and the 'Fantasy' dissonances are discreetly introduced. The fundamental tissue remains consonant, however."

Well, one critic picked me up on this and said: "Any composer who introduces dissonances discreetly ought to be welcomed in our universe," because you see at that time everybody used dissonances. Dissonant counterpoint was the fashion, and I always ran counter to the tide. So I decided to use seemingly unusual and bitonal combinations, even atonal combinations, but use them in such a way as to write only vertical consonances.²³

Slonimsky, in the above remarks, maintains that he wrote the suite for New Music. Since his letters to Cowell in 1928 suggest that at least $\text{Sine } ^2X \text{ \& \ Cos } ^2X = 1$ had been submitted earlier to Cowell, he might mean that he had made a new arrangement of the studies for the issue or possibly had written the final two pieces--Prelude in Black and White and Fantasy in Black and White--for the edition.

The music has the same tongue-in-cheek flavor as Slonimsky's description. Jazzy and jerky, its bitonal key signature and closely-written counterpoint in the treble regis-

²³Interview with Nicolas Slonimsky.

ter make it disconcerting to read and difficult to play. Like Satie, Slonimsky makes his pieces brief and gives them fanciful titles. Two Jazzelettes (I and Ia) begin the studies with their bouncy angular lines and syncopated rhythms. A Penny for Your Thoughts (II) is quiet and meditative. A Happy Farmer is concerned with two-measure phrases and musical rhymes. Number IV is a fughetta, and Number V, Anatomy of Melancholy, deals exclusively with two-note motives in contrary motion. The sixth study is folk-like in feeling with a traditional da capo form, while the seventh is a lyrical waltz with trio entitled The Sax Dreaming Of A Flute (see Example 22). $\sin^2 x + \cos^2 x = 1$ (Number VIII) uses repeated notes and octaves and ends on a unison (see Example 23) and Typographical Errors (Number IX) moves at breakneck speed and exploits the "wrong-note" sound of Slonimsky's system. The Prelude and the Fantasy which conclude the issue employ the bass register as well as the treble and are rhapsodic and full-bodied in the Scriabin tradition.

Perhaps because of the light subject matter, perhaps because of the music's novelty, the Slonimsky issue was one of the most popular of the early New Music quarterlies. Slonimsky takes pride in discussing the later history of his edition:

It so happened that since my Studies had such a gimmick, were actually quite playable and, although strange sounding, not ugly, there was some sale of these works. And, lo and behold, in a couple of years--three years--Cowell faced another edition. My entire edition had sold out. I don't remember how many copies were published, but this had never happened with New Music and was not supposed to happen because the pieces were supposed to be so difficult and so disagreeable that nobody would want them. Well, anyway, he put out a new edition, and the way he announced it to me was very typical of him. He had that dry type of Irish humor and he said: "Nicolas, I have a piece of

Example 22. Slonimsky, Studies in Black and White, VII, measures 1-16.

VII. The Sax Dreaming Of A Flute

Tempo di Valse Lento

The musical score is written for piano and flute. It consists of three systems of music. The first system begins with a piano (*mf*) dynamic. The second system features dynamics of *mf*, *p*, and *mf*, with a *mf espr.* marking at the end. The third system includes *p* and *mf* dynamics, concluding with a *Fine* marking. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 23. Slonimsky, *Studies in Black and White*, VIII, measures 1-8, 18-22.

VIII. $\sin^2 x + \cos^2 x = 1$

With mathematical precision

*) Unison, by exception, to denote the figure 1 of the equation

bad news to relate to you which I am afraid will be quite a reflection to your standing as a modern composer. You know that the entire edition of your Studies in Black and White has sold out, and this is simply not supposed to happen to New Music publications." So this proved to be the most popular number of all the editions--which of course doesn't recommend me as an ultra-modern composer. So I took it in the spirit in which it was offered, and I believe since then there were two or three reprints.²⁴

New Music Quarterly: Music by Becker

The next issue of New Music (Volume III, Number 2, January 1930) listed Slonimsky as a new member of the "Honorary Board of Endorsers" as well as Alejandro García Caturia of Cuba and John J. Becker, whose Symphonia Brevis was contained within its brilliant purple cover. The issue was the product of a relationship begun (like Cowell's association with Ives) with the initial letters Cowell sent out announcing the formation of the Quarterly. Becker had received one of the New Music flyers with a note: "Dear Mr. Becker: I hope you will be interested in becoming a subscriber to this. Henry Cowell."²⁵ There followed a meeting in Columbus, Ohio, during the spring of 1928, and immediately Cowell must have discussed publishing Becker's music because, in June, he wrote: "I shall be interested in your score. . . . I am sure you will find that the fascination which you now admit in working it out in the new way will prove a lasting one."²⁶

²⁴Ibid. There were 600 copies of the score initially printed.

²⁵Don C. Gillespie, "John Becker, Musical Crusader of Saint Paul," Musical Quarterly, 62 (April 1976): 195-217.

²⁶Ibid. Gillespie believes that Cowell was referring to Symphonia Brevis.

Born in 1886, John Becker received a doctorate in music from the Wisconsin Conservatory of Music in Milwaukee twenty years after receiving a bachelor's degree at the Krueger Conservatory in Cincinnati. According to the biographical paragraphs in the New Music issue, he was self-taught in "theory, harmony, counterpoint, canon and fugue" but "in actual creative composition" had worked with Wilhelm Middelschulte and Alexander von Fielitz and, in instrumentation, with Carl Bush--teachers who were all, as Gillespie points out, "Europeans of conservative academic bent." From 1918 to 1928 Becker was at the University of Notre Dame as head of the Department of Fine Arts and, in 1928-29, was Assistant Dean of the College of Saint Mary's of the Springs near Columbus. At the time Cowell published the Symphonia Brevis, Becker had moved to the chairmanship of the Fine Arts Department at the college of St. Thomas in St. Paul, Minnesota.²⁷

A staunch ally of modern music, Becker had written articles back in South Bend attacking traditionalist views and had, as well, contributed favorable reviews of New Music issues to the local newspaper while he was at Notre Dame. Becker's severe and unbending criticism of those who disliked contemporary music was closer to that of Ives, who frequently attacked his critics, than to Cowell's approach, which was one of cajoling his listeners with lectures and writings meant to attract rather than repel. Becker, for instance, in reviewing the first New Music issue, suggested that "all artists,

²⁷ Ibid.

not only musicians interested in American Art, should subscribe to it as a matter of duty" and said that Ruggles's Men and Mountains would be "a work much misunderstood by the crowd, those who prefer their music in the form of sugar water sentimentality."²⁸ But Becker was a man of action, like Cowell, and, as Cowell remarked in the biographical notes, Becker was "President of the newly organized 'Contemporary Arts Society of the College of St. Thomas,' the only college in the country having an organization devoted to the presentation of the new music, new art and new drama."

Gillespie refers to Becker's early works as having only "scattered passages of polytonality" (similar to Slonimsky's black and white sonorities) but says that, beginning with the Symphonia Brevis, a mature "Becker style" emerged. Cowell listed Becker's major early works (1928-29) as "Out of the Cradle Endlessly Rocking . . . a chorus for narrator . . ." and three symphonies: No. 1, Fantasia Tragica (in one movement); No. 2, Etude Primitive (in four movements); and No. 3, Symphonia Brevis (in two movements).

A piano arrangement of Symphonia Brevis, made by Becker, not the orchestral score, was published in New Music. There is no explanation in the edition for this choice, but a perusal of Becker's scores suggests that there was no orchestral score available for publication as early as January 1930. Existing are a pencil score which Gillespie has dated 1928-29 and two ink scores, one dated 24 December 1931; the

²⁸ Quoted in *ibid.*

other, similar to the second, has the date of 1931 crossed out and replaced with 1929.²⁹ The political statement which appears on the flyleaf of the 1931 score is not included in the New Music edition. Instead Becker's program notes explain the derivation of his polyphonic style:

It is not a reflection upon the originality of my work to say that my idiom derives from Bach and that wonderful group of polyphonic composers of the Catholic Church, who preceded him in the sixteenth and seventeenth centuries. Original and modern spirits, whose work has been a great source of joy and inspiration to me. This symphony was written as pure music. Let it speak for itself.

By the time he had completed the orchestral score, he had determined to make the symphony into more than "pure music":

This symphony was written with an outraged spirit. It was not intended to be beautiful in the sentimental sense.

It is a protest against intolerance, prejudice, pretense and show--

a protest against would be humanitarians who talk much and do nothing--

a protest against a world civilization which starves its millions in peacetime and murders those same millions in wartime.³⁰

(The only non-musical references in the piano score are the phrases "with sarcastic humor" and "with a marked cynicism.")

There is no reference in the New Music edition to instrumentation or availability of parts, nor is orchestration cued in--guides which one would have thought mandatory for a publication meant for composers and conductors. Opportunities are therefore missed for imagining tone-colors derived from

²⁹John Becker, Symphonia Brevis. New York Public Library. Don C. Gillespie, "Preface," John Becker, Symphonia Brevis (Symphony No. 3) (New York: C.F.Peters, 1975).

³⁰The statement is dated 1929 and appears on the ink copy originally dated 1931. Since the New Music publication was in 1929, Becker obviously preferred to use that date.

the orchestration. Nevertheless, Becker's and Cowell's purposes were well served. What became later for Becker a political protest was, in New Music, a musical protest. With the score compressed into two piano staves, Becker's dissonant seventh and ninth chords and reiterated tone clusters became an extreme expression of the ultra-modern. (Example 24.) Such dissonance, however, could be tolerated, according to Becker, once habits were changed. Cowell discussed that theory in the biographical notes:

The theory which Becker is presenting in his lectures upon the new music is that dissonance and discord do not actually exist. They only exist because of our habit of thinking. It is a matter of biological and psychological development and not a question of acoustics or physics, harmony or counterpoint.

The second movement is more contrapuntal and ranges from a sparse texture where single melodic lines or octaves dominate to thick chordal passages with as many as nine parts. One of the polyphonic devices used in this movement is the canon which begins with a rising wide-interval subject reminiscent of themes in music by Ruggles. (Example 25.) It is interesting that in spite of Becker's contemporary harmonic style his forms were so traditional. The first movement is in a clearly defined three-part A-B-A form with introduction and coda, the second is a sonata allegro complete with bridges and transitions. Undoubtedly Becker's European-trained teachers had left their influence on him. There is even a General-pause before the recapitulation in the second movement (marked as such in the orchestral score).

Example 24. Becker, Symphonia Brevis, I, measures 1-11.

Symphonia Brevis

♯

Presto molto
A Scherzo
 In two movements
 Symphony No. 3
 Arranged for piano by the composer
 JOHN J. BECKER

I

The musical score is written for piano and consists of three systems of staves. The first system includes a piano introduction with a tempo marking of *P* and a performance instruction: *with sarcastic humor*. The second system begins with a *mf* dynamic and a performance instruction: *very staccato thru-out section*. The third system features a *viva* section with a performance instruction: *accent vigorously*. The score includes various musical notations such as notes, rests, dynamics, and performance markings.

Example 25. Becker, *Symphonia Brevis*, II, measures 60-71.

A little faster than the original tempo

pp

mf

cresc.

quite marked thru-out canon passage

p

Tempo I

much slower

slower

pp

8va.....

After the Becker work was published, Dene Denny sent Cowell the latest report of New Music's financial status. As usual, the bills were large and the amount of money was small. New subscriptions were lagging; only a few from libraries had come in. (Nevertheless, the supply of copies was running low--an indication that the new mailing card, a blue 3 x 5 postal card listing past issues and offering them for sale at 75¢ each, had apparently brought a good response.³¹)

Cowell was by now in New York for his first scheduled series of lectures at the New School for Social Research. The school, which departed radically from traditional education, gave no credits and taught mature students. It was radical, too, in its philosophy because its stated purpose was "to seek an unbiased understanding of the existing order, its genesis, growth and present working, as well as of those exigent circumstances which are making for its revision."³² For Cowell, who had no academic degree, it was an ideal setting in which to advance his ideas, and he quickly established the beginning of a long association with the school, settling into a regular routine of teaching every year during either the winter or the spring term. Alvin Johnson, the director of the New School at the time of Cowell's beginning tenure, described in his autobiography the early years of the school:

³¹Letter, Dene Denny to Henry Cowell, 24 January 1930. New Music Collection.

³²New School for Social Research 1939 [Brochure] (New School Library).

We had a stimulating and eminent body of lecturers, with no strife among them within our walls, although outside of our walls the psychoanalysts and the Individual Psychologists detested one another; the lovers of classical music ranted against the ruthless fury of the music of Varèse and Henry Cowell. But our warring friends stacked their arms outside the New School.³³

The announcement of courses from the school listed Cowell's four lectures, entitled "A World Survey of Contemporary Music" including one on "American Composers Begin Breaking Apron Strings." Among the biographical notes at the end of the Announcement, the paragraph on Cowell was extensive. Just approaching his thirty-third birthday, his accomplishments were indeed impressive. His editorship of New Music headed the list:

HENRY COWELL. Editor of New Music. Vice-president of the Pan-American Association of Composers. Director of the New Music Society of California. Member of advisory board of League of Composers, International Society for Contemporary Music, and International Composers' Guild. Composer of The Banshee, Tiger, Antinomy, Advertisement, The Leprechaun, etc. Works performed by Boston Chamber Orchestra, Rochester Symphony Orchestra, New World String Quartet, Budapest Trio, Roland Hayes, Eva Gautier, Gitta Grádova, and others. Contributor to The Century, The New Republic, The American Journal of Psychology, Musical America, Pro Musica, Modern Music, The Sackbut, etc.³⁴

That winter, too, saw the beginning of yet another activity in which Cowell was closely involved. On 29 January 1930 Cowell, Otto Kinkeldey, Joseph Schillinger, Charles Seeger, and Joseph Yasser met at Blanche Walton's apartment to form the New York Musicological Society.³⁵ Other composers

³³ Alvin Johnson, Pioneer's Progress: An Autobiography (Lincoln, NB: University of Nebraska Press, 1952; reprint ed; New York: Viking Press, 1962), 286.

³⁴ Announcement, New School for Social Research, Spring term 1930, 13 January - 4 April (New School Library).

³⁵ New York Musicological Society, Bulletin No. 1, November 1931.

associated with New Music who attended subsequent meetings of the society were Weiss, Riegger, Slonimsky, and Crawford. At a meeting in March Cowell gave a talk on "Some Aspects of a Rhythmic Harmonic Series," based on his book New Musical Resources, just published by Alfred A. Knopf.

The Cowell-Ives correspondence that winter was concerned more with details associated with publication of the book than with New Music, since Ives agreed to order all eighty copies which Cowell was expected to purchase and directed that they be sent to specified individuals.³⁶

While Cowell's theoretical ideas were being circulated through his book and reviews of the book in journals that spring,³⁷ some of his colleagues were writing about the composers and music he published in New Music. Slonimsky, for example, wrote on Ruggles, Ives, and Sessions in the February-March 1930 issue of Modern Music³⁸ and, in the June-July 1930 issue of the same journal, Charles Seeger wrote "On Dissonant Counterpoint," defining a compositional technique which, perhaps more than any other single device, was endemic to the

³⁶ Letters, Henry Cowell to Charles Ives, 30 October 1929; 14 February 1929; 19 April 1930. Letter, Charles Ives to Henry Cowell, 17 April 1930. Ives Collection. In the letter of 14 February Cowell, for the first time, signed his letter simply "Henry" rather than "Henry Cowell," and, after two years and eight months of correspondence, Ives, on 17 April finally shortened his "Dear Henry Cowell" to "Dear Henry."

³⁷ Musical Courier, 30 April 1930; Modern Music 7 (April-May 1930): 43-45; Musical Opinion (London), May 1930.

³⁸ Nicolas Slonimsky, "Composers of New England," Modern Music 7 (February-March 1930): 24-27.

ultra-modern style published in New Music.³⁹

New Music Quarterly: Portals by Ruggles

Both articles were timely ones for New Music because Cowell's most recent issue--Volume II, Number 3, April 1930--contained Portals by Carl Ruggles. From New York Cowell kept in close touch with his engraver and printer in San Francisco during the printing of the issue and on 19 March he was informed by Kurt Rayner that the printing would be completed by the end of the month and 600 copies would be mailed.⁴⁰ A week later, Rayner reported that Ruggles had sent his final proofs,⁴¹ but--typical of Ruggles--apparently too late for the printer, because an errata sheet containing five corrections was included with the issue.

Ruggles dedicated the composition to his patron Harriette Miller and, as he had done with Men and Mountains, used a quote from Whitman as his inspiration: "What are those of the known but to ascend and enter the Unknown?" In his preface Ruggles pointed out that the version of Portals for string orchestra being published by New Music had been performed by the Conductorless Symphony Orchestra at Carnegie Hall, 26 October 1929. An earlier version, for only thirteen strings, had been performed at the International Composers' Guild at Aeolian

³⁹ Charles Seeger, "On Dissonant Counterpoint," Modern Music, 7 (June-July 1930): 25-31.

⁴⁰ Letter, Kurt Rayner to Henry Cowell, 19 March 1930. New Music Collection.

⁴¹ Letter, Kurt Rayner to Henry Cowell, 25 March 1930. New Music Collection.

Hall on January 1926 with Goossens conducting. Paul Rosenfeld, at that time, called Ruggles's language "warm and exalted, fervent and ecstatic, embodying the characteristic romantic surge and aspiration." He spoke of the "aching violin music" and said: "The polyphony of Portals has a tapestry-like richness; the harmonies are singular and mysterious; the movement Tristanesque. . . ." "Indeed," he concluded, "the thrilling sequence of single notes left to vibrate and die away in the coda have an unforgettable, mystic seductiveness."⁴²

Rosenfeld was not alone in being touched by the coda: Seeger called it "one of the most exquisite pages in all modern music." In his paean to Ruggles, Seeger wrote in The Musical Quarterly:

There is one thing that can be said of him that can be said of very few indeed: his work is reminiscent of no other man, school, or style. . . . in the hearing, especially of "Angels," "Lilacs," and "Portals," one knows that one had heard a complete work of art.⁴³

When interviewed, Seeger reiterated his appreciation of Ruggles's music:

Carl Ruggles's Portals is a jewel. Somehow or other he wrote a professional composition there and it was a beautiful composition. If he kept his compositions short enough, they were gems: his little song, For Micah, and Angels, Lilacs, Portals--In these very short pieces, provided they didn't involve a full orchestra but were more or less limited in instrumentation, he transcended his own amateurship.

In using the term "amateur" to describe Ruggles, Seeger explained that he did not use the word pejoratively:

The thing that the amateur does is to love the stuff. That is what the musician does, no matter what else he does. If

⁴² Rosenfeld, By Way of Art, pp. 74-76.

⁴³ Reprinted in Cowell, ACAM, pp. 14-35.

he's amateur, he loves it, more than he loves the making of it, the conducting of it, the status of it among other works of its kind. The professional has a little bit of a tendency to give up the love of the stuff for the communicating of the love.⁴⁴

Portals is brief (only 70 measures) and intense. Although Seeger, in his Musical Quarterly article, called Portals a two-part form with introduction and coda, a rondo structure seems more plausible. Section A (see Example 26) is the generating force for the entire composition and returns in development sections at measures 13 and 45.

The coda to which both Rosenfeld and Seeger referred can serve as a microcosm of Ruggles's style. (Example 27.) The chromatic melodic line contains wide leaps and within each part there is little repetition of tones. The meter changes with each measure. The counterpoint is dissonant throughout with stretto passages prominent.

Soon after Portals was published, Dene Denny wrote to Cowell with a final accounting: engraving and printing of the 600 copies cost \$235, and postage and labor for addressing and mailing came to \$32.60. She had not been informed that each composer was entitled to ten copies, because she complained to Cowell: "You never told me how many copies to send Ruggles. A wild note came the other day [from Ruggles], saying that if we had not already sent them to Mexico, to send them to Vermont." She reported that the Slonimsky issue was selling well and that a few more subscriptions had come in, but "no more sales of your book." Some people, however, did not like

⁴⁴Interview with Charles Seeger.

Example 27. Ruggles, Portals, measures 66-70.
(Reduced in size)

16

65

slow and serene. *Singing* *molto ritard*

Vla. I

Vla. II

Vla.

Vcl.

C.B.

Portals

The musical score consists of five staves. The top staff is the vocal line, marked with 'Singing' and 'molto ritard'. The instrumental staves are for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is characterized by complex rhythmic patterns and frequent time signature changes: 5/4, 3/4, 4/4, 5/4, and 6/4. Dynamic markings include *mf* and *p*. Performance instructions include 'slow and serene.', 'Singing', and 'molto ritard'. The bottom staff is labeled 'Portals'.

to have New Music forced upon them: "Peoria Public Library asked us to kindly cease the subscription--they were returning last year's copies for which they had not subscribed."⁴⁵

New Music Quarterly: Music by
Riegger and McPhee

The final issue of the Quarterly for the year--Volume III, Number 4, July 1930--had covers of a bright royal blue and contained a double offering of music by Wallingford Riegger and Colin McPhee, two composers whose compositional methods were greatly respected by Cowell. In his book American Composers on American Music, Cowell listed McPhee in the first group of Americans who had developed "indigenous materials or are especially interested in expressing some phase of the American spirit in their works." He described the Canadian McPhee as one who

follows to some extent the modern French style of clever music but treats it in a personal manner. His music forms a sort of bridge between the more characteristic Americans and those who are somewhat Europeanized.

Cowell placed Riegger in the third group of "Americans who are influenced by modern Teutonic music." He is one, Cowell said, "who uses atonality to produce well-formed works with humor and a long-continued melodic line . . ."⁴⁶

Riegger, unlike Cowell, had a long background of traditional study. Among his teachers were Percy Goetschius at the Institute for Musical Art in New York and Edgar Stillman Kelley in Europe. The biographical notes in the New Music issue

⁴⁵Letter, Dene Denny to Henry Cowell, 19 April 1930. New Music Collection.

⁴⁶Cowell, ACAM, pp. 3-5.

stressed his conducting skill ("performing without score more than 30 symphonies and many other works") and listed, in surprising detail, the musical courses he had taught: "Harmony I, II, and III; Keyboard Harmony I, II, III, IV and V; Sight-Singing I, II and III; [etc.]." A compilation of his works followed, showing that he had received two prizes--the Paderewski in 1921 and the Coolidge in 1924--and had already had two works--Blue Voyage and Study in Sonority--published by G. Schirmer, with another--Whimsy--soon to be published.

Apparently Riegger had only recently begun writing in the "ultra-modern" style. Adolph Weiss, who wrote the article on Riegger for Cowell's book, complained of mediocre material in Riegger's early pieces, calling him a "fettered conservativist" in the Chromatic Quartet of 1924 and a Debussyist in Whimsy (1923). Other works Weiss considered too romantic, sentimental, or fragmentary. But with A Study in Sonority, composed in 1929, said Weiss, "the real Riegger comes into being."⁴⁷

Charles Seeger, too, was conscious of this sudden shift in Riegger's style--a shift which he found surprising and amusing:

I was sitting down to lunch at the Institute for Musical Art one day with Riegger. He was a nice chap who wrote very conventional music, perfectly good. He said, "Charles, I want you to know something. I've decided to write modern music." Well, that's very amusing and I put him down as another faker. But I had enough respect for him--he was a very honest man and his integrity was unquestioned--so I said to myself, we'll see what happens. Becker may have done just the same thing--written a lot of very con-

⁴⁷ Cowell, ACAM, pp. 71-72.

ventional, dull music and then said, "Oh, I've got to be modern." A lot of people did. But Riegger was a different matter. He was a very good musician, very well trained and a fine teacher. It wasn't long before I had to admit that it could be done--almost as if you could imagine a young man in Bach's day who'd done nothing except imitate Italian opera. You suddenly meet him and he'd say, "You know, I've decided to give up Italian opera. I'm going to write fugues like Bach."⁴⁸

The music of Riegger that Cowell selected for his Quarterly--Suite for Flute Alone-- was in the new style and had recently been performed at a League of Composers concert in New York.⁴⁹ Cowell might even have been in attendance, since the concert took place on Sunday, 2 February 1930, only five days before his first scheduled lecture at the New School. The piece was dedicated to the flutist Georges Barrère (1876-1944), a native of France, who had come to New York in 1905. Barrère had played with the New York Symphony Orchestra, taught at the Institute for Musical Art, and, in 1914, founded the Barrère Little Symphony. A well-known performer of modern music, he was also a composer and edited classical works for the flute.⁵⁰

Riegger gave the following description of his piece in the New Music issue:

In this work, aside from the ever present problems of design, the chief difficulty has lain in the avoidance of diatonic tonality without the aid of other instruments. So-called tonal centers, however, may be felt in various places. This cannot be said of the concluding six measures,

⁴⁸ Interview with Charles Seeger.

⁴⁹ The League of Composers: a Record of Performances (New York: League of Composers, [1936]), p. 14.

⁵⁰ Baker's Biographical Dictionary, s.v. "Barrère, Georges."

in which each of the semitones of three octaves of flute range is represented once.

The Suite is in four movements. The first, Moderato, is leisurely and flowing, is centered around F/F-sharp, emphasizes major-seventh and minor-ninth intervals, and highlights two progressions (see Example 28):

Example 28. Riegger, Suite for Flute Alone, I, measures 13-14.



The final measures sum up the movement (see Example 29):

Example 29. Riegger, Suite for Flute Alone, I, final cadence.



Vivace, part II, by contrast, is quick and breathless, presenting two- and three-note motives in rocking motion that propel the melodic lines forward. In the cadence there are permutations of progressions in the first movement (see Example 30):

Example 30. Riegger, Suite for Flute Alone, II, final cadence.



The third movement, Molto con sentimento, begins with references to twelve-tone writing (all twelve notes are used, the D and D-sharp repeated). An expressive waltz, it plays on a three-note motive (see Example 31):

Example 31. Riegger, Suite for Flute Alone, III, measure 8.



Finally, the last part--Allegro ironico--is breezy and flip-pant with jazzy rhythms and irregular phrases. There are wide leaps (up to two-and-a-half octaves), exploitation of sevenths and ninths, sforzandos, and frequent changes in meter. A twelve-tone row begins the movement but is not used in traditional fashion. The movement closes, however, as Riegger stated, with a succession of thirty-six non-repetitive tones representing the chromatic scale and cadencing on an F-sharp, one of the tonal centers in the first movement (see Example 32).

As in the previous New Music issue containing Ruggles's music, here, too, an errata sheet was inserted into the issue, with the suggestion that the "corrections may be cut out and pasted in position."⁵¹ (One of them should not have been made: the time values in the measure under consideration were already correct.) When the score was reprinted in the 1950s, two of the corrections were incorporated in the score; the third

⁵¹Rayner reported to Cowell as late as 19 June that he had sent the second proofs to Riegger--Letter, Kurt Rayner to Henry Cowell, 19 June 1930. New Music Collection.

Example 32. Riegger, Suite for Flute Alone, IV, final cadence.

Musical score for the final cadence of Riegger's *Suite for Flute Alone*, IV. The score is in 4/4 time and consists of three staves. The first staff begins with "Meno mosso" and a tempo marking of quarter note = 108. It features a melodic line with dynamic markings *f sempre* and *sf*. The second staff continues the melodic line with multiple *sf* markings. The third staff concludes with the instruction *sans couleur* and a dynamic marking *p*.

change was disregarded. The designation "Op. 8" was added to the title and some tempo changes were made: in I, from $\text{♩} = 66$ to $\text{♩} = 84$ and, in III, ma non troppe lento to $\text{♩} = 69$. The issue was also reprinted without the accompanying McPhee pieces, and dated (incorrectly) July 1929.

When the flute suite was performed at a New Music Society concert in 1933, it received favorable reviews from the San Francisco critics. Redfern Mason called it "a sort of free arioso, determined to dodge the shackles of accepted melodic form," and found in it "improvisational charm."⁵² Alexander Fried was less enthusiastic but not too critical: "Although it was not melodious, its caprices of rhythm and of sudden

⁵²Redfern Mason, "Recital Made up of Moderns," San Francisco Examiner, 26 April 1933.

melodic flight seemed not without some abstract musical value."⁵³

The other music in the same edition were two piano pieces by Colin McPhee.

McPhee, according to the biographical notes in the New Music edition, was born in 1901 in Toronto and studied composition in Baltimore at the Peabody Conservatory, in Paris, and later with Varèse in New York. Slonimsky gives McPhee's years of study in Toronto as 1921-24 and in Paris 1924-26, saying that he settled in New York in 1926 and "joined the modern movement" at that time.⁵⁴

At 29, McPhee already had some impressive performances to his credit. According to Cowell's notes, McPhee's music had been performed by the Toronto Symphony Orchestra, the Composers' Guild, and the Schola Cantorum in New York in 1929, as well as in concerts in Boston, Rochester, and Philadelphia. One of McPhee's works--Sea Shanty Suite--had been recently published by Erwin [sic] Kalmus.

Wallingford Riegger, in Cowell's American Composers on American Music, quoted McPhee as saying that the period in which he wrote the two pieces published in New Music represented "the time when I was chiefly interested in economy of means and formalism." Riegger discussed McPhee's rhythmic ideas, the shifted accents, and percussive drumming on the piano, but did not quote from the piano pieces because, as he said,

⁵³Alexander Fried, "Music Society Offers Novelty in 'Daniel Jazz'," San Francisco Chronicle, 26 April 1933.

⁵⁴Baker's Biographical Dictionary, s.v. "McPhee, Colin."

each seems to have been conceived as a unit (though probably it was not!), so that the phrases have much more meaning in relation to each other than in themselves. This, far from being derogatory, implied breadth, and it seems to me a leaning toward the larger forms of expression rather than a lyricism per se, while not precluding it.⁵⁵

The Invention, composed in New York and dated 12 August 1926, was obviously patterned after Bach. Although the two-voice counterpoint is at times quite dissonant, distinct tonal centers are employed--D major, an excursion into D-flat, a return to D, and a trick final cadence implying D minor. The figuration is Baroque-like with broken chords and scale passages, but the frequency of sudden modulations and the use of extreme ranges on the piano are far removed from Bach. (Example 33a.)

Invention was paired with Kinesis. (The invented title was the nominative form of the adjective kinetic.) The piece is dated 9 May 1930, possibly composed especially for New Music. Like Invention, it is in two-voice counterpoint--a seamless composition of broken chords and scales in perpetual motion with irregular accents punctuating the fabric. (See Example 33b.)

Cowell was back in California by the time this July 1930 issue of New Music was published, having left New York at the end of April for appearances in the Midwest, some at Becker's instigation. Even as he pursued his own career, Cowell seized opportunities to publicize New Music. Following an interview with a reporter from the Glencoe News in Illinois, for example, there appeared a 12-inch article on the Quarterly

⁵⁵Cowell, ACAM. pp. 40-42.

Example 33a. McPhee, *Invention*, measures 19-21.

Example 33b. McPhee, *Kinesis*, measures 29-31.

and the Society. (Cowell's recital at the high school was mentioned only incidently.) "The magazine is not organized on a profit-making plan," it read, "but any profits which may accrue are equitably divided among the contributing composers."⁵⁶

Articles such as this must have given a lift to Cowell's spirit even as he was worrying about the slim treasury. In August, Cowell wrote to Ives--casually, lethargically (a hot day, perhaps?):

Dear Mr. Ives: I have nothing particular to write to you about, but just wish to drop a line anyway, in general. I enclose a fine mention on New Music from Germany's chief paper.

New Music was just down to nothing financially with the paying the bills of the July issue, but I hope enough will come in before the October issue to pay for it. I had to take \$25.00 which is nominally for the composers of the JULY issue, to put into the paying up of bills, however . . .⁵⁷

Once again the composers' share had been postponed.

⁵⁶"New Music Society Publishes Works of American Composers," Glencoe News, 3 May 1930.

⁵⁷Letter, Henry Cowell to Charles Ives, 28 August 1930. Ives Collection.

VIII

THE FOURTH SEASON, 1930-31

Cowell's letter to Ives in August 1930 about New Music's difficult financial situation produced a typical response from Ives: he immediately sent \$100 to Cowell for the Quarterly, money which, as Cowell told him, would "insure" the October issue.¹ Cowell reported to Ives in the same letter that the plan for a "Young German" issue was running aground because he had been unable to get good material. He settled, instead, for a piano piece by Weiss (reminding Ives that Weiss was of "German extraction") and one by Chávez. He also remarked, undoubtedly with an eye toward the interest of the subscribers, that he felt it advisable to have piano works in "as many issues [of the Quarterly] as possible." He was, he told Ives, making up a new circular for New Music which would be mailed out at the end of the month. This time, said Cowell, there would be "less copy."

The pale yellow flyer was indeed a strong terse announcement, in a classic design by Hazel Watrous. (Plate XXII.)

¹Letter, Henry Cowell to Charles Ives, 8 September 1930. Ives Collection.

NEW MUSIC

HENRY COWELL • EDITOR

A QUARTERLY PERIODICAL PUBLISHING MODERN MUSIC

NEW MUSIC HAS SUCCESSFULLY COMPLETED ITS THIRD YEAR OF PUBLISHING THE FINEST AMERICAN CONTEMPORARY MUSIC, AND SOME FOREIGN WORKS OF SPECIAL INTEREST, OF A TYPE WHICH GENERAL PUBLISHERS CANNOT HANDLE DUE TO THE LACK OF FINANCIAL SUPPORT. . .

NEW MUSIC IS NONPROFIT MAKING. ANY PROFITS WHICH MAY ACCRUE ARE DIVIDED AMONG THE CONTRIBUTING COMPOSERS.

NEW MUSIC HAS BEEN WIDELY REVIEWED THROUGHOUT EUROPE AS WELL AS IN AMERICA, AS BEING THE LEADING PUBLISHER OF MODERN AMERICAN MUSIC.

WE ASK YOU TO HELP SUPPORT THE BEST EXPERIMENTAL AMERICAN MUSIC BY SUBSCRIBING TO NEW MUSIC AT \$2.00 PER YEAR. YOU WILL THEN RECEIVE FOUR ISSUES OF MUSIC ALONG NEWER LINES, INCLUDING WORKS FOR PIANO PRIMARILY, AND ALSO ORCHESTRA AND CHAMBER SCORES, SONGS, ETC.

THE 1930-31 VOLUME WILL CONTAIN NEW WORKS BY ANTON WEBERN, CARLOS CHAVEZ, ADOLPH WEISS, HENRY BRANT, COLIN McPHEE, ETC.

PLEASE FILL OUT AND RETURN THIS SLIP WITH TWO DOLLARS TO NEW MUSIC, 1950 JONES ST., SAN FRANCISCO, CALIFORNIA, FOR SUBSCRIPTION FOR ONE YEAR.

NAME _____
ADDRESS _____

Plate XXII. New Music Flyer, August 1930. (Reduced in size)

It stressed the piano works to be included and made an appeal for funds stronger than usual in the reminder that the \$2.00 subscription would serve to support experimental music as well as pay for copies of New Music.

By September 1930 memberships in the New Music Society as well as subscriptions to New Music had increased from those of the previous year. Cowell's ledger recorded fifty members of the Society (there had been only sixteen listed in 1929) and 41 subscriptions to the Quarterly. Two of Cowell's early patrons, Mrs. Casserly and Mrs. Barnes, were no longer on the New Music Society list, but other long-time supporters were still there: Henry Eichheim, Irving Morrow, Mrs. Seward, Albert Elkus, and Arthur Hardcastle. For the first time, composers Gerald Strang and Wallingford Riegger were listed, as were violinist Carol Weston, pianist Dora Blaney, and Minna Lederman of New York, editor of the League of Composer's Modern Music. Two others associated with the League--Aaron Copland and Mrs. Arthur Reis--also subscribed to New Music that year, as did violinist Joseph Achron, conductors Slonimsky and Alexander Smallens, and dancer Doris Humphrey. Although Cowell listed Mrs. Walton's ten subscriptions (\$20), he omitted as usual any reference to a contribution by Ives. Obviously, however, Ives's support was needed more than ever during 1930-31: based on the numbers of members and subscribers cited above, Cowell would have begun the season with only about \$340--hardly enough to pay for more than one issue.²

²The ledger lists 50 New Music Society members @ \$5 (\$250); five vendors (\$7.12); and 41 subscriptions to New Music @ \$2 (\$82). The total was \$339.12. New Music Collection.

Cowell's letters to Ives that fall spoke of the possibility both of performance and publication of Ives's music that year. In August he wrote about publishing another work by Ives in New Music:

I have been thinking, also, that it is about time for another work of yours to appear in NEW MUSIC. It would be very interesting to have a piano work--a work easier for most people to get at than the orchestra score. What do you think about³ printing your New England Sonata at the end of the season?

On 8 September he suggested that a work by Ives be performed at the New Music Society concert in October.⁴ Since the condition of Ives's scores and the difficulty of playing them would have made it unlikely that one of his works would have been ready for a performance only a month away, it is possible that Cowell was only playing up to Ives's ego. But Ives did send a score, identified by Cowell only as for "string orchestra," but it came too late for the October concert, according to Cowell's letter to Ives on 24 September. He would, he said, "do it on the next one."⁵

New Music Society: International Program

The New Music Society concert that fall of 1930 was an ambitious undertaking. The program (see Plate XXIII) shows

³Letter, Henry Cowell to Charles Ives, 28 August 1930. Ives Collection. Cowell repeated this request several times over the years, but the Concord Sonata was never published in New Music.

⁴Letter, Henry Cowell to Charles Ives, 8 September 1930. Ives Collection.

⁵Letter, Henry Cowell to Charles Ives, 24 September 1930. Ives Collection. See below, pp. 307ff for further discussion about this work.

The New Music Society of California
P. O. Box 356 - San Francisco
DIRECTOR - HENRY COWELL
EXECUTIVE BOARD - DENE DENNY, ARTHUR HARDCASTLE, CAROL WESTON

PROGRAM

Concert of chamber orchestra works held at Y.W.C.A. Auditorium, 820 Sutter Street, Wednesday evening, October 15 at 8:30

CONDUCTOR, PEDRO SANJUAN (Conductor of the Havana Philharmonic).

SOLOIST, Rudolphine Radil, Vocalist.

INSTRUMENTALISTS: Anthony Linden, Flute; Carol Weston, Violin; Dora Blaney, Piano; Wallace Tenney, Clarinet; J. L. Gladney, Bass-Clarinet; Melville Baker, Bassoon; Harold Overbeck, Percussion; Leslie Shire, Oboe; Herman Trutner 3rd, Horn; Marian Prevost Hunter, Piano; Arthur Linden, Trumpet; Violinists (through co-operation of the Berkeley Violin Club): Nora Crow Winkler, Natalie Bigelow, Pauline G. Smith, Scott Elder, Julia Cochrane, Marian Nicholson, Doris Hoyt, Grace Sims, Mary A. Chamberlain, Egbert Van Doorn, Abraham Weiss, Sallie Strauss, Suzanne Petty. Violas: Alfred Seidel, Nora Winkler, Ewing Hardy. Violinists: Winston Petty, Doretha Ullsh, Armin Wagner, Laurine Matthews. Contrabasses: Arthur Linden, Senor Hernandez.

I. WORKS BY NORTH AMERICAN COMPOSERS

(a) **SONORITIES**, for ten violins, by **Wallingford Riegger**
 Nora Crow Winkler, Natalie Bigelow, Pauline G. Smith, Scott Elder, Julia Cochrane, Marian Nicholson, Doris Hoyt, Grace Sims, Mary Chamberlain, Egbert Van Doorn.

(b) **PORTALS**, for twelve strings - by **Carl Ruggles**
 Mary Chamberlain, Suzanne Petty, Grace Sims, Abraham Weiss, Sallie Strauss, Alfred Seidel, Nora Winkler, Winston Petty, Doretha Ullsh, Armin Wagner, Arthur Linden, Senor Hernandez.

II. MODERN EUROPEAN WORK

PIERROT LUNIERE for voice and chamber combinations

by **Arnold Schoenberg**

Rudolphine Radil, Anthony Linden, Carol Weston, Dora Blaney, Wallace Tenney, J. L. Gladney, Doris Hoyt, Laurine Matthews

Part One		Part Two		Part Three	
1 Moonstruck	8 Night	15 Homocidicus			
2 Columbine	9 Prayer to Pierrot	16 Insult			
3 The Dandy	10 Theft	17 Parody			
4 A Pale Washerwoman	11 Red Mass	18 Spot of Moonlight			
5 Valse de Chopin	12 Gallows Song	19 Serenade			
6 Madonna	13 The Decapitation	20 Return Home			
7 The Sick Moon	14 The Crocus	21 "O Old Fragrance"			

III. LATIN-AMERICAN COMPOSITIONS

(a) **RITMICAS** for wood quintet and piano - by **Amedeo Roldan**

Anthony Linden, Wallace Tenney, Melville Baker, Marian P. Hunter, Leslie Shire, Herman Trutner 3rd.

(b) **SONES de CASTILLA** for chamber orchestra, by **Pedro Sanjiao**

I. Crespusculo en la meseta

II. Baile del Pandero

III. Paramore

IV. Ronda

Anthony Linden, Wallace Tenney, Harold Overbeck, Melville Baker, Arthur Linden, Marian P. Hunter, Doris Hoyt, Carol Weston, Nora Winkler, Laurine Matthews, Leslie Shire, Herman Trutner 3rd.

Admission \$1.50 and \$1.00
 New Music Society members free

Plate XXIII. Program for the New Music Society Concert, 15 October 1930. (Reduced in size)

the large number of participating musicians employed (who, however, were not paid) and the international orientation of the concert: works by Americans Riegger and Ruggles, Latin-Americans Roldán and Sanjuán, and the San Francisco premiere of Schoenberg's Pierrot Lunaire.⁶ The conductor of the concert, Pedro Sanjuán, born in Spain in 1886, had emigrated to Cuba after a conducting career in Europe and organized the Havana Philharmonic in 1926. Two of his composition students were Roldán and Caturia.⁷ Carol Weston, a local violinist, served as head of the violin section in the chamber ensembles used at this and later New Music concerts. In a letter to Ives in November of 1930, Cowell called her the "organizer of musicians for the Society."⁸ Weston was also a lecturer and teacher in San Francisco: she gave a course on "How to Listen to Music" at the YWCA in October and one on the history of music there in November.⁹

The concert--the first orchestral concert in three years for the society--was preceded by publicity centering on the premiere of Pierrot Lunaire. The Chronicle announcement stressed the grotesque nature of the work and quoted the English critic Cecil Gray, who spoke of the "nameless horrors and ter-

⁶ Cowell spelled "Lunaire" incorrectly on the program just as he frequently did in letters.

⁷ Baker's Biographical Dictionary, s.v. "Sanjuan, Pedro."

⁸ Letter, Henry Cowell to Charles Ives, 26 November 1930. Ives Collection.

⁹ San Francisco Examiner, 12 October 1930; San Francisco Chronicle, 2 November 1930.

rible imaginings, of perverse and poisonous beauty . . .
 withering mockery and malicious, elfish humor . . ." ¹⁰ The
Examiner had invited Cowell to write on the radical nature
 of the work. Cowell called its "leanness of texture and
 nakedness of form . . . unprecedented in modern music" and
 went on to claim that

the whole present tendency toward economy of material has
 its roots in this work, and owes something to it. It
 started a renaissance of chamber music at a time when the
 whole advance of music had been toward greater and greater
 volume and more instruments. The position of Pierrot
 Lunaire as being the turning of the tide is what gives it
 its unquestionable position as one of the most important
 compositions of modern music, whether one likes the music
 or not.

Cowell then discussed Schoenberg's compositional techniques,
 in which

the instruments give macabre textures, and with their
 thin lines give impressions of miasmic and weird shadow
 worlds; of intangible and chimerical fears and horrors.
 A previously unused type of dissonant chords and skips
 was developed to give these impressions by Schoenberg,
 who has since developed them into a perfect, almost
 mechanical system. ¹¹

The concert was a huge success for the New Music Soci-
 ety. Cowell wrote to Ives that it had had the largest audi-
 ence ever to attend a New Music event in San Francisco. It
 was not, however, a financial or critical success. Cowell
 reported in the same letter that, in spite of the crowd, he
 had had to draw \$40 from New Music funds to cover the deficit. ¹²
 The critic from the Chronicle, Alexander Fried, in statements

¹⁰ San Francisco Chronicle, 28 September 1930.

¹¹ San Francisco Examiner, 12 October 1930.

¹² Letter, Henry Cowell to Charles Ives, 24 October
 1930. Ives Collection.

reminiscent of those he had made at the debut of the Society in 1927, called the 1930 concert "an important contribution to San Francisco's musical experience." He spoke of New Music's "indomitable director . . . the praiseworthy ensemble . . . the capacity audience [and] the enthusiastic applause." But, although some parts of the Schoenberg cycle seemed to him profoundly and originally expressive," he found that "in the unending succession of verses the listeners' appreciation last night became blurred, then routed in weariness." Although Fried was a newcomer to modern music, he seemed to know how Pierrot should be performed, and his review implied that, painful as it was for him to criticize such conscientious musicians, he felt obliged to comment that "they misjudged Schoenberg's style." Not only did the ensemble fail to "get past the point of literal presentation" but Rudolphine Radil, instead of declaiming, "sang literally and musically."¹³ The San Francisco News, The Argonaut, and The Carmelite also reviewed the concert; from their articles excerpts pertaining to the Cuban works were translated and appeared in the Boletfn de la Orquesta filarm6nica de la Habana of 23 November. Another review, by William Harmans, appeared, in German, in die Musik.¹⁴ But the two major musical journals in the United States ignored the concert. In fact, there were no reviews of any contemporary concerts in the January 1931 Musical Quarterly. The November-December 1930 issue

¹³Alexander Fried, "Schonberg's 'Pierrot Lunaire' Scores In Concert of New Music Society," San Francisco Examiner, 16 October 1930.

¹⁴die Musik, 24 (November 1931). New Music Collection.

of Modern Music contained reviews of "Hindemith and Bach at Chicago" by Alfred Frankenstein, and the January-February 1931 issue limited reviews to those in New York. In 1930 events like the San Francisco premiere of Pierrot Lunaire seemed too remote to New York readers for comment.

In San Francisco Redfern Mason of the Examiner, who continually sought ways to promote not only California composers but American composers in general, wrote a lengthy feature lamenting the publishing situation for American composers. Prompted by a new brochure, American Composers of Today, compiled by Claire Reis and published by the International Society of Contemporary Music, Mason noted in his article that most of the works listed in the brochure had not been published," he said, "when their quality justifies the expense; for they give this country a kind of advertising which it needs." Mason credited the ISCM and others--the New Music Society, the Cos Cob Press, and "the apparently extinct" Wa Wan Society--with devising means for the publication of American music. He was mistaken, however, when he complained that nothing by Dane Rudhyar had "found its way into print."¹⁵

The article provoked an immediate response from Cowell, whose letter to Mason appeared in the newspaper on 5 October. Cowell, agreeing with Mason's assessment, remarked that only after having been published in Germany, France, England, and Russia had he been able to acquire recently an American publisher (W. A. Quincke in Los Angeles). He then proceeded to

¹⁵Redfern Mason, "Publishers Slowly Realizing Merit in American Music," San Francisco Examiner, [September, 1930].

set the record straight about Rudhyar who, he said, had indeed been published--in New Music. He went on to discuss the quarterly as a viable alternative to commercial publishing:

New Music, as a quarterly periodical, insures a distribution of all the music it prints to all its subscribers, who number nearly all the people in this country who are vitally interested in contemporary music, as well as several hundred in Europe.¹⁶

Cowell's reference to "several hundred in Europe" who were interested in contemporary music and subscribed to New Music was of course an exaggeration. Although no records of foreign subscribers have remained from those years, address lists from 1933 to 1935 included addresses of approximately sixty-eight individuals, journals, and music stores who received complimentary copies of New Music. How many copies were sent to each, of course, was not included, but it is unlikely that the foreign mailing reached as high as Cowell suggested either in 1933-35 or earlier in 1930. For the entire mailing, both domestic and foreign, only 600 copies were printed of the October 1930 issue.¹⁷

The October issue marked the beginning of a new color scheme for covers of the quarterly: instead of a different hue for each issue, all four issues a year (one volume) now were

¹⁶Henry Cowell, "'New Music' Helps the American," San Francisco Examiner, 5 October 1930. New Music Collection. Mason, an Englishman who came to the United States in 1900, wrote two books on Irish music while he lived in Carmel, California in 1912. It is surprising that Mason erred on the Rudhyar publication because he was a follower of Cowell's career since he had reviewed Cowell's first public performance in 1914 and received New Music. See above, p. 40, 114.

¹⁷Letter, Kurt Rayner to Henry Cowell, 23 September 1930. New Music Collection.

colored identically with different colored lettering. For 1930-31, the covers were white with navy, orange, green, and lavender printing on the successive issues. There were changes, too, in the masthead: a new address (Post Office Box 356 in San Francisco); a reactivation of the executive board (now consisting of Dene Denny, Arthur Hardcastle, and Carol Weston); and the addition of the names of Winifred Hooke, Anton Webern, and Adolph Weiss to the Honorary Board of Endorsers.

New Music Quarterly: Music by
Webern, Weiss, and Chávez

The October issue (Volume IV, Number 1) contained the second of Anton Webern's three sacred songs, Geistlicher Volkstext, of Op. 17, Sonata for Flute and Viola by Adolph Weiss, and 36 by Carlos Chávez. As Cowell made clear to Ives the previous August, the Webern work was a substitution for a work by Roy Harris:

The bottom rather dropped out of the October issue, as I planned on a Sonata of Roy Harris, and he withdrew it at the last moment; I am therefore printing a very fine work of Anton Webern (for the first time a European work) and am trying to get a good American short work to go with it.¹⁸

Webern's song was the property of Universal Edition, whose permission to publish was noted on the first page of the score. A receipt in the New Music papers indicates that Cowell paid Webern \$100 on 23 October 1930--possibly for publishing

¹⁸Letter, Henry Cowell to Charles Ives, 28 August 1930. Ives Collection. The Harris sonata may have been the piano sonata played by Harry Cumpson in New York, 17 December, as reported in Modern Music 8, p. 40.

rights.¹⁹ The biographical notes gave brief information about Webern: he was born in Vienna and studied with Schoenberg from 1904 to 1908, taking a Ph.D degree at the University of Vienna in 1906. He was theater orchestra director in Vienna, Prague, and German cities until 1918, then teacher and conductor at Moedling.

The sacred folk songs from which the song published in New Music was taken had great significance in Webern's oeuvre since the songs were the first pieces in which Webern incorporated the twelve-tone method he had learned from Schoenberg. Herbert Eimert described the place of Opus 17:

In the eleven years from 1915 to 1926 Webern wrote only vocal works, principally groups of songs with from two to five instruments, also four songs with piano and two choruses with instruments. This series of works from Op. 12 to Op. 19 contains the full development and formulation of Webern's motivic style; the Three Folk Texts of 1924 (Op. 17) add to these unmistakably-stamped, specifically Webernian resources the twelve-tone technique.²⁰

Although Cowell had commented before about Schoenberg's system,²¹ it is possible that he was not aware that Webern had actually used a row in these songs. Most critics agree that Webern integrated the row so smoothly that his style

¹⁹Receipt of payment, Henry Cowell to Anton Webern. New Music Collection. The work was eventually published by Universal in 1955 with some slight changes in dynamics. The later scoring is also marked for B-flat clarinet and B-flat bass-clarinet with notation changed accordingly.

²⁰Herbert Eimert, "A Change of Focus," trans. Leo Black, die Reihe, 2 (1955), 2nd ed., rev. (New York: Theodore Presser, 1959): 29-36.

²¹See his reference above (p. 209) to Weiss's use of twelve-tone technique in Aesthete.

changed imperceptibly. Kolneder quotes Zillig, who said, ". . . with Webern the step happened almost unnoticeably, and his entry into the method hardly makes any appreciable difference in the works of his second period--there is certainly no break in style."²² And Eimert claims that "Op. 17 does not indicate a change of technique or even of style but represents a completion of his technical means. . . . Webern's arrival at total organization is without triumph . . . but a confirmation. . . ."²³

The song published by New Music, like the other sacred folk songs of Opus 17,²⁴ is scored for soprano, violin, clarinet, and bass clarinet. The text is somber in contrast to Webern's cheerful, light-hearted music:

Liebste Jungfrau, wir sind dein, zeig' dich, Mutter stets zu sein, schreib' uns alle deinem Herzen unauslöschlich ein.	Dearest Virgin, we pray thee like a mother you may be. Keep us ever in thy heart and in thy memory.
Gross ist unsrer Feinde Zahl hier in diesem Tränental; rette, Mutter, deine Kinder vor dem Sündenfall.	Great the number of our foe in this vale of tears below. Save them, mother, all thy children from their sins and woe. ²⁵

Webern used twenty-three successive statements of the tone row--always in prime order and, as can be seen in the opening measures (see Example 34), divided among the vocal and instrumental parts:

²²Quoted in Walter Kolneder, Anton Webern: An Introduction to His Works, trans. Humphrey Searle (Berkeley: University of California Press, 1968), p. 104.

²³Eimert, "A Change in Focus."

²⁴The title in New Music is Geislicher Volkstext; the title in the Universal Edition is Drei Volkstexte (Three Traditional Rhymes).

²⁵Trans. Eric Smith. Booklet issued with Anton Webern: The Complete Music, Columbia Records K4L-232.

Example 34. Webern, Geistlicher Volkstext, Op. 17, No.2,
measures 1-2. First presentation of tone-row.

Fließend (♩: ca 90)

dolce

7 11 12

Lieb - ste

3 2 3 3 5 9

p *pp*

4 8 10

p *pp*

1 6

pp *pp*

Although Webern did not use inverted and retrograde forms of the row, he did incorporate contrapuntal ideas characteristic of his earlier atonal works and of his later serial ones: brief phrases, two- and three-note motives separated by rests, imitative and inverted ideas, sudden changes in dynamics and articulation, and throughout, emphasis on interlocking major-sevenths. The final measures illustrate many of these traits. (See Example 35.)²⁶

The vocal line in the song, in spite of its wide leaps, sounds smooth and lyrical against the staccato notes

²⁶ The notation of a second triplet in the penultimate measure in the clarinet was supplied in an errata sheet printed with the score.

Example 35. Webern, Geistlicher Volkstext, Op. 17, No.2, final cadence.

calando

den - fall.

pizz. *sff* *arco* *pp*

sff *fp*

sff *p*

in the accompaniment, but there was at least one subscriber who found Webern too much to take. Mrs. Donald Myrick of Santa Barbara wrote to New Music after receiving the October 1930 issue:

Kindly discontinue sending me "New Music" when my paid up subscription expires. I believe you would be safe in offering a large prize to anyone who can sing "Geistlicher Volkstext" by Anton Webern published in your last issue.²⁷

There could scarcely be a twelve-tone work more dissimilar to Webern's song than the Sonate for Flute and Viola by Adolph Weiss, also published in the October 1930 issue.

²⁷Letter, Mrs. Donald Myrick to New Music, 20 October 1930. New Music Collection.

Where Webern's work is short and aphoristic--22 measures of through-composition--the Weiss sonata is long, 131 measures, and in rondo form. Where Webern weaves the angular melodic lines among the voice and instruments, Weiss maintains a distinct separation between flute and viola parts--each characterized by the same chromatic and conjunct lines. Few of the rests prominent in the Webern style are found in the Weiss sonata, where there is a constant movement in scale passages and written-out trills. Finally, in the use of the tone row: where Webern used only the prime row, Weiss used four forms--prime, retrograde, inverted, and inverted retrograde.²⁸ (Example 36.)

Example 36. Forms of the tone row used in Weiss, Sonate for Flute and Viola.

The image displays four musical staves, each representing a different form of a tone row. The first staff is labeled 'P-0' and shows a sequence of notes: D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, Ab5, Bb5, C6, D6, E6, F#6, G6, Ab6, Bb6, C7. The second staff is labeled 'R-0' and shows the retrograde of the first row: C7, Bb6, Ab6, G6, F#6, E6, D6, C6, Bb5, Ab5, G5, F#5, E5, D5, C5, Bb4, Ab4, G4, F#4, E4, D4, C4. The third staff is labeled 'I-9' and shows the inverted form: C4, Bb4, Ab4, G4, F#4, E4, D4, C4, Bb3, Ab3, G3, F#3, E3, D3, C3, Bb2, Ab2, G2, F#2, E2, D2, C2. The fourth staff is labeled 'RI-9' and shows the inverted retrograde form: C2, Bb2, Ab2, G2, F#2, E2, D2, C2, Bb3, Ab3, G3, F#3, E3, D3, C3, Bb4, Ab4, G4, F#4, E4, D4, C4.

A row analysis of section A (see Example 37) illustrates how Weiss used the row as a diatonic scale, exploiting certain intervals (e. g., the augmented-seconds D-flat/E and E-flat/F-sharp) and using certain combinations of tones sequentially

²⁸Weiss later stated that he used no transpositions, and in fact another possible analysis indicates only P-0 and R-0 forms. Adolph Weiss, "Autobiographical Notes," Bulletin of the American Composers Alliance, 7 (1958): 2-6.

Example 37. Weiss, Sonata for Flute and Violin, measures 1-7. Analysis of tone row.

Adagio

The musical score is divided into two systems. The first system contains measures 1-6, and the second system contains measures 7-10. The instruments are Flute and Viola. The tempo is marked *Adagio*. The score includes various annotations for tone row analysis, such as [P-0], [R-0], [I-9], and [RI-9], along with dynamic markings like *p*, *cresc*, and *poco rit e dim*. Fingerings are indicated by numbers 1-5 for the right hand and 1-2 for the left hand. The Flute part starts with a treble clef and a key signature of one flat. The Viola part starts with an alto clef and a key signature of one flat. The score shows a complex interplay of tones and intervals, with some notes marked with accents and slurs.

FLUTE

VIOLA

[P-0] 2 3 4 5 6 7 8 9

[P-0] 1 2 3 4 5 6 7 8 9 10 11 12

[R-0] 10 9 8 7 6 5 4 3 2 1

[I-9] 12 11 10 9 8 7 6 5 4 3 2 1

[RI-9] 10 11 12 3 4 5 6 7 8 9 10 (b)

p *cresc* *poco rit e dim*

(e.g., viola, measure 7).

The Sonata da Camera, as Weiss called it, was premiered at Town Hall in New York by the Chamber Music Guild, 16 January 1930.²⁹ It was also performed later at a New Music Society concert on 25 April 1933 by Merrill Jordan, flutist, and Louis Debovsky, violist. Like Weiss's works on previous New Music programs, it made little impression, although one critic said it was "reasonably easy to listen to."³⁰ Cowell, however, was always an admirer of Weiss's music. In a preface to an article on Weiss in the ACA Bulletin, Cowell gave Weiss credit as "the first American to learn the technique of the twelve-tone row," and "the first to bring this technique to this country and spread a knowledge of it here at a time when it was either unknown entirely or badly misunderstood." Cowell also praised Weiss for using the technique to develop his own individual style:

Weiss, like Berg and Webern, uses the technique to enhance his own native creative tendencies. These include a strong sense of the lyrical, the poetic, the curve of beauty of the phrase. There is always a sense of unity and of direction in each movement. Dramatic and melodic ideas are well-contrasted, but his personal sense of musicality always predominates. His music, always well-written and appealing, is original although couched in a known technique.³¹

²⁹ Ibid.

³⁰ Marjory M. Fisher, "'Daniel Jazz' Is Introduced to San Francisco," San Francisco News, n.d. New Music Collection.

³¹ Henry Cowell, "Adolph Weiss," Bulletin of the American Composers Alliance, 7 (1958): 2. [Preface to Weiss, "Autobiographical Notes."]

Not only Cowell but one of America's most influential critics, Paul Rosenfeld, found the composer of the third piece in the New Music's October issue--Carlos Chávez--a "great creative talent, one of the few important composers this side the Atlantic."³² Rosenfeld, writing about the piano piece 36 published in New Music, called it a "racy little improvisation" upon hearing it performed in New York. "The droll dry little piece called 36," he said, "furnished some of the slack, debonair and crude-colored music, the vaudeville, 'from Missouri,' art which the Parisian Six set out to create in their brief heyday."³³ Later, in 1932, in Modern Music, Rosenfeld called it a "sere, offhand little piano-piece . . . it is all drum-like effect, brittle pizzicati, offhand unceremonious rhythms." He found 36 "less substantial than its successors, the piano sonata and Unidad. But it is all Chávez in a nutshell."³⁴

The biographical notes in the issue included some of the same information used in the July 1928 issue in which Chávez's Sonatina had been published. Added was the fact that Chávez had become director (in 1928) of the National Symphony Orchestra of Mexico and the National Conservatory of Music at Mexico City. The notes pointed out that Chávez wrote 36 in 1925, but gave no clue to the enigmatic title.

Chávez's brief 41-measure piano study was written in what Herbert Weinstock called his second-period style--one which combined the classical style of his first period with

³²Rosenfeld, By Way of Art, p. 176. ³³Ibid., p. 174.

³⁴Paul Rosenfeld, "Carlos Chavez," Modern Music, 9 (May-June 1932): 153-59.

Mexican elements.³⁵ The main idea of the piece is a descending motive treated in a neo-baroque fortspinnung style (see Example 38) interspersed with rhythmically accented measures derived from folk influences (see Example 39).

Example 38. Chávez, 36, measure 1.



Example 39. Chávez, 36, measure 19.



The piece is deceptively improvisatory, seemingly drifting off into spontaneous ideas. The construction, however, is tight, with earlier motives returning periodically in new keys and at new levels, with the result a continual development. The tonal center oscillates throughout around C.

The October issue as well as the September concert stimulated a new spurt of subscriptions and Cowell, off on a lecture-recital tour, wrote to Ives from St. Paul that there were now more new subscriptions than at any time since the

³⁵Herbert Weinstock, "Carlos Chávez," Composers of the Americas, 3 (1960): 60-82.

"inception of the quarterly."³⁶ Apparently the usual financial worry about New Music had abated, for Cowell's letters to Ives that winter spoke not of money for New Music but money for scholarships to Cowell's classes at New School. Having received \$50 from Ives "for the educational bit," he wrote: "I think that will be a very good beginning in the scheme for propaganda."³⁷ Then Cowell was off to Havana for a performance of his piano concerto with the Havana Philharmonic. There he wrote to Ives at the end of December: "Please send [the "Emerson"] to Dr. J. J. Becker . . . St. Paul . . . he wishes to use it in St. Thomas College, and in freelance lecture-recitals in other colleges." Cowell's scribbled note was signed "Hurriedly yours."³⁸ Cowell then sailed for New York, arriving for the winter term at New School. On 10 January he wrote to Ives about the results of the scholarship contest: there were six winners [tuition was \$15 for twelve sessions] and the list included Wallingford Riegger. "They do not know," Cowell told Ives, "who is responsible for paying for it."³⁹

New Music Quarterly: A Concerto by McPhee

While Cowell was in New York, the January 1931 issue of New Music came out. It was a big issue, the largest since

³⁶Letter, Henry Cowell to Charles Ives, 9 December [1930]. Ives Collection.

³⁷Ibid.

³⁸Letter, Henry Cowell to Charles Ives, n. d. [before 28 December 1930]. Ives Collection. Cowell's performance with conductor Pedro Sanjuán took place on 28 December 1930. Slonimsky, Music Since 1900, pp. 522-33.

³⁹Letter, Henry Cowell to Charles Ives, 10 January 1931. Ives Collection.

the publication of the second movement of Ives's Fourth Symphony in January 1929, and it contained a striking work (for that period)--Colin McPhee's Concerto for Piano, with Wind Octette Acc.⁴⁰ In an article in American Composers on American Music Wallingford Riegger said that McPhee had been "shocking" his listeners ever since the performance of his other piano concerto in Toronto in 1924.⁴¹ In 1929, McPhee repeated his shock--this time to the staid Bostoners--when he performed a new piano concerto with Nicolas Slonimsky's Chamber ensemble. At that time the critic for the Boston Post, Warren Storey Smith, referred to McPhee as "a new composer who promises well. . . . In addition to a fine disdain of conventional euphonies Mr. McPhee's music has a refreshing vitality."⁴² The critic for the Boston Evening Transcript noted a resemblance to Stravinsky:

Mr. Colin McPhee's Concerto for Piano and Eight Wind Instruments--wood and brass--had little else to commend it [besides musical reason]. Throughout it was modernist music . . . subject in every measure to the rule of reason. Reflection had articulated it till it was as close-woven as a Brussels carpet. Reflection had also distributed it. To not so much as one dissonance did solo-instrument or wind choir spring by imaginative impulse. Reflection and Stravinsky; for from the Octuor and other pieces of the all-embracing Igor between "Noces" and the return to Bach does the Concerto audibly derive. Most

⁴⁰ Both the cover and the title page used the abbreviation "Acc." for accompaniment.

⁴¹ Wallingford Riegger, "Adolph Weiss and Colin McPhee," in ACAM, p. 37.

⁴² "Uses Egg to Show Off Piano," Boston Post, 12 March 1929. Cowell Collection.

younsters draw upon "Le Sacre." Mr. McPhee picks up "the master" a bit further on.⁴³

The score is for piano and a wind octet of flute, piccolo, oboe, clarinet in B-flat and A, bassoon, horn in F, trumpet in C, and trombone tenore. The New Music score also contained a second piano part, a reduction of the orchestra score, and is dated "Woodstock, June-October 1928." A foreword on the title page instructs musicians in details designed to produce a dry, biting performance: they were directed to observe "scrupulously" metronome indications, to bring out the piano, to play all staccato notes molto secco, and to pay particular attention to the accent marks on the brass staves.

In three movements--Allegretto, Chorale (Lento), and Coda (Energico)--the concerto is somewhat traditional in structure and developmental in style. The driving motion of the first and third movements is contrasted with the slow chorale. Throughout there are dissonant non-functional harmonies with a preponderance of eleventh and thirteenth chords and augmented intervals. McPhee propels his concerto with a variety of lively rhythms. The allegro uses a swinging modal tune in dotted rhythm as its first subject. (Example 40 a.) This is followed by a rocking motive at measure 36. (Example 40 b.)

The final movement--Coda--goes at breakneck speed in a chromatic flourish of sixteenth notes. (Example 40 c.) Predominantly non-thematic, it exploits the percussive quality of the piano. (Example 40 d.)

⁴³"Three Ancients, Three Moderns, With Epilogue," Boston Evening Transcript, 12 March 1929. The article is unsigned.

Example 40. McPhee, Concerto for Piano with Wind Octette Acc. Piano.

a. I, measures 1-2.

Allegretto $J=96$

mp non espressivo

b. I, measures 36-38.

Fiu mosso

$(J=d)$

ff molto risoluto

c. III, measures 1-2.

Energico $(J=100)$

ff

d. IV, measures 33-35.

New Music Quarterly: A Sonata by Antheil

The next issue of New Music, Volume IV, Number 3 (April 1931), contained the Second Sonata of George Antheil, a work similar in its percussive treatment of the piano to the McPhee concerto. Cowell's decision to publish the Antheil sonata ("The Airplane") was perhaps motivated by a desire to capitalize on Antheil's notoriety rather than a particular preference for his music. When Cowell compiled his book on American composers, he commented about Antheil in a lengthy passage but did not include a chapter on him. Cowell's chief complaint, as it was with other critics, was against Antheil's opportunism, "discovering very quickly what the latest trend is, and imitating it immediately, exaggerating it if possible." Cowell also thought of Antheil as being more European than American, living in Paris and "much with Stravinsky." Yet Cowell noticed that Antheil's recent works showed "more real originality than in the showier early works." Cowell patronizingly claimed:

With his undoubtedly unusual if not great talent, he will eventually be able to weed out mere technical rawness, now that he has decided to try really to say something worth saying. . . . Antheil today . . . does not write to please and amuse a small clique of the supercilious sophisticated but has taken the finer course of trying to attain genuine musicality.⁴⁴

Cowell, calling Antheil "the naughty boy of American composers," was not alone in his assessment of Antheil. Earlier, in 1925, Aaron Copland had criticized his brashness and pub-

⁴⁴Cowell, ACAM, p. 7.

licity-seeking ways.⁴⁵ Randall Thompson, in 1931, echoed the usual refrain: "Antheil is talented, but . . ."⁴⁶

Born in Trenton, New Jersey, in 1900, Antheil lived as a boy in Poland, returning to the United States in 1913. Cowell's biographical notes in the New Music edition pointed out that Antheil had studied music with Von Steinberg in Philadelphia and later with Ernest Bloch. There followed a list "of his larger works, as listed by himself"--works for orchestra, stage, and chamber music--but no reference to Antheil's most notorious work, the Ballet mécanique, whose roaring motors and mechanical pianos stimulated the well-publicized riot at Carnegie Hall on 10 April 1927. Antheil, in his autobiography, Bad Boy of Music, claimed that the Ballet was the culmination of his early style: "strange, cold, dreamlike, ultravioletlight medium." He chose the title, he said, because it was "brutal, contemporary, hard-boiled, symbolic of the spiritual exhaustion, the superathletic non-sentimental period commencing 'the Long Armistice.'"⁴⁷ Antheil became a cause célèbre after the Carnegie Hall performance, and when he returned to Paris one of the most articulate of the American expatriates, Ezra Pound, honored him with a book, Antheil and the Treatise on Harmony. Although it reveals more about Pound than about Antheil, it does contain a description of the Ballet mécanique and Pound's analysis

⁴⁵Aaron Copland, "George Antheil," Modern Music, 2 (January 1925): 26-28.

⁴⁶Randall Thompson, "George Antheil," Modern Music, 8 (May-June 1931): 17-27.

⁴⁷George Antheil, Bad Boy of Music (Garden City, NY: Doubleday, Doran, 1945), p. 137.

of Antheil's most radical development: Antheil's music is a "break from the negative (in the geometric sense) or suspended, fluid quality of Chopin and Debussy. There is edge. There is the use of the piano, no longer melodic or cantabile, but solid, unified as one drum."⁴⁸

Antheil wrote the Second Sonata ("The Airplane") in 1922, using the airplane as a "symbol for escape." He recalled later that it was "strange music," and said: "The 'Airplane Sonata' is undoubtedly the most radical and discordant work I've ever written; it still makes my notorious 'Ballet mécanique' seem rather tame in comparison."⁴⁹ The sonata, like the Ballet, made a violent debut: at Antheil's first appearance in Paris he played the sonata as one of a group of piano pieces including Mechanisms and Sonate Sauvage as a prelude to a dance program by the Ballets Suédois, 4 October 1923. A riot developed, but it was not a real one--it had been staged for the film L'Inhumaine.⁵⁰

Antheil's sonata is brief (only 11 pages), with nervous, jazzy rhythms, Satie-derived two-voice counterpoint, and Stravinsky-derived ostinatos. There are even some Cowellian tone clusters. After an upward glissando, the first movement takes off ("To be played as fast as possible") in a rondo form, A-B-A¹ -B¹ -A² -C-B² -A³. There is much syncopation, frequent

⁴⁸ Ezra Pound, Antheil and the Treatise on Harmony (Chicago: Pascal Covici, 1927; reprint ed., New York: Da Capo Press, 1968), p. 62.

⁴⁹ Antheil, Bad Boy of Music, pp. 212-22; 350.

⁵⁰ Ibid., pp. 7, 136.

changes of meter, and cross rhythms. (Example 41.) The driving energy does indeed suggest the title--even to the inconclusive coda. (Example 42.)

Example 42. Antheil, Second Sonata "The Airplane," I, final cadence.

The second movement, Andante moderato, is brief, through-composed, and written frequently on three staves. It contains some programmatic glissandos and ends with an expanded version of the first movement coda.

Today, Antheil's sonata does not sound "strange" nor unusually "radical and discordant," but in 1930 its percussive pianism was new, and the effect it made was well described by Alfred Frankenstein, who, reviewing Antheil's performance of it at Yaddo in 1933, defined the sonata as setting the "irresistible force of rhythm against the unmovable object of harmonic dissonance, until both are reduced to spent and burned out powder. But what a fine shower of sparks flies off in the process!"⁵¹

⁵¹ Alfred Frankenstein, "New Music and the Monte Carlo in Chicago," Modern Music, 11 (May-June 1934): 216-18.

Example 41. Antheil, Second Sonata "The Airplane," I, measures 1-14.

Lent

1st Movement (To be played as fast as possible)
(No triplets *h, h, h*)

The musical score is presented in three systems. The first system (measures 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Lent' and the dynamics are 'p'. The melody is highly rhythmic, featuring numerous triplets. The second system (measures 5-8) continues the melodic and rhythmic patterns. The third system (measures 9-14) concludes the passage with similar rhythmic complexity. The bass line provides a consistent accompaniment throughout.

Once Cowell had sent the music for the 1930-31 volume off to the printer--a task which he assumed each fall before leaving for the East--his time was taken up with activities other than New Music: teaching, concertizing, lecturing, and other organizational activities while he was in New York. His letters to Ives, for instance, referred not to New Music but to the Pan American Association that winter as he planned for a series of concerts of American music in Europe. Whether or not Ives had determined yet to contribute financially to the project, a decision had been made apparently to solicit donations from others. In February, Cowell sent Ives a draft of the letter which he expected to send out to request donations. The purpose of the concerts, the letter said, was "to combat [the] false impression" that American music was "trivial" and "to present concerts of serious American compositions for orchestra in Paris, Vienna, and perhaps Berlin during the summer and fall of 1931." Then, in an overstatement typical of some of those he used in New Music flyers, Cowell spoke of the association's "regular plans, which have been successfully consummated over a period of several years . . ." ⁵²

Like the New Music Society, the Pan American Association also had financial problems. After losing money on a concert in New York that winter, Cowell, unusually distressed by the situation, spilled out his troubles to Ives, suggesting that the bills could be paid if he used the \$50 Ives had donated for the European concerts, Mrs. Walton's contribution of \$200,

⁵²Letter, Henry Cowell to Charles Ives, 16 February 1931. Ives Collection. The Pan American Association had been founded in 1928.

the concert's "take" of \$125, and "the bit we already had in the treasury." In the same letter Cowell reported that the Pan American concert planned in Vienna, estimated to cost only \$300, would in fact cost \$750--\$600 for Anton Webern, the conductor, and 92 men of the Vienna Philharmonic and \$150 for the hall and advertising. Cowell then closed the letter with a remark possibly intended to provoke a favorable response from Ives: "I expect we can consider adding this to our crowded financial obligations only if someone comes through with a donation of \$500 or more. . . ." ⁵³

Cowell's own fortunes were looking up: at the end of March the announcement came of his Guggenheim award:

Henry Dixon Cowell, composer and lecturer of Menlo Park, editor of the New Music Quarterly, and contributing music editor of the Carmelite. He will study at the University of Berlin, specializing on materials used in extra European musical systems. ⁵⁴

In April Cowell had returned to California from New York, elated at the reception he had received en route from college audiences. Writing to Ives, he talked of the large audiences-- "several thousand students," pleased to note that there was "no opposition to new music among young folks." ⁵⁵ Then, in May, came a favorable review in the American Mercury of two pieces (Tiger and Lilt of the Reel) published in Moscow and released through Universal Edition. "Mr. Cowell," it read, "author of

⁵³Letter, Henry Cowell to Charles Ives, 13 March 1931. Ives Collection.

⁵⁴"12 Westerners Given Guggenheim Awards," San Francisco Examiner, 30 March 1931.

⁵⁵Letter, Henry Cowell to Charles Ives, 23 April 1931. Ives Collection.

the too-little appreciated monograph, 'New Musical Resources,' is the first American to have been favored by the press of the Russian State Edition."⁵⁶ In May, too, Cowell was in Carmel giving lectures at the Denny-Watrous Gallery on "Musics of the World," illustrated with 'rare records,'⁵⁷ and relaxing at the annual "frolic" of the Carmel Music Society, recorded for posterity by photographer Edward Weston in his diary: ". . . a burlesque on opera. I danced Carmen, and made a hit . . . Henry Cowell was a scream as Madame Butterfly. The evening is the talk of Carmel."⁵⁸

New Music Society: June Concert

Cowell's increased status and publicity undoubtedly contributed to increased attention paid to the New Music Society concert on 1 June. There was, for instance, a well-thought-out article (probably by Alexander Fried) announcing the concert in the Chronicle in May. After discussing the music to be performed, the article continued:

The New Music Society naturally arouses mixed feelings by its preoccupation with music of controversial nature. In a city sadly lacking in opportunity to hear examples of the latest trends and experiments in music the organization wins from an intensely interested if small audience highest admiration of its healthy aesthetic curiosity.⁵⁹

⁵⁶ Review of "Two Pieces," American Mercury, May 1931.

⁵⁷ Poster. Cowell Collection.

⁵⁸ Edward Weston, The Daybooks of Edward Weston, II California (New York: Horizon Press, 1931): 217.

⁵⁹ "Concert to Offer Modernistic Chamber Music," San Francisco Chronicle, 24 May 1931.

The program was announced to society members on post-cards (Plate XXIV), but at the last minute it was changed. The Chronicle announced that because of the illness of a string player, the Harris quartet would be canceled. In its place would be a group of piano pieces by Gerald Strang, and two violin pieces by Aaron Copland.⁶⁰

While neither of the chief San Francisco critics raved about the music, Fried reluctantly admitted that there might have been some value to the concert: ". . . as unusual pastime the concert was worthwhile, and it had value, no doubt, as a hint at the aesthetic adventures possible among the more elaborate works of contemporary experimentalists." He found the Copland pieces "plainly enjoyable and the Stravinsky music "charged with a fetching mechanical activity." To Fried the Berg had an "emotionalism that the ear could not easily unravel," the Strang pieces were "curt and unassuming," the Crawford Rat Riddles "a curious fantasy," and the Cowell trio "thoroughly dissonant, with the exception of a carefully lawful final chord in each Paragraph."⁶¹ Redfern Mason was astonished to find Cowell "slipping into beauty." "Can it be," he asked, "that Henry is a law-abiding romanticist who has put on the robes of ultramodernism in the heat of his unhardened youth and is now soberly dropping them?" Other than calling the Stravinsky pieces "daring and provocative," Mason had little good to say

⁶⁰"New Music Society Program Changed." San Francisco Chronicle, 31 May 1931.

⁶¹Alexander Fried, "Modernists' Work Played at Concert," San Francisco Chronicle, 2 June 1931.

~~THE NEW MUSIC SOCIETY OF CALIFORNIA~~
The New Music Society of California
 HENRY COWELL • DIRECTOR
 presents an informal concert of contemporary chamber music at
 The Rudolph Schaeffer Studios, 136 St. Anne St.
 (near California Street and Grant Avenue)
 San Francisco, at 8:30, p. m., Monday, June First



PROGRAM

I

String Quartet - - - - Roy Harris
 Three Pieces for Clarinet - - Igor Stravinsky

II

Six Paragraphs for string trio - - - - Henry Cowell
 Five Pieces for Clarinet and Piano - - - - Alban Berg
 Rat Riddles, for voice, Oboe, Percussion and Piano - Ruth Crawford

~~THE ARTISTS PARTICIPATING WILL INCLUDE DAVID PARR, NINA BLANEY, DAVID HOYT, LOUISINE MATTERN,~~
 Marion Nielson Quartet, Mr. Overlock, Carrie Twel, Raymond Toney, and Carol Weston.
 ADMISSION ONE DOLLAR (New Music Society Members free on presentation of card)

Plate XXIV. Announcement of the New Music Society Concert,
 1 June 1931. (San Francisco Public Library)

about the rest of the music. He called the Crawford songs "a studio stunt" and the Berg pieces "edulcorated Schoenberg."⁶²

Unless Ives's music was being played at a New Music concert, Cowell seldom discussed the society in letters to Ives. So it is not surprising that on the same day as the concert Cowell wrote to Ives not about the program but about plans for distributing the Quarterly abroad. "I am about to enter a three year agreement with Heinrichs-Hofen Music Co. of Berlin," he said, "to take over the Teutonic rights of New Music at no expense and possible gain to us." Besides selling New Music at their seventeen stores throughout Germany, Austria, and Switzerland, Heinrichs-Hofen would have performance rights for the orchestral works. "They will try to get performances for them," Cowell explained, "as they do not make anything if they don't. . . . The only obligation on our side is to print the notes in German as well as English--a very good plan anyway, as we have many German-speaking subscribers."⁶³

New Music Quarterly: Brant's Variations

In the next issue of New Music, Volume IV, Number 4 (July 1931), notes on the music and biographical notes were in both English and German. On the title page there was a notice that Heinrichshofen was the distributor of New Music for Germany, Austria, and Switzerland. The music Cowell published in this issue--Henry Brant's Variations and Sarabandes--served

⁶²Redfern Mason, "Modernistic Muse Outpouring Heard Heard at Unique Concert," San Francisco Examiner, 2 June 1931.

⁶³Letter, Henry Cowell to Charles Ives, 1 June 1931. Ives Collection.

as a particularly apt illustration for Europe of American experimentalism. Brant, a seventeen-year-old student at the Institute of Musical Art in New York, was a Canadian who had studied at McGill University Conservatorium before coming to New York.⁶⁴ The brief biographical notes in the issue did not refer to the Institute, but said that Brant had come to New York in 1928 and had attended high school there. There is no mention of his composition teachers, although, according to Vinton, Brant studied privately with Riegger in 1930 and 1931. Cowell undoubtedly knew Brant in New York and might have acquired his music the previous winter when he was there, because a letter from the printer Rayner to Cowell in New York on 25 March 1930 acknowledged receipt of the Brant Variations.⁶⁵ Cowell was a great admirer of Brant's works and singled him out as a member of the first group in his book American Composers, a group composed of Ives, Ruggles, Seeger and others like himself, who expressed "some phase of the American spirit in their works." "Henry Brant," he said, "has invented a new concept of harmony and some other individual ideas."⁶⁶

Brant's "new concept of harmony" was "oblique" rather than vertical. According to his notes for the issue, "the resolutions of the separate voices [occurred] almost invariably at different moments, often as far apart as three bars of

⁶⁴ Dictionary of Contemporary Music, s.v. "Brant," by John Vinton.

⁶⁵ Letter, Kurt Rayner to Henry Cowell, 25 March 1930. New Music Collection.

⁶⁶ Henry Cowell, ACAM, pp. 3-4.

moderate time." Part of Brant's idea, too, was to leave some dissonance unresolved, hinting at a resolution but having "one set of 'suspensions' sliding into the next." Brant postulated two other radical ideas in his preface: he insisted that the music always be listened to with score in hand and he refused to specify the four instruments to be used in the Variations, leaving the "matter relegated to the discretion of the performer." While the choice of instruments was an arbitrary one, other elements in the score were clearly defined. Brant specified that rubatos and dynamics must be omitted because "none of these things have any particular relation to the character of the music . . ." He also insisted, however, that repeats be observed because "they contribute to the logic of the form."

The Variations contain an exposition (theme), four "modifications" (variations), and a recapitulation. The exposition and three of the modifications are in binary form with each part repeated. The fourth modification--a fugue--and the recapitulation have no repeats. A glance at the exposition shows the neo-baroque appearance of the score. Besides the fugal modification, there is a canonic modification in which there is a canon at the fourth between the second and third voices and an inverted canon between voices I and IV. (Example 43.) Brant's "oblique" harmony can be observed in this same example in which the phrases in the different voices share common tones. (The dotted lines indicate the common tones in what Brant calls "the resolutions of the separate voices.")

Example 43. Brant, *Variations for Four Instruments*, modification III, opening measures.

tempo same as preceding part

The musical score consists of four staves, each with a different time signature and key signature. The first staff is in 3/8 time with a key signature of one sharp (F#). The second staff is in 3/8 time with a key signature of one flat (Bb). The third staff is in 7/8 time with a key signature of one sharp (F#). The fourth staff is in 3/8 time with a key signature of one flat (Bb). The score includes various musical notations such as eighth notes, sixteenth notes, and beams. Annotations include '2' and '3' above notes, and '7' and '8' below notes. Dashed lines connect specific notes across the staves, indicating relationships or modifications. The tempo is indicated as 'tempo same as preceding part'.

Two Sarabandes for keyboard instrument by Brant were part of the same New Music issue. According to Brant's instructions, "the player should be careful to avoid any such 'expressive nuances' as gradations of tone, rubato, etc. There is no 'phrasing' or accentuation of any type; the playing should be even, cool, unrelenting legato throughout." The Sarabandes are ornamental, in the style of a Frescobaldi toccata, in binary form, and in highly chromatic two-part counterpoint. In the B section of each piece, Brant reverses the parts and inverts the melodic lines. (Example 44.)

In his article on Brant in American Composers, Cowell discussed the Variations, stressing Brant's originality, fearlessness, and courage to try out new things, pointing to the "oblique harmony," Brant's insistence that his music be seen at the same time as it was heard, the building of his variations entirely from the theme, the freedom left to the performers in the choice of instruments, and finally, the instructions to play the Sarabandes without expression. Cowell closed his article with a tribute: "Brant is a musician with knowledge, technique, original ideas, feeling, something to say, and courage." Then, in a curious twist, Cowell almost negated his praise by adding "Nothing is too great to expect from him in the future, although at the moment he is experimenting in merely clever music."⁶⁷

⁶⁷Ibid., p. 96. Cowell published his book in 1933 and by this time Brant had moved on to other things, apparently not to Cowell's liking. Although Cowell did not publish any more music by Brant, New Music did--Ice Age in 1954. Among other activities, he accompanied the soprano Judith Litante on New Music Quarterly Recordings. In 1957, Brant wrote an extensive

Example 44. Brant, *Two Sarabandes, I*, measures 1-6.

A

B

The season of 1930-31 had ended and as usual the New Music treasury was low. Cowell remarked in the letter to Ives that the July issue was the "worst . . . new subscriptions lowest. . . ." The treasury balance as of 3 July 1931 was \$9.38. "Your \$150," Cowell told Ives, "will bring it to \$159.38." But the printing bill was \$225; mailing costs were \$30. He had had to spend \$90, he added, on a mailing list of 2000 names for the New Music Society.⁶⁸ Cowell asked Ives if he could "squeeze \$100" from his budget, and added that Ives should "consider this borrowed."

Ives complied as he always did. Cowell thanked him ten days later: "Mr. Ives: Your wonderfully prompt air-mail came this morning. The check is a life-saver! I am so delighted to have it."⁶⁹ Fortunately for Cowell, Ives did not seem to be experiencing financial difficulties even though the depression was making inroads in other circles. In San Francisco two items in newspapers the previous spring gave evidence of its impact on the musical world. The Examiner reported on the formation of "The Philharmonic Society," which, following the lead of other cities, would sponsor a series of concerts for "unemployed

and laudatory three-part article on "Henry Cowell--Musician and Citizen," for Etude (February, March, and April 1957).

⁶⁸Letter, Henry Cowell to Charles Ives, 3 July 1931. Ives Collection. There are two particular points of interest in this letter: 1) there is no previous reference to "your \$150" so that this may be the first indication that Ives was contributing \$50 a month or \$150 for each Quarterly issue, a practice which is discussed frequently in letters later in the 1930s; and 2) it is not clear whether the \$90 was used to purchase a mailing list or to distribute a flyer to the Society mailing list.

⁶⁹Letter, Henry Cowell to Charles Ives, 13 July 1931. Ives Collection.

musicians."⁷⁰ About the same time, Sherman Clay and Company, one of the music dealers which distributed New Music, reported a net loss from operations for 1930 of \$408,320, a decline in sales and other revenues of \$2,000,000. As a result they were closing a number of stores.⁷¹

⁷⁰San Francisco Examiner, 3 May 1931.

⁷¹San Francisco Chronicle, 28 April 1931.

IX

THE FIFTH SEASON (1931-32) AND THE START OF THE ORCHESTRA SERIES

The plans to perform and publish Ives's music which Cowell had discussed casually with him the previous year came to fruition during the 1931-32 season. Nicolas Slonimsky conducted the première of "Washington's Birthday" at a New Music Society concert in September in San Francisco and Cowell published A Set for Theater or Chamber Orchestra in New Music. Another work by Ives--Lincoln, the Great Commoner--became the inaugural issue of the new Orchestra Series.

When Cowell asked Ives for a piece to perform at the New Music Society concert on 15 October 1930, Ives had sent not only a "string orchestra" piece but copies of "Washington's Birthday" and "Decoration Day," two parts of his "Holidays Symphony". In his letters, Cowell said that he would schedule "Washington's Birthday" at the "next New Music concert."¹ In further letters that fall he continued to refer to the two movements from the "Holidays Symphony" as well as the uniden-

¹Letters, Henry Cowell to Charles Ives, 22 September and 24 October 1930. Ives Collection.

tified "string orchestra" work as he attempted to get performances of Ives's pieces in various quarters. He contacted performers across the country on behalf of Ives's music--from the Berkeley String Club in California to conductor Fabian Sevitsky in Philadelphia (to whom he suggested Ives send the "string orchestra" score).² Cowell showed a score of "Decoration Day" to Pedro Sanjuán, who "half promised to do it" in Havana, and he hoped to show the same score to Basil Cameron, the new conductor of the San Francisco Symphony Orchestra. (Cowell was not optimistic, however, about the latter's interest, because, as he said, "He's a conservative Englishman."³)

Cowell had given the "string orchestra" score to Carol Weston to rehearse with her musicians in preparation for a concert during the fall of 1930. But the string players who regularly performed at New Music concerts were overworked and rehearsals were going slowly.⁴ By June of 1931 Cowell had apparently decided to replace the "string orchestra" piece with A Set for Theatre or Chamber Orchestra and sent the score and parts. The score was to be forwarded to Kurt Rayner at Pacific Press for engraving; the parts were to be given to Carol Weston for rehearsal for a "Sept. 11 concert."

On 23 June Cowell, hoping to raise money to bring Slonimsky to conduct, told Ives that the cost for the musi-

²Letter, Henry Cowell to Charles Ives, 24 September 1930. Ives Collection.

³Letter, Henry Cowell to Charles Ives, 24 October 1930. Ives Collection.

⁴Letter, Henry Cowell to Charles Ives, 26 November 1930. Ives Collection.

cians would be minimal. Although Cowell's regular New Music performers, like Hooke and Denny, were not paid, orchestra members were. "At the last concert," he said, referring to the one held on 1 June, "the musicians had been cooperative. I gave them only \$5.00 each and they went away happy."⁵ Ives sent the check,⁶ Slonimsky was engaged, and he arrived in San Francisco around 31 August. This was not the first time Ives had contributed to Slonimsky's concerts. He helped out when Slonimsky played Ives's Three Places in New England at a series of concerts during the 1930-31 season⁷ and when Slonimsky went to Paris that spring to conduct Pan American Association concerts, he received \$1300 from Ives and another amount identified only as an "enclosure."⁸ The success of the Paris concerts and the complimentary reviews must have convinced Ives of the value of his support because he enthusiastically agreed to finance Slonimsky's concert in San Francisco, sending him his best wishes on 18 August: "Give my best to Henry--I wrote to him yesterday. Am sending a copy of the corrected program to c/o of him, in case you leave Boston before this gets there. I'm sure you'll make it go--"⁹ Ap-

⁵Letter, Henry Cowell to Charles Ives, 23 June 1931. Ives Collection.

⁶Letter, Henry Cowell to Charles Ives, 13 July 1931. Ives Collection.

⁷Letter, Nicolas Slonimsky to Charles Ives, 10 April 1930. Ives Collection, Slonimsky folder.

⁸Letters, Nicolas Slonimsky to Charles Ives, 19 June and 7 July 1931. Ives Collection, Slonimsky folder.

⁹Letter, Charles Ives to Nicolas Slonimsky, 18 August 1931. Ives Collection, Slonimsky folder.

parently Slonimsky did "make it go," because Cowell, after sitting in on rehearsals, reported to Ives that "Washington's Birthday" was "magnificent," the best on the program, and was a work which did not meet with the "usual stupid resistance on the part of the players."¹⁰

New Music Society: The Slonimsky Concert

With the customary adulation given to Europeans and European music in San Francisco, the pre-concert publicity in the newspapers naturally stressed Slonimsky's Russian background and his recent tours of Europe. Not surprisingly, the writers ignored the premiere of Ives's "Washington's Birthday" and instead highlighted the concert's Western premiere of Stravinsky's L'Histoire du Soldat.¹¹

When the concert took place on 3 September, the program contained extensive notes by Slonimsky (see Plates XXV a and b), who discussed sophisticated technical procedures in the works as well as biographical details about the composers. In his "relevant notes," Slonimsky talked of Weiss's use of the augmented fourth and major seventh, of Riegger's "counterpoint of rests," of Ives's polyrhythmics and syncretized passages, and Prokofiev's Phrygian semi-cadences. It was obvious that he did not want to underestimate the intelligence of the New Music Society audience.

¹⁰Letter, Henry Cowell to Charles Ives, 31 August 1931. Ives Collection.

¹¹"Slonimsky to Take Baton on Thursday," San Francisco Chronicle, 30 August 1931; "Stravinsky," San Francisco Examiner, 30 August 1931.

The New Music Society of California
 Box 386, San Francisco
 Henry Cowell, Director
 Presents:

at
 Community Playhouse
 Mason and Sutter Sts.
 San Francisco
 Thursday evening, September third
 at eight-fifteen

Performing musicians
 Conductor: **NICOLAS SLONIMSKY**
 Organ: **CHAS. I. WELLS**
 Violins: Dorothy Dunayon, Betty Marston, Madelon Merriamson,
 Carol Weston,
 Violas: Marian Nicholson, Marie Weiler,
 Celli: **ALBERT ROSS**
 C. Basses: E. Herlihy, A. J. Loh,
 Flutes: T. Bacher; Oboe: L. Schivo; Horns: H. Trauner III;
 Bassoon: M. Baker; Trumpet: A. Lindert; Trombone: V.
 Cannon; Percussion: F. Feckham.

PROGRAM

- I
 a. Three Canons (for four woodwinds)..... WALLINGFORD RIEGGER
 b. L'Histoire Du Soldat (for 7 instruments).....
 Igor Stravinsky
 Part I: The Soldier's March The Dance of the
 Music to Scene One (The Village, Baptisms)
 The Devil's Dance
 Music to Scene Two
 Part 2: The Soldier's March
 The Great Choral
 The Little Concert
 The Little Concert
 Part III
 The Little Concert

Intermission

- II
 a. Washington's Birthday (for strings, bells, horns, and flutes)
 b. Kammer-symphonie (for five strings and five woodwinds)—
 ADOLPH WEISS
 I. Moderato-Allegro
 II. Adagio
 III. Allegretto
 c. Overture on Yiddish Themes (for Piano, Clarinet, and
 String Quartet) (Nicolas Slonimsky at the piano)
 SERGEI PROKOFIEV
 Admission \$1.00 and \$1.50 (New Music Society Members free)

marching village bands. As for melody, Ives absorbed the music of Stephen Foster with its regional inflection, studied early Colonial composers, thus forming a deep sense for direction, and, finally, turned to the folk music of the American West. Paris critic found "admirable freshness" in Ives's themes, he noted a peculiar, utterly un-European atmosphere that clothed this music. The "quality of being American" is unmistakable in titles of his works ("Three Places in New England," "Washington's Birthday," "Lincoln, the Great Commager," and others), and, indeed, the title of his first symphony, "The Unanswered Question," itself constitutes Ives's claim for Americanism. His music is a part of the American scene, and, in fact, he is one of the pioneers of quarter-note music) accompaniment, a more intricate and varied melody, the use of unsteady phrased figures and various syncopations. The music is a constant contrasting of the two elements at war, somehow analogous to Walt Whitman's "Drum-Drum-Drum" and "Drum-Taps." The music of Washington's Birthday" is a movement from a set of Orchestral Three connected movements: the first slow and nostalgic, replete with the music of the past and the present, the second, "in quadrille and Lancer time," and then a return to "technically blankness" through an Andante with a typical contrast of a dramatic simple theme with a half-remembered fiddler's obligato.

SERGEI PROKOFIEV was born in 1891; though he lives in Paris, his music is a very powerful factor in Soviet Russia; his work there (1917-22) strengthened his influence with the young generation of Russian composers. He has since returned to his native country. His music has been widely performed in America. The music was written in 1919; not all the themes are authentic, but Prokofiev does not lay claim to ethnological accuracy. His music is of the highest dramatic quality, and the interval of the augmented second is of the most dramatic effect. The music is characterized by a Byzantine semi-cadence in two nearly equal parts. The first part is a simple theme which is then taken up by the violin. There is some exceedingly fine work in the first movement. The solo against the sustained notes of the violin. In the second part, the tragic motif of the Clarinet comes in gradually, in a series of descending intervals (the descending chromatic scale), and abrupt and brisk in the typical Prokofiev manner.

The Overture is scored for a sextet: Piano, String Quartet, and Clarinet.

Plate XXVb. Program for the New Music Society Concert, 3 September 1931. Cover. (Reduced in size)

The reviews of the concert, like the earlier articles, gave most of the space to the Stravinsky work. Alexander Fried discovered the score to be "occasionally . . . beautiful, often amusing, sometimes forced." Marie Hicks Davidson found it "ironic, sardonic, mordant, macabre, but indisputably vital." Redfern Mason called it "the manifest work of a great composer." The Prokofiev overture received brief but complimentary remarks, the Riegger and Weiss works less so. Fried, concerned with form, noticed the "distraught melodies" in Riegger's Canons which "fall generally into a clear design," and noted that Weiss's work "seemed less organized" but in "some enigmatic form." Davidson dismissed the Canons as an "unnecessary expenditure of good energy" and ignored the Weiss Kammersymphonie. Mason found the Riegger composition "frankly bewildering" and, although the Weiss work seemed to him to have an "audacious originality of its own," it was a relief to turn to the Prokofiev overture.

The work by Ives had a mixed reception. Fried wrote that "for the few measures of muted strings in which he allowed himself to be romantic Charles Ives was more impressive than his compatriots, but the logic of his feeling soon became dissolved in a struggling medley of hornpipes." Davidson, who did not understand the piece, limited her comments to describing it as "free of metrical fetters" (a quote from Slonimsky's notes) and "written in the idiom which the New Music Society sponsors." She had to admit, however, that "like a Duncan Fyfe chair," it had a "beauty all its own." Mason felt that "Washington's Birthday" was not a "cheerful one" because Ives

"only seems happy when he is attempting the abnormal."

But no matter how incomprehensible or distasteful the music was for the local critics, as usual they expressed their pride in Cowell and his group, praising them for bringing such vital music to their city. Fried called Cowell "the bland zealot in the cause of modern music" offering "another rewarding experience." Davidson spoke of an "audience of creditable proportions" and of the enthusiastic greeting Cowell received when he "took the stage to read an 'exposition' of the 'History of a Soldier.'" Mason said that the society deserved public support, because "the music may shock, but it interests."¹²

To Cowell and his group, the concert was a great success. The critics had noted the excellent performances, especially that of Carol Weston, and the concert proved that, as Fried observed, the "three American pieces demonstrated that composers on this side of the water are abreast of European modernist fashions." Cowell wrote to Ives immediately telling him that his work "went EXTREMELY well,"¹³ and Slonimsky reported to Ives a few weeks later that "the concert in San Francisco was quite a success . . . the players did very well and

¹²Preceding excerpts from the following reviews: Alexander Fried, "Music Group Heard in Program, San Francisco Chronicle, 4 September 1931; Marie Hicks Davidson, "Many Lured by New Music," San Francisco News, 4 September 1931; Redfern Mason, "Music Society Wins Praise in Unusual Bill," San Francisco Examiner, 4 September 1931.

¹³Letter, Henry Cowell to Charles Ives, 4 September 1931. Ives Collection.

the papers were kind and condescending."¹⁴

Cowell sailed for Europe that September to take up his ethnological work in Berlin under a Guggenheim grant. Until his return to New York to teach at the New School beginning on 4 January, he was as usual embroiled in a variety of activities in addition to his studies, among them promoting Pan American Association concerts and arranging for distribution of New Music scores. His frequent letters to Ives spoke of plans for concerts in Budapest and Madrid and of trips taken to Vienna and Prague to contact Webern and the I.S.C.M.¹⁵ New Music, however, was very much in Cowell's thoughts. He had contracted with Edition Adler to distribute the New Music orchestra works in Germany, telling Ives that the next Adler catalogue would list the second movement from Ives's Second Symphony which had been published in New Music.¹⁶

Before Cowell went to Europe, he took care of the customary "summer circularization" for New Music. Apparently Cowell had tried unsuccessfully to recruit members in New York,

¹⁴Letter, Nicolas Slonimsky to Charles Ives, 20 September 1931. Ives Collection, Slonimsky folder.

¹⁵At one point Webern refused to conduct, Cowell said, "for the stated reason that the music is too hard to learn." Letter, Henry Cowell to Charles Ives, 31 October 1931. Ives Collection.

¹⁶Letter, Henry Cowell to Charles Ives, 24 October [1931]. Ives Collection. A catalogue for Edition Adler in the New Music Collection lists the following American scores in addition to Ives's Fourth Symphony: Griffes, The Pleasure Dome of Kubla Khan; Ruggles, Men and Mountains and Portals; Stravinsky, Symphony No. 1; Schoenberg, Op. 24 and Op. 34; McPhee, Concerto for Piano and Wind Octette; Pisk, Op. 21, Drei psalmen; and (in progress) Cowell, two orchestral works.

because, in his letter to Ives, he added that he would be interested in finding out "whether Westerners will support New Music more than did Easterners when we tried in New York last year."¹⁷

The brochure which Cowell distributed that summer and fall was the most ambitious one yet (see Plates XXVI a and b), citing achievements of both the society and the quarterly. The white folder (with green ink) listed works performed and published, musicians in the society, and a list of patrons and patronesses. There were some interesting innovations in the brochure: composers represented in past New Music issues were identified by nationality, obviously to emphasize the large number of Americans, since the first page delineated the society's purpose to advance "particularly American music." The term "ultra-modern" had now disappeared, giving way to "contemporary." Most of the musician members listed had performed at society concerts, although some, like Stokowski, had not. Two amusing errors can be seen in the list of compositions performed: Darius Milhaud is listed as "Georges" and the Schoenberg work is still being spelled "Pierrot Luniare." Most names of the patrons were familiar as having been on membership lists since the beginning of the society. The names of Ives and Blanche Walton, however, were missing.

A companion brochure for the Quarterly was also distributed during the summer or fall of 1931 (see Plates XXVII a and b). It contained for the first time, Cowell's statement

¹⁷Letter, Henry Cowell to CHarles Ives, 19 July 1931. Ives Collection.

PATRONS AND PATRONESSES OF THE NEW MUSIC SOCIETY:

Mrs. George Almsby
 Mrs. Alice Borenberg
 Mrs. Leon Sims
 Mrs. Will Berger
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 Mrs. George Cameron
 Mrs. Douglas Spill
 Mrs. Lawrence Stranweger
 Mrs. M. J. G. G. G.
 Mrs. Frances Taylor
 Mr. Joseph Oliver Tobin
 Dr. Latham Tree
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 Col. Charles Estline Scott Wood
 Mrs. Richard McCarty

**The New Music Society
 of California • Box 356, San Francisco**

DIRECTOR • HENRY COWELL

Executive Board: Dore Dunsay, Secretary and Treasurer; Arthur Hurdwalek, Advisor; Coral Watson, Musical Director; Mrs. S. M. Williams, Director of Extension.

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I enclose the sum of \$ _____
 Sustaining
 Membership in the New Music Society of California, Box
 356, San Francisco.

Name _____

Address _____

THE NEW MUSIC SOCIETY IS FORMED FOR the advancement of contemporary music, particularly American music, and for the promotion of its study through publication of the music, understanding of the music and through spreading a knowledge of its underlying principles.

What the Society has already accomplished is discussed in the following notice; it aims in the future to continue these activities by offering more adequate financial returns to American composers and performers; by stimulating other organizations to perform more contemporary and American works etc.

We enthusiastically solicit the membership of any who are willing to aid in supporting these activities. Sustaining memberships: Any sum over and above the regular memberships.

Regular membership: \$100 per year.
 Memberships include admission to all concerts, and a year's subscription to the quarterly periodical, *New Music*.

Plate XXVIIa. New Music Society Brochure, Summer 1931. Cover. (Reduced in size)

THE AIM OF NEW MUSIC

New Music is devoted only to the publication of music which has a significant forward trend; music which contains original elements, or opens up fields for appreciation and study. It is not a journal of general music, but rather it seeks to present the best of contemporary music in all current modes of writing. While it does not exclude foreign works, New Music specializes in American contemporary music, and particularly in the work of indigenous art music, if most come about through emphasis on the original and un-European elements now embryonic in some American. New Music is the only publishing house which specializes in works employing such elements.

The aim of New Music is to publish the most significant and forward-looking compositions produced in America.

WHAT NEW MUSIC HAS ACCOMPLISHED

New Music has been published since October, 1927. In that time it has presented a program of music by Charles Ives, a chamber orchestra and string quartet by Carl Ruggles, works for smaller chamber combinations by Aaron Copland, Adolph Wechs, Anton Webern, Carlos Chacabarro, and others. It has published works by Leo Ornstein, Ives Weinhous and Aaron Copland, and songs by D. Ruthbart, Ruth Crawford, Adolph Wechs, McPhee and George Antheil.

New Music is the only publisher of Charles Ives, Ruth Crawford, Adolph Wechs, John J. Becker, and Ives Wechs bass; and the only publisher of Carl Ruggles, except for the publisher of D. Ruthbart except New Music was the first publisher of the most serious music of Carlos Chavez, Nicolas Slonimsky, and Colin McPhee.

THE UNUSUAL ADVANTAGES OF NEW MUSIC'S

DISTRIBUTION SYSTEM

It is unfortunately true that many of the finest composers of the world are not known in America. The reason is that their works are not published in the ordinary way, only a very few copies are printed, and the few copies are purchased by friends of those who know of him. The work is printed at a loss, and after the publisher loses money on it, as is very frequent, the publisher never receives any amount in royalties. At the best, he receives a very small amount in royalties.

New Music not only affords a means of publishing for its composers, but insures their works being distributed to the world's most important centers of contemporary music, and a large circle of those who follow contemporary music in many different countries. It enables its subscribers, on their own initiative, to purchase the best of contemporary music which they would not know how to obtain otherwise. It has acquainted with composers who would otherwise be unknown to them.

HOW NEW MUSIC HAS BEEN RECEIVED

New Music finds among its subscribers the world's most important centers of contemporary music, and a large number of all those musicians and music-lovers, who take an active interest in contemporary music, all over the world. New Music has been received as a leading publisher of new American music in all the important centers of music throughout America, England, France, Germany, Russia, Hungary, and Czechoslovakia. New Music has also received the attention of the most important musicians from the leading composers and conductors of these countries.

NEW MUSIC'S FINANCIAL

ARRANGEMENTS

New Music is a non-profit publication, not a business enterprise. In the event of a crisis, it is arranged that they be divided equally among the contributing composers, and the members of the board of the New Music Society of Cali-

Plate XXVIIa. New Music Brochure, Summer 1931. Inside Pages. (Reduced in size)

NEW MUSIC

family income without pay or salary their services. New Music is a magazine that is not only an essential and other work toward raising the magazine. The only funds which support the subscriptions, and occasional gift donations.

A QUARTERLY PERIODICAL
PUBLISHING MODERN COMPOSITIONS

As an aid in the continuance of its work, New Music solicits your subscription at \$2.00 per year, or your donation of any amount you care to give toward its maintenance.

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HENRY COWELL, *Editor and Owner*
The New Music Society of California, publisher
Post Office Box 356, San Francisco, California

Plate XXVIIb. New Music Brochure, Summer 1931. Cover. (Reduced in size)

about the eclectic nature of New Music, frequently cited as characteristic of the series: "No one style is favored by New Music; rather it seeks to present the most important developments in all current modes of writing." The flyer also contained, under the heading, "The Unusual Advantages of New Music's Distribution System," an excellent assessment of the value of the quarterly to composers, performers, libraries, and other subscribers.

New Music Quarterly: Statuettes by Achron

The music Cowell chose to publish that fall was a collection of seven piano pieces titled Statuettes by Joseph Achron. Achron, a Lithuanian composer and violinist, had come to the United States and to New York in 1925. At 45 one of the older composers published by New Music, he had already had a distinguished concert and teaching career in Europe. According to the biographical notes in the issue, he was born in 1886, had studied in Warsaw and St. Petersburg, had been head of the violin and chamber music department at the Kharkov Conservatory and later head of the violin master class and chamber music department in the Leningrad Artists' Union. From 1918 to 1922 he had concertized extensively in Russia ("over 1000 concerts"). The notes also included a list of "important works"--orchestral, choral, and chamber music--including some based on Hebrew themes, a common source for Achron's music. His music had already been published by Universal Edition and other European houses as well as by Carl Fischer in the United States and it had even been recorded--unusual

for a New Music composer. Cowell listed Victor, Brunswick, and Columbia records on which Achron's music had been "played by Heifetz, Zimbalist and others."

Although Achron obviously did not need Cowell to further his career, his publication in New Music probably resulted from his acquaintance with Cowell and his colleagues. Since he was in Berlin from 1922 to 1924, he may have met Cowell there, and Slonimsky was his accompanist when Achron auditioned his own violin concerto prior to its premiere by Koussevitzky and the Boston Symphony Orchestra.¹⁸ Later, Cowell was to dismiss Achron as merely one of several "foreign-born Americans who continue to compose in European fashion." Cowell pointed to Achron as one of those, in company with Loeffler, Saminsky, and others, who "make no pretense of trying to be American but retain their original style."¹⁹ But in 1930 and 1931 Achron held a certain interest for him, because Achron was trying to break away from his European heritage. His biographer Moddel discusses the composer's earlier Scriabinesque and French impressionist style and then maintains that in his third (and last) creative period, beginning with Op. 60 (the violin concerto) in 1925, there was a "complete metamorphosis" from romantic to "advanced modern schools."²⁰ Apparently, Achron, like Riegger and Becker, had only recently embarked on the "ultra-modern" style--and Cowell was ready to

¹⁸ Ph. Moddel, Joseph Achron (Tel Aviv, 1966), pp. 15-27.

¹⁹ Henry Cowell, ACAM, pp. 9-10.

²⁰ Moddel, p. 44.

publish it. It is even possible that Achron wrote the Statuettes, Op. 66, especially for New Music, since each of the seven pieces is dated between 22 August and 4 November 1930.

The pieces are short (I-VI are one, two, or three pages in length; VII is five pages long), chromatic, and dissonant. The texture is predominantly homophonic, but at times there is two- and three-part counterpoint. Some pieces seem almost improvisational with broken-chord and arpeggiated passages; others are more strictly controlled, with regular rhythmic patterns, frequent ostinatos, and percussive piano effects. The most striking feature (and one which anticipates Achron's later adoption of the twelve-tone method) is explained in a note preceding the pieces (in English and in German): "The first four notes of No. 1 serve throughout the series as a certain "Leitmotiv" which in improvised form appear now as "Leit"-harmony or "Leit"-counterpoint, now as "Leit"-rhythm or "Leit"-color."

The four notes or, rather, the four intervals encompassed by the notes (a perfect fourth, a major second, a major third, and a major or minor seventh) are, in fact, the only melodic and harmonic materials used for Statuette I (Example 45).²¹ The beginning of the second piece shows how Achron rearranged the intervals to produce melodic cells (Example 46). Achron's "Leit"-rhythm and "Leit"-color, is illustrated in the sixth

²¹ An errata sheet published with the edition corrects the placement of the notes in the third measure so that the dyad (c'-d') precedes the eighth-note rest in the treble.

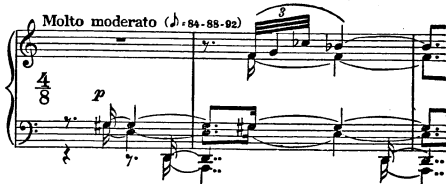
Example 45. Achron, Statuettes, I, measures 1-3.

Allegro ($\text{♩} = 152-160$)



Example 46. Achron, Statuettes, II, measures 1-2.

Molto moderato ($\text{♩} = 84-88-92$)



piece. Here the "color" could be considered the rapid arpeggio containing the four-note motive and occurring four times in the piece, and the "rhythm" could be the two-, three-, and four-note rhythmic cells corresponding to the three basic intervals.

Example 47. Achron, Statuettes, VI, measures 1-2.

Andantino ($\text{♩} = 63-66$)



In spite of the lavish promotional activity for New Music that fall, subscriptions lagged, and in November Cowell received the bitter news from California that because of a \$60 deficit in the New Music account the complete bill for the

October issue could not be paid. He wrote immediately to Ives asking for help:

I do not know any details. I am therefore wiring you, asking you to again save us by sending money to California for us. I hate to call on you so frequently, the more particularly because our program this year is as a whole so enormous, and drains you so much; yet you are our only resource!²²

In the same letter Cowell tried to prepare Ives for even greater costs. Since both Edition Adler and Heinrichshofen needed a large supply of copies, there would be additional costs for printing current issues and reprinting past issues. No longer could Cowell count on Harry and Olive Cowell to help:

I had asked my father and his wife to lend New Music money, in case of immediate need, while I was gone; but they wrote me that they now have just \$10 in the bank, and so cannot do it! I have been in the habit of lending NM money for immediate needs, until subscription checks come in, and hoped that they could continue to give the same service!

Then, demonstrating a characteristic spontaneity, Cowell added: "I have an idea, first born, to change N. M. a

²²Letter, Henry Cowell to Charles Ives, 14 November 1931. Ives Collection. Only a few weeks earlier Cowell had reported to Ives on costs for Pan American Association concerts: of \$1000 Ives had sent, Cowell had spent \$100 as a down payment for a Berlin concert, \$300 to Sanjuán "for Madrid," and \$350 to Willi Reich "for Prague," leaving a balance of \$250. He still needed \$350 for a concert in Vienna, \$250 for one in Budapest, and \$100 for Sanjuán. Letter, Henry Cowell to Charles Ives, 31 October 1931. Ives Collection. While Ives apparently did not demand that his music be performed at all the European concerts, most of them did contain at least one Ives composition. The Pan American concert in Madrid, however, did not. After his heavy financial commitment, it must have been a disappointment. Cowell broke the news to him in November. Sanjuán was upset, he said, by having to drop the work: "He never knew, of course, that you were behind the concert financially." Varèse, Weiss, Riegger, and Slonimsky were the "only ones in on that!" Cowell tried to soften the blow by adding "Weisshaus will play most of Emerson at the Dessau concert." Letter, Henry Cowell to Charles Ives, 28 November 1931. Ives Collection.

bit--" It was an ambitious plan to publish two concurrent series--the regular New Music series, printed in California four times a year, limited to small piano and chamber works of interest to "our subscribers [who] can make nothing of the orchestra works" and a related series of orchestral works, printed in Europe where costs of printing were less. Because of the less expensive smaller California issues and the performance fees which Adler assured him would be forthcoming in Europe, the total cost would be about the same. Cowell also suggested that the \$2.00 subscription price should remain for either the orchestra or the "small-work series" and \$3.00 should be charged for "both together." Cowell wanted to reassure Ives about Adler's importance in the scheme: "Adler has shown his power by obtaining for us already, several performances [:] the McPhee in Frankfurt, the Ruggles in Berlin and Milan, etc. [;] for each such performance we get about \$12.00, and he gets the same." Cowell never forgot, however, that since Ives was so deeply involved in New Music, no plans could properly be made without his agreement, and so he closed the discussion of the new orchestra series with, "Please let me know what you think."

Cowell, excited about his new plan, did not even wait for a reply from Ives but wrote again three days later, expanding on his ideas and filling in details on costs. He had talked to Adler and had found that the latter could engrave and print both series in Germany for the cost of the current series then being printed in California:

I find that we would be able to publish a piano or smaller work issue with 12-14 pages of music, like our present smaller issues, for about \$75 here as opposed to about \$200 in USA, and that we would be able to print an orchestra score of about 35 pages for about \$130 to \$150. These scores would cost about \$350 at least in the USA. . . . our average price for engraving and printing is now about \$225 per issue . . .²³

Cowell then pinpointed Ives's role: "It seems to me that it would be a shame not to take advantage of this, and if you approve, and feel that you can devote about \$175 per issue to New Music as you suggested in our last talk, than I will go ahead with the new plan." Possibly anticipating that Ives might consider the new series a continued drain on his resources, Cowell tried to make the proposal more palatable, pointing out that New Music would gain more subscribers through these series and that he would "rapidly be able to reduce the support necessary from you. . . ." He hoped, he said, to be able to avoid having a "double deficit this season, and having to call on you twice for extra help!" But for Cowell, there was no one to help but Ives, and so he closed with his strongest appeal:

The financial burden of ALL the new musical activities in America is too much for you to bear, in spite of your grand willingness to bear it. I will certainly do my share toward finding someone else who will share the burden! It is monstrous that there IS no one else, up to now!

Ives's response to Cowell's appeals was positive, as usual: he must have sent money as soon as he had received Cowell's first letter, because Dene Denny, acting as treasurer for New Music in Cowell's absence, wrote to Ives on 21 Novem-

²³Letter, Henry Cowell to Charles Ives, 17 November 1931. Ives Collection.

ber, thanking him for the check for \$100 and saying, "It will be a great relief to pay off the printer!" Then she added, "We are looking forward to your work in the January issue."²⁴

New Music Quarterly: Theater Set by Ives

Ives had sent the Set for Theater or Chamber Orchestra to Cowell the previous June for publication in the January 1932 issue of New Music (Volume V, Number 2). When he received it, Cowell reported to Ives that he had sent it to Kurt Rayner of Pacific Music Press for engraving along with a long letter with Ives's instructions. "If he does not do it right," advised Cowell, "you will have to weed out mistakes in the proofs!" To Cowell, however, the directions were "sufficiently simple." Apparently Ives had suggested that the one-page song version of The Cage be lithographed and included with the issue. Cowell disagreed on the lithographing, saying that he believed it would be easier to engrave it (at a cost of \$5,00) as lithographing would necessitate the use of another company, and it would make some complications." Then, obviously referring to Herman Langinger, Cowell added: "The same engraver who did your score in the east before is now in San Francisco, and will, I suppose, be put on your new score!"²⁵

This New Music issue was the first to carry the name of Edition Adler in addition to that of Heinrichshofen Verlag. The publication, besides including the song The Cage on which

²⁴Letter, Dene Denny to Charles Ives, 21 November [1931]. New Music Collection.

²⁵Letter, Henry Cowell to Charles Ives, 24 June 1931. Ives Collection.

the first movement of the set, "In the Cage," was based, contained an eight-page arrangement for piano of the second movement, "In the Inn (Potpourri)." The final movement, "In the Night," had a text underlaying the part for solo horn.²⁶

A long program note by Ives accompanied the edition, in which he discussed the concept of the theater orchestra and its instrumentation:

The make-up of the average theatre orchestra of some years ago; in the towns and smaller cities, in this part of the country, was neither arbitrary nor a matter of machinery. It depended somewhat on what players and instruments happened to be around. Its size would run from four or five to fifteen or twenty, and the four or five often had to do the job of twenty without getting put out.

Although in the theater orchestra "the pianist usually led," Ives suggested that there be a "separate conductor, in these pieces." He then suggested alternate instrumentation:

In the first movement the Oboe and English Horn parts may be taken by a Flute or Clarinet and Cornet, and that of the Tympani by a small Bass Drum, a lighter stick playing the upper notes; or a long snare Drum-Corps Drum with snares muffled.

As in the note appended to the January 1929 edition of the movement from the Fourth Symphony, Ives, while allowing the utmost freedom in instrumentation, was nevertheless insistent on specific articulation. His note, therefore, for the first movement of the Theater Set directs that "the Strings (in this

²⁶ Later New Music catalogues listed all compositions for orchestra as being in the Orchestra Series (OS) even if published before the series had been established. Thus, the movement from Ives's Fourth Symphony, originally New Music, Volume II, Number 2 (January 1929) became OS 15 and the Theater Set became OS 5. On the cover and title page of the New Music Quarterly edition, the word "theater" is spelled with "er"; one reprint of the Orchestra Series edition uses the spelling "theatre."

movement) play with little or no vibrato--a dilapidated kind of sound."

Ives wrote in his Memos that the 1906 score of "In the Cage" was inspired by a walk he took "one hot summer afternoon in Central Park with Bart Yung (one-half Oriental) and George Lewis (non Oriental). . ." Both the text in the orchestral score and the text in the song came from Ives's experience of sitting on a bench with his friends, watching a little boy watching a leopard in a cage:

A leopard went around his cage from one side back to the other side; he stopped only when the keeper came around with meat; A boy who had been there three hours began to wonder, "Is life anything like that?"

In his Memos Ives described the musical material he used to depict the scene:

Technically this piece is but a study of how chords of 4ths and 5ths may throw melodies away from a set tonality. The main line in 4ths had two lines of inverted counterpoint going with it (see old manuscript). Whether this was meant to increase the fatalism or reduce it, I don't know. It was left out of the printed score and the song copy (I can't remember exactly why, except [that] it's hard to play, and for some lady-boys to listen to)--(see lead-pencil score in safe, 46 Cedar Street). A drum is supposed to be the leopard's feet going pro and con. Technically the principal thing in this movement is to show that a song does not necessarily have to be in any one key to make musical sense. To make music in no particular key has a nice name nowadays--"atonality."²⁷

Without the inverted counterpoint there remain three elements: a melody played by oboe or flute combined with an English horn, a tympani ostinato, and a series of chords. Hitchcock points out two striking features of the piece, the whole-tone melody

²⁷Kirkpatrick, Ives Memos, pp. 55-56. Ives referred to "the text in the score," but the New Music issue only contained the text in the song version.

and the quartal harmony,²⁸ and Cowell discovered in the introduction "one of Ives's famous 'firsts': a series of notes that become successively shorter. . ." ²⁹ (Example 48.)

Example 48. Ives, A Set for Theater or Chamber Orchestra, I, "In the Cage," introduction, measures 1-4. Strings.

Evenly and listlessly with no change in tempo or volume throughout.

Andante ($\text{♩} = \text{about } 60$)

Violins

Violas

Cellos

Ives's note about the second movement in the New Music issue refers only to instrumentation:

In the second movement a Trombone may play most of the Bassoon or Saxophone parts; he can get help on the low notes, if he will speak to the Piano. A Flute may play with the upper Violins from N (p. 17) on. Two clarinets may occasionally be used. A dozen or fifteen Strings, in any event, will be enough in the first and second movements.

²⁸H. Wiley Hitchcock, "Charles Ives's Book of 114 Songs," in A Musical Offering: Essays in Honor of Martin Bernstein, eds. Edward H. Clinkscale and Claire Brook (New York: Pendragon Press, 1977), pp. 127-35.

²⁹Cowell and Cowell, Charles Ives, p. 169.

Ives's suggestions for alternate instrumentation was in keeping with his earlier remark about the arbitrary make-up of a theater orchestra, and the set's second movement, "In the Inn," does evoke the image of a popular genre by its use of ragtime rhythms. Kirkpatrick says that the movement (dated 1904-11 in the New Music score) was derived from a set of four Ragtime pieces written in 1902-04.³⁰ According to Ives's footnote on the last page of the orchestral score, the piano version (included in the New Music edition) became part of the Scherzo of his first Piano Sonata. Indeed, the "piano arrangement" enclosed with the New Music issue is, in fact, identical with a portion of the First Piano Sonata and with the piano part of the Set's orchestral score except for some dynamic markings and the "Refrain." In the orchestral score, the clarinet, violin, and viola, rather than the piano, play the melody in the refrain.

When the Cowells discussed the piece in their book, they emphasized two striking innovations: the element of choice given the performer and Ives's uses of ragtime rhythms. Obviously referring to the piano arrangement rather than to the orchestral score (which offers no such choices), they pointed out that Ives gave "four optional ways of playing the third measure from the end; the performer may share in the creative process by selecting the one he prefers."³¹ (Example 49.)

³⁰ John Kirkpatrick, A Temporary Mimeographed Catalogue of the Music Manuscripts and Related Materials of Charles Edward Ives 1874-1954 (New Haven: Library of the Yale School of Music, 1960), p. 45.

³¹ Cowell and Cowell, Charles Ives, p. 169.

Example 49. Ives, A Set for Theater or Chamber Orchestra, II, "In the Inn," piano arrangement, 2nd measure after rehearsal letter O.

CHORUS

Optional

R.H. (A)

or

R.H. (B)

L.H. (C)

The Chorus is an impromptu affair (as is also the rest to some extent) and may be varied according to the tempo taken. The 2d measure of Chorus may be changed each time, as suggested above. And also in the other measures the L.H. may change the "Shifts" ad lib. The last measure may be extended in similar manner.

The orchestra score incorporates still another version:

Example 50. Ives, *A Set for Theater or Chamber Orchestra*, II, "In the Inn," 2nd measure after rehearsal letter O.

The musical score consists of seven staves. The top three staves are for Bb Clarinet, Bassoon, and Tympani. The middle two staves are for Piano, with 'R.H.' and 'L.H.' markings. The bottom two staves are for Violin and Viola, and the bottom-most staff is for Cello. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ff'.

Concerning the rhythm, the Cowells said that "certainly in 1906 no ragtime was ever quite so syncopated. Nearly every note is wildly off-beat."³² Ives remembered playing these rhythms at Poli's Bijou Theater in New Haven back in the 1890s:

. . . the throwing the accent on the off-beat and holding over--a thing that so many people nowadays think was not done until jazz came along. I remember playing this at Poli's.

³²Ibid.

Even in the old brass-band days, there was a swinging into off-beats, shifted accents, etc.--and these ragtime pieces, written from about that time until ten or fifteen years ago, were but working out different combinations or rhythms that these began to suggest. For instance, if, in a few measures in a 2/4 time, the second beat is not struck and the 16th-note before the second beat is accented, other combinations of after-beats and beats and minus-beats etc. suggest themselves.³³

Ives may have had in mind a measure like that in the following example which contains four different rhythms, all syncopated:

Example 51. Ives, A Set for Theater or Chamber Orchestra, II, "In the Inn," two measures before rehearsal letter M.

The musical score for Example 51 consists of two measures of music for seven instruments: Bb Clarinet, Bassoon, Tympani, Piano, Violin, Viola, and Cello. The music is in 2/4 time. The first measure shows the following rhythmic patterns:

- Bb Clarinet:** A whole rest.
- Bassoon:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Tympani:** A quarter note (p), followed by a quarter rest, then a quarter note (p).
- Piano:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Violin:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Viola:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Cello:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).

The second measure shows the following rhythmic patterns:

- Bb Clarinet:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Bassoon:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Tympani:** A quarter note (p), followed by a quarter rest, then a quarter note (p).
- Piano:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Violin:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Viola:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).
- Cello:** A quarter note (mf), followed by a quarter rest, then a quarter note (mf).

The rehearsal letter M is marked at the beginning of the second measure.

³³Kirkpatrick, Ives Memos, pp. 56-57.

The note to the third movement, "In the Night" (1906), is a masterpiece of paradoxes, listing numerous alternative instrumentations and yet setting forth in meticulous detail Ives's directions, aimed at guiding performers toward the exact effect he desired. The words under the solo horn part, according to Ives's note, "are from an old song . . . which was often sung in the travelling 'Minstrel Shows' popular in the '80s and '90s--a form of 'theatricals' that unfortunately has almost disappeared." The text, which Ives bracketed in the score and directed not to be sung, is as follows:

Oh! I hear the owl ahootin' in the darkness of the night, and
it brings the drops of sweat out on my brow.
And I git' so awful lonely that I almost die of fright, for
the little cabin all is empty now.

In keeping with the lazy mood of the words, Ives directs that the tune's rhythm, while notated exactly, should not be played too literally.

Cowell called "In the Night" one of Ives's mysterious tonal webs, woven of six or seven very soft, slow-moving, independent parts.³⁴ Hitchcock speaks of the unsung melody: "a line of warmly luminous colour against a dark wash [in which] the background 'vibrates' through the interplay of five planes of rhythmic ostinatos and near-ostinatos."³⁵ Ives, himself, discussed very explicitly the inspiration for the piece, its harmonic ideas, and its subsequent transformations. Tired of playing the three fundamental triads when he was church organist

³⁴Cowell and Cowell, Charles Ives, p. 169.

³⁵H. Wiley Hitchcock, Ives (London: Oxford University Press, 1977), p. 76.

at the Central Presbyterian Church in New York "sometime before May 1902," he says that he hit upon the following ideas, which he used in "In the Night":

In this little piece I tried to find three chords that might be used in a similar or parallel sense to the usual tonic, dominant, and subdominant--a combination of chords that would not be undignified, that would have some musical sense and relation, and about which melodies or counterpoints could be used as a natural outcome from these combinations. In this movement, D-flat was taken as the main chord (or the tonic), and B-flat (in this case a tone above the dominant A-flat) was used as the dominant, and the chord of E major (a tone below the subdominant G-flat) was used as the subdominant. These chords have a note in common with the tonic, and B-flat used as the dominant seems to have a stronger resolving value than the subdominant, E major.³⁶

Ives summed up the overall plan of the work, underplaying its complexity and--astonishingly--supplying the extra-musical image which all the technical details were meant to convey:

But when you consider what the plan is, it appears not only not complicated but so simple and reasonable that it might be called a close relation to stupidity (or aretology). All there is to it is this:--three chords used over and over again, two rhythms (a three and a four) used over and over again in each two measures, and a melody in each of the three keys (the last two being used together), and in the accompaniment the first two measures are repeated practically the same throughout. Of course what I had in mind was a general sounding tonal effect, and the technical plan (above) as but a ways and means. Behind the music is a simpler picture--the heart of an old man, dying alone in the night, sad, low in heart--then God comes to help him--bring him to his own loved ones. This is the main line, the substance, all around, the rest of the music is but the silence and sounds of the night--bells tolling in the far distance, etc.³⁷ (See Example 52.)

It was indicative of Cowell's and his colleagues' pioneering approach that movements from A Set for Theater Orches-

³⁶Kirkpatrick, Ives Memos, pp. 57-58.

³⁷Ibid., pp. 58-59.

Example 52. Ives, A Set for Theater or Chamber Orchestra, III, "In the Night," two measures before rehearsal letter C.

The musical score is arranged in a concert band format with the following parts and markings:

- Horns:** Horn 1 (H.) and Horn 2 (L.) parts. Horn 1 has a circled 'X' below it. Dynamics include *pp* and *b*.
- Violins:** Violin 1 and Violin 2 parts. Includes a circled 'X' and a circled 'C' below the staff. Dynamics include *pp*, *p*, and *mp*.
- Violas:** Viola part. Dynamics include *pp*, *p*, and *mp*.
- Piano:** Piano part. Dynamics include *pp*, *p*, and *mp*.
- Cellos:** Cello part. Dynamics include *pp*, *p*, and *mp*.
- Basses:** Bass part. Dynamics include *pp*, *p*, and *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics "for the lit-tle cab - in all - is" are written below the Violin and Viola staves. A rehearsal letter 'C' is indicated by a circled 'X' at the beginning of the section.

tra, representative of Ives's most advanced work, were performed under the Pan American banner. John Becker, having premiered "In the Night" at a concert in St. Paul on 7 December 1931,³⁸ performed it again at the New School in New York on 16 February 1932 when he was the guest conductor for a concert of the Pan American ensemble directed by Weiss.³⁹ Marc Blitzstein, who reviewed the performance for Modern Music, appeared to be beyond his depth. As a result his article is full of contradictions: the piece recalled the "post-Impressionists and particularly Roussel" but "considering when it was written there can be no possibility of imitations or influence." Blitzstein said that Ives "except in works of this sort, seldom has sufficient craft" but then went on to describe the composition as having a "sketched rather than achieved intention." He concluded that "this may be due to his almost deliberate dependence upon the spirit of minstrelsy." Blitzstein closed the review with an obscure comment: "The result is highly theoretical."⁴⁰

At about the same time, Slonimsky was performing two movements of the Set ("In the Cage" and "In the Night") in a suite which included "The Fourth of July" at two Paris concerts on 21 and 25 February 1932.⁴¹ The concert on 21 February, con-

³⁸Program, reproduced in Vivian Perlis, Charles Ives Remembered (New Haven: Yale University Press, 1974), p. 178.

³⁹Personal information from John Kirkpatrick.

⁴⁰Marc Blitzstein, "Premières and Experiments--1932: Chamber Works," Modern Music, 9 (March-April 1932): 123-25.

⁴¹Rossiter, p. 230.

ducted by Slonimsky, with pianist Arthur Rubinstein, featured Bartók's playing his own concerto.⁴² The European critics, although bewildered by the music, recognized the composer's talent. A French critic with the unlikely name of Tristan Klingsor in Le Monde Musical spoke on 29 February 1932 of the "noisy Suite of Charles Ives" with its "sonorous" but "ear-splitting" background against which a popular song is played by the trombones. Nevertheless, he found the quiet ending "surprising . . . by this unforeseen and cleverly handled contrast." Florent Schmitt, in Le Temps on 27 February, remarked that "the Elegy ["In the Night"] begins rather poetically. . . . We listened with interest and with the hope that Mr. Charles Ives, with God's help, or rather that of Emerson and Whitman, his own gods, will some day perhaps have something to say." Marcel Belvianes, in Le menestrel, 26 February, said that the "'Suite de Pièces' showed that its composer was a musician who well knows all the resources of instrumentation." He was bewildered, however, by the "Leopard in a Cage," even though

⁴²Program reproduced in insert of Charles Ives: The 100th Anniversary (Columbia album M4-32504). At one time the concert was in danger of being cancelled. Slonimsky, in a letter to Cowell in January, pleaded with him to confer with Ives about the \$1600 needed to be raised for the first concert. Slonimsky, in fact, had even prepared a wire to send to Varèse cancelling the event in case the money did not arrive. Letter, Nicolas Slonimsky to Henry Cowell, 21 January 1932. Ives Collection, Slonimsky folder. Apparently Ives did send the money, because by 7 February Slonimsky had wired Ives, "Thanks for cable . . . prospects more cheerful." There followed two other wires: on 17 February ("4th of July sounds marvelously in rehearsal") and on 27 February ("1st concert went over great") which confirmed the concert. Telegrams, Nicolas Slonimsky to Charles Ives, 7 February, 17 February, and 27 February 1932. Ives Collection, Slonimsky folder.

he believed that "if it is the ennui of living that the author has pretended to translate musically, then he has succeeded perfectly." Finally, a review in the Paris edition of the Chicago Tribune on 24 February cited "In the Cage," which "left one wondering whether it had begun or ended," and Elegie ["In the Night"]--soft, introspective, evoking a . . . tranquil mood."⁴³

January of 1932 found Cowell not only publishing Ives's music but writing about him, too--this time for Modern Music. From New York, he sent Ives a copy of his article, "American Composers IX: Charles Ives," saying that he hoped "there were no serious errors of fact, and that you will permit my fancy."⁴⁴ The article and the publication and performance of his music may have prompted Ives to send Cowell an unusually large contribution because in February Cowell thanked him, saying that it was enough for two issues of New Music and four issues of the Orchestra series.⁴⁵

While Cowell was in New York that winter, he continued his correspondence with J. C. Adler in Berlin, who at that time was printing the first issues of the new orchestra series. Adler told Cowell that he had discussed with Slonimsky (who concurred with the idea) about establishing a German publishing house for new American music. He wanted to expand the offerings,

⁴³ Clippings, Cowell Collection.

⁴⁴ Letter, Henry Cowell to Charles Ives, 5 January 1932. Ives Collection. The article was published in Modern Music, November-December 1932 and reprinted in ACAM.

⁴⁵ Letter, Henry Cowell to Charles Ives, 26 February 1932. Ives Collection. Judging from Cowell's earlier estimate, the amount was probably about \$1000.

however, to include "more commercially acceptable music like Carpenter's 'Perambulator.'" He was trying, Adler said, to do the most he could for Cowell, reminding him that he had not asked for performing fees for Slonimsky's Pan American concert. Furthermore, he said, "I give you my personal work for nothing." He concluded his letter by requesting that Cowell raise money to bring Adler to New York. There he hoped to set up a League with other composers (he referred to "Schirmers, etc.") which would entail a \$1 or \$2 monthly subscription.⁴⁶ Cowell's response to these plans has not been found, but he did send a check, because on 24 March Adler acknowledged it, adding that he was now engaged in reprinting Weiss's Preludes (New Music, April 1929) and Antheil's Airplane Sonata (New Music, April 1931).⁴⁷

On 15 March, Cowell sent his father and stepmother excerpts from a review of the Pan American concert given in Vienna on 21 February and directed by Webern (who had finally decided to conduct it). In it Cowell was identified as a composer, music teacher, and editor of the well-known publication series New Music (" . . . komponist and musikpaedagoge und als herausgeber der publicationsreihe NEW MUSIC drueben sehr

⁴⁶ Letter, J. C. Adler to Henry Cowell, 16 March 1932. New Music Collection.

⁴⁷ Letter, J. C. Adler to Henry Cowell, 24 March 1932. New Music Collection. Adler was not alone in trying to capitalize on Cowell's New Music enterprise, especially after the publicity surrounding the Pan American concerts. Wilhelm Hansen, a publisher in Leipzig, also wrote to Cowell in March, asking to be an agent for New Music and offering Cowell a commission. Letter, Wilhelm Hansen to Henry Cowell, 18 March 1932. New Music Collection.

bekannt . . ."). Cowell appended a note to the review telling his parents he would arrive in San Francisco about the first of April.⁴⁸

When he returned Cowell may have found the New Music subscriptions lagging because he distributed a brochure--a practice usually carried out in the summer. A neat, green folder in Hazel Watrous's design, it gave contents of the New Music issues through January 1932. (Plate XXVIII.) Even though there had been much correspondence between Cowell and Ives and Cowell and Adler about the Orchestra Series, the series is not referred to in the brochure. Obviously, the time had not yet arrived for an announcement.

New Music Quarterly: Schoenberg's Op. 33b

Another surprise was that Cowell did not announce the April issue in the brochure--a particularly important composition by Schoenberg and one which Cowell prized for his series. Earlier in July 1931, Cowell had written to Ives from California about such a possibility:

Adolph Weiss writes me that Arnold Schoenberg offered his piano piece, opus 33a, to us (New Music) at a fee of \$100. Here is where I would welcome your advice some more. I think that about once a year, we might do some European work, as we did the Webern last season, and it gives New Music very high standard to have represented, only the very best of the Europeans. Also, it seems to me that it is an opportunity to catch a man like Schoenberg between tie-up contracts[. He] has always had one with the Universal. The fee is very low, as such things go. Stravinsky would charge \$5000! Still, I hate to pay for material from Europe while I am forced to offer nothing

⁴⁸Note, Henry Cowell to [Harry and Olive Cowell], [15 March 1932]. Cowell Collection.

NEW MUSIC

A QUARTERLY PUBLISHING MODERN COMPOSITIONS
 HENRY COWELL EDITOR AND OWNER
 THE NEW MUSIC SOCIETY OF CALIFORNIA, PUBLISHER
 P. O. BOX 356 SAN FRANCISCO, CALIFORNIA

New Music contains not articles on music but music itself, and is the only magazine in the world devoted exclusively to the publication of modern music. It is issued four times a year,—in January, April, July and October.

There are few opportunities for the modern American composer to publish his work, and when modern works are published, usually very few copies are sold. The work is therefore not distributed, and neither the composer nor the publisher gains financial profit.

New Music affords a means of publication for contemporary works, and also insures their distribution among its subscribers. *New Music* is published on a non-profit plan, in the effort to introduce new compositions, and if any profits are made they are divided among the contributing composers. *New Music* specializes on American compositions, but publishes foreign works as well. It includes music for piano, voice, violin, orchestra, etc.

Plate XXVIII. New Music Brochure, April 1932. Cover.

to most of the men who write for us. What do you think?⁴⁹

Within a week, Ives wired back: "Would accept Schoenberg offer."⁵⁰

Weiss's letter had referred to the piano piece Op. 33a which, in Rufer's catalogue of works, is listed as having been started on 25 December 1928. The completion date is unknown because only a first draft is in the Schoenberg legacy. The original manuscript has not been located; Universal Edition has a copy, signed by Schoenberg, but in another hand. The manuscript of the piece Op. 33b, on the other hand, is in the legacy. It is dated 8 October 1931, with a completion date of 10 October 1931, Barcelona.⁵¹ Although Schoenberg had not yet written Op. 33b when he talked to Weiss in July 1931, he must have already been anticipating at least two pieces under the same opus number when he added the letter a for the first. It is possible that Schoenberg had sketched out the second piano piece before July 1931 and, when publication was assured, completed the work especially for New Music.⁵²

Cowell accepted the score of Op. 33b, titled it simply Klavierstueck, and added Schoenberg to his honorary

⁴⁹Letter, Henry Cowell to Charles Ives, 13 July 1931. Ives Collection.

⁵⁰Telegram [or notes taken on telegram], Charles Ives to Henry Cowell, 19 July 1931. Ives Collection.

⁵¹Josef Rufer, The Works of Arnold Schoenberg, trans. Dika Newlin (London: Faber and Faber, 1962), p. 57.

⁵²H. H. Stuckenschmidt, Schönberg: Leben, Umwelt, Werk (Zurich: Atlantis, 1974), p. 313. "Trotz schlechten, Wetter und Krankheit arbeitete Schönberg. Vom 8. bis 10. Oktober schrieb er das Klavierstück opus 33b, das Henry Cowell im April 1932 in Seiner Sammlung 'New Music' veröffentlichte."

Board of Endorsers along with two other new board members, McFhee and Riegger.⁵³ (Three names were removed from the list: composer Robert Mills Delaney and performers Eva Gauthier and Grete Torpadie.) There were no biographical notes or information about the music in the issue. A succinct note on the title page gave the reason: "ARNOLD SCHOENBERG has requested that we do not publish either biographical notes or musical explanations concerning his work, since both he and his musical viewpoint are well known."

Schoenberg's Klavierstueck came at a significant point in his career. After initiating the twelve-tone method in the piano pieces of Op. 23, the Serenade, Op. 24, and the piano suite, Op. 25, during 1921-27, Schoenberg continued to develop his new method of composition and, by 1931, when the Op. 33b was composed, had settled into many of the characteristics associated with his style. In an article written in 1949 and published in The Musical Quarterly in 1952, Schoenberg summarized the development of his method from its inception in 1915. At that time, while doing a sketch for the scherzo of a symphony, he said, he discovered that the theme "accidentally consisted of twelve tones." Soon after that occurrence, he planned all the main themes in his oratorio Die Jakobsleiter to be derived from a six-tone row. The next step was "composition with twelve tones" which "became more distinct in some of the piano pieces of Op. 23." In the same year (1923) that he completed Op. 23, Schoenberg wrote the Serenade, Op. 24, which "already contains

⁵³ It was spelled "Klavierstueck" on the title page, "Klavierstück" on the first page of the score.

one real twelve-tone piece, the Sonett Nr. 217 von Petrarca, the fourth movement." In the variation movement, "for the first time, the 'consequent' consists of a retrograde repetition of the 'antecedent.' The following variations use inversions and retrograde inversion . . ." ⁵⁴

By the time he began to compose the two piano pieces Op. 33a and 33b, Schoenberg had developed a particular type of tone row in which the antecedent of the basic set can be combined with the antecedent of a transformation to produce an aggregate of twelve tones. Schoenberg described his concept in Style and Idea:

Later, especially in larger works, I changed my original idea, if necessary, to fit the following conditions: the inversion a fifth below of the first six tones, the antecedent, should not produce a repetition of one of these six tones, but should bring forth the hitherto unused six tones of the chromatic scale. Thus, the consequent of the basic set, the tones 7 to 12, comprises the tones of this inversion, but of course, in a different order. ⁵⁵

In Op. 33b, the set (P-0) was so constructed that when it was combined with its inversion (I-5) the following combinations of P-0 and I-5 and the retrogrades, R-0 and RI-5 produced twelve-tone aggregates. (Example 53, p. 349.) The combinatorial aspect of the row is illustrated in measures 5-9, where the melody consists of RI-5 and the accompaniment R-0, with the antecedents of each transformation forming the first phrase, their consequents forming the second phrase. (Example 54.)

⁵⁴ Arnold Schoenberg, "My Evolution," The Musical Quarterly, 38 (October 1952): 517-25.

⁵⁵ Quoted in George Perle, Serial Composition and Atonality, 3rd ed. rev. (Berkeley: University of California Press, 1972), p. 97.

Example 54. Schoenberg, *Klavierstueck*, Op. 33b, measures 5-9.

The musical score is presented in two systems. The first system contains measures 5 through 10. Measure 5 begins with a fermata over a half note. Measures 6 and 7 feature a melodic line in the right hand and a bass line in the left hand. Measure 8 includes a dynamic marking of *p*. Measure 9 is marked *ppp molto staccato*. Measure 10 ends with a fermata. The second system contains measures 7 through 9. Measure 7 starts with a fermata. Measure 8 is marked *poco rit.*. Measure 9 is also marked *poco rit.*. The score includes various musical notations such as slurs, ties, and accidentals.

Example 53. Sets in Schoenberg, *Klavierstueck*, [Op. 33b].

The image shows two musical staves. The top staff is a treble clef staff with a sequence of pitch classes: C, D, E, F, G, A, B, C, D, E, F, G. Above the staff, an arrow labeled 'P-0' points to the right above the first note, and another arrow labeled 'R-0' points to the left above the last note. The bottom staff is also a treble clef staff with a sequence of pitch classes: C, D, E, F, G, A, B, C, D, E, F, G. Above the staff, an arrow labeled 'I-5' points to the right above the first note, and another arrow labeled 'RI-5' points to the left above the last note.

The measures which follow show another use of the same principle: brief patterns which, stated simultaneously, form a twelve-tone aggregate--antecedents of I-5 and P-0 in measure 10 with their consequents in measure 11. (Example 55.)

Example 55. Schoenberg, *Klavierstueck*, [Op. 33b], measures 10-11.

The image shows a musical score for two measures, 10 and 11. Measure 10 is in the treble clef and is marked 'poco scherzando' and 'p'. It contains a sequence of notes with a bracket labeled '[I-5]' above it. Measure 11 is also in the treble clef and is marked 'poco scherzando'. It contains a sequence of notes with a bracket labeled '[P-0]' above it. The score includes various musical notations such as notes, rests, and dynamic markings.

Schoenberg scholars have commented about the striking contrast between the two pieces of Op. 33. Steuermann remarked that they present "two poles of expression in Schoenberg's language. Op. 33a, composed of contrasting elements, frequently sounding as if 'disrupted'; and the other, a quietly flowing 'Song Without Words' which, in leisurly abandon, gives us all

the nuances of the musical thought."⁵⁶ Leibowitz also noticed the contrast in them, describing the first piece as rapid in tempo with an impetuous and brilliant character, contrasting with the second which is slow, lyrical, and introspective, often quite dense polyphonically. He believed it to be the most beautiful piano music Schoenberg had written.⁵⁷ Georg Krieger, who has made a detailed analysis of the Op. 33b, described the "Freundlichkeit"--pleasantness or affability--of the piece. The general lightness of the piece, says Krieger, is derived from the skips in the melodic line, the few dissonant harmonies, the abundance of minor-sevenths, sixths, and triads, the repetition of sonorities, and the distinct articulation of sections and phrases.⁵⁸

⁵⁶ Eduard Steuermann, "The Piano Music of Schoenberg," in Schoenberg, ed. Merle Armitage (New York: G. Schirmer, 1937), pp. 129-33.

⁵⁷ René Leibowitz, Schoenberg (Paris: Editions du Seuil, n.d.), p. 115. "A l'opposé de cela, la deuxième Pièce, plutôt lente d'allure, a un caractère lyrique et introspectif. Souvent très dense polyphonique . . . c'est peut-être la plus belle page pour piano que Schoenberg ait jamais écrite."

⁵⁸ Georg Krieger, Schönbergs Werke für Klavier (Göttingen: Vandenhoeck and Ruprecht, 1968), p. 111. "Vielleicht lässt sich die Formidee des Stückes so begreifen--und damit wäre zugleich seine anfangs erwähnte Freundlichkeit" erklärt: Es gibt in allen Bereichen Hörerleichterungen, im Melodischen die Verwendung von Skalenausschnitten, im Harmonischen die Verwendung von wenig dissonanten Klängen, im Formalen die deutliche Gliederung in Abschnitte und Phrasen. Alles das hat aber immer als Gegenpol seinen Gegensatz, also das weitausriefende Intervall, den komplexeren Klang, die rasche Veränderung im Harmonischen, die Entwicklung von Formteilen auseinander ohne tiefere Zäsur (etwa die eng verwobenen Phrasen im Durchführungsteil). Der Gegensatz ist jedoch in diesem Stück nicht schroff, die Gegensatzpaare ergänzen sich, stehen in einem ruhigen Komplementärverhältnis zueinander."

Another aspect of the piece--its formal construction--is interesting to observe in light of an essay, "Constructed Music," which Schoenberg wrote around the same time that he composed Op. 33b. In it he defended his type of compositional method which begins with a "vision" of the whole work and then "breaks down during its representation into details whose constructed realization reunites them into a whole." In the article he talked of one of the "greatest virtues" of his music: that it is "well-worked out."⁵⁹ Such a working-out is illustrated in Op. 33b, in which the intervallic content of the row was used to advantage to differentiate the two themes. The minor-seventh interval became the motive for theme A (below). Example 56. Schoenberg, *Klavierstueck*, [Op. 33b], measures 1-3.

Mässig langsam (♩: 64)
[P-0] 1 *cantabile* 2 3
1 2 3 4 5 6 7 8 9 10 11 12
p
dolce

Then its inversion--the major second--was used as building material for theme B, beginning in measure 21. (Example 57.)

Not long after publication of the Schoenberg *Klavierstueck*, Cowell lectured on Schoenberg's music at the Y.M.C.A. in San Francisco. A review by Redfern Mason summarized Cowell's talk; it provides an insight into Cowell's attempt to describe the complexities of dodecaphony:

⁵⁹ Arnold Schoenberg, "Konstruierte Musik" [Constructed Music], c. 1931, trans. Leo Black, in *Style and Idea*, ed. Leonard Stein (London: Faber and Faber, 1975), pp. 106-8.

Example 57. Schoenberg, Klavierstueck, [Op. 33b.], measure 21.

He told of Schonberg's dissonant harmony and his substitution of the contrast of greater and lesser discord for the old contrast of discord and concord. That was the Schonbergian point of departure. Then came the more radical innovation of the twelve tone "row," which Cowell defined as our chromatic scale with this difference, that Schonberg regards all the notes as of equal importance, all of them potential points of repose. From that conceit results atonality.

.....
 Pithy four or five note themes are Schonberg's ideal. These he inverts as did the old polyphonists, but divides the notes through a whole series of octaves, and that is something the old fellows did not dream of doing. Intellectual Cowell admits much of Schonberg's music to be, because the composer is sentimental and fights against it.⁶⁰

New Music Society: Demonstration
of the Rhythmicon

Mason ended his article with a reference to a forthcoming concert of the New Music Society: "On Sunday night Cowell invites folks to attend the concert of the New Music Society when a composition for two pianos, each tuned a quarter of a tone apart, will be played." The concert had been scheduled, however, more to demonstrate the rhythmicon than the quarter-tone music to which Mason referred. The rhythmicon, a mechanical instrument built by Leon Theremin to Cowell's

⁶⁰ Redfern Mason, "Cowell Heard in Music Talk," San Francisco Examiner, 10 May 1932.

specifications, produced counter-rhythms too complex to be played on regular instruments. According to Sidney Cowell, Cowell had been interested in the possibility of such an instrument for many years and had discussed the project with his friend Russell Varian as early as 1915-16. Although Varian actually made some sketches, it was Theremin who built the instrument for Cowell. Originally designed to illustrate complex rhythms, the instrument was further developed to produce sounds tuned to the overtone series (e.g., rhythms of 2 against 1 would sound an octave, 3 against 2 a perfect fifth, etc.). Even though Theremin at that time (in the 1920s and '30s) was receiving offers as high as \$10,000 from Hollywood studios for work with his earlier instrument, the Theremin, he only charged Cowell \$200 for the rhythmicon, because, according to Mrs. Cowell, "he always enjoyed Cowell and was glad to help him."⁶¹

Cowell had planned to exhibit the rhythmicon in Europe and in a letter to Ives from Berlin in October 1931 said, "I have been composing and have finished the second movement of my work for the Rhythmicon with orchestra for Nicolas to use in Paris in February."⁶² Cowell wrote again on 14 November that he had completed three movements of the work and, three days later, that he was working on the last movement "and am very happy in the work--it is really a delight to be working on something presenting so many new musical problems,

⁶¹Interview with Sidney Robertson Cowell, 21 May 1975.

⁶²Letter, Henry Cowell to Charles Ives, 31 October 1931. Ives Collection.

and still having as a whole, such simple outlines.⁶³ But Slonimsky did not perform the rhythmicon work in February at the Paris concerts, possibly because of reservations on Ives's part, as indicated in his letter to Slonimsky in January. In it he refers to financing the building of a second instrument, and its future seemed to hinge on a demonstration about to take place at the New School:

I had a long talk with Henry the day after you left. I told him what I told you about the "Rhythmicon" situation as I had got to thinking about it after our meeting--and we went into it from all angles. It relieved my mind to know especially that the new one would really be nearer to an instrument, than a machine. There will be a "lever" that can readily change the "tempo" with pedals and also the "tones" etc. It wasn't so much the question of having another made--as I think it ought to--it will be improved, transported, and studied on--but the main question is whether it is yet time to present it at Paris--and if so how is the best way to do it. Henry feels as I do about that--and after the demonstration at the New School for Social Research next Tuesday we can know better how to do it. I sent the remitted check to Mr. Theremin yesterday--and he's started the building. It will be yours and Henry's-- I just want to help--and sit under its "shadow" on a nice day.⁶⁴

In a footnote, Slonimsky says that Cowell's special piece Rhythmicana (presumably the one Cowell referred to in his letters to Ives) was completed too late to be used at the Paris concerts. Mrs. Cowell recalls a further reason why the demonstration did not take place in Europe: the fragility of the instrument and the difficulty of transporting it.⁶⁵

⁶³Letter, Henry Cowell to Charles Ives, 17 November 1931. Ives Collection. Only three movements have survived.

⁶⁴Letter, Charles Ives to Nicolas Slonimsky, January 1932, in Slonimsky, Music Since 1900, 4th ed. (New York: Charles Scribner's Sons, 1971), p. 1331.

⁶⁵Interview with Sidney Robertson Cowell, 21 May 1975.

The rhythmicon was demonstrated, however, at the New School in New York on 19 January. The importance of the invention is underscored by two reviews of the program--one in Musical America and one in Modern Music. Therein showed both the rhythmicon and the Theremin, but interest, according to the Musical America article, centered on the former because the latter had been heard numerous times. After the demonstration, the reviewer concluded that "the melodic possibilities of the instrument seem small, though its theoretical interest is high. The sound is like that of a reed organ." He questioned the advisability of adding tones to the rhythmic beats because "this more or less defeats its own end, as the ear, being more accustomed to listen for melody than rhythm, is apt to ignore the latter."⁶⁶ Marc Blitzstein, on the other hand, writing in Modern Music, thought it a good idea to give each rhythm a pitch, but his complaint dealt with the limitation in which "one is constrained to represent a single rhythm always upon the same repeated note and without deviation from the regular beat . . ."⁶⁷

When the instrument was demonstrated in San Francisco at the concert on 15 May, the program described the method of sound and rhythm production as "a new principle of television . . . caused by the influence of light on a photo-electric cell." (Plate XXIX.) Although the concert also included

⁶⁶"Demonstrate New Theremin Instruments," Musical America, 25 (January 1932).

⁶⁷Marc Blitzstein, "Premières and Experiments--1932: Old Music--New Instruments (New School Concerts)," Modern Music, 9 (March-April 1932): 125-27.

The New Music Society

presents
 quarter-tone music on two pianos
 and a demonstration of the new
 musical instrument RHYTHMICON
 at the Auditorium of the Y. W. C. A.
 620 Sutter Street, San Francisco
 Sunday evening, May 15, at 8:15

P R O G R A M

Xanadu — Mildred Couper
 (written as incidental music for Eugene
 O'Neill's Marco Millions, for two pianos
 tuned a quarter tone apart.) Performed
 by the composer and Malcolm Thurburn.
 Xanadu (repeated)

Demonstration by Henry Cowell
 of his new instrument
 the COWELL-THEREMIN RHYTHMICON

The rhythmicon is a new musical instrument
 for the production of rhythms of all types
 by the holding of keys on the keyboard. As
 long as the key is held, the corresponding
 rhythm will be sustained. Rhythmic harmonies
 produced by sounding several rhythms
 together are made easy and practical to
 perform. The rhythm is related to sound
 scientifically, so that a sonal harmony cor-
 responding to the rhythm in vibration ratio
 is always heard. The sound and rhythm are
 both produced by a new principle of tele-
 vision, and are caused by the influence of
 light on a photo-electric cell.

Public admission, one dollar.
 (New Music Society members free on pre-
 sentation of membership cards.)

**Plate XXIX. Program for the New Music Society Concert,
 15 May 1932.**

quarter-tone piano music by Mildred Couper, a composer from Santa Barbara, it was the rhythmicon which caused the greatest stir. Cowell wrote to Ives the next day, saying that the rhythmicon had been accepted in San Francisco better than in the East as a "real artistic instrument." Later in the month, he told Ives again that "the rhythmicon has been accepted with almost wild acclaim here in several places, as opening up a field for both music and investigation. There has been, in the west, none of the sort of misunderstanding we feared, which is encouraging."⁶⁸ In the former letter, Cowell had enclosed a copy of an unidentified review of the concert. He probably did not send the one by Alfred Metzger in The Chronicle, which was highly uncomplimentary. Metzger found the combination of Carol Weston's violin solos with rhythmicon accompaniment "unusual and interesting to say the least," but described the sounds of the rhythmicon as "a cross between a grunt and a snort in the low 'tones' and like an Indian war whoop in the high-tones."⁶⁹

Cowell, at this time, was engaged in a series of six lectures on contemporary music at the Y.W.C.A. in San Francisco.⁷⁰ Marjory M. Fisher of the San Francisco News, obviously impressed with the talks, went far beyond merely reviewing the series.

⁶⁸ Letters, Henry Cowell to Charles Ives, 16 May and 31 May 1932. Ives Collection.

⁶⁹ Alfred Metzger, "Rhythmicon, Newest Invention in Music, Makes Debut in S. F.," San Francisco Chronicle, 16 May 1932.

⁷⁰ "A World Survey of Contemporary Music, Six Lectures begin Monday, May 31." [advertisement in unidentified newspaper].

Instead, she summarized Cowell's own work and his attitudes toward American music and its composers. She began in her article of 1 June by calling Cowell's music "typically American and his famous 'tone clusters' probably the most startling and original contribution any American has yet contributed to the field of music." She then pointed out that in the lecture on 31 May, Cowell modestly disclaimed any right to discuss his own works; rather he placed Ives and Ruggles "at the top of the list of composers whose works are indigenous to America, because they have evolved individual formalisms which denote a minimum of foreign influence."⁷¹ A subsequent article quoted Cowell on the subject of foreign influence--"Weiss leans toward the German; Aaron Copland and Louis Gruenberg toward the sophisticated musical wit of France." Only Ives is truly American, according to Cowell, because among things he has "captured and recreated" [are] the rhythms of the American country fiddlers [and] the 'nebular haze of tone' created by a congregation singing . . ."⁷² Another article in the series quoted Cowell as saying that it was "time that America should go through a strongly nationalistic period . . . essential that we develop a nationalistic idiom that is indigenous to this country before we can claim a legitimate place in the field of creative art." Again the name of Ives was evoked as well as those of Ruggles and Crawford. Cowell pointed to the accomplishments of Slonimsky

⁷¹Marjory M. Fisher, "Henry Cowell Gives Lecture and Musicale," San Francisco News, 1 June 1932.

⁷²Marjory M. Fisher, "Composers Have Hard Row to Hoe in American Music," San Francisco News, 4 June 1932.

"who can beat three rhythms simultaneously [and] who was brought to San Francisco to conduct a New Music Society concert last fall."⁷³ The final article dealt with Cowell as a promoter of American music--"This writer nominates Henry Cowell for the title of the world's outstanding promoter of American music"--and listed his achievements, including his establishment of the New Music Society and "editor of its two publications, head of the Pan American Association of Composers in New York, music director of the New School of Social Research in New York, musical editor of the American Annual, and recipient of the Guggenheim Foundation fellowship. "Henry Cowell," Fisher proclaimed, "is a man of ideas and of action" and she put forth two of Cowell's newest ideas--a plan for recordings by the Pan American Association and a "'high-brow' radio station devoted exclusively to the best and highest form of music." She quoted Cowell: "As soon as the Pan American Association gets a few more donations that is one of the things we will undertake." Although Cowell apparently hoped that the new plans would be sponsored by the Pan American Association (or possibly even Ives), he did not neglect his first association. "Europe," Fisher quoted Cowell as saying, "is interested in one San Francisco musical enterprise--and just one--the New Music Society. That organization has been the subject for articles in newspapers and magazines throughout the world."⁷⁴

⁷³Marjory M. Fisher, "Berlin Critic Challenges U.S. Artists," San Francisco News, 11 June 1932.

⁷⁴Marjory M. Fisher, "Cowell Asks More Playing of U.S. Music," San Francisco News, 18 June 1932.

Fisher's series of articles was undoubtedly of great value to Cowell and to New Music, especially at the time of the launching of the Orchestra Series. The first flyer for the new series had been inserted in the April 1932 issue of New Music. (Plate XXX.) A straightforward statement reiterating many of the same reasons for starting the series that Cowell had discussed in his letters to Ives, it nevertheless reflected incomplete plans. It announced a series supposedly starting in January (but the first one did not appear until March), undated issues (but promises of four a year), and offered a list of composers, not specific titles.

Orchestra Series: Music by Ives

To inaugurate the new Orchestra Series Cowell published Ives's choral work Lincoln, the Great Commoner. In February of 1932, Cowell wrote to Ives, thanking him for a check and saying that he would get "the Lincoln score tomorrow."⁷⁵ Then, in March, the first public announcement of the Orchestra Series was made in the San Francisco Examiner. The term "Orchestra Series" was not used in the article; instead, the new series was called the "New Music Edition," and its stated purpose was quoted as the publication of "American orchestral music of high modern standards."⁷⁶ It was also announced that Lincoln, the Great Commoner had been issued "during the past few days" and that forthcoming works in the series would be Sun Treader by

⁷⁵Letter, Henry Cowell to Charles Ives, 26 February 1932. Ives Collection.

⁷⁶"Henry Cowell," San Francisco Examiner, 20 March 1932.

Announcing

NEW MUSIC EDITION ORCHESTRA SERIES

New Music, beginning now, is embarking on an expansion of its activities. The greatest necessity for the encouragement of compositions in larger forms in America, as well as for inducing greater numbers of performances of American orchestral work, is the publication of more orchestral scores.

New Music has published an occasional orchestral work, but finds it somewhat impractical to include large scores in its regular series, since many of its subscribers cannot use the larger scores and prefer piano or smaller works; and at the same time the publication of large scores is too expensive to be sold at the low rate of subscription of the regular series.

For this reason, New Music will include in its regular series from now on only works for piano, voice, solo instruments, or small chamber combinations up to four or five instruments. This series will remain at the rate of \$2.00 per year, 75 cents per copy.

A new subscription series, known as the NEW EDITION ORCHESTRA SERIES, has been founded during the first months of 1932. It will publish a minimum of four scores yearly of large and small orchestra works, or large chamber combinations. To insure better distribution in Europe, it has been arranged that all works published by the Orchestra Series will be taken into the Edition Adler, of Berlin. Although undated, the orchestra series will be sold, like New Music, as a periodical. Subscribers will receive a minimum of four issues during the year in which they subscribe, and the current year will run from January 1st to January 1st, beginning with January 1932. For 1932 new works by Ives, Ruggles, Riegger, Weiss, Crawford, Rudhyar, and others will be published. The subscription price for a year for the orchestra series is \$3.00, or \$1.00 for single copies.

We hope that those who are real friends of New Music will aid us in undertaking these orchestral publications by subscribing to the combined series of both the regular New Music, and the orchestra series, at the rate of \$5.00 per year.

 New Music Edition
 Box 356, San Francisco, California.

Gentlemen: Please send me a year's subscription, for which my check is enclosed, to:

Name: _____

Address: _____

New Music, regular series at \$2.00
 Orchestra series ----- at \$3.00
 Combined series ----- at \$5.00
 (mark out the series not desired)

Plate XXX. First Announcement of the New Music Orchestra Series.
 (Reduced in size)

Ruggles, American Life by Weiss, Dichotomy by Riegger, The Bee by Crawford, and Ouranos by Rudhyar. The title of Crawford's composition referred to her setting of Carl Sandburg's poem In Tall Grass, which Cowell was to publish with two other Crawford songs in 1933. The work by Ruggles came out in 1934. The Rudhyar composition was not published by New Music; rather, another work by Rudhyar--Sinfonietta--was to be issued in 1934.

The peach-colored cover of Lincoln was an original design by Ruggles ⁷⁷ (Plate XXXI) and the score, instead of being engraved as was the custom with New Music issues, was a copy of the score by Ives's copyist Emil Hanke. ⁷⁸ Lincoln, written by Ives in 1912, was dedicated to David Cushman Twichell, Ives's brother-in-law and former classmate at Yale. ⁷⁹ The song was scored for orchestra and chorus, a setting of a poem by Edwin Markham:

. . . And so he came from the prairie cabin to the capitol,
 One fair ideal, led our Chieftan on,
 He built the rail pile as he built the State
 The conscience testing every stroke,
 To make his deed the measure of the man
 So came our Captain with the mighty heart;
 And when the step of earthquake shook the house,

⁷⁷Kirkpatrick, Ives Memos, p. 164.

⁷⁸Kirkpatrick, Catalogue, p. 123

⁷⁹Kirkpatrick, Ives Memos, pp. 164, 259. When the score was reprinted in 1953 as Volume 26, Number 2 in the New Music series, the dedication had been deleted. According to Kirkpatrick, two errors in the New Music score were corrected by Ives in a copy in his possession: in measure 1, trombone part, the rhythmic pattern $\text{♩} \text{♩} \text{♩}$ was corrected to $\text{♩} \text{♩} \text{♩}$; in measure 20, an f-sharp' was added to the d'. Catalogue, p. 123. These corrections did not appear in the 1953 New Music reprint. Furthermore, the word "harp"--as an alternative scoring to the piano on pages 4-7 and 10-16--is crossed out on both the first edition and the reprint.



Plate XXXI. Ives, Lincoln, the Great Commoner. Cover.
(Reduced in size)

Wrenching rafters from their ancient hold,
 He held the ridge-pole up and spired again the rafters
 of the Home
 He held his place he held the long purpose like a growing
 tree,
 Held on thro' blame and faltered not at praise,
 And when he fell in whirlwind, he went down as when
 A kingly Cedar green with boughs goes down with a great
 shout, upon the hills!

It was appropriate that just as he began the New Music Quarterly with Ruggles's Men and Mountains, Cowell started the new series with music by another composer he considered an important Americanist. Moreover, Lincoln represented a political statement as well as a musical idea since it was a product of Ives's patriotic fervor. As Rosenfeld pointed out, "Ives is nothing if not a nationalistic American composer-- [one who] has indeed felt the spiritual and moral forces of America past and present not only through American folk music, but through literary and other artistic expressions, too."⁸⁰ The work was from that part of Ives's output which Hitchcock has labeled "the cultivated tradition of art song based on texts of some poetic elegance." Like Walt Whitman, From Paracelsus, Evening, and From the Swimmers, Lincoln's text by a distinguished poet contributed, Hitchcock believes, to its "considerable complexity and strength (two things [Ives] tended to equate)."⁸¹ Lincoln is also related to other "political" songs by Ives (The New River, Majority or The Masses, He Is There!, and An Election) which employ a unison chorus (with occasional divisi) through which a sort of "Lincolnian 'people's

⁸⁰ Paul Rosenfeld, "Charles Ives," in Musical Impressions: Selections from Paul Rosenfeld's Criticism, ed. Herbert A. Leibowitz (New York: Hill and Wang, 1969), pp. 238-48.

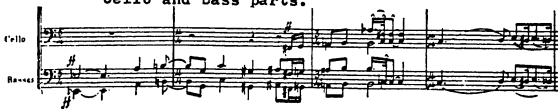
⁸¹ H. Wiley Hitchcock, "Charles Ives's Book of 114 Songs," pp. 127-35.

chorus,' a mass of voices [spoke] out as one."⁸² Hitchcock describes the effect of Ives's vocal writing and quotes Ives himself on such songs:

. . . the massed voices, occasionally splitting into heterophonic clusters, have the effect of collective, not individual, statement. . . . Of such songs Ives wrote characteristically: "Probably the old ladies (male and female) would not--but there are some men who would [---] like to hear some of the choruses with orchestra today [,] especially those about the world problems of the people, etc. [,] sounding up over the stone walls, and 'west mountain.'"⁸³

A dissonant, atonal work, Lincoln contains long angular melodic lines, supported at times by parallel octaves and open fourths and fifths. (Example 58.)⁸⁴

Example 58. Ives, Lincoln, the Great Commoner, measures 1-4. Cello and bass parts.



By contrast, its most climactic moments employ conjunct chromatic lines and tone clusters both in the voices and in the accompaniment. Such a climax is the earthquake passage on pages 8 and 9. The complex harmonies and rhythms, with frequent changes in meter provide a sophisticated setting for a somewhat naive word painting. (Example 59a. and b.) Ives's innovative ideas are well illustrated by the note for the basses and cellos at the bottom of page 9, giving directions for playing

⁸²H. Wiley Hitchcock, Ives (London: Oxford University Press, 1977), p. 40.

⁸³Letter to Lehman Engel, quoted in *Ibid.*, p. 41.

⁸⁴Examples are photocopies of the score reprinted in New Music, Volume 26, Number 2 (January 1953).

Example 59a. Ives, Lincoln, the Great Commoner, measures 25-26. Voices, piano, and strings.

*high div.
1 mel. Voice
1 low.*

break

trill

Allegretto

Andante

3 4

7 4

Voices
Piano
Violin I
Violin II
Viola
Cello
Bass

Example 59b. Ives, *Lincoln*, the Great Commoner, measure 7. Voices, piano, and strings.

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the clusters (See Example 59b). Sometime later, Cowell, possibly in preparation for a performance of Lincoln, marked up a copy of the 1953 New Music reprint. Among other indications, he wrote on page 2: "2 trumpets w. voices" and "2 trombones ad lib.;" next to voices "High (sop. tenor)," "Medium (mexzo sop., Baritone)," and "low (alto, Bass)." On page 9 he specified that in the "written-out glissando for voices [on the word "wrenching"] the voices were "not to be exactly together."⁸⁵

In addition to the announcement of the Orchestra Series enclosed in the April issue of New Music, Cowell sent out another promotion piece at the beginning of May--this time a postcard, asking for subscriptions to New Music and the Orchestra Series. By the end of the month, he wrote to Ives with the results of the New Music circularization:

Our campaign for New Music has brought surprisingly good results--there have been about \$50.00 per week taken in for the past two weeks, in renewals and new subscriptions! And most of them are for the combined series of both orchestra and regular series. I never thought to have so many orchestral subscriptions so soon!⁸⁶

Although membership information from the early years of the Orchestra Series is sketchy, some cards have been located in the New Music Collection. One group of twenty cards, marked "Combined, Orchestra Series, 1932," includes the names of composers Aaron Copland (who paid \$5 in May 1932), A. Lehman Engel (\$5, July 1932), singer Judith Litante (\$3, orchestra only),

⁸⁵ Score at New York Public Library, Americana Collection.

⁸⁶ Letter, Henry Cowell to Charles Ives, 31 May 1932. Ives Collection.

and Edwin A. Fleisher, Philadelphia (\$3, orchestra only).⁸⁷ Another collection of forty-eight cards, presumably of subscriptions to the Orchestra Series, includes the names of composers Joseph Achron, Henry Brant, and Carlos Salzedo; pianist Rudolph Ganz from the Chicago College of Music, critic Olin Downes of New York, and conductor Fritz Reiner. Both the San Francisco Public Library and the Sibley Music Library at the Eastman School of Music are also listed. Mrs. Walton is recorded as having paid for five subscriptions (\$25) and having moved to Madison Avenue in New York--both the smaller contribution and the move from West 68th Street indicating the more modest situation forced upon her by the Depression.⁸⁸

The broad dissemination of the prestigious new series is best illustrated, however, by a third group of cards, marked "Orchestra Series Free List" (in some cases a misnomer, as some people on the list were actually paid subscribers). Composers, conductors, and critics throughout the country (and a few abroad) are included. Ives was designated a "life subscriber" to the Orchestra Series through a "special donation" of \$400. The other ninety names are as follows:

Associated Music Publishers
 John J. Becker, St. Paul
 Arthur Berger, NY
 Music Editor, Brooklyn Trend
 Ben Buxton, Springfield Republican
 Critic, Call-Bulletin, SF
 Carrie L. Carrington, Pacific Grove
 Carlos Chavez, Mexico

⁸⁷New Music Collection. Fleisher was the founder of the Edwin A. Fleisher Collection of orchestral music housed at the Free Library of Philadelphia.

⁸⁸Personal information from Sidney Robertson Cowell.

Critic, Chicago Tribune
 Aaron Copland, NY
 Olive Thompson Cowell, SF
 Music Critic, Daily News, SF
 Dene Denny, Carmel
 Constantine Derjavin, Leningrad
 Ussay Dobrowen, SF Orchestra Assoc.
 Olin Downes, NY
 Emergency Relief Administration
 Critic, Evening Post, NY
 Critic, Evening World-Telegram, NY
 Mrs. Mortimer Fleishhacker, SF
 Ruth Fleming, SF State Teachers Col.
 Alexander Fried, SF Chronicle
 Gertrude Fried, SF Community Music School
 Ossip Gabrilowitch, Detroit
The Gamut, NY
 William Gassner, NY
 Dr. W. Gillies Whittaker, Glasgow
 Lawrence Gilman, NY Tribune
 Dr. Isaac Goldberg, Roxbury MA
 Vladimir Golschmann, St. Louis
 Eugene Goossens, Cincinnati
 The Gramophone; att'n: C. Stone
 Henry Hadley, NY
 Howard Hanson, Rochester
 Sandor Harmati, Darien CT
 W. J. Henderson, NY Sun
 D. G. Jones, The Republican, Scranton
 E. Kalmus, NY
 Pierre Key, Musical Digest
 Hans Kindler, Washington SO
 Georgia Kober, Chicago
 Koussevitzky, Boston
 Minna Lederman
 Ralph Lervando, Pittsburgh Press
 Quinto Maganini, Greenwich, CT
 Maruzen Co., Tokyo
 Redfern Mason, The Examiner
 Mexican Folkways, Mexico
 Mrs. Helen Mills, Peoria IL
 Conductor, Minneapolis SO
Modern Music
Music Supervisors Journal, Ithaca
Musical America
Musical Courier
Musical Forecast, Pittsburgh
The Musical Leader, Chicago
Musical Quarterly, NY
 New School, NY
 Helen Norfleet, ed., The Violinist
 NYPL, office of Director
 Ruthedo Pretzel, Glencoe, IL
Public Ledger, Philadelphia, Critic

Sra. Maria de Quevedo, Havana
 Mrs. Arthur Reis, NY
 Wallingford Riegger, NY
 Artur Rodzinski, Cleveland SO
 Amadeo Roldan, Havana
 Paul Rosenfeld, NY
 Dane Rudhyar
 William Russell, NY
 Pedro Sanjuan, Madrid
 Rudolph Schaeffer Studio, SF
 Eugene Schoen, NY
 John K. Sherman, Minneapolis Star
 Thomas Sherman, St. Louis Post-Dispatch
 Mildred K. Shipman, Musical West
 Nicolas Slonimsky, Boston
 Alexander Smallens, NY
 Susie Aubrey Smith, Portland Telegram
 Albert Stoessel, NY
 Frederick Stock, Chicago
 Leopold Stokowski, Germantown PA
 South Slav Herald, Belgrade
 Clayton F. Summy Co., Chicago
 Critic, The Transcript, Boston
 William Van Hoogstraten, Portland SO

In May of 1932 Cowell was enjoying one of his most successful periods, with all of his various activities and enterprises flourishing. On top of this he had just received a formal notice from Ives's brother that Ives had established a trust fund for him. "Thank you very much," Cowell wrote to Moss Ives, "for sending me a copy of Mr. Charles Ives' provision in his will for a new musical trust fund. He has spoken to me of this, and I understand it very well, and his wishes on the subject." Cowell's suggestion that it would be better to wait before he also wrote a provision in his own will to provide for disposition of the fund seems, in retrospect, to have been prescient: ". . . before all three of us die there may come many changes in the situation . . ." ⁸⁹

⁸⁹Letter, Henry Cowell to [Moss] Ives, 7 May 1932. Ives Collection.

Cowell was also beginning to see the advantages of bringing together some of his various associations. He had, for instance, held Pan American Association concerts at the New School and had included a flyer about the Orchestra Series in the April issue of New Music. In the July issue he included a flyer about the Pan American Association. (Plate XXXII.) Largely a compilation of excerpts from reviews of the Association's European concerts, the record of accomplishments was impressive. (Even an office address was given where contributions could be sent.) The list of members included many on the New Music board, and the conductors as well as the composers to whom the reviews referred were almost all associated with New Music. According to the flyer, it was clear that under Cowell's aggressive involvement the Association had become an international counterpart of the New Music Society. The enclosure in a New Music issue signaled Cowell's recognition of the provincial limitations of the New Music Society and determination to concentrate on the wider possibilities of the Pan American Association for performance of new music. Financial realities also.. may have dictated his decision. Other than Ives's contribution to bring Slonimsky to San Francisco for the fall 1931 concert, there had as yet been no regular support by Ives for the New Music Society.

New Music Quarterly: Riegger's Canons
and Strang's Mirrorrorrim

The New Music issue (Volume V, Number 4, July 1932) contained Three Canons by Wallingford Riegger and Mirrorrorrim by Gerald Strang. The Canons were the second composition by

THE PAN AMERICAN ASSOCIATION OF COMPOSERS, INC.

STEINWAY HALL 113 WEST 57TH STREET NEW YORK CITY

HONORARY PRESIDENT	- - - -	EDGAR VARESE
DIRECTOR NORTH AMERICAN SECTION	- - - -	HENRY COWELL
DIRECTOR SOUTH AMERICAN SECTION	- - - -	JOSE ANDRE
DIRECTOR CENTRAL AMERICAN SECTION	- - - -	CARLOS CHAVEZ
DIRECTOR WEST INDIES SECTION	- - - -	AMADEO ROLDAN

MEMBERS

Humberto Allende
Jose Andre
John J. Becker
Henry Brant
Alfonso Broqua
Alejandro Caturia
Carlos Chavez
Acario Gotapos
Henry Cowell
Ruth Crawford

Richard Donovan
E. E. Fabini
Howard Hanson
Roy Harris
Charles Ives
Hector Villa Lobos
Colin McPhee
Raul Panigua
Carlos Pedrell
Silvestre Revueltas

Wallingford Riegger
Amadeo Roldan
D. Rudhyer
Cari Ruggles
Carlos Saltedo
Pedro Sanjuan
W. G. Still
Edgar Varese
Adolph Weiss

The Pan American Association of Composers, Inc., was founded in 1927 by Edgar Varese, Carlos Chavez and Henry Cowell for the purpose of furthering the interests of the best new music produced by all the American countries. Since its foundation, it has sponsored concerts of American music with the Berlin Philharmonic Orchestra, the Straram Orchestra of Paris, the Budapest Symphony Orchestra, the Madrid Symphony Orchestra, the Michael Taube Orchestra of Berlin, the International Society Orchestra of Vienna, the Rundfunk Orchestra of Prague, the Boston Chamber Orchestra, and four concerts in New York with its own Pan American Chamber Orchestra conducted by Nicolas Slonimsky, Pedro Sanjuan, Adolph Weiss, Wallingford Riegger, John Becker, Dr. Anton Webern, besides other smaller chamber concerts in New York, St. Paul, Havana, Dessau, etc. Through its arrangements, the Pan American Association has placed American works on other symphony programs in Paris, Berlin, Frankfurt, Copenhagen, New York, Philadelphia, San Francisco, Havana, Mexico City, etc., and interchanges of musical performances have been consummated between Latin American countries, United States and Canada. The Association has also formed libraries of American scores in New York and Berlin, which are open to conductors, musicians, and the public.

Plate XXXII. Pan American Association of Compositions
Brochure. Cover.

Riegger to be published in New Music, the first, Suite for Flute Alone, Op. 8, having been published in July 1930 with McPhee's Kinesis and Invention. The biographical notes on Riegger in the earlier edition had stressed his traditional training; the 1932 issue, while not ignoring this part of his style ("he still recalls hissing with youthful intolerance at the première of Scriabin's Poème de l'Extase"), emphasized his new direction toward atonality and dissonance. Cowell proudly pointed out that Riegger's Study in Sonority had been "hissed both in New York and Philadelphia when given in 1929 by Stokowski with forty violins of the Philadelphia Orchestra," and claimed that "the 'modernity' which now characterizes his works is the manifestation of an instinct which asserted itself in some of his earlier efforts, but which has been dormant through years of inhibition."

According to notes on the music included in the edition, the Canons for Woodwinds were written in the spring of 1930 and first performed on 10 March 1931 at a concert of the Pan American Association of Composers in New York. They were dedicated to Elizabeth Sprague Coolidge, the chamber music patron (Riegger had won a Coolidge prize in 1924). Adolph Weiss described the pieces in Cowell's book American Composers on American Music, finding them superior to an earlier work, the Study in Sonority:

The "Three Canons" for woodwinds, 1930, shows better thematic construction. The lines are closed; they are consistent in development; they cadence with a definite feeling for phrasing and articulation. The import of

the message is humor, with a dash of resoluteness and of longing.⁹⁰

The canons employ the following instrumentation:
 I (moderato) is for flute, oboe, clarinet, and bassoon;
 II (allegretto) is for piccolo, oboe, clarinet, and bassoon.
 Although the C clarinet is specified, there is a note to the effect that a B-flat clarinet should be used--but the part is written as sounded. As is obvious from the title, the pieces use canonic imitation, sometimes in two, three, and four voices. The first piece has a three-part canon throughout between the upper three voices. Except for the opening measures in the clarinet, where there is some modification of time values, the canons are strict in intervals and rhythms. The oboe enters one measure after the flute, a fourth below, and the clarinet, a half-measure after the oboe, a fourth below the oboe. The bassoon, accompanying the other three parts, does not join in the canons until the end of the piece, but it shares with the other instruments certain melodic characteristics such as conjunct scale passages and disjunct two-note motives. The final measures contain, however, a climactic four-voice canon. (Example 60.)

The second canon is at the unison, with the clarinet entering five measures after the flute. An elaborate, decorative piece in the manner of a Bach invention, ornaments abound in it and the converging chromatic lines often produce harsh dissonances. (Example 61a.) The third canon returns to a

⁹⁰Adolph Weiss, "Wallingford Riegger," in Cowell, ACAM, pp. 70-74.

Example 60. Riegger, Three Canons, I, final cadence.

The musical score consists of four staves. The first staff is in treble clef and begins with a measure marked with a fermata and a dotted line leading to a measure marked '8'. The second staff is in treble clef, the third in treble clef, and the fourth in bass clef. The score includes various dynamic markings: *cresc.*, *ff*, *f*, *p*, and *poco rall.*. The music features complex rhythmic patterns and melodic lines across the staves, culminating in a final cadence.

Example 61. Riegger, Three Canons.

a. II, measures 1-8. Allegretto grazioso $\text{♩} = 120$

Flute

Clarinet in C

b. III, measures 46-48.

four-voice texture in which the oboe and clarinet are paired in one canon and the piccolo and bassoon in another. The clarinet imitates the oboe at the tritone, entering one measure later, the piccolo enters with a new subject at measure 8 followed by the bassoon, three beats later, two octaves below. Again the lines are chromatic, and the vertical harmonies dissonant, but the texture is thinner than that of the earlier pieces so that the impression given is sometimes of four-part imitation. (Example 61b.)

The following October there was a review of this New Music issue in Musical America. Regarding Riegger's Three Canons, the critic wrote that in them this "accomplished composer reveals once more his affinity with the most advanced Left Wing contemporary music." "As for the other piece in the issue--Mirrorrorrim--it was judged "as strange in content as its title."⁹¹

At the time he wrote Mirrorrorrim, Strang was embarked on a concentrated course of self-education, experimenting with a variety of approaches to dissonances and atonality, because, as he later recalled, he could not benefit from formal education:

At that time, there were no teachers who really had any knowledge of contemporary music. My classes at the University of California didn't do me any good, so I set myself up as far as a self-education program. . . . I got hold of all the music I could and set myself up small-scale projects by the dozen to test out techniques and to see what these newer ideas meant to me.⁹²

⁹¹[Review] Musical America, 10 October 1932.

⁹²This and the next six quotations from an interview with Gerald Strang, Long Beach, California, 29 October 1975.

Strang was particularly attracted to the dissonant contrapuntal style, which was having a resurgence at that time; he had written on dissonance treatment in the English madrigal for his doctoral dissertation. He continues:

I did endless experiments in dissonant counterpoint using a multitude of different organizational approaches. At that time, of course, the questions of atonality and tonality were being discussed a great deal. Modalism was influencing all sorts of things, so I experimented with single modes, with various modes together, with mixed tonalities, expanded tonalities, with pan-diatonicism--any time I could find a word that somebody had dug up, I would experiment with it.

But, like Schoenberg, who later became his teacher, Strang was concerned with organization:

At this time I was very much concerned about what was lost if you abandoned tonality. My concern was, from the very beginning, with form and not in the sense of simply carrying on and using the older forms but of trying to devise approaches to the structure of music which were more methodological than compartmentalized.

As a result of his self-teaching, Strang began a correspondence course with one of the professors at Berkeley--only it was Strang who was the teacher:

One of the professors at the University of California at Berkeley--Charles Stricklen, who had been at one time in Charles Seeger's dissonant counterpoint class, became interested in my experiments and asked me to give him a correspondence course in contemporary methods. We lived only a few miles apart but he wanted everything in writing. Working with him forced me to formulate some of my ideas. One of the pieces which developed at this time was Mirrorrrrim. I did it originally without any particular idea of publishing it or even making it particularly pianistic.

During his five years of acquaintance with Cowell, Strang had attended New Music Society concerts, had done some proofreading for New Music editions (he worked on Schoenberg's Op. 33b), and had joined Cowell in the latter's experimentation with sounds:

Henry occasionally visited at my parents' house where I was living. We used to do experiments in sounds there. We used to bang pots and pans on the strings and use nail files to produce harmonics. In the ensuing five years or so when he was on the West Coast, we used to see him intermittently. He used to come out to the house and we'd play a lot of bridge because he was quite a bridge fan.

Strang remembers writing Mirrororririm in 1930 or 1931 and of showing it to Cowell, thinking it would amuse him. He was surprised when Cowell decided to publish it. The piece, named by his wife Clara, incorporated many of Strang's ideas of the time dealing with dissonant counterpoint and organizational devices. Mirrororririm, as its name implies, is a multiple mirror image. As stated in the notes which accompanied the composition, "Wherever more than one voice appears, the lower staff is a precise inversion of the upper staff, based on the appropriate tonal center." It is also a palindrome in which "the last half of the composition is a note for note reversal of the first half with certain time changes and bar changes introduced for rhythmic reasons." The meeting point of the first and last parts of the piece occurs between measures 49 and 50. (Example 62.)

Example 62. Strang, Mirrororririm, measures 49-50.

Strang described the other important organizational device--that of tonal centers--in his interview:

This piece is based not on a particular scale but on the concept of the availability of all twelve pitches. There are various ways of establishing reference to particular pitch: by key structure or modes or by making particular tones prominent, as in the reciting tones of medieval chants or orison tones in oriental music. But it occurred to me that this point of reference need not necessarily be a specific pitch but that it might lie in the cracks between the keys of the piano.

In Mirrororririm there are two tonal centers: for the first subject, the center lies between C and B (Example 63), for Example 63. Strang, Mirrororririm, measures 6-8.



the second subject, between F and F-sharp (Example 64).

Example 64. Strang, Mirrororririm, measures 25-28.

"The center of reference was shifted," says Strang, "to produce something like the principal and secondary theme relationship of a key."

The publication of Strang's music was, to a certain extent, a new direction for Cowell, because it represented the first publication of one of the young composers of the far west who had been drawn into the new music group by Cowell and the New Music Society. Like many of the others who fol-

lowed, Strang did his experimenting alone, not conscious of being a part of any concerted movement:

There was no school . . . no American school, nor were there a number of American schools. It was a highly individual thing. I remember the compulsion I felt as a young composer to avoid imitating traditional models, but also to avoid doing things like other contemporary composers. We had to find our own way of being different from the conventional, but beyond that, we also felt a compulsion that we must not continue to do the same thing the next time. We should try to be different from our own difference. Part of the atmosphere was this centripetal feeling which more or less forced us to go out as much as possible in individual directions. The cult of being new or different for its own sake was a tremendously motivational force.

Of all of New Music's legacies, this was to be the most significant.

X

THE SIXTH SEASON (1932-33) AND THE START
OF THE NEW MUSIC WORKSHOP

The 1932-33 season was one of heightened publishing activity for New Music with the distribution of the first issues of the Orchestra Series supplementing the four issues of the Quarterly. Even though Cowell had returned to Europe in August 1932 for the second part of his Berlin studies under the Guggenheim fellowship, the publishing ventures continued. Once he had selected the music for publications, the engraving and printing, whether in California or Germany, necessitated little of his attention. The composers read their own proofs; when Cowell did the proofreading, the copies were sent to him wherever he was traveling. The financial part of both series continued to be handled by Dene Denny in Carmel. There was no New Music Society concert that fall, however. Since Cowell personally introduced the programs, he was unable or unwilling to have them continue without him.

Before the end of 1932, however, several works in the new Orchestra Series had already come off the press. How many were issued by the end of 1932 is hard to determine because

none of the issues was dated.

Orchestra Series: American Life by Weiss

When the second issue was published--Weiss's American Life--a list of contents for Volume I, 1932, was given on the title page: Lincoln and The Fourth of July by Ives, Sun Treader by Ruggles, Dichotomy by Riegger, and Concerto Arabesque by Becker. Since these works either have no copyright date or copyright of 1932, they can be considered as having been issued in 1932, with the exception of Ruggles's Sun Treader, which was not published until 1934. The Adler name is prominently displayed on the title page, since the score was printed in Germany, and both the list of instruments and opening expression marks are in German as well as in English. But the dual language is not carried out consistently.

Weiss's American Life (1929) was subtitled Scherzoso Jazzoso for Large Orchestra. Given Cowell's often-expressed distaste for jazz elements in art music, it is surprising that he should choose such a work; but it had already been successfully performed in the United States and Europe, and its compositional basis in quasi-serial style would, of course, have interested him.

Weiss himself discussed the period in which it had been written and performed in his "Autobiographical Notes":

At that time I also helped to organize the Conductorless Orchestra, in which I played the bassoon, and became chairman of the program committee. At Carnegie Hall we presented one contemporary American work at each concert. Ruggles, Cowell, Salzedo, Stillman and Weiss were performed during my chairmanship. The American Life, a scherzo "jazzoso" for large orchestra, had its premiere with the Conductorless Orchestra at Carnegie Hall. Olin

Downes said of this performance: "The most interesting part of the evening was the hearing of Mr. Weiss' composition. It is an intriguing novelty, cleverly done. Whatever one may think of Mr. Weiss' melodic invention, there is no doubt that he has a flair for orchestral writing" (N.Y. Times, February 12, 1930). In 1931 Nicolas Slonimsky conducted the work on his European tour of Pan-American music.¹

Weiss's European reviews were generally complimentary.

Herman Springer described American Life as having a "terse style, wherein dark questioning voices mix with jazz."² One review, however, compared Weiss unfavorably with his colleagues Ives, Varèse, Ruggles, and Cowell. "The least talented," said A. B. of the Berliner Tageblatt, "or rather, the least vital is Adolph Weiss with his 'American Life'; the disguised insipidity of this piece, ranging from expressive sighing agony to ribald jazz, is difficult to conceal."³ The other complimentary reviews were all written by adherents of the twelve-tone school: Josef Rufer called him a "clever, fine musician, technically the most mature of these composers" even though he found the work "somewhat impersonal."⁴ "The best works," said H. H. Stuckenschmidt, "were those of Weiss and Cowell."⁵ Finally, Heinrich Strobel, who heartily disliked Varèse's Arcana, praised Weiss's talent in "compressing jazz elements into the twelve-

¹Weiss, "Autobiographical Notes," p. 4.

²Herman Springer, Deutsche Tageszeitung, 10 March 1932. Translations by Adolph Weiss of this and the following four articles are in the Cowell Collection.

³A. B., Berliner Tageblatt, 7 March 1932.

⁴Josef Rufer, Berlin Morgenpost, 10 March 1932.

⁵H. H. Stuckenschmidt, B.Z. am Mittag, Berlin, 7 March 1932.

tone system."⁶

American Life, unlike Weiss's earlier music published in New Music, does not use a twelve-tone row but instead utilizes the tritone throughout as motivic and harmonic material. Riegger, writing in Cowell's American Composers on American Music, pointed out that in the first theme the first and last notes of each group of three notes gave the augmented fourth.⁷ (See measure 3 in Example 65.) Here, the intervals of a major second followed by a major third make up the melodic cell; in other cells, the tritone is produced vertically. (See measure 1 in Example 65.)⁸

The work contains a liberal amount of instrumental and rhythmic elements in keeping with its title. There are syncopated horn and trumpet passages (see Example 66), cymbals, Example 66. Weiss, American Life, one measure before rehearsal letter A. Horns and trumpets.

The musical score for Example 66 consists of four staves. The top staff is for Horns I and II (labeled 'I II Cor.'). The second staff is for Horns III and IV (labeled 'III III'). The third staff is for Trumpets I and II (labeled 'I II Trp.'). The bottom staff is for Trumpets III and IV (labeled 'III'). The music is in 6/4 time and marked 'mp'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, with some notes beamed together. The key signature has one flat (B-flat).

woodblocks, and a snare drum played with brushes, a graceful fox trot played by the trumpet (see Example 67), and a

⁶Heinrich Strobel, Boesen-Courier, Berlin, 6 March 1932.

⁷Wallingford Riegger, "Adolph Weiss and Colin McPhee," in Cowell, ACAM, pp. 36-42.

⁸Trumpet II in measure 1 should have A-natural to produce a tritone with the D-sharp.

Example 65. Weiss, American Life, measures 1-3. Winds and brass.

Piccolo (Flauto)
Flauto I
Flauto II
Oboe I
Oboe II
Engl. - Horn
Clarinetto I
Clarinetto II
Clar. - Basso
Saxophone (Soprano)
Saxophone (Alto)
Fagotte I
Fagotte II
Contra - fag.
Corni (I II)
Corni (III IV)
Trombe in B (I II III)
Tromboni (I II III)
Tuba

Musical notation includes notes, rests, and dynamic markings such as *f*, *mf*, *ff*, *rit.*, *cr.*, *criss.*, *sec.*, *mf*, and *mp*.

Example 67. Weiss, American Life, three measures after rehearsal letter B. Winds, brass, and percussion.

Musical score for Example 67, showing three measures of music for various instruments: E.H., Cl. I, B. Cl., Fg. I, Cor. I, Trp. I, and Percussion (Trgl., Sus. Cy., W. Bl.). The score includes dynamic markings like *mp* and *mf*, and performance instructions such as "with Drum Sticks" and "Trgl. d."

languid section in "blues tempo" played first by the English horn and later taken up by the saxophones (See Example 68.)

Example 68. Weiss, American Life, three measures after rehearsal letter I. Saxophones.

Musical score for Example 68, showing three measures of music for four saxophones: S., Sax., A., and T. The score includes dynamic markings like *mp* and *mf*.

Today, the syncopation and other popular characteristics seem rather dated, but to Weiss's New Music colleagues, it was an unusual departure and one which deserved comment. Riegger concluded that American Life was "more than sublimated augmented fourth[s]." "I feel," he said, "that it reflects our sentimentality, our nervous energy, and something of our morbid love of the sensational. . . ."⁹

⁹Riegger, "Adolph Weiss . . .," p. 40.

Orchestra Series: The Fourth of July by Ives

A far more sensational publication was the next issue in the Orchestra Series (OS 3), Ives's The Fourth of July, a movement of the "Holidays" Symphony. One of Ives's most radical works and one of his favorites, it was dedicated to his partner Julian Myrick, who told the story about how the score was almost destroyed. Ives wrote the work in 1912-13 and, in February 1914, said Myrick

we were moving . . . and we had a little safe, and . . . he had one part, and I had another--and he'd cleaned out his part, and I went to clean out my part--and there's a stack of music. And I said, "Charlie, you want me to throw this away?" And he came over--he said, "Why, Mike! God, that's the best thing I've written!"--and it was The Fourth of July, about to be--thrown away!¹⁰

One reason for Ives's preference may have been the freedom he felt to incorporate many of his experimental ideas in the work:

I remember distinctly, when I was scoring this, that there was a feeling of freedom as a boy has, on the Fourth of July, who wants to do anything he wants to do, and that's his one day to do it. And I wrote this, feeling free to remember local things, etc; and to put [in] as many feelings and rhythms as I wanted to put together. And I did what I wanted to, quite sure that the thing would never be played, and perhaps could never be played . . .¹¹

Some of the things Ives put in the score were tone clusters similar to those with which he had experimented when, as a member of his father's brass band, he had practiced his drum part on the piano, occasionally "trying out sets of notes to go with or take-off the drums. . . . For the explosive notes

¹⁰ Kirkpatrick, Ives Memos, p. 271.

¹¹ Ibid., p. 104.

or heavy accents in either drum, the fist or flat of the hand was sometimes used, usually groups in the right hand."

Kirkpatrick points out that this kind of piano-drum writing can be found in The Fourth of July.¹² (Example 69.)

Example 69. Ives, The Fourth of July, three measures after rehearsal letter L. Percussion and piano.

Pk.

Rührtr.
Gr. Dr.
mit Cy.

mp

Klav.

Più moto (♩ : ca. 120)
Geschwindmarsch

Ives's wide leaps also stemmed from piano-drumming as a boy, and it was natural that he would put them into his boy's "Fourth."

In some of the piano pieces, The Fourth of July, The Masses (score), some of the take-offs, etc. [there] are wide jumps in the counterpoint and lines. The ears got gradually used to these, as they, like the piano-drumming, started in fun-- in this case by playing the chromatic scale in different octaves, and seeing how fast you could do it. . . . And gradually, as the ears got used to the intervals, I found that I was beginning to use them more and more seriously, that these wide-interval lines could make musical sense¹³

An example of this angular line can be seen in the piano part.

(Example 70.)

¹²Ibid., p. 42.

¹³Ibid., p. 44.

Example 70. Ives, The Fourth of July, one measure before rehearsal letter R. Piano.



The most spectacular parts of the work, however, are the explosions, and, like the piano-drumming and the wide leaps, these began to be written in the spirit of fun, to be taken seriously only later: "In the parts taking off explosions, I worked out combinations of tones and rhythms very carefully by kind of prescriptions, in the way a chemical compound which makes explosions would be made."¹⁴ Ives planned that each group should have a

phrase of musical sense. . . . that is, when played by themselves--each part of the general explosions of noise having its own natural beginning and natural end. It is not absolutely essential that these notes or rhythms be kept to literally. . . . (The trumpets and trombones have the main outlines, and the others--sounding in, the underlying gist that is really the important thing. If one player should get to the end of an explosion-period first, he steadily holds until everybody reaches him, and the conductor wipes them out all together.¹⁵

There are two explosions in the work: the shorter one lasts for only two measures (M-N); the second begins at measure 116 and continues for five measures. An incredible burst of activity, it explodes into a simultaneous presentation of twenty-one rhythms. Ives described his harmonic plan for the string parts in this passage:

¹⁴Ibid., p. 104.

¹⁵Ibid., pp. 105-6.

The string parts toward the end, which are supposed to represent clouds of smoke, were originally in a group of notes playing all the tones together in the key of B major. Later the two lower groups were arranged as they are in the photostat score.¹⁶ (Example 71.)

Example 71. Ives, *The Fourth of July*, one measure after rehearsal letter Y. Strings.

As was his custom in other works, after a burst of activity, Ives followed the explosion with a soft haze of sound--in this work explicitly programmatic--because the chords at the end represented the glowing particles falling to earth. (Example 72.) The blending of sophisticated rhythmic and polyphonic complexity with such frank programmatic motives was admitted by Ives in his *Memos*: "This is pure program music--it is also pure abstract music--'You pays your money, and you takes your choice.'¹⁷

To Cowell, the purely compositional techniques were of greatest interest and, without identifying the source, he used

¹⁶Ibid., p. 104. Presumably this is the same score copied by Emil Hanke which was photographed for the *New Music* edition.

¹⁷Ibid.

Example 72. Ives, The Fourth of July, final cadence. Strings.

The image shows a musical score for strings, consisting of five staves: Violin (Viol.), Trumpet (Br.), Clarinet (C.), and Euphonium (Eh.). The score is for the final cadence of 'The Fourth of July'. The Violin part features a complex melodic line with triplets and dynamic markings of *pppp*. The Trumpet part has a similar melodic line with *pppp* markings. The Clarinet and Euphonium parts are mostly silent, with a few notes at the end of the piece. A handwritten note 'pizz. 1. 2. 3.' is written above the Euphonium staff, indicating a pizzicato effect. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

two measures (110 and 111) from The Fourth of July to illustrate Ives's use of tone clusters in his book American Composers on American Music¹

. . . in running chord progressions along scale lines, in such a manner that there is always a different set of actual intervals (that is, a different relationship between the major and minor seconds within the cluster) in each successive cluster. There are three sets of clusters, each in a different key system, so that one also has an example of polytonality. There are seven tones used in each cluster, making twenty-one different independent parts! Yet they are made quite clear by the simplicity of the outlines. Each of the three cluster-lines has an independent rhythm and melodic curve.¹⁸ (Example 73.)

When The Fourth of July was published, the dedication to Julian Myrick was omitted. To Cowell such a deletion, when weighed against the magnitude of the work itself, may have seemed a small matter, but to Ives it was a major disappointment. In November he wrote to Cowell from Interlaken, Switzerland, where he was traveling, saying that he was disappointed and

¹⁸ Cowell, ACAM, pp. 140-43.

Example 73. Ives, The Fourth of July, one measure before rehearsal letter V. Violins.

The image shows a musical score for Violins, labeled 'Viol.' on the left. It consists of two staves. The upper staff contains a complex rhythmic pattern with many beamed notes and rests, marked with a '5' above it. The lower staff contains a simpler rhythmic pattern with fewer notes. There are several dynamic markings, including 'f' and 'ff', and some phrasing slurs. The score is presented in a black and white, high-contrast format.

annoyed because the dedication had been left out. There were other mistakes, too, he said, as well as another omission-- an explanation about playing the piano and xylophone. But this was not as important as the dedication, and Ives, unusually adamant in demanding action from Cowell, requested that a new title page be printed to include the dedication, because "Myrick knows about the dedication and is telling his friends . . ." ¹⁹ Cowell, in Berlin, apologized, pleaded illness, and said he would telephone Adler, whose firm had printed the score. ²⁰

Orchestra Series: Dichotomy by Riegger

Riegger's score, Dichotomy (OS 4), was probably published near the close of 1932, because, in a fragment of a letter to Ives, dated October 1932 by Kirkpatrick, Cowell men-

¹⁹ Letter, Charles Ives to Henry Cowell, 3 November 1932. Ives Collection.

²⁰ Letter, Henry Cowell to Charles Ives, 5 November 1932. Ives Collection. No further reference to a new title page has been located. Even the Associated Music Publishers' edition, copyright 1959, does not contain the dedication.

tioned that he was "reading proofs of Riegger's work" (presumably Dichotomy). The work was composed in 1931²¹ and designated Op. 12 in a reprint of the Orchestra Series edition sometime after 1940. According to Slonimsky, it was premiered at a Pan American Association concert in Berlin on 10 March 1932.²² One of the reviewers of that performance said that it is "just as difficult to understand as its name, evaluated, in the program notes, as an example of organic counterpoint, but for us a radical 12-tone product of unimaginative thematic material or logic."²³ Another performance, at the New School on 4 November 1932, elicited some comments by Israel Citkowitz in Modern Music: after praising Schoenberg's control over his material, in discussing a performance of the Piano Suite, Op. 25, Citkowitz said:

No such mastery was appreciable in Wallingford Riegger's Dichotomy. . . . In this work, with all its elaborate twelve-tone technique, I missed all sense of any poised strength whatsoever. Its thematic matter is flaccid, its development and rhythmic oppositions banal, and an excruciating use of dissonances seems unwarranted by any musical or emotional necessity."²⁴

The newspaper critics were more complimentary. Irving Kolodin, in the New York Sun, found the Riegger work interesting. Passages, he said, were "splendidly sonorous, beautifully

²¹Frederik Prausnitz, "Dichotomy," in liner notes to Argo recording ZRG 702.

²²Baker's Biographical Dictionary, s.v. "Riegger, Wallingford."

²³Deutsche Allegemeine Zeitung, Berlin, 18 March 1932, trans. Weiss. Cowell Collection.

²⁴Israel Citkowitz, "Experiment and Necessity--New York, 1932," Modern Music, 10 (January-February 1933): 110-14.

textured."²⁵ And the critic of the New York Telegram thought that "Dichotomy stood out in this noisy medley as a work of genuine substance."²⁶ In more recent times, Dichotomy has been praised for its remarkable rhythmic drive and expressive character. Frederick Prausnitz calls it a "pioneering work in American music . . . also a key work in Riegger's output," and he points out the dichotomy present in the score "on several levels: most obviously in those of linear, expressive and rhythmic-metrical character . . . but fundamentally on that of structure."²⁷

Riegger combined the twelve-tone method of composition with more conventional diatonic and chromatic writing, very helpfully labeling his tone rows, A and B, and providing a chart for their transformations: $v, g =$ inverted; $\overleftarrow{A}, \overleftarrow{B} =$ backwards; and $\overleftarrow{v}, \overleftarrow{g} =$ inverted and backwards. The first row (of eleven notes only, F being omitted) is presented by the unison strings in the first measures. (Example 74.) Row B contains ten notes; the eleventh (F-sharp) and twelfth (B) appear in the next phrase in violin I. (Example 75.) Riegger uses these rows as dual themes which he weaves in and out of the fabric of his work. In the following example he uses theme A in fughetto style against a counter melody based on the inversion of B (Example 76). Throughout, there are further dichotomies: alternating 3/4 and 4/4 meters and pizzicato versus arco articu-

²⁵I[rrving] K[olodin], New York Sun, 5 November 1932.

²⁶New York Telegram, 5 November 1932.

²⁷Prausnitz, liner notes.

Example 74. Riegger, Dichotomy, measures 1-2. Strings.

(A)

3 Moderato
 $\text{♩} = 72$

Violino I
 Violino II
 Viola
 Violoncello
 Contra-Basso

Example 75. Riegger, Dichotomy, measures 9-14. Violin I.

(B)

Vi. I

11 12

Example 76. Riegger, Dichotomy, measures 16-19. Winds and horn.

Fl.
 Ob.
 Cl. B
 Fg.
 Cor. F

lation by the strings. Paired voices predominate. As is often the case with New Music composers, there are the ever-present tone clusters. (Example 77.)

Example 77. Riegger, Dichotomy, measures 48-50. Piano.



One contemporary writer has pinpointed the essential characteristics of Dichotomy: dramatic angularity . . . stop-start momentum . . . and multi-layered, polyphonic complexity [from which] grows an extraordinary sense of spaciousness."²⁸ This sense of spaciousness, of breadth and width and strength, could be considered one of New Music's chief characteristics, and thus Dichotomy is akin to other New Music publications.

Orchestra Series: Concerto
Arabesque by Becker

A fifth issue in the Orchestra Series--Becker's Concerto Arabesque--was published sometime in 1932, although its eventual number in the catalogue was OS 7. Written in 1930, it was first performed on 7 December 1931 by Becker and his Saint Paul Chamber Orchestra with Elsie Wolf Campbell as the piano soloist. Gillespie reports that public response was positive, critical reaction negative. Becker's nemesis, Frances Boardman, critic of the Saint Paul Pioneer-Press, admitted that there was "no recognized basis of judgement" for re-

²⁸Royal S. Brown, "An Essential American-Music Document--from England," High Fidelity (November 1974), p. 97. A review of Argo recording ZRG 702.

viewing music by Goossens, Cowell, Ives, and Becker (all on the program) but went right ahead to judge them, suggesting that they offered either a "broad and rather dull joke [or] some important new theory of overtone emphasis." She liked Becker's concerto best, although it seemed "rather bizarre than beautiful."²⁹ When Ives heard about the review he was livid, calling Boardman one of "those little gang of intolentrants . . . a little cluster of lily pads" and determined that he himself would strive even higher, and Riegger responded sarcastically by saying that after Boardman's "erudite comments," he felt unable to "take up a pen, so great was my feeling of inferiority."³⁰

Becker next conducted the Concerto in New York on 16 February 1932 at a concert at the New School with Georgia Kober as pianist. Cowell described the performance of the concerto as "the sensation of the program [by] the fieriest crusader for modernism in America."³¹

In keeping with its content the cover of the Orchestra Series edition of the Concerto is a bold design in black and white, a departure from the conservative covers on the other issues in the series. (Plate XXXIII.) The score is a photocopy of an autograph by Blanche Walton which, according to Gillespie, contained so many errors that Becker never used it for performance, instead preferring a copy of his own.³² The

²⁹Review, 8 December 1931. Quoted in Gillespie, "John Becker," p. 205.

³⁰Ibid.

³¹Ibid., p. 210.

³²Personal information from Donald Gillespie.

CONCERTO ARABESQUE

for
piano and Orchestra
by

John J. Becker

NEW MUSIC
Orchestra series

Plate XXXIII. Becker, Concerto Arabesque. Cover.
(Reduced in size)

concerto is big and expansive with huge tone clusters and broad neo-romantic melodies. There is frequent use of the minor ninth as well as secundal harmonies, especially in the piano part where a percussive effect is indicated. (Example 78.)

Example 78. Becker, Concerto Arabesque, measures 131-32. Piano.

Becker's concerto is surprisingly traditional in form-- a one movement sonata-allegro with two contrasting themes (broad and lyrical; rhythmic with dotted rhythms) in the exposition, a development and a recapitulation (the representation of the second theme being exact). There are suitable transitional passages and cadenzas with an intermezzo preceding the recapitulation.

Cowell, who gave Becker a surprisingly small amount of space in his book, omitted discussion of any one work and instead commented only generally on Becker's work. What he said could be well illustrated by the Concerto Arabesque:

He composes experimentally, fervently. He is still in the process of building his own musical style, which is forming gradually toward a certain combination of principles of ancient polyphony, not of the Bach but of the Palestrina type, with the dissonant intervals which have come into use in modern times. He aims at independent parts, at development through polyphonic devices, at loftiness, majesty, and at sincere straightforwardness in expression. These objectives he succeeds more and more in attaining with each new work; and his selection of dissonances, always biting and unyielding, becomes more

and more resourceful with each new composition.³³

Becker's dissonance is at its most severe in the piano passages, where fistfuls of clusters build toward the climaxes. (See Example 79), and in the two-part counterpoint, where practically every dyad is a second, seventh, or ninth. Becker also was fond of parallel fifths and there are several passages in the concerto like the following example which employ quintal harmonies. (Example 80.)



Example 80. Becker, Concerto Arabesque, measures 153-56. Piano.

Example 80 is a musical score for piano, consisting of two staves. The upper staff is marked 'P.' and the lower staff is marked 'P.'. The music features quintal harmonies and complex counterpoint. Dynamics include 'f' and 'sf'. The key signature has one sharp (F#) and the time signature is 4/4. The score ends with a fermata over a final chord and the marking 'Tempo II.'.

As the first Orchestra Series issues were being published, Cowell and Ives were both in Europe. Ives sailed for Great Britain in May 1952, embarking on an extended vacation which was to last until July 1953.³⁴ At the end of July or

³³Cowell, "John Becker," ACAM, pp. 82-84.

³⁴Kirkpatrick, Ives Memos, p. 334.

the beginning of August, Cowell also sailed--to continue his studies in Berlin. While they were gone, they kept up their correspondence with each other and with other New Music compatriots. Ives wrote to Slonimsky from London in July: "Our plans are indefinite--but are going to Germany (and will see Henry) and probably to France." Then, admitting how ill he had been in New York ("I was just about in the end of one of those g-- d-- low sloughs/. . ."), he reported that "I am much better than I've been for sometime." Jokingly, Ives added, "Eat, drink and be merry, for tomorrow we live on Main Street."³⁵

Slonimsky, delighted with Ives's good health, sent a bubbling response. His letter was filled with plans for performances of Ives's and others' music:

Antheil took your scores to Europe to study and meditate upon them. . . . I am conducting the New School concert for the Pan Americans on November 1st. By request I will play your theatre set again. Or else, we may do Washington's birthday. . . . I went to New York to see Henry off. Ruggles was there, too. He has a grand project of staging a concert in New York,--large orchestra--program of pieces by Cowell, Ives, Ruggles, Varèse and one of the Cubans. He says he has a patroness, a matron of sorts who would "come across with the dough." Well, ther's [sic] hoping. In the meantime I am preparing for another assault on the old World. . . . Varèse leads his own offensive through the Soviet Embassy in Paris, Henry works through the Berlin agencies, and my German managers will tie up the business side. . . .³⁶

³⁵Letter, Charles Ives to Nicolas Slonimsky, July 1932, in Slonimsky, Music since 1900, p. 1332. Ives and Cowell finally met in Berlin in November. Letter, Charles Ives to Carl Ruggles, 20 November 1932. Ives Collection, Ruggles folder.

³⁶Letter, Nicolas Slonimsky to Charles Ives, 9 August 1932. Ives Collection.

Cowell, too, was doing his share of "assaulting."

In October he was off to Stockholm, Copenhagen, and Uppsala where, he told Ives, he would lecture on Ives's work.³⁷ The great success of the trip was described by Cowell in a fragment of a letter to Ives:

My tour of the North was great--it is rather conservative there and I kicked up a row that will never be forgotten--everyone assured me that it will help modernize the whole musical life! I convinced many [illegible] conservatives, and got untold reams of Columns in all papers--(Which also in some cases reprinted what I said of you and Ruggles, etc.)³⁸

New Music Quarterly! Music by
Crawford and Engel

While Cowell was in Europe, the October issue of New Music was published (Volume VI, Number 1). The publication contained a notice inside the back cover about the Orchestra Series "containing a minimum of four orchestra scores yearly." The subscription price for New Music was still \$2 per year, with single copies selling for 75 cents. The Orchestra Series rate was \$3 (\$1 for single copies). The combined series (a total of at least eight publications!) remained at \$5.

Within the brilliant orange cover of the New Music issue were two dissimilar works by representatives of the younger avant-garde: Ruth Crawford's Piano Study in Mixed Accents and A. Lehman Engel's Four Excerpts from Job. Since this was the first publication in New Music for Engel, the issue contained biographical notes (in English and German) giving his

³⁷Letter, Henry Cowell to Charles Ives, [October] 1932. Ives Collection.

³⁸Letter, Henry Cowell to Charles Ives, [1932]. Ives Collection.

birthdate as 1910 in Jackson, Mississippi, "of American-Jewish parentage" (a reminder of the ethnic consciousness of the 1930s). After study at the Cincinnati Conservatory of Music, Engel had come to New York in 1929 to work under Rubin Goldmark at the "Juilliard Foundation." Two years later he had been "awarded another Juilliard Fellowship for the coming season." A list of performances of Engel's music included an opera, a cantata, a ballet, choral works, and a multi-media work--Ceremonials--for woodwinds, singers, piano, and dancers, written for and danced by Martha Graham. According to the notes, the excerpts from Job had been performed by the Chamber Symphony under Charles Lichter during the 1931-32 season in New York.

Cowell discussed Engel in his book as one of the group of young composers who gave "promise of developing originally and becoming independently American" and has this to say about his composition:

J. [sic] Lehman Engel also makes dissonant counterpoint his main mode of expression; but, whereas with [Bernard] Hermann the materials are the main interest, with Engel the thing to be expressed is paramount. Engel weaves the human voice into his instrumental lines, and often writes upon semi-mystical subjects. His counterpoint is more short-lined than Hermann's but within its shorter line is more perfected in detail.³⁹

Engel's score for Job (Opus 8) is dated New York 1931 and dedicated to Martha Graham. It is a short solo cantata for piano and tenor with the following brief sections: Introduction (Lento); Aria (with voice); Interlude (Andante); and Double Canon (with voice). The text is a biblical paraphrase

³⁹Cowell, ACAM, pp. 10-11. The correct spelling should be Herrmann.

in which the despairing Job pleads with God to relieve his suffering. The music is excessively somber, punctuated by harsh dissonance. The setting employs a chromatic vocal line against an accompaniment rhythmically simple and texturally spare. Engel uses repetitive rhythmic and melodic cells frequently in the accompaniment and at times notates stems without notes in the voice part to designate spoken words:

Example 81. Engel, Four Excerpts from Job, Aria, measures 16-20.

Lo Let that night be sol - i - tar - y;

In the double canon the two lower lines imitate exactly the upper lines at the interval of a ninth. The voice also enters in canon but continues free, sometimes in the motives recalling those of the canon. (Example 82.)

The other composition in the issue--Ruth Crawford's Piano Study in Mixed Accents--was completed December 30, after she had left Chicago and had come to New York to study. According to Charles Seeger, Cowell had insisted that she study with Seeger and had arranged that Blanche Walton (with whom Crawford was to stay) should pay for the lessons. As Seeger says, the stated conditions were that she should take six lessons with him and then she would be free either to continue or to study elsewhere. He continues:

Example 82. Engel, Four Excerpts from Job, Double Canon, measures 1-6.

IV

DOUBLE CANON
(♩ = ♭)

Would that my prayer might be ful-filled That

Well, Ruth came with an attitude such as "I'm going to show this guy." You see, she'd been brought up in the sticks of Chicago and wanted to come to New York. She gave up a profitable class in piano students to live on nothing but \$10 a month. But all you had to do was to challenge her and she could make up her resolve to "show that man something." At the end of the first lesson, Mrs. Walton tapped on the door and said that supper was ready. Nothing happened. She knocked a little louder. Nothing happened. Finally, she said plaintively, "Supper's spoiling." Well, that was about half an hour overtime and so we broke up.⁴⁰

Seeger says that Crawford "could write notes easily" but, to him, it seemed that, other than one measure flowing into the next, "there was no connection between anything after the measure that followed one." Seeger credits Crawford with a great deal of energy but, at the time, he believed that his mission was to give her a "concept of form"--encouraging her to think in phrases, not in measures.

Sometimes Crawford traveled to New Jersey to take her lessons at Seeger's home. Seeger, at that time an instructor at the Institute for Musical Art, was married with three children. "Suddenly," says Crawford's colleague and friend Martha Beck Carragan,

he found himself very much in love with somebody else--something which often happens with a man that age. But I think it took him unaware. It may also have taken Ruth unaware. After all she was the daughter of a minister, a very moral girl with high standards. She wasn't the type to break up a marriage.⁴¹

While she was studying with Seeger, Crawford received a Guggenheim fellowship--the first woman composer to do so. Another of her friends, Dane Rudhyar, has discussed how he

⁴⁰ Interview with Charles Seeger.

⁴¹ Interview with Martha Beck Carragan.

suggested her name to the director of the foundation, Henry Allen Moe:

I said, "Why don't you ever give a fellowship to a woman composer?" And he looked at me startled. "Are there American women composers?" he asked. "Well," I said, "I don't suppose there are many." But then I thought about Ruth, so I said, "I know a girl who I think is very promising--it would be just the right thing for you to get her." Moe agreed. "Fine," he said, "let her write to me and send papers and recommendations." Ruth was in Chicago visiting her parents that winter [probably 1929] so I wrote to her. "Ruth, this is your chance--get all that you can."⁴²

Crawford was in Berlin and Paris during the winter of 1930-31 on her fellowship. Upon her return, she married Seeger and settled into a small apartment in New York--a very modest one, according to Mrs. Carragan, because Seeger no longer was teaching at the Institute. Although Seeger contributed an article on Crawford to Cowell's book, he did not discuss the Piano Study in it, implying only that a more mature and original work developed after 1930. Although the article expresses Seeger's ideas about music as much as Crawford's, it does present this cogent observation:

One can find only a few men among American composers who are as uncompromising and successfully radical. Not the least refreshing thing about her work is the absence of pretense. Quite sure of the sort of stuff she wishes to write, she is wise in not attempting the grand, the pompous, and the showy.⁴³

While the Piano Study may not be "showy," neither is it a retiring composition. Almost completely barless, the study consists of a series of eighth-note patterns of irregular length whose first notes are accented heavily. Written

⁴²Interview with Dane Rudhyar.

⁴³Charles Seeger, "Ruth Crawford," in Cowell, ACAM, pp. 110-18.

in parallel octaves, there are three possibilities for dynamics: (1) fortissimo throughout, (2) a full range of levels from pianissimo to fortissimo as well as crescendos and diminuendos, and (3) opposite markings to those in (2). As in other Crawford pieces, the Piano Study has a tight construction--in this case, a rhythmic palindrome in which irregular groups of notes progress to a center and then regress. The center-point--groups of eight, three, and four notes preceded by the last three notes in a group of five--also contains the highest notes in the piece and serves as the climax:

Example 83. Crawford, Piano Study in Mixed Accents, tenth and eleventh staves.

Pitches as well as rhythmic patterns occur in retrograde after the climax (with some octave displacement). There is a clever masking of the form, however, by the addition of two extra notes at the final cadence. (See Example 84a and b.)

Crawford does not use a strict method, but she does try to avoid repeating notes, so that the beginnings of phrases give a pseudo-twelve-tone technical approach (see Example 84). Seeger has written about such manipulations as "the joyous play of the intellect" in Crawford's music:

Example 84. Crawford, Piano Study in Mixed Accents.

a. Beginning.

$\text{♩} = 400-500$ ($\text{♩} = 100-125$)
ff *sempre*
 ossia I - *pp*
 ossia II - *ff*

marcato
Gua.

b. Final cadence.

ff
 ossia I - *pp*
 ossia II - *ff*

Gua.

When not informed beforehand, people sometimes say Miss Crawford is going impressionist. When informed, however briefly, they charge her with being intellectual. Now, the music is the same in either case, is it not? It can be analyzed so as to show a "reason" for every note, or listened to in entire dependence upon the esthetic effect alone.⁴⁴

When the October 1932 issue of New Music came out, Ives and Cowell were still in Europe--Ives in Switzerland, Cowell in Berlin. Besides Slonimsky, one of their main links to the musical world in the United States was Riegger. His letters to Cowell that fall frequently referred to concerts being planned in New York which he was supervising and, when the projects involved money, his reports were relayed by Cowell to Ives. One such letter spoke of the need to arrange with a contractor to engage eighteen players at the cost of \$420. Since Cowell had promised that \$350 would soon be forthcoming, Riegger was reassured. "It is a life-saver," he said.⁴⁵ Cowell enclosed the Riegger letter in his next letter to Ives, meanwhile reporting on European concert activities: Mary Bell was taking Ives's songs to Hamburg so Cowell gave her \$50 of the money Ives had sent him. The other \$50 he used for copying parts and three cables to America about New Music, because he had "no personal money." Elsewhere other colleagues were busy arranging for concerts: Boldán was planning an all-Pan American concert in Cuba; Guido Gatti was proposing an American festival for the following year in Florence. (Cowell pointed out that it would cost \$625 for the program and five rehearsals). And

⁴⁴Ibid.

⁴⁵Letter, Wallingford Riegger to Henry Cowell, 31 October 1932. Ives Collection.

Slonimsky had been engaged for a pair of "conventional programs" with the Los Angeles Philharmonic. Gleefully Cowell emphasized: "His 1st ENGAGEMENT with one of U.S.'s leading orchestras."⁴⁶

Besides his studies in Berlin, long-distance editorship of New Music and the Orchestra Series, and arrangements for concerts in Europe, Cowell had another project in the offing. Letters that fall between Riegger and Cowell and between Cowell and Ives discussed possibilities for a recording series. What part Ives was to play in the venture is not clear, but it is obvious that some of his music would be recorded. In one letter, Riegger spoke of the possibility of recording Three Places in New England.⁴⁷

Riegger had begun research in New York by getting estimates from the Victor Company: \$30 for the first record; 75 cents to \$1.00 for each copy, with extra payment to musicians--much too expensive, Cowell thought, for a series. At the same time, Cowell was discussing an ambitious plan in Berlin with the Lindstroem Record Company (distributor of Odeon, Parlophone, and Bekka records). Cowell had been asked to record three of his piano pieces for Lindstroem and now they were proposing a large ten-record set (twenty pieces) of contemporary music. Plans called for a symphony orchestra conducted by Hermann Scherchen, with Cowell selecting the music for an American group of six compositions. The records would be is-

⁴⁶Letter, Henry Cowell to Charles Ives, 19 November 1932. Ives Collection.

⁴⁷Wallingford Riegger to Henry Cowell, 31 October 1932. Ives Collection.

sued by Columbia and would include works by Cowell, Ives, Ruggles, and Varèse. Cowell anticipated considerable prestige for American music to come from such a project:

I find that it is very dignified for us to take our rightful place in a world series including Europeans of all lands, a thing that has never been accorded us before, and in a series that will have much European distribution, as well as American.⁴⁸

Unfortunately, as Cowell pointed out, the cost was high--a guarantee from the American subscribers of 500 copies at \$10 per set retail. Cowell's group would pay \$6 per set or \$3000, making a profit of \$1800 after paying Columbia a 10% commission.

Cowell pleaded with Ives to consider the project:

So although the sum involved is large, it is in the nature of a business risk rather than a giving out of money that we know can never return! And the project seems very attractive, inasmuch as not only is there no public sale of American orchestral records, but up to now there is practically no recording of the best European modern music; not a thing of Schoenberg for instance (except his very early work) and little of the others. So it would be a general good for all modern music alike if the set can be put through. I do not know whether you feel that you can indulge in such a project, but it is well worth thinking over, and I shall hope to hear what you think of it.

Cowell did not hear immediately from Ives. "Did you receive my letter yet?" he asked anxiously.⁴⁹ Three days later he wrote again: "My recording finished of Banshee, Aeolian Harp, Harp of Life--may never be issued."⁵⁰ By 11 December he had heard from Ives, suggesting a more cautious

⁴⁸This and the following quotation from Letter, Henry Cowell to Charles Ives, 26 November 1932. Ives Collection.

⁴⁹Letter, Henry Cowell to Charles Ives, 2 December 1932. Ives Collection.

⁵⁰Letter, Henry Cowell to Charles Ives, 5 December 1932. Ives Collection.

approach. Cowell, reluctant to proceed without Ives's enthusiastic support, said that he would get subscribers, admitting that perhaps they should consider undertaking only the American part of the series--three records containing six works--entailing only \$800 or less. Then, too, he wanted to check into New York companies:

It might be best, after all, to issue the records ourselves[;] we would have to think it over. It would be less costly, and less of a risk. In any case, I will keep the matter uncertain until after Feb. so you will know better what you think best to do.⁵¹

Cowell's final letter to Ives that year was written on shipboard as he returned to the United States. While he did not mention the recording project, his scribbled note on the Hambourg-Amerika stationery adequately summarized his occupation with other activities; moreover, it illustrates the tremendous energy which drove him constantly. While the other passengers lounged on deck, Cowell was furiously writing, practicing, and planning. He could hardly wait to dock:

Dear Mr. Ives: Here I am nearly back! I have been working hard every day on the ship, and have written a series of six articles en route, and have prepared [sic] my lectures for the next few New School series, and practiced the piano. I am quite rested and will be all ready to plunge into the New York activities. I will have to arrange for the publication of the 1933 orchestra series at once, and get material and try to get friends for the Pan Am concerts in Jan. and Feb. already announced.

Did I write you? I think not, that I arranged an exchange concert in Berlin just before I left--a concert with the Berlin Rundfunk Orchestra of American works. I went over your scores, 4 of July, second orchestra set, and Three Places in N.E. with the conductor of the orchestra, Dr. Herman Scherchen, who seemed very intelligent and sympathetic. . . . By the way, I fear [Adler] is rather up

⁵¹Letter, Henry Cowell to Charles Ives, 11 December 1932. Ives Collection.

against it and he is crazier than ever to go to America and make a business which I am sure would have no musical value. He has been so terribly slow about getting the N.M. works printed that I have had to announce to the subscribers that they were delayed. I am uncertain whether we shouldn't do the printing in America, even though it is not quite so elegant!

Ruth Crawford's three songs with orchestra, which I have just published as the first of the 1933 orchestra series has been accepted to represent America in April--I am delighted for her. The songs are really fine, I think. The proofs of the American Composers book are read and returned, and I suppose the book will soon be out.⁵²

Cowell returned to the United States at the beginning of 1933. It was almost ten years since returning from his first trip abroad. In 1923, stimulated by the European avant-garde movement, he had come back to find America lethargic and backward in promoting its own contemporary music and composers. His determination to establish a society and a publishing house stemmed from that experience. Now in 1933 he was returning to a city and a country whose progressive musical activities he had helped mold and in which he was intimately involved. How much progress had actually been made after ten years? Certainly there were more American composers writing in an advanced modern style and more concerts in which contemporary music was performed, but the audience for such music was still pitifully small.

To those who were close to the center of activity, however, it seemed that great strides had been made. Copland, writing in Modern Music, spoke of the decade 1923-33 as marking "the influx of new music." "The performance of works by

⁵²Letter, Henry Cowell to Charles Ives, 30 December 1932. Ives Collection.

European and American contemporaries," he said, "now plays an important role in our musical life and aids considerably in making New York one of the principal musical centers of the world." Copland singled out the International Composers' Guild formed by Varèse and the League of Composers, which split off from the ICG, as having started the activity. Forgetting or unaware of the early years of Pro Musica, he referred to later groups stemming from these two organizations: Pro Musica, New Music Society, and the Pan American Association, from the ICG; the Philadelphia Contemporary Music Society, the Chicago Section of the ISCM, and "(possibly) the Copland-Sessions Concerts," as offshoots of the League of Composers. In the area of publishing, however, he could still point only to two outlets for new American composers--"Henry Cowell's New Music or Alma Wertheim's Cos Cob Press." And for forums to express ideas, he could also find only two--Modern Music and the New School.⁵³

Irving Kolodin, whose assignment it was to discuss the recording situation in the same issue of Modern Music, discussed the tremendous progress made in the industry since 1922, both in technical matters and in the increased number of recordings of music by living composers. Then he sadly remarked that "to the place occupied by American products in this compilation, of either records, or works of native origin, it is not possible to point with pride." Sarcastically, he referred to "the only complete recording extant of a major orchestral work

⁵³ Aaron Copland; "The Composer in America, 1923-1933," Modern Music, 10 (January-February 1933): 87-92.

by an American composer"--Ernest Schelling's Victory Ball. "There is, to be sure," he said, "an album from Carpenter's Skyscrapers but who will pretend this makes the situation more enduring?" Kolodin issued the challenge to American composers and public:

Why not infinitely augment the effect of performance and publishing by making records played by artists specially qualified to illuminate such works? Why not solicit the interest of a public predisposed toward experiment? These are considerations to which American composers, and those interested in a vital American music must devote themselves.⁵⁴

Cowell, of course, was already in the process of meeting Kolodin's challenge, and, as the year progressed, he began to think more and more about a subscription series similar to New Music's. The recording project became for Cowell the new mission for 1933--another layer on the ever-growing accumulation of activities. No wonder that he started his first letter to Ives from New York with the exclamation, "I am in the thick of things!" His schedule was staggering:

Lectures nearly every night, re-arrangements of concerts, getting together the PAAC programs, all very flurrying. In two days I have been invited to give a course on modern music over the air by radio, to give three courses for workers clubs, to arrange the music for the newly formed Film Forum, of art films. All without pay, of course. I haven't had time to think them all over and see which I shall choose--I cannot do them all! and O yes--also have been placed on the committee to choose what operas shall be given at the season for the Manhattan opera house--I do not suppose my work will be very weighty there!⁵⁵

⁵⁴Irving Kolodin, "Ten Years of Modern Music Recording," Modern Music, 10 (January-February 1933): 103-6.

⁵⁵Letter, Henry Cowell to Charles Ives, 5 January 1933. Ives Collection.

Cowell's enthusiasm was tempered by the more sobering responsibilities of New Music: "I am going ahead with the . . . Orchestra series," he said, adding, "I shall take the funds from the book money, until I hear otherwise from you.⁵⁶ I will also draw on it to pay a deficit of about \$35 for the regular NM edition. Things are getting bad financially here, and we have again lost subscribers, hence the deficit. I shall now work for subscribers again personally."⁵⁷

In the November letter, Cowell had referred to Ives's contributions to New Music: "I had checks from you for New Music of Oct. [Crawford's Piano Study] but not yet for January--also, the orchestra series for 1932 is all settled, but not yet the 1933, for which something--I suppose about \$150.00--will be needed in January."⁵⁸ By 11 December, Ives had sent the \$150 for New Music and Cowell sent it on to California. But there was a new emergency:

I had accepted Ruth Crawford's three songs with small orchestra for New Music Orchestra series for next season--she thought it was for this season, and as she suddenly has to have copies to send to the International Society festival in Amsterdam, she had them printed by the Allegro Co. in N.Y. (very handsomely [sic] done, with a cover design by Carl Ruggles in the same form as your

⁵⁶ Ives had given Cowell \$500 to buy copies of American Composers on American Music if Stanford University had required such a purchase. After he found out that this was not necessary, Cowell had asked Ives in his letter of 26 November 1932 if he could use some of the money for New Music and the Orchestra Series.

⁵⁷ Letter, Henry Cowell to Charles Ives, 5 January 1933. Ives Collection.

⁵⁸ Letter, Henry Cowell to Charles Ives, 26 November 1932. Ives Collection.

"Lincoln") and the bill had to be paid at once, by cable! \$196.00!! I cabled my Calif. bank, where I had deposited the \$500.00 check for the book, and had them send the \$196.00 to Allegro. So there is \$304.00 left of this fund, but there is one orchestral [work] (the most expensive!) for the next year, already paid for.⁵⁹

Orchestra Series: Three Songs by Crawford

The Crawford songs to which Cowell referred were settings of poems by Carl Sandburg: Rat Riddles (composed March 1930); Prayers of Steel (November 1932); and In Tall Grass (January 1931). As Cowell had told Ives, the cover, like the Lincoln cover, had been designed by Ruggles, but this time, the colors were reversed: peach printing on a black background.

When the songs were performed in Berlin at the Pan American Association concert in March 1932, two German critics were horrified. Fritz Ohrmann of the Signale said: "Otilie Lattermann took pains to perform Ruth Crawford's "Rat-Riddles," She might have known beforehand, that no honor was to be won with such distorted taste."⁶⁰ Hamel in Deutsche allgemeine Zeitung commented very briefly: "There were songs by Ruth Crawford that were intended to be humorous and poignant, but are only bizarre in sound and expression."⁶¹ An interesting non-review of the songs appeared at the end of 1933 in Modern

⁵⁹Letter, Henry Cowell to Charles Ives, 11 December 1932. Ives Collection. The expensive score was probably Ruggles's Sun-treader which Ives had paid for.

⁶⁰Fritz Ohrmann, Signale, Berlin 16 March 1932, trans. Adolph Weiss. Cowell Collection.

⁶¹Hamel, Deutsche Allgemeine Zeitung, Berlin, 18 March 1932, trans. Adolph Weiss. Cowell Collection.

Music. Frederick Jacobi, in an article on the ISCM festival in Amsterdam in June 1933, had the following to say after discussing the "better works" at the festival:

I have purposely not mentioned among the above the two American works: Aaron Copland's Piano Variations and Ruth Crawford's Three Songs for Alto, with accompaniment of oboe, piano and instruments of percussion. These works are known in America and need no reviewing here. They were admirably interpreted by Victor Babin and Madame Hans Gruys, respectively; and both works seem to have made an excellent impression.⁶²

The score, as Cowell remarked, was handsomely done. It included general notes about the music, specific notes for each song--all in English, German, and French (and presumably in Ruggles's script). The notes, among other details, concerned the use of accidentals, seating arrangements, and need for rehearsals.

Rat Riddles is a study in rhythm, with the nervous, jerky, patterns in the "concertanti" of contralto, oboe, percussion, and piano juxtaposed against the soft, steady, punctuation of clusters in the two groups of "ostinati" (string and wind quintets). (Example 85.) Not only were the ostinati to function independently from the concertanti--Crawford directed that indeed the latter could be performed without the former--but parts of the concertanti functioned separately. The oboe and piano transmitted the melodic material against a quintet of percussion instruments. Seeger described it in the following terms:

. . . the piano and the oboe chase each other around in the most surprising arabesques to a percussion accompani-

⁶²Frederick Jacobi, "Festival Impressions--Amsterdam, 1933," Modern Music, 11 (November-December 1933): 30-33.

Example 85. Crawford, Three Songs: Rat Riddles, measures 20-22.

The musical score is organized into three main sections:

- Ostinati (Woodwinds):** Includes parts for Clarinet (Cl), Bassoon (Bn), Trumpet (Trp), Horn (Hm), and Trombone (Tbn). The woodwinds play a rhythmic accompaniment of eighth notes.
- Concertanti:** Includes parts for Alto (Alt), Oboe (Ob), Clarinet in B-flat (Cl. b.), Trumpet (Tr), Trombone (Tbn), Percussion (Per), Cymbal (Cym), and Drum (Dr). The Alto and Oboe parts feature melodic lines with dynamics like *mp* and *leggero*. The Piano part has complex rhythmic patterns with triplets and an 8-measure rest.
- Ostinati (Cupids):** Includes parts for Violin I (V₁), Violin II (V₂), Viola (Va), Violoncello (Vc), and Double Bass (B). The strings play a rhythmic accompaniment of eighth notes.

Lyrics for the vocal part (Alto):

rat looked at me with green eyes

Measure 20 is marked with a box containing the number 20.

ment, the two instruments and the voice and percussion giving the impression--such is the independence of parts--of a whole small orchestra, busily engaged in a contrapuntal tutti.⁶³

A passage near the conclusion of the song illustrates the complexities of the five overlapping rhythms. (Example 86.)

Example 86. Crawford, Three Songs: Rat Riddles, measures 79-80. Concertanti. *And the tail of a green-eyed rat*

Where Rat Riddles is a sardonic anecdote performed in sprechstimme, the second song, to Sandburg's Prayers of Steel, is a driving, pounding composition with an insistent recitative by the singer and running chromatic patterns in the oboe and piano. The text was translated into French by Jeanne de Mare (as were the others) and into German by Johanna Beyer, a composer whose music for percussion was to be issued in the New Music Orchestra Series in 1936. The notes accompanying

⁶³ Seeger, "Crawford," ACAM, p. 110.

the song stressed the importance of the percussion as a metrical base and the pianist's rhythm of five-against-two. As in the first song Crawford again emphasized that the oboe should emit a powerful tone, possibly doubled by the clarinet. In his article on Crawford, Seeger diagrammed the "rigid and severe" polymeters of the concertanti (Example 87).⁶⁴

Example 87. Polymeters in Crawford, Prayers of Steel.

When the text is repeated the concertanti play the same material but the ostinato reverse their patterns. Another Seeger diagram illustrates this acceleration and reversal of material. (Example 88.)⁶⁵

Example 88. Pattern of ostinati chords in Crawford, Prayers of Steel.

⁶⁴Ibid., p. 112. According to Seeger, it was he who had suggested the ostinato in the orchestra. "I ruled the paper for her," he says, "especially for these songs, and we had it reproduced. She then recopied the score on it. I think they're quite remarkable things. I had no hand in the composition of the first one but I did in the other two." Interview with Charles Seeger.

⁶⁵Ibid.

Of the three, Prayers of Steel appears to be closest to what would later be called a serially-composed work. Seeger pointed out the seven-note set in the oboe part in which the accented tones identify the first five members of the set.⁶⁶ Successive phrases continue the permutation of this set beginning with successive notes of the original set. (Example 89.)

In Tall Grass returns to the small rhythmic cells similar to those in the first song, but the ostinati, instead of the punctuated chords, sustain secundal harmonies. The text is a macabre one, the first line reading

Bees and a honeycomb in the dried head of a horse in a
pasture corner--a skull in the tall grass and a buzz
and a buzz of the yellow honey-hunters.

and, to set it, Crawford has employed eerie ostinati, which, as she pointed out in the notes, "should not stand out as individual tones; the rhythmic pattern made by their crescendi and diminuendi . . . must be distinguishable as unified pulsating masses of sound." She also stressed the smoothness required in the glissandi, another element contributing to the soft haze in the background. (Example 90.)

Crawford's innovations, though admired and encouraged by Seeger, still seemed to him a part of the elite art from which he preferred to withdraw. From about 1917 on, says Seeger,

I had had difficulty making out the connection between this fine art of music and society at large. I did not know enough anthropology to answer the question, "What's the use of it? Are we just writing music for a small elite class?" If that's so, I'm not interested in it;

⁶⁶ Ibid., p. 113.

Example 89. Crawford, Three Songs: Prayers of Steel. Oboe.

a. measures 1-2. Basic Set.

Ob *sempre f* *non legato* (ob.)

b. measures 3-4. Permutation of set a semitone or tone lower.

Ob

c. measures 5-6. Permutation of set five, six, and seven semitones lower.

Ob

Example 90. Crawford, Three Songs: In Tall Grass, measures 17-19. String Ostinati.

music must mean something more than simply a luxury of an elite class.⁶⁷

Given this attitude, it is not surprising that Seeger, although Crawford's teacher and her husband, closed his article by giving his own frank appraisal of her place in music:

There must be music for the many and music for the few-- quite a number of distinct musics for various fews. Music such as Miss Crawford's could very well find a permanent place in a small repertoire of an intellectual sort for a particular group of people who were interested in that sort of thing. Eric Satie was not widely known,⁶⁸ but he had a profound influence upon the history of music.

New Music Quarterly: A Piano Sonata by Chávez

A contrast to Crawford's complex polyrhythms and layered textures was Chávez's Piano Sonata, published as New Music, Volume VI, Number 2 (January 1933). Dated 1928 and the third of

⁶⁷Interview with Charles Seeger.

⁶⁸Seeger, "Crawford," ACAM, p. 118.

the composer's piano sonatas (although not so designated in the edition), the sonata has been considered by some as the first product of Chávez's mature period.⁶⁹ Chávez dedicated it to Aaron Copland, who wrote a tribute to it in Cowell's book. Copland called it confusing at first hearing because of its "profusion of undeveloped short melodic germs," contrapuntal style, and "thin, hard [piano writing] without lushness or timbre." He continued:

[But] familiarity with the "Sonata" convinces me that in these four highly condensed movements, each one of which seems packed with meaning, Chávez has put the best of his genius. They contain a personal quality which it is impossible to describe in words, yet constituting his chief claim to originality.⁷⁰

That same winter of 1933 found Chávez's sonata being performed at a Pan American Association concert in New York. Israel Citkowitz, writing in Modern Music, took a point of view opposite to Copland's. To him, it was evident that "Chávez's most personal and forceful pages are those which attracted him most:

In the Chavez a sense of line marvelously clean and vital is present at the openings of the first and last movements. The rest of the time the dynamism of the rhythm he has set up gets out of his grip and proceeds to chug-chug all over the keyboard like a motor-boat out of control.⁷¹

The sonata, in traditional four-movement form, is predominantly in two-part counterpoint with brief motives, one- and two-measure phrases, and a profusion of open octaves and

⁶⁹Weinstock, "Carlos Chávez," pp. 60-82.

⁷⁰Aaron Copland, "Carlos Chávez--Mexican Composer," ACAM, pp. 102-6.

⁷¹I[srael] C[itkowitz], "Winter Music--New York, 1933," Modern Music, 10 (March-April 1933): 154-57.

repeated notes. Major sevenths are in abundance and the dissonance serves to add spice to the sparse linear writing. The motives, their treatment, and the forms of the movements show Chávez's impressionist background. Rocking motives and ornamental turns are typical, as is repetition rather than development, (Example 91).

Example 91. Chávez, Sonata, I, motive a, measures 1-2.



Motive b, measures 6-7.



Motive c, measures 20-22.



Chávez's score is deceptively simple, however. His three-against-two cross rhythms, overlapping phrases, hammering accents, and irregular meters mark folk influences and con-

tribute to the liveliness of the score. (Examples 92.)

Example 92. Chávez, Sonata, III, cross rhythms, measures 43-45; 50-52.

The image displays two systems of musical notation. The first system consists of two staves. The upper staff features a series of eighth notes with accents, grouped into pairs and then a triplet. The lower staff has a similar rhythmic pattern. To the right, a separate staff shows a triplet of eighth notes with the instruction "senza pedale" below it. The second system also has two staves. The upper staff continues the eighth-note pattern with accents. The lower staff has a few notes with a "crescendo" marking above them.

The costs of the January issue left a deficit, as usual, in the New Music treasury. In a letter already referred to, Cowell had written to Ives on 5 January requesting that he be able to draw on the book money to pay the deficit of \$35 for the New Music edition.⁷² In his other letters to Ives from January through March, Cowell spoke mostly about the recording project. He had just "run across something," he told Ives, "which seems to me to make the whole Berlin recording scheme unnecessary." It was a new recording instrument of about 250 lbs. in weight which he had rented and would use to record works

⁷²See above, p. 419.

at Pan American concerts. It would only cost "50 cents for a record lasting 5 minutes on each side." The cost of the instrument was \$450. "I think we should buy one, if it is possible for you to finance it," he said to Ives, stressing the urgency of the purchase, because it "is very liable to be bought up (negotiations already under way) by one of the present firms." One advantage Cowell saw to the instrument was its ability also to duplicate rare and primitive records.⁷³

Ives's answer from Taormina delayed, a worried Cowell wrote again on 26 January.⁷⁴ By February he must have received a positive response because when he spoke of a "new fund" to enable him to print the 1933 Orchestra Series in New York he said, "What is left [of the fund] can go for the recording machine."⁷⁵ But, within a week, Cowell had "come across" the possibility of acquiring another machine. Without going into much detail, he told Ives that "Seeger's son, an electrician, thinks he can make one for us for approximately \$100." The rest of the letter was concerned with another of Cowell's new projects--radio broadcasting. He was doing, he said, a series on American composers on WEVD, the non-commercial radio station in New York funded by the University of the Air. He was to play an Ives-Cowell program, "if you're agreeable," he added, promising that it would be "dignified."⁷⁶

⁷³Letter, Henry Cowell to Charles Ives, 10 January 1933. Ives Collection.

⁷⁴Letter, Henry Cowell to Charles Ives, 26 January 1933. Ives Collection.

⁷⁵Letter, Henry Cowell to Charles Ives, [dated 7 February 1933 by Kirkpatrick]. Ives Collection.

⁷⁶Letter, Henry Cowell to Charles Ives, 14 February 1933. Ives Collection.

Ives sent \$50 immediately and Cowell put it toward purchase of a \$150 recording machine (presumably the one made by Seeger's son). He also referred again to getting out the "1933 OS" and the need to draw on funds for it.⁷⁷

Cowell sent news about the radio program to the West Coast, where Marjory Fisher reported it in the San Francisco News ("Word from Henry Cowell, now in New York, assures us that his hope for an unwritten 'high-brow' radio program is now a reality") and gave a list of the distinguished faculty of the University of the Air: Sigmund Spaeth, Thomas Craven, Carl Van Doren, Gilbert Seldes, Elmer Rice, Hendrik Van Loon, and Henry Cowell were a "few of the many famous persons . . ."⁷⁸

Cowell's schedule, as usual, was a monstrous one that winter. As he said to Ives, he was very busy with two lectures and one concert a week at the New School as well as planning two Pan American concerts and doing the radio programs.⁷⁹

Orchestra Series: Percussion
Music by Russell

While he was in New York, Cowell sent the last issue of the 1932 volume of the Orchestra Series off to the printer. He wrote to Ives in January: "I have given William Russell's Fugue for eight percussion instruments to be printed here, for the NM orchestra series." He added that the printing would

⁷⁷Letter, Henry Cowell to Charles Ives, 16 February 1933. Ives Collection.

⁷⁸Marjory M. Fisher, "New Projects Promise Aid to Composers," San Francisco News, 18 February 1933.

⁷⁹Letter, Henry Cowell to Charles Ives, 26 January 1933. Ives Collection.

cost \$60--an unusually low price for a publication in the Orchestra Series.⁸⁰ But Cowell obviously felt he could not afford any more since he was paying for it out of the "book money" Ives had sent to him.

There is scarcely any reference to Russell in the New Music collection, although Cowell mentioned in one letter that he would "perhaps [publish] one of the younger American fellows here" in the Orchestra Series.⁸¹ In his book, Cowell grouped Russell with Engel and others in the group of promising young composers and said of him: "Russell is developing a music of percussion only."⁸² Russell's score was probably issued in March, because in a letter that month to Ives, Cowell enclosed a statement to subscribers of the Orchestra Series, which had been inserted in the Russell volume.⁸³ In it Cowell blamed the delay in publication on strikes by printers and music copyists, slowness in transport from abroad, and procedures in customs. By now, Cowell said, subscribers should have received four or more of the 1932 series: Lincoln, "Fourth of July," Concerto Arabesque, Dichotomy, American Life, Three Songs, and Fugue for Eight Percussion Instruments. He then announced the series for 1933: Ruggles's Sun-treader (originally announced for 1932) and music by Rudhyar, Varèse, Moross,

⁸⁰Letter, Henry Cowell to Charles Ives, 10 January 1933. Ives Collection.

⁸¹Letter, Henry Cowell to Charles Ives, 5 January 1933. Ives Collection.

⁸²Cowell, ACAM, pp. 10-11.

⁸³See above, p. 415-16, for an earlier reference to this statement.

Caturia, and Roldán.⁸⁴ Evidence of the change in plans can be seen in the Russell edition itself which mistakenly listed Ruggles's Sun Treader and Varèse's Ionisation (anglicized to Ionization) in the catalog on the inside of the back cover.

The Russell score was a photocopy of a manuscript and, as Cowell had feared, was not as "elegant" as those printed in Germany. Russell, a jazz musician at that time living and performing in New York, had submitted a score which included, among the percussion instruments, a piano to be played in a variety of unusual ways reminiscent of Cowell's methods. At one point the performer is instructed to "scratch strings, lengthwise along winding, with a coin held like a banjo pick"; at another, to "strike strings with hard rubber ball mallets." Sometimes pizzicato is to be played with the fingertips, sometimes with the back of the fingernails. There are glissandi and tone clusters played with the forearm and notated as Cowell had suggested in his book New Musical Resources:

Example 93. Russell, Fugue for Eight Percussion Instruments, six measures after rehearsal letter G. Piano.

The image shows a musical score for piano. It consists of two staves. The upper staff is a treble clef with a 7/8 time signature. The lower staff is a bass clef. The music is written in a style that includes clusters and glissandi. There are handwritten annotations: "Play all white keys between G and B with Rt. forearm." and "5" and "6" above some notes. The lower staff has "Pfc." written above it and "Ove Bessa" written below it. The notation includes various rhythmic values and accidentals.

There is, furthermore, a direction to "prepare all notes from B_2 to B_1 to sound with sustaining Ped.," but there are no suggestions as to how this preparation should be done. (This

⁸⁴Letter, Henry Cowell to Charles Ives, 18 March 1933. Ives Collection.

was, of course, before Cage's prepared piano.)

Russell built his fugue by beginning with the snare drum, then adding consecutively the xylophone, timpani, piano, cymbals, triangle, bells, and bass drum. Once all the instruments have entered, there is a climactic glissando passage and a slower, free, section in which the piano presents the original theme. The finale (a tempo) uses stretto (see Example 94) expanding and contracting the melodic patterns.

Example 94. Russell, Fugue for Eight Percussion Instruments, measures 3-8 after rehearsal letter G. Triangle, cymbals, bells, and xylophone.

The musical score for Example 94 consists of four staves: Triangle (Tri.), Cymbals (Cym.), Bells (Bells), and Xylophone (Xyl.). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures 3 through 8. Measure 3 begins with a *sfz* dynamic. Measure 4 includes the instruction 'Strike 18in. Cym. with S. Dr. stick.' and a *f* dynamic. Measure 5 features a *sfz* dynamic and a '10 in. Triangle' instruction. Measure 6 has a *f* dynamic. Measure 7 includes a *sfz* dynamic. Measure 8 concludes with a *f* dynamic. The Bells and Xylophone parts use 'Hard rubber mallets.' and feature rhythmic patterns with triplet and quintuplet markings.

Russell's style is hypnotic: once a pattern is struck, the repetition is relentless, as in Example 95.

New Music Workshop

When Cowell returned to California, he joined his colleagues in yet another new venture--the New Music Workshop. The founding of the workshop had been publicized during his absence by Marjory Fisher, who announced it in the same article in which she had discussed Cowell's radio broadcasts in New York:

The workshop holds its organization meeting Friday night at 2100 Lyon St. It is open to all interested in the study of modern music. Programs will include readings of

Example 95. Russell, *Fugue for Eight Percussion Instruments*,
measures 8-12 after rehearsal letter C.

Tri. 4/16 Tri. 6/16 Tri.
ppp 6/16 Tri. 6/16 Tri.
Cym. pp
Bells 5 5 5 5 5
Xyl. 5 5 5 5 5
Pf. 5 5 5 5 5
S. Dr. pp
Tim. 5 5 5 5 5
B. Dr.

Sup. Malt hard rubber mallets.
Gliss.
Pizzicato with the back of finger-mail.
Damper Pedal.
Tune small pedal tim. to C! Large pedal tim. to F!

contemporary scores, discussions, and lectures, and the preparation of both large and small works for performance at open meetings.

Players of a wide range of orchestral instruments are essential to a successful workshop, since the breadth of its activities depends upon the availability of varied instrumental combinations.⁸⁵

Gerald Strang, who supervised the workshops, describes the circumstances in which they were started:

In the heart of the Depression and since there were no jobs and I was living in a shack out in East Oakland with no money and nothing else to go on, I took the responsibility for starting some New Music workshops under the name of the New Music Society.

⁸⁵Fisher, "New Projects."

The sessions were started, says Strang, because musicians were "pretty intolerant" and

I thought it would be a good idea to give them the chance to experiment on an informal basis. There were no audiences but if people wanted to come in, fine. Sometimes we'd try out choral things, like Symphony of Psalms or one of Schoenberg's choral pieces to get everybody involved. There were two series of workshops--one in San Francisco at Carol Weston's studio and one in Berkeley at the home of a piano teacher, Mrs. Delvalier.

The source of their musical materials was the private library of architect, Irving Morrow, who had worked on the Golden Gate bridge, was a New Music subscriber, and had gathered together an "omnivorous collection of contemporary music--American and European printed music." Besides the sessions devoted to reading new scores, workshop members attended others in which their own music was performed. "I wrote some pieces for harp and clarinet and pieces for a whole clarinet choir and oboe and flute," says Strang.⁸⁶

Another whose music was played at the workshops was John Cage. In 1933, as a student of Richard Buhlig in Los Angeles, Cage had sent some scores to Cowell for publication in New Music:

Among the pieces I sent was a solo for clarinet. Henry wrote back that he didn't think that I had found myself completely, that he didn't wish to publish it but that⁸⁷ he would put it on a program of the New Music Society. So I hitchhiked up to San Francisco to hear the piece. The society met in a small living-room--it wasn't much larger than the piano. But there were not many members,

⁸⁶This and preceding two quotations from Interview with Gerald Strang.

⁸⁷Cage was not aware that this was a workshop.

so there was plenty of room for the whole society.⁸⁸ And my piece was a single line but I had written it within the range of the clarinet--so that I expected it to be played at the meeting. Well, when the clarinetist came in, it became clear that he hadn't seen the piece before that moment. He said, "I'm sorry, it's too difficult for me to play." So I did what I could have done in Los Angeles: I played it, finger by finger, note by note on the piano, as a piano piece. There was nothing else to do.⁸⁹

Ray Green remembers the occasion vividly!

At one of our workshops, a guy showed up, introduced as John Cage from Carmel. He sat down at the keyboard, took one finger, and went around over the keyboard. Apparently it was all planned out because that was the piece. We sort of raised our eyebrows and rolled our eyes at each other but that was about all we could say. And that was his introduction as a composer.⁹⁰

Strang, who does not remember the occasion, does remember that the clarinetist who usually played at the workshops was Raymond Tenney, "He was really pretty conscientious," says Strang, "so the score John gave him may have been unintelligible without some coaching."⁹¹

In talking about the workshops, which continued through the beginning of 1935, Strang has provided some insight into the way Cowell was able to operate so many activities simultaneously!

This was something he left to me and it continued during his periods of absence. Of course, Henry would come when he was around and he'd play the piano for us. But actually Henry never did very much with that side of the thing. One thing I must say about him, he was not terribly efficient in managing all the things he did. But in another

⁸⁸ Strang believes that this workshop might have been held at a Mrs. Stern's apartment.

⁸⁹ Interview with John Cage.

⁹⁰ Interview with Ray Green.

⁹¹ Interview with Gerald Strang.

sense, he was an extraordinary entrepreneur, because when he found somebody who could or would do something, he had the very good sense to turn him loose and let him do it and get off his back. So far as the money and the books were concerned, Dene [Denny] was willing to do it, and as far as the workshops were concerned, I was willing to do it, and it was working, so Henry was willing to let it go at that. If he was around he would contribute his bit. . . run a concert . . . conduct if necessary. He was extremely good at getting out publicity. He had some success raising money. In this sense, Henry was much more skillful, I think, than any of us realized at getting other people involved. He was never a dictator like Varèse. And yet he managed to get things done. He had an incredible correspondence. You could count on a response from Henry any time you wrote him. Mostly it was a scrawl--almost illegible--on the back of a penny postcard in pencil. What I'm trying to point out is that among his many virtues and his many weaknesses one virtue was that he got an incredible amount of work done by others and by himself and without much apparent strain. So we tended to take him rather casually--rather for granted. I don't think we realized how effectively actually he was mobilizing us to do things.⁹²

New Music Quarterly: Piano Music
by Hardcastle and Donovan

The April 1933 issue of New Music (Volume VI, Number 3 was omitted from the masthead) contained two piano works: Prelude No. 4 by a long-time New Music Society participant, Arthur E. Hardcastle, and Suite for Piano by a new colleague, Richard Donovan. It also contained two unusual additions: a catalogue of works published by a competitive publisher, the Cos Cob Press, on the inside of the back cover, and a promotion folder and order blank for Cowell's book American Composers on American Music. The promotion material on the book was dated April 1933 and gave a sample page (from the introduction), the table of contents, and the following statements: "It is the one literary expression of different composers'

⁹² Ibid.

views from composers themselves" and "It is the only book from any source which attempts a survey of the present tendencies of American art-music." Cowell, who carefully avoided publishing his own musical works in New Music, may have felt justified in promoting his book because it was a compilation of others' essays. His justification for publicizing a rival publisher may have been either an exchange arrangement with Cos Cob or a promotion of Ives's Seven Songs, which had been published by Cos Cob. Cowell had, in fact, been in touch with Ives about this volume. In September 1932 he had written "Sorry C C Press not making selection you would like. But let US do that!"⁹³ When published, the volume contained some of Ives's latest songs: Evening (1921), Charlie Rutlage (n.d.), The Indians (1921), Maple Leaves (1920), The Se'er (1920), Serenity (1919), along with the earlier Walking (1902). Of the other composers represented in the catalogue, only Copland, Chávez, and Antheil had so far been published by New Music. Eventually, Walter Piston, Roger Sessions, Virgil Thomson, and Roy Harris were to be represented in New Music; the others would not--Louis Gruenberg, E. Burlingame Hill, Bernard Wagenaar, Emerson Whithorne, Marion Bauer, and Israel Citkowitz.⁹⁴

There was one other change in the New Music issue: the New Music catalogue on the back cover, like the Cos Cob catalogue,

⁹³Letter, Henry Cowell to Charles Ives, September 1932. Ives Collection.

⁹⁴Lou Harrison says that he always regarded Cos Cob Press as "slightly Republican because the composers were not as far out [as those published by New Music]"--Interview with Lou Harrison, New Haven CT, 21 October 1974.

listed the published works by genre, grouping all the orchestra works in the Orchestra Series, even those published in New Music. As in the Russell score, Sun Treader by Ruggles and Ionisation by Varèse were listed although not yet published.

Hardcastle, whose Prelude Cowell published in this issue, had been a member of the society and had performed at concerts, but had as yet had nothing published in New Music. Since Cowell did not mention him in his book, it is possible that he did not think of Hardcastle as a serious composer but only published his music out of friendship. In the notes accompanying the score Cowell wrote that Hardcastle had been born in England and had come to the United States in 1923, having then become an American citizen. He then discusses Hardcastle's experimentation in piano technique and resonance and his invention to better the tone and increase the sustaining power of the instrument. Implying that Hardcastle was somewhat of an eclectic, Cowell pointed out that he did "not believe in any unusual theories" preferring to "obtain all possible experiences from the past."

The Prelude No.4 illustrates Hardcastle's improvisatory style, with a rhapsodic flair in the manner of Scriabin. Seventh and ninth chords are prominent, accompanying a flowing, ornamental, chromatic melodic line. Although not in a twelve-tone style, repetition of pitch immediately is usually eschewed, and, while not rhythmically complex, there is an almost continual seven-against-three cross rhythm. One surprising feature of the piece is that, in spite of Hardcastle's experimentation with resonance, he has left the performer free

to pedal ad lib. (Example 96.)

The biographical notes on Donovan gave his birth date as 1891 in New Haven. Having studied at Yale University and the Institute of Musical Art and in Paris, he began teaching at Smith College, at the Institute of Musical Art, and was, in 1933, at the School of Music at Yale. Besides teaching composition and orchestration, Donovan conducted a choir in New Haven, "specializing in plainsong and sixteenth century polyphonic music," a choral society, and the Bach Cantata club.

Like Becker, he was a fighter against conservatism. Cowell had written Ives in January about a sextet by Donovan which had been performed at a Pan American concert. Cowell had proudly pointed out that Donovan "has stood out against the Yale School of Music!"⁹⁵ In his book, Cowell had characterized Donovan's style as a mixture of impressionistic harmony with an atonal fabric.⁹⁶ Indeed Donovan's suite, in spite of the ingratiating baroque titles of its movements--Prelude, Hornpipe, Air, and Jig--was a thoroughly contemporary work in a style which Cowell would have called ultra-modern in the early days of New Music. Not unlike Becker's, Donovan's music was formally and superficially traditional but harmonically extremely radical in its harsh, dissonant counterpoint. The Prelude is ornamental, the Hornpipe delicate, the Air somber, and the Jig spirited. Visually, it looks like a Bach

⁹⁵Letter, Henry Cowell to Charles Ives, 14 January 1933. Ives Collection.

⁹⁶Cowell, ACAM, p. 5.

Example 96 . Hardcastle, Prelude No. 4, measures 1-7.

Expression and tempo ad lib.

Pedal ad lib.

* Accidentals refer to single notes only.

suite, but aurally it is almost a parody because of its pervading dissonant counterpoint--for example, the Hornpipe, whose sharp clashes contribute to a pungency not usually associated with the dance. (Example 97.)

Cowell arrived in California in April 1933. In his mailbox was a postcard from Universal Edition referring to two songs by Alban Berg which Cowell planned to publish in New Music.⁹⁷ There was also a long letter from Olive Cowell, expressing her opinion on Cowell's proposed appearances in San Francisco and giving advice on a subject close to her heart--"How Cowell should get ahead in the Bay area." Mrs. Cowell suggested that Mrs. Sidney Joseph, who "has a beautiful home right down town" might be prevailed upon to entertain the New Music Society. If Cowell could give a "course of lectures," he might attract the attention of Joseph Gaer who headed the San Francisco Forum. "She is very close to Gaer," she said, and Gaer has brought celebrities like Frank Lloyd Wright for lectures. But Mrs. Cowell was concerned that if Cowell persisted in appearing at the New Music Workshop, he would lessen his chances to attract audiences at other lectures. She was not too impressed with the casual ambience at the workshop!

I am sure you are aware of the nature of the workshop before which you are scheduled to make your first public appearance since your long absence. Anyone and everybody comes, never the same group, and there is no charge for

⁹⁷ Postcard, 10 April 1933. New Music Collection. The songs were never published in New Music and Sidney Cowell says that when Berg died in 1935 Cowell was required to return the songs. Personal information from Sidney Cowell.

Example 97. Donovan, Suite, Hornpipe, measures 1-6.

Allegro giocoso (♩ = 132)

2^a leggiero

The musical score is presented in two systems, each with two staves. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The music is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro giocoso' with a quarter note equal to 132 beats per minute. The second system is marked '2^a leggiero'. The notation includes various note values (eighth and sixteenth notes), rests, slurs, and articulation marks (accents and staccato). The key signature has one sharp (F#) and the time signature is 2/4.

either music or lectures. Voluntary contributions are requested, but I wonder how to determine membership with some financial responsibility involved, even 25 cents for what is offered; otherwise it amounts to professional persons throwing their talents to whomever is willing merely to come and listen. Such procedure is bound to knock the bottom out of any real remuneration for professional work in music; but perhaps it is good for the music . . . ⁹⁸

She was apparently concerned that, now that Cowell was back, more responsibilities would be placed on her shoulders. Although she offered to entertain "if you prefer not to ask Mrs. Joseph," she wrote off any further involvement in the workings of New Music and the society:

As for the NMS and NS [NM], they are your children, which you have borne and watched over, and supported like a good father, until they should be able to take care of themselves. Since they are half orphans, the grand parents have served to help and hinder during their childhood. They are surely old enough now, however, so that we can consider we have said our last say; they are on their own, as is natural and inevitable.

Finally, in a handwritten postscript, she stressed the importance for Cowell of giving "more dignified and formal lectures":

If you want to develop a lecture field for yourself in this region, it is necessary to consider your appearances, just as you would your concerts. What you have to say has become very important; and the more dignified and formal your lecture appearances are, the more you will develop a reputation for yourself in this region, which you already have too much proximity to be worth much. You are so unspoiled and natural, with a penchant for informality and generosity--well and good. If you want to indulge in frequent small appearances, you can not look forward to important lectures on a much larger scale. . . . People around here do not begin to take you as seriously as they should--even knowing you as they do--and the more you take them seriously and hold aloof, the better for your reputation. At least it seems to me.

It is amusing but not untypical because of American cultural traditions that in spite of Cowell's international reputa-

⁹⁸This and the following two quotations from letter, Olive Thompson Cowell to Henry Cowell, 16 April 1933. New Music Collection.

tion as a composer, performer, editor, and writer, in spite of his appearances for ten years in the United States and in Europe, and in spite of his associations with the most prestigious contemporary composers, Mrs. Cowell should feel obliged to initiate her stepson into San Francisco's cultural milieu.

Cowell had received disturbing news from Adler upon his return. Adler had taken the funds which Cowell (and Ives) had given him for printing and used them to come to New York. A distressed Cowell reported to Ives that Adler had not paid his copyist in Berlin and had used up the \$100 they had given him in advance, in addition to the money they had paid him for printing Ruggles's Sun-treader. And still they had yet to see a copy! Plans suddenly would have to be changed: the Caturla work would have to be printed in Berlin directly now that he had Ives's "new fund . . . \$105 a month until October."⁹⁹

In his next letter to Ives Cowell reported that he had indeed given the Caturla work to Langinger and that he had sent \$100 to Berlin. His own financial affairs seemed to have improved now that he was engaged for three courses of lectures-- in San Francisco, Palo Alto, and Carmel: "I take what comes in; they are for bread and butter. If they go well, I am set for the summer, financially."¹⁰⁰ One of the series was to be held at the Y.W.C.A. A notice in the Examiner on 30 April listed the general topic as "Music of the World," six illustrated

⁹⁹Letter, Henry Cowell to Charles Ives, 18 April [1933]. Ives Collection.

¹⁰⁰Letter, Henry Cowell to Charles Ives, 29 April 1933. Ives Collection.

lectures (2 May-6 June) sponsored by the New Music Workshop (the event referred to by Olive Cowell). Members of the workshop would perform, and rare records would be played.¹⁰¹

New Music Society: April Concert

The New Music Society concert that spring took place on 25 April at the Century Club Auditorium--the only concert of the Society to be given that season. The program of chamber music included two works which had already been published in New Music--Riegger's Suite for Flute Alone (New Music, July 1930) and Weiss's Sonata for Flute and Viola (New Music, October 1930), two works by close New Music friends--Strang's Quintet for Clarinet and Strings and four songs by Ives--and two works from the New York school--Copland's Piano Variations and Gruenberg's The Daniel Jazz, based on Vachel Lindsay's poem "Daniel." Raymond Tenney was the clarinet soloist, Merrill Jordan played flute, Louis Debovsky viola, and Carrie Teel piano. In the Gruenberg work, vocalist Edith Benjamin Soule was accompanied by a chamber orchestra conducted by Carol Weston. (Plate XXXIV.)

Modest though the concert was, Marjory Fisher was dutifully impressed. Undoubtedly part of the reason was the Gruenberg work, being given its "western premiere." "The reception given it," she said, "was such as to encourage the performers to repeat it. Very few walked out." She found The Daniel Jazz "grand fun," but some of the other music she thought "contributed to the general impression stated in the

¹⁰¹"Henry Cowell," San Francisco Examiner, 30 April 1933.

The New Music Society of California
presents a program of
All American Compositions

CENTURY CLUB auditorium, 1335 Franklin Street
San Francisco, Cal., Tuesday Evening, April 25, 1933
Eight-thirty p. m. Admission One Dollar
New Music Society Members Free

Quintet for Clarinet and Strings - Gerald Strang
Raymond Tenney and string quartet

Suite for Flute Alone - Wallingford Riegger
Played by Merrill Jordan

Four Songs - - - Charles Ives
Sung by Doris Barr, Carrie Teal at the piano

Sonata for Flute and Viola - Adolph Weiss
Played by Merrill Jordan and Louis Debonville

Piano Variations - - - Aaron Copland
Played by Carrie Teal

Western premier of
The Daniel Jazz - - - Louis Gruenberg
For Voice and Chamber Orchestra
Edith Benjamin Soule, soloist
Conducted by Carol Weston

Plate XXXIV. Program for the New Music Society, 25 April 1933.

opening quintet . . . by Strang that the mathematics and construction of the scores played are more interesting than the resultant sounds are pleasing." The Ives songs, on the other hand, were "stunning." She could find very little to say about them, however, other than that The New River was most descriptive of the current era and that The Indians, Housatonic at Stockbridge, and Walt Whitman had "intriguing titles."¹⁰²

Fried of the Chronicle devoted two-thirds of his review to the Gruenberg work, whose performance he considered "an exceptionally significant artistic event." Other works on the program were given a summary account: Copland's Variations, "magnificently played by Carrie Teal, built up impressive effect in a plain, rugged modern expression . . ."; "Doris Barr put excellent voice and a sense of drama into her singing of four fragmentary songs of Charles Ives"; and Riegger's Suite "seemed not without some abstract musical value."¹⁰³

Of the critics, Redfern Mason seemed the most impressed with the New Music works on the program. He relegated his comment on Gruenberg to the last paragraph of his review, discussing first Copland's Variations ("stark sincerity"), Weiss's Sonata ("intriguing and holds the attention"), Strang's Quintet ("fretful, moody, music, well written . . .") and Riegger's Suite ("a free arioso . . . improvisational charm"). Still, Mason could not help likening the new music to strong medicine:

¹⁰²Marjory M. Fisher, "'Daniel Jazz' Is Introduced to San Francisco," San Francisco News, 27 April 1933.

¹⁰³Alexander Fried, "Music Society Offers Novelty in 'Daniel Jazz,'" San Francisco Chronicle, 26 April 1933.

"A large audience . . . came away feeling not a penny the worse. Nay, on the contrary, they were heartened and stimulated by it."¹⁰⁴

By May, New Music's treasury was depleted; again Ives's contribution was needed to pay the bills. This time, as Cowell said in acknowledging the checks, the \$620 would cover both New Music and Orchestra Series expenses.¹⁰⁵ His next letter concerned the difficulties he was having with Adler:

Adler, I fear, proves to be false. I find he has cheated us; more and more evidence. I am sorry that I made the blunder of tying up so much with him. He is now trying to sue because of the performance of my SYNCHRONY with Stokowski, claiming that they did not have permission from the copyright holder. He had given me permission to make all arrangements in America, and I gave them permission; I also collected a fee, and divided it with him, and he accepted it. Now he repudiated his work to me, giving me permission, and disclaims having received a part of the fee. The funny part is, that as you know, he was paid for the printing expenses by me (with your funds) so he has never given a cent for the printing, although he paid for the overhead and propaganda. . . . He is succeeding in damaging my reputation for veracity very badly, with Stokowski and the radio concert that broadcasted it. . . . the agreement was verbal, I have no proof of it. . . . If it really comes to a head, it seems to me this might be made into a public discussion of the rights.¹⁰⁶

The break with Adler had caused a disruption in the Orchestra Series and Cowell was forced to find other printers. He told Ives in June that the Ruggles score of Sun-treader and others had finally been delivered to Schmolke in Berlin.¹⁰⁷ To

¹⁰⁴ Redfern Mason, "Recital Made Up of Moderns," San Francisco Examiner, 26 April 1933.

¹⁰⁵ Letter, Henry Cowell to Charles Ives, 16 May 1933. Ives Collection.

¹⁰⁶ Letter, Henry Cowell to Charles Ives, 30 May 1933. Ives Collection.

¹⁰⁷ Fraulein Schmolke's pension was Cowell's residence when he was in Berlin in 1923.

make matters worse, said Cowell, "Adler is working against our interest now in New York." There was other bad news--a "rather diggy two-page article in *Modern Music*" on Cowell's book--but, as usual, he was undaunted: "shows it got under the skin, I think, to devote so much space."¹⁰⁸ Furthermore, Cowell could not afford sitting around brooding. He was already signed up for eighteen lectures on new and primitive music at Mills College.¹⁰⁹

He was also giving interviews. He gave one free-wheeling interview to Ada Hanifin, who found him "the most stimulating conversationalist" she had ever interviewed. Her article is unblushingly biased, covering his organizational activities, recent compositions, newly-published book, and Guggenheim fellowship. He discussed his experiences abroad--studying with the Prince of Java and with Schoenberg "for several hours" each afternoon, learning of the music of Bali and the Belgian Congo. There are some astonishing statements in the column, guaranteed to raise eyebrows: Cowell is quoted as having said of Schoenberg that "his work is breathtakingly mathematical, but I found him a dyed-in-the-wool sentimentalist. He has built his highly complex mathematical form to protect himself. If he should let himself go, musically, he would write pretty, sentimental music without architectural form and without a future." Concerning Ives, he had this to say: "The Amer-

¹⁰⁸Letter, Henry Cowell to Charles Ives, 4 June 1933. Ives Collection. The review appeared in *Modern Music*, 10 (May-June 1933): 226-27. The critic was Irving Kolodin.

¹⁰⁹Letter, Henry Cowell to Charles Ives, 17 June 1933. Ives Collection.

ican composer, Charles Ives, used the materials back in 1901 and 1902 which are supposed to have originated with Schoenberg and Stravinsky. I don't mean to infer that Ives influenced them. Stravinsky and Schoenberg merely had the same idea years later." Finally, Hanafin quoted Cowell on a device for copying phonograph records: "I invented an electric phonographic record, an electric pick-up . . . that will re-record from the old-fashioned Edison cylinders. I brought nearly 300 back with me for the New School for Social Research."¹¹⁰

New Music Quarterly: Music
by Fine and Piston

The last New Music event of the season was the distribution of the July 1933 issue--a dual publication of Four Songs for contralto and strings by Vivian Fine and Three Pieces for flute, clarinet, and bassoon by Walter Piston (Volume VI, Number 4). Vivian Fine, then only 19, was a Chicagoan who had studied composition with Ruth Crawford and Adolf Weidig at the Chicago Musical College and piano with Djane Lavoie Herz. The biographical notes listed works which had been performed in America and abroad by the Pan American Association of Composers, the International Society of Contemporary Music, the League of Composers, and at the Yaddo Festival. By 1933, Fine had settled in New York.

The performance of three of her songs at the League of Composers concert in February 1933 (presumably those published in New Music) elicited the following uncomplimentary review by

¹¹⁰ Ada Hanafin, "Henry Cowell, Composer, Talks on Primitive Music and Modern Composers," San Francisco Examiner, 11 June 1933.

Theodore Chanler in Modern Music: "The three songs by Vivian Fine . . . are elaborate and sticky. It is not against their atonality that one protests, since much effective music, no less atonal than this, has been written, but against their total absence of movement."¹¹¹ But Cowell had great confidence in Fine. In his book he called her "vigorous and radical, with a bristlingly harsh and discordant style. Her technique is rapidly improving, and she has already produced works which have commanded a hearing in important organizations abroad."¹¹²

Fine's songs (dated 1933, New York City) are settings of a sixteenth-century anonymous lyric, The Lover in Winter Plaineth for the Spring, a poem by Robert Herrick, Comfort to a Youth That Had Lost His Love, and two poems by James Joyce, She Weeps over Rahoon and Tilly. Although varied in instrumentation and character, they are all atonal with wide leaps in the melody. The first is a brooding duet of voice and viola, its angular vocal line rising and falling over a wide two-octave range in two long phrases. The accompaniment contains brief two-, three-, and four-note motives with widely-spaced intervals. Twelve tones unfold in the opening measures but the row is not treated in a twelve-tone manner. Instead, the opening tones serve as a motive which is repeated in a variety of guises throughout the brief song, sometimes with different phrasing, sometimes with intervals expanded or contracted (Example 98).

¹¹¹Theodore Chanler, "All-American," Modern Music, 10 (March-April 1933): 160-63.

¹¹²Cowell, ACAM, p. 10.

Example 98. Fine, Four Songs: 1. The Lover In Winter Plaineth For The Spring, measures 1-8.

Lento molto (circa ♩.40)

Voice
 Viola

mf
cresc.
dim.
p
molto legato
pp
cresc.

O - - - west - ern - - - wind, - - - when - - - wilt thou - - - blow - - -

The second song is a sprightly trio of voice, violin, and viola with grace notes and nervous rhythms. Again the succession of notes in the phrase is non-repetitive with intervallic cells being manipulated. (Example 99.)

Example 99. Fine, Four Songs: 2. Comfort To a Youth That Had Lost His Love, measures 1-2.

Allegretto (circa ♩=116)

Voice

What needs com -

Violin

cantando

Viola

mf

The setting of Joyce's She Weeps over Ragoon is an eerie static quintet with the voice mostly in recitative against an accompaniment of sustained harmonics in the two violins, a lyrical viola line, and a brief cello solo. The emphasis here is on chromatic lines moving by half and whole steps. (Example 100.)

Tilly is a brisk bucolic romp with strongly accented two-note motives in the accompaniment and a vocal line which moves its own independent way. As with the others, intervallic content rather than a strict use of a tone row is primary. (Example 101.)

The biographical notes on Walter Piston, like those on Fine, were brief. Born in Maine in 1894, Piston studied at Harvard University and in Paris with Nadia Boulanger. In 1933, he was Assistant Professor at Harvard, teaching harmony, counter-

Example 100. Fine, Four Songs: 3, She Weeps over Ragoon,
measures 8-12.

8

Sad is his voice that calls me, sad-ly

mf espress

Example 101. Fine, Four Songs: 4. Tilly, measures 1-4.

Con spirito (ca. ♩ = 176)

Voice

gna He trav-els aft-er a win-ter sun,

Violin I

Violin II

Violoncello

f

point, fugue, orchestration, and composition. There follows a list of works and one book--Principles of Harmonic Analysis, published by E. C. Schirmer, Boston.

Piston was one of the more prestigious composers published in New Music and, for Cowell, one of the most conservative. In fact Cowell had placed Piston in his sixth group of "Americans who work along more or less conservative lines and

make no attempt to write anything departing from general types of European music." He even was inclined to write them off: "Since they do not possess any qualities distinguishing them as especially American in their work it is out of place to treat of them here."¹¹³ Nevertheless, he asked Slonimsky, whom Piston succeeded as conductor of the Pierian Sodality, the university orchestra of Harvard, to write a chapter on Piston for his book. Designating the pieces published in New Music as "the charming 'Triphony for Flute, Clarinet, and Bassoon,'" Slonimsky went on to characterize Piston as a "builder of a future academic style [who] codifies rather than invents. His imagination supplies him with excellent ideas, and out of this material he builds his music, without words, descriptive titles, and literature. He is an American composer speaking the international idiom of absolute music."¹¹⁴

Piston's Three Pieces for Flute, Clarinet, and Bassoon well illustrate Slonimsky's descriptions of his style. The first, Allegro scherzando, features a bright flute and clarinet duet against a bassoon ostinato of four eighth-notes within a 3/8 meter. Although exhibiting a free use of dissonance, the music yet stays within the traditional style, with repetition of motives, sequences, and a sense of tonal centers. (Example 102.)

The second piece, Lento, is a closely-knit arch form-- its middle section of broad themes preceded by a section of

¹¹³ Cowell, ACAM, p. 9.

¹¹⁴ Nicolas Slonimsky, "Walter Piston," in Cowell, ACAM, pp. 125-27.

Example 102. Piston, Three Pieces, I, measures 11-14.

ascending tetrachords and descending trichords in the flute and clarinet and followed by a section which reverses the instrumental parts of the first section. (Example 103.)

Example 103. Piston, Three Pieces, II, measures 1-4.

The final Allegro continues the chromatic movement of the second piece--but this time instead of tetrachords and trichords, there are written-out tremolos and scale passages. (Example 104.)

Piston's Three Pieces were performed the following February at a New Music Society concert in San Francisco to favorable reviews.¹¹⁵ One critic commented on its facile and animated character. "Cette oeuvre," said the reviewer in the Courrier du

¹¹⁵See below, pp. 532-33.

Example 104. Piston, Three Pieces, III, measures 13-15.

Pacifique, "se distingue par sa fantaisie et sa musicalité facile et animée."¹¹⁶ Another writer compared the work to a Hindemith quintet on the same program and found that it "rivalled the German work in its mood and fancy."¹¹⁷

Before July was over Ives had also returned from Europe and Cowell wrote to him in Redding, welcoming him back: "It is great to address you in Connecticut again. It makes you feel lots closer, and in two months, I hope to be there, looking at you!" He also brought Ives up to date on the suit which Adler had threatened:

I am very happy over your statements about the affair of Adler. I think you have it all about right. Adler is a Jew, and was much hampered by the Hitler regeme [sic], and so became desperate [sic] enough to make the dishonorable repudiation of our verbal agreement, in the hope of making money [bringing] the suit which he hoped to win from the Columbia Broadcasting Co. as a result. His American agents, the SESAC people, who now control his Edition here, wrote me a very insulting and tricky letter, claiming me to have said all sorts of things that I did not say. I turned the letter over to the Columbia Broadcasting people. It is fortunate that my side of the case will be fought by their law-

¹¹⁶"La Revue Musicale," Courrier du Pacifique, 18 February 1934.

¹¹⁷"Modern Works Played by New Music Society," San Francisco Examiner, 16 February 1934.

yers, in any case! It seems that nothing that I have done will prevent Adler and the SESAC people from suing [sic]. They still continue to threaten suit.¹¹⁸

Since the "Adler affair" had depleted the Orchestra Series fund, Ives sent an extra \$100. "It will enable all sorts of things to be done," Cowell said, and, as usual, he had more than one idea of how to spend it. Besides the Orchestra Series, he suggested helping to finance a Pan American concert in Chicago for which "Becker could probably raise a third, and Georgia Kober, a third."¹¹⁹ A further idea occurred to Cowell before the month was up. Why not, he suggested to Ives, reprint copies of New Music which were out of print? Occasionally, he said, he had received requests from libraries for complete sets.¹²⁰ As usual, Ives agreed, suggesting that reprints be financed from any surplus in the New Music account.

Ives's letter to Cowell, however, contained the disheartening news that Becker had been dismissed from Saint Thomas College. There had been a change in personnel and, with the resignation of several of Becker's liberal colleagues, the division of fine arts had been discontinued, leaving Becker without a position.¹²¹ It was a blow for the new music cause in the mid-west as well as for Becker. Cowell was distressed: "I will try to place him in a college position here," he wrote Ives, but it

¹¹⁸ Letter, Henry Cowell to Charles Ives, 7 July 1933. Ives Collection.

¹¹⁹ Kober was the Chicago pianist who had performed Becker's Concerto Arabesque. Gillespie, "John Becker," p. 210.

¹²⁰ Letter, Henry Cowell to Charles Ives, 28 July 1933. Ives Collection.

¹²¹ Gillespie, "John Becker," p. 216.

would be difficult, he acknowledged: "He is a very fiery fellow--not the sort that staid old colleges take to. . . . It is situations like these that make one frantic."¹²² No wonder that Ives, in a letter to Slonimsky a few days later, remarked, "Have seen no one yet but the family etc., though have heard from Henry Cowell and Carl Ruggles--they're both well--one seething and one cussing."¹²³

¹²²Letter, Henry Cowell to Charles Ives, 12 August 1933. Ives Collection.

¹²³Letter, Charles Ives to Nicolas Slonimsky, 18 August 1933. Slonimsky, Music Since 1900, pp. 1334-35.

XI

THE SEVENTH SEASON (1933-34) AND THE START OF THE NEW MUSIC QUARTERLY RECORDINGS

With his studies in Berlin completed, Cowell returned to the United States to a schedule of activities which was to become routine for the next three years--teaching at the New School in New York in the fall and lecturing, concertizing, and teaching around San Francisco in the spring and summer. He was by now becoming known more as a lecturer than as a performer, and promotional material and publicity about him stressed his educational leanings. A flyer distributed sometime in 1933 or 1934 was entitled "Henry Cowell's Educational Lectures on Subjects Pertaining to Contemporary Music." His editorship of the Quarterly was considered significant accreditation for his lectures, because it was pointed out on this flyer that, "as the publisher of NEW MUSIC, devoted to the exclusive printing of American music, Cowell has special knowledge of this subject."¹ (One article about his lectures at Mills College during the

¹San Francisco Public Library, Cowell folder.

summer of 1933 referred to him as "Dr. Cowell."²)

In his role as missionary Cowell increasingly brought before the public through his lectures, courses, and concerts music of the young composers which he considered worth hearing, much of which he had published in New Music. Sometimes he invited those who did not share his views to share the podium. He wrote to Ives in May 1933, for example, that he was inviting "the enemies" down to the New School to talk on new music-- Daniel Gregory Mason, Rubin Goldmark, and Howard Hanson, anticipating that "the fur will fly."³

Cowell's activities at the New School were becoming increasingly important in the musical field, and the New York critics were taking notice. Reporting on a weekly symposium on 16 October in which Cowell had led a discussion by Brant, Engel, Jerome Moross, and Elie Siegmeister, a Herald Tribune writer remarked that the New School "has become one of our principal centers of home-grown music during the last year."⁴ Following the same event, another writer commented that Cowell had added "to the excitement with his concise and gently satirical verbal program notes."⁵ Leonard Lieblich, who wrote for the New York American as well as for the Musical Courier, also spoke favorably about Cowell's courses at the New School that

²San Francisco Call-Bulletin, 8 July 1933.

³Letter, Henry Cowell to Charles Ives, 16 May 1933. Ives Collection.

⁴F. D. P., New York Herald Tribune, 17 October 1933.

⁵Robert A. Simon, The New Yorker, 28 October 1933.

fall.⁶ The composers which Cowell's New School activities served to promote were a varied group. Some were part of a "Young Composers' Group"; this was the name under which Bernard Herrmann and the New Chamber Orchestra performed at the school in May 1933.⁷ Some had been published in New Music: George Antheil, for one, played his "Airplane" Sonata at an October concert.⁸ And some were long-time Cowell associates: among others, John Becker appeared at a class session in October and Dane Rudhyar spoke on philosophy in American music at a November symposium.⁹

New Music Society: Radiana Pazmor

Before coming to New York for the fall 1933 term, Cowell made plans for a New Music Society concert to be held in San Francisco in September. During the summer he wrote to the singer Radiana Pazmor, a member of the San Francisco Pasmore family, who was spending the summer in Middlebury, Vermont. (Her sister, Dorothy, a cellist, had performed at a New Music Society concert on 5 December 1929.) Cowell suggested to Pazmor that she ask Ives for new songs to present at the concert. The resulting correspondence between Pazmor and Ives provides an interesting glimpse into the difficulties performers faced in performing Ives's music.

⁶Leonard Liebbling, New York American, 26 November 1933 and in Musical Courier, 21 October 1933.

⁷New York Times, [c. 11 May 1933].

⁸New York Herald Tribune, 3 October 1933.

⁹New York Times, 8 October 1933 and New York Sun, 18 November 1933.

Pazmor wrote to Ives on 29 July, enclosed a letter from Cowell, and asked for some recent songs for the concert, aware that those published by Cos Cob were "not among your latest productions." She had obviously been warned about Ives's attitude:

I know that you are extremely diffident about allowing performance of your songs--but really I am intelligent and I hope you can feel that you may entrust to me with a reasonable degree of safety the interesting task of singing some of them.

My voice is sort of mezzo contralto but it is quite supple and I have a very good range, singing many songs in the mezzo soprano tessitura. . .

I hope very sincerely that you will not feel obliged to disappoint us, and shall feel honored if you will accede to our request.¹⁰

A fragment of a sketch of Ives's reply indicates that he graciously sent Pazmor copies of individual songs (because "there are no more complete copies of the book"), and he said that he would "appreciate it greatly" to have her sing them. He protested that he was not "exactly diffident" but that he had had some bad experiences: "Sometimes accompanists will make a fuss [and] refuse to play. Some of them will 'yawp' better than they play."¹¹

Pazmor received the songs in time for her to study them as she traveled west on the "Overland route" of the Union Pacific. In her "Pullman scrawl" she wrote to Ives about one of the songs she had selected--General William Booth

¹⁰Letter, Radiana Pazmor to Charles Ives, 29 July 1933. Ives Collection, Pazmor folder.

¹¹Sketch, Charles Ives to Radiana Pazmor, n.d. Ives Collection, Pazmor folder. When Ives, who suffered from palsy, found his hand too unsteady to write, he would sketch out letters for his wife or daughter to copy.

Enters Into Heaven:

"General Booth" is great and I'm going to sing it if I can persuade the accompanist to struggle with that manuscript! My part is fairly clear but I can't for the life of me figure out the very last phrase [sic]. Could you be so kind as to let me know what those notes are?

She was, in fact, enthusiastic about the entire group of songs:

The material is so rich. It is difficult to decide on a group. The songs are so diversified both musically and texturally that there is no danger of monotony at any rate. I am very eager to begin work viva voce upon them.¹²

This time Ives did not reply so promptly, and Pazmor, having great difficulty reading the manuscript, wrote again a month later, begging Ives for another copy of General Booth: "Please forgive me if I seem importunate," she said. "We're struggling so hard with the copy we have and the result isn't very satisfactory."¹³ Pazmor finally received a letter from Ives on 20 September, but there was no new copy of the song. In a humorously irreverent tone she chastised Ives for the omission:

In your letter of several weeks ago you wrote: "It is something of an imposition to expect anyone to read from that photomanuscript--it happened to be here and was just put in with the others, but am going to have a plain copy made and will send it."

I was pretty discouraged when I received your letter this morning but I have just spent two hours copying my own part and we will manage somehow. I had to guess hard in some spots! You know, I almost wish you were going to be here to hear all the wrong notes, that would be making the punishment fit the crime!¹⁴

¹²Letter, Radiana Pazmor to Charles Ives, 10 August 1933. Ives Collection.

¹³Letter, Radiana Pazmor to Charles Ives, 12 September 1933. Ives Collection.

¹⁴Letter, Radiana Pazmor to Charles Ives, 20 September 1933. Ives Collection.

In her letter, Pazmor included a program for the concert, showing the wide range of songs she was presenting.¹⁵ (Plate XXXV.) As she had told Ives in her letter of 12 September, she "tried to cram into one short group as many aspects of [his] work as possible." Three of the songs she chose were about to be published in the October issue of New Music; the fourth, General Booth, would appear in October 1935. Hymn ("Thou Hidden Love of God") is one of the songs which Ives had extracted from an earlier work—in this case, a Largo Cantabile for solo cello and strings, one of A Set of Three Short Pieces for string quartette, double bass, and piano which he had written in 1904 and arranged as a song in 1921. The religious text by Tersteegen (translated by Wesley) is so aptly wedded to the score that one would think that the music had been written especially for the words. Against a continual chromatic accompaniment, the vocal line moves from the wide leaps of the height and depth of God's love to the smoothed-out setting of repose and rest at the conclusion. (Example 105.)

From "The Swimmers" is a brilliant tour de force with an accompaniment of rolling figuration, glissandos, and tone clusters, depicting Untermeyer's analogy of water and life. (Example 106.)

¹⁵A woman of striking appearance, Pazmor was six feet tall and was known for a lively sense of humor and for offering unusual programs which frequently featured contemporary works. In New York she had appeared at Pro Musica, League of Composers, and Pan American Association concerts. She had also toured Europe. Promotion flyer, Harrison Public Library, Carmel, California, program folder.

THE NEW MUSIC SOCIETY OF CALIFORNIA
PRESENTS

Radiana Pazmor

CONTRALTO

IN A

PROGRAM OF MODERN SONGS

TUESDAY, SEPTEMBER TWENTY-SIX AT EIGHT-THIRTY

STUDIO OF DORIS BARR

1079 Filbert, near Leavenworth, San Francisco

Kasjeryn Foster at the piano



PIERRE-OCTAVE FERROUD

Viv. Perdu
L'abeille

ALEJANDRO GARCIA CATURLA

AFRO-CUBAN POEMS

Marie-Sabel
Bito Manue

.....
Carpentier
Guillen
dedicated to R. P.

PAUL HINDEMITH

Traum

Auf der treppe sitzen meine Oehrichen,
Morgenstern

Vor dir schein ich aufgewacht

Morgenstern

Durch die abendlichen Gaerten

Schilling

BELA BARTOK

FIVE HUNGARIAN FOLK SONGS

INTERMISSION



Songs by American Composers

MARIAN BAUGER

To Losers

Frost

RUTH CRAWFORD

White Moon
Sunsets

Carl Sandburg
Carl Sandburg

WILLIAM GRANI STILL

Winter's Approach

Dunbar

HENRY COWELL

Sunset

Catherine Riegger
dedicated to R. P.
Catherine Riegger
Manauanan's Birthing, John O. Varian

CHARLES IVES

Hymn, Thou Hidden Love of God . . .
from The Swimmers, Louis Untermeyer
Ann Street
General Booth Enters Heaven

Vachel Lindsay

ADMISSION is free
New Music Society members admitted free
on presentation of membership card.

Plate XXXV. Program for the New Music Society Concert, 26 September 1933. (Ives Collection, Scrapbook)

Example 105. Ives, Hymn, measures 10-12.

love of God, whose height, whose depth, un-fath-omed, no man knows

Example 106. Ives, from "The Swimmers," twelfth staff of unbarred song.

sea..... Pit - ting a - gainst

fff very fast again

l.h.

r.h.

fff

Ann Street, slight, but tricky, sets forth its tongue-in-cheek description in staccato notes and jerky rhythms.

(Example 107.)

Finally, General William Booth Enters Into Heaven, one of Ives's longer dramatic works, written in 1914 to Vachel Lindsay's poem, contains within it many of the quotations from popular songs and hymns for which Ives was noted. Here he used the hymn Fountain for the refrain "Are you washed in the blood of the

Example 107. Ives, Ann Street, final cadence.

Some greet! Rath - er short, Annstreet...

Lamb?, "Golden Slippers for the reference to the banjo, and Reveille for the trumpet's blare. Of particular interest is the simulated bass drum sounds in the piano accompaniment. (Example 108.)

Example 108. Ives, General William Booth Enters Into Heaven, measures 2-4.

(*marcato*)
Booth led bold - ly with his big bass drum (Are you

After the concert, Pazmor reported on it to Ives:

Your songs went off splendidly last evening, with great success. I prefaced them by reading some portions of your manifesto in the back of the book [the "postface" of 114 Songs] to the obvious enjoyment of the audience. Thinking I might be getting too long-winded, I stopped at one point and asked if I should go on, and the cry went up for more. . . .

I enjoy your songs more and more as I work at them. The General should be orchestrated. (By the way, please pardon the error in the title on the program.) I hope that I shall have many opportunities to sing it.¹⁶

Indeed, the song became a favorite of Pazmor, and later that year she recorded it for New Music Quarterly Recordings. Her dark full contralto was well suited for the strong fervent tone of the work.

Dene Denny, who reported on the concert to Cowell, also felt that the concert was an artistic success. "Musically," she said, "it was very fine." But Denny, whose job it was to balance the books, was concerned with the financial results.

Only two New Music Society five dollar subscriptions came in! One new one, from Mills, and Hardcastle! A few came in at two dollars, of which I have only the names of those who paid at the door at the Pazmor concert, as Carol [Weston] had to use the money from the others for circularizing, etc. She has the names. There were only a few. I paid her 3.50 more, Pazmor 50, which Carol said you had arranged--you did not talk with me about it, you remember--15 to K. Foster, accompanist, 5 for chairs, and 11.68 for 1000 programs from Slonaker's, which was several dollars too high. The whole concert showed a deficit on the entire amount taken in of some 26.00. . . . I think the place was altogether too inaccessible. It was by chance that we found it, after it was described to us. Took in 58.50 at door--¹⁷

The rest of Denny's letter discussed routine matters about mailing copies of New Music and sending bills. She then closed with the following inimitable remark: "Dukelsky expires with this issue--shall we send January issue and set him up again." To Denny the future of the Society seemed very bleak. She suggested the Penha Quartet for an "all-modern program for NMS,"

¹⁶ Letter, Radiana Pazmor to Charles Ives, 27 September 1933. Ives Collection, Pazmor folder. The word "into" had been deleted in the title on the program. Becker arranged the work for solo, chorus, and orchestra in 1934.

¹⁷ Letter, Dene Denny to Henry Cowell, n.d. New Music Collection.

hoping that they might attract sponsorship. If not, she said, "I don't know where the funds are coming from."

New Music Quarterly: Ives's Thirty-four Songs

In contrast to the precarious situation of the Society, the Quarterly seemed to be solvent, thanks to the monthly contributions by Ives who was, in addition, paying for all expenses of any issues containing his own music. That fall of 1933 another such issue appeared--Thirty-four Songs. As usual, the publication of Ives's music was preceded by a lengthy correspondence between Cowell and Ives (and others) over a period of several years.

The first reference to the songs in the Cowell-Ives correspondence appears in 1928, when Ives sent songbooks to Cowell and his friends.¹⁸ In 1930 Ives suggested that Cowell read the text to the songs before each one was sung at the concert of the Conductorless Symphony on 26 April: "I think some pause is needed between--and save the Indians from getting mixed up in Ann St." Ives also told Cowell to add the words "human beings gone machine" after "dancing halls and tambourines" in The New River. He had "cut this out in the book," he said, because "I couldn't stand that hand-organ phrase repeated again."¹⁹

Seven of Ives's songs were performed by Hubert Linscott and Aaron Copland at the first Yaddo festival in the spring of

¹⁸ Letters, Charles Ives to Henry Cowell, 12 August 1928; Henry Cowell to Charles Ives, 13 August 1928 and 20 August 1928. Ives Collection. Ives's book of 114 Songs had been printed by G. Schirmer in 1922.

¹⁹ Letter, Charles Ives to Henry Cowell, 11 April 1930. Ives Collection.

1932, and Riegger, who attended the concert, wrote to Ives following the performance, saying that "your beautiful songs that were given at Yaddo aroused not only enthusiasm . . . but keen appreciation in the numerous composers present. . . ." ²⁰ Riegger, in fact, suggested to Cowell that he publish the songs in New Music. But since Cos Cob was already publishing the Seven Songs, performed at Yaddo, Cowell had to make his approach to Ives cautiously:

I also think that [Riegger's] suggestion of using some of them for NEW MUSIC for the regular series would be VERY GOOD! I don't know why we never thought of it--I suppose it was because they are already in book form. But now that the books are so scarce, would it not be wise to re-print the best, and issue them as one of the regular series? If the Cos Cob people do not publish them, please let me; or if you care to withdraw them from the Cos Cob, I would take them at once, of course. If you approve of this, let me know and make a selection of as many as you think would be good. ²¹

Ives did not withdraw from the Cos Cob arrangement but did agree to a New Music volume. Cowell, in Europe for a continuation of his Guggenheim fellowship, wrote to Ives about selecting the songs and asked that plates be sent to California. ²² Since Ives also was in Europe, his nephew was looking for the plates. Cowell was becoming anxious since he needed the songs for the April issue. By February, however, he had given up this idea. How about a July edition? he asked Ives, ". . . 7 or 8

²⁰ Letter, Wallingford Riegger to Charles Ives, 4 May 1932. Ives Collection, Riegger folder, quoted in Kirkpatrick, Ives Memos, pp. 16-17.

²¹ Letter, Henry Cowell to Charles Ives, 31 May 1932. Ives Collection.

²² Letter, Henry Cowell to Charles Ives, 26 September 1932. Ives Collection.

or so . . ."²³ When April came, he was resigned to yet another delay and agreed to wait until October to publish.²⁴ Ives still had not chosen the songs for the issue, so in May Cowell suggested there be ten, including The New River, Ann Street, Afterglow, Like a Sick Eagle, Walt Whitman, and General William Booth.²⁵

Cowell, ever patient, wrote again in July, now that Ives was back in the United States:

I shall . . . look for word from you about your songs, and their plates, or copies of any that you choose to have published that were not already printed as soon as you can get to it, so as to have plenty of time for the October issue.²⁶

The album of seven or eight songs grew to twenty-five or thirty by August. Since the plates were "already done," Cowell said they could "stand the expense." "I also feel," Cowell said, "that for both historical and aesthetic reasons an example or so of your less radical songs might be included."²⁷ The plates had been found--at Schirmer's--and Cowell asked Ives to send them to Golden West Press in San Francisco.

Since some of the songs had been adapted from instrumental pieces, Cowell at first wanted to add instrumental cues in the accompaniment of at least two songs--Like a Sick Eagle and

²³Letter, Henry Cowell to Charles Ives, 7 February 1933. Ives Collection.

²⁴Letter, Henry Cowell to Charles Ives, 18 April [1933]. Ives Collection.

²⁵Letter, Henry Cowell to Charles Ives, 16 May 1933. Ives Collection.

²⁶Letter, Henry Cowell to Charles Ives, 7 July 1933. Ives Collection.

²⁷Letter, Henry Cowell to Charles Ives, 10 August 1933. Ives Collection.

The Last Reader. (According to Ives's footnote to the former song, the upper line in the right-hand accompaniment was originally written for the violin; the latter song had been adapted from pieces for two flutes, cornet, violas, and organ.) Cowell finally decided, however, to send the songs to the printer as Ives had written them to avoid any confusion for the pianist.²⁸

When the plates arrived at Golden West Press, only the first pages of the songs were in the package. Langeringer wrote immediately to Cowell asking whether he was expected to engrave the rest. He also noticed that Ives had changed so much of the music (twenty-five songs had been revised) that many of the plates would have to be reengraved.²⁹ Cowell enclosed Langeringer's note in his own letter to Ives, acknowledging at the same time receipt of three new songs for the edition.³⁰

The three "new" songs were considered new only because they had not been published in the 114 Songs volume. One, At Parting, in fact bears the oldest date of composition in the entire group--1889. Accompanying the sweet, sentimental text are shifting meters and an accented second beat in the accompaniment with surprising chromaticism and shifting harmonies in the middle section after the traditional tonal orientation of the first part. (Example 109.)

²⁸Letter, Henry Cowell to Charles Ives, 25 August 1933. Ives Collection.

²⁹Letter, Herman Langeringer to Henry Cowell, 26 August 1933. Ives Collection.

³⁰Letter, Henry Cowell to Charles Ives, 28 August 1933. Ives Collection.

Example 109. Ives, At Parting, measures 15-18.

but in dy-ing, dy-ing fails it is my love my love for you. 3.The

a tempo

poco rit.

Another of the "new" songs, Song for Harvest Season, is dated 1894 and was derived from a fugue exercise by Ives's father. Ives wrote that "I used it when studying counterpoint etc. with him--this piece played about when the new Baptist Ch. in Danbury was opened either in summer of 1893 or 1894 [;] father played the cornet, Mrs. Smyth tried to sing & I played lower parts."³¹ The surprise in this song is that, although written in four keys (or organ pedal) in C, the harmonies are consonant. Other than a few startling cross-relations (see in measure 6 the A-natural in cornet against the A-flat in the voice), the most "modernistic" touches are the wide seventh and ninth leaps in the vocal line. (Example 110.)

The third "new" song--Soliloquy--elicited particular interest from Cowell who, after seeing it, asked Ives if he had any more such studies for the voice. Set to Ives's own text, the song contains a variety of experimental devices. Besides the sevenths in the opening measures of the accompaniment, all

³¹Kirkpatrick, Temporary Catalogue, p. 163.

Example 110. Ives, Songs for Harvest Season, measures 5-7.

o'er Lord to Thee our songs we pour for the Val - leys

the further arpeggios are built on the interval of the major seventh. The allegro section is a palindrome with the mirror image (possibly to reflect the window in the text) meeting in a group of chords in which each succeeding chord is built on a smaller interval, i.e., sevenths, fifths, fourths, thirds, major-seconds, and minor-seconds. Other radical ideas are the sprechstimme and, as Hitchcock in his book Ives (p. 20) points out, the twelve-tone row in the voice part under the words, "then he looks out the window and sees." (Example 111.)

Of the thirty-one songs which were part of the original 114, twenty-five were revised for the New Music edition. Following is the list of titles as they are given in the index of the New Music volume with the dates of composition. As in 114 Songs, they are arranged in reverse chronological order. The revised songs are identified by an asterisk. (Plate XXXVI.)³²

³² Dates and information from Kirkpatrick, Temporary Catalogue, p. 154. When Thirty-four Songs was reprinted by Theodore Presser Company, the order of the songs was changed to facilitate page turnings.

Example 111. Ives, Soliloquy, measures 2-7.

he looks out the win - dow and sees a
enso. e arret. poco a poco.
 he begins to think that
 hail storm, and he

Allegro
f
poco a poco
furo
8va basso | *furo*
8va basso

	<u>Page</u>	<u>Composition dates</u>
1. Duty and Vita	3	1912? arr. 1921 *
2. Ann Street	4	1921 *
3. At Sea	6	1921 *
4. Walt Whitman	7	1921 *
5. Immortality	9	1921 *
6. The White Gulls	11	1921 *
7. The Greatest Man	13	1921 *
8. from the "Incantation"	17	1909? arr. 1921 *
9. September	20	1920 *
10. Afterglow	22	1919 *
11. Premonitions	23	1917, arr. 1921 *
12. Luck and Work	25	1916, arr. 1920 *
13. At the River	26	1916 *
14. from The Swimmers	28	1915-21 *
15. Thoreau	34	1915 *
16. The Rainbow	35	1914, arr. 1921 *
17. West London	37	1912, arr. 1921 *
18. December	40	1912-13, arr. 1920 *
19. The New River	42	1912, arr. 1921 *
20. The Last Reader	44	1911, arr. 1921
21. Mists	46	1910 *
22. Like a Sick Eagle	49	1909, arr. 1920 *
23. Tolerance	49	1909, adapt. 1921 *
24. Soliloquy	50	1907
25. Hymn	51	1904, arr. 1921 *
26. Harpalus	53	1902
27. Rough Wind	55	1898, arr. 1902
28. The Childrens' Hour	58	1901 *
29. The South Wind	61	1899
30. Ich Grolle Nicht	64	1899 *
31. A Night Thought	67	1895
32. Song for Harvest Season	68	1894
33. When Stars are in the Quiet Skies	69	1891
34. At Parting	71	1889

Plate XXXVI. Ives, Thirty-four Songs. Order and Dates of Composition.

The New Music issue containing Thirty-four Songs was large and expensive. Ives had decided to pay for the printing and distribution himself in addition to his regular monthly contribution to New Music. (According to a ledger sheet prepared by Cowell covering the period from October 1933 to October 1944, Ives was now contributing \$125 per month.³³) Ives even sent money for mailing costs. Cowell thanked him for the \$10 he sent for "expressage," agreeing that since Ives planned to pay for the entire edition the "general fund can go for the orchestra series."³⁴

Dene Denny received the bill from Golden West in October. Since Langinger had left Pacific Music Press and now had his own printing establishment, the October issue was the first to include the name of the new printers--Golden West Music Press, San Francisco-Los Angeles. This issue, like the April 1933 issue, contained a catalogue of Cos Cob Press publications as well as those published by New Music. There was no reference, however, to Edition Adler anywhere in the issue. Still, the invoice shows that fifty copies were sent to Germany. An unidentified number were shipped to Ives and one hundred copies to Dene Denny.

Golden West to New Music: October 1933 (Ives 34 songs)³⁵
10/13/33

Corrections on 66 plates @ 1.00	\$ 66.00
Engraved 3 music plates & index plate	16.00

³³Ledger sheet, [1933-34], NYPL, New Music Collection.

³⁴Letter, Henry Cowell to Charles Ives, 25 August 1933. Ives Collection.

³⁵Invoice, Golden West to New Music, 13 October 1933. New Music Collection.

Printed 700 books	291.00	
U.S. and International copyrights	5.00	
Special Delivery & Air Mail postage to Ives	3.87	
Express for 100 books to Dene Denny	2.01	
Express for 50 books to Germany	6.38	
	Total	390.26
Received \$10 from Mr. Cowell 8/25		10.00
		<u>\$380.26</u>
Pd. in full 11/25/33		
H. Langinger		

Denny was considerably shocked by the size of the bill. "I hope that there is nothing more," she said. "I should hate to add to it after [Ives] receives this. Matli's bill [for the addressing and mailing service] is \$63.89, and Golden West \$380.26. Matli said that on account of the size, the complete issue had to be mailed parcel post rates and was more expensive."³⁶ With some trepidation, Cowell forwarded the bill to Ives. "The cost of the songs was more expensive than I had calculated," he apologized. "I hope that it will not be devastating to pay the bill." Blaming the extra cost on the many corrections needed on the old plates, he told Ives that he had already sent Denny the \$150 Ives had sent him. But, he added, it's "just a drop in the bucket."³⁷

Ives, however, did not complain. He sent a check for the balance of \$294.15, remarking that he had noticed that the printing itself was the big item. He defended all the corrections as being necessary. "It does look large," he admitted, surprised at the bill, but, pleased with the results, he declared, "It

³⁶Letter, Dene Denny to Henry Cowell, [October 1933].
New Music Collection.

³⁷Letter, Henry Cowell to Charles Ives, 13 October 1933.
Ives Collection.

was a good job--I'm glad it's done."³⁸

The publication of the Thirty-four Songs so soon after the Cos Cob sheaf of Ives's Seven Songs may have prompted a critique of Ives's 114 Songs by Aaron Copland in the January-February 1934 issue of Modern Music. Ives had written to Slonimsky in November about this planned article: "A letter from Mr. Aaron Copland says he is writing an article about my songs for "Modern Music" and I am sending him some of those old manuscripts (photos) to help him get the facts straight, etc."³⁹

Copland's article pointed to the amazing variety of the songs, but, instead of relishing it, he admitted confusion and criticized Ives for throwing the songs together "helter-skelter . . . without the slightest key or guide for the benefit of the unsuspecting recipient of this original edition." Copland was one of the first to express the belief that Ives suffered as a composer from his isolation--a theme echoed by others in later years: "To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work." To Copland, this isolation explained the publication of many songs which Ives himself said had "little or no value" as well as many others, like The Cage, which Copland felt were "more successful as experiments" than as "finished artistic productions." Those com-

³⁸Letter, Charles Ives to Henry Cowell, [31 October 1933]. Ives Collection.

³⁹Letter, Charles Ives to Nicolas Slonimsky, 1 November 1933, in Slonimsky, Music Since 1900, p. 1335.

posed around 1908-10 he found "undistinguished" and considered it "unfair" to judge those adaptations of instrumental works as songs. "It is regrettable," he said, "that several of this group, such as Ich Grolle Nicht, for some reason not apparent have been included in the recent edition of Ives's songs brought out by New Music." (It is interesting that most of the songs Copland admired were in the Cos Cob album and had been performed by him and Linscott at Yaddo.) Then, concluding that the songs were indeed significant, Copland ended his article thus:

Ives's reputation as a song composer must eventually rest [on the] remaining forty or more [songs] which are dated 1919-21. Taken as a whole, and despite many and serious shortcomings, these songs are a unique and memorable contribution to the art of song-writing in America, an art that is still in its youth among us; a contribution which, for richness and depth of emotional content, for broad range and strength of expression, for harmonic and rhythmic originality, will remain a challenge and an inspiration to future generations of America composers.⁴⁰

Soon after the volume of Thirty-four Songs was published, Cowell visited Ives on 3 November in Redding and they discussed further publication of Ives's music. This time, another publisher was involved--C. C. Birchard in Boston, who had expressed interest in publishing Three Places in New England.⁴¹ After Cowell left, an estimate from Birchard arrived in a note from Slonimsky and Ives sent it on to Cowell. He had decided, he said, to "go ahead" with the score; he liked the idea of Birchard's printing, he added, because Slonimsky could correct

⁴⁰ Aaron Copland, "One Hundred and Fourteen Songs," Modern Music, 11 (January-February 1934): 59-64.

⁴¹ Letter, Charles Ives to Nicolas Slonimsky, 1 November 1933, in Slonimsky, Music Since 1900, p. 1335.

the proofs in Boston.⁴² Whether Cowell felt he was being undercut is not clear, but his response was to suggest that the printing be done by Golden West because their engraving cost would be less. It was then that he broached the subject with Ives of publishing the entire Fourth Symphony in New Music.⁴³

Orchestra Series: Paeans by Moross

Besides the October Quarterly, Cowell published two more scores in the Orchestra Series before the end of 1933--Jerome Moross's Paeans (OS 8) and Alejandro Garcia Caturla's Primera Suite Cubana (OS 10). Moross was a Brooklyn-born composer who had graduated from New York University in 1932 at the age of 18. The biographical notes in the issue noted his one-year conducting fellowship at Juilliard and his memberships in the Pan American Association and the Young Composers' Group. There had been performances of his works by both of these groups as well as by the New Chamber Orchestra. Cowell, writing in American Composers on American Music, called Moross a "vigorous experimenter," one who

is not afraid to go as far as his imagination can carry him in exploring new orchestral sounds, slides, and rhythms. He is not much interested in melodic contour or counterpoint, but rather in sound itself, and the⁴⁴ rhythm of sounds reiterated or periodically changed.

Paeans, dated summer-fall 1931, is a brief (under five minutes), three-movement work for orchestra with a battery of

⁴²Letter, Charles Ives to Henry Cowell, [4 November 1933]. Ives Collection.

⁴³Letter, Henry Cowell to Charles Ives, 6 November 1933. Ives Collection. See above, p. 205.

⁴⁴Cowell, ACAM, p. 10.

percussion. The published score was not engraved but instead was a photo-reproduction of the manuscript. The first movement, marked Angrily, is athematic and atonal with chromatic scale passages in the winds and strings and massive tone clusters and glissandos in the piano. Quarter-tones are indicated for the strings and flutter-tonguing for the piccolo and brass. Moross used an unusual marking for register-- "VIII" signifying an octave above, "X" cancelling it out. (Example 112.)

Example 112. Moross, Paeans, I, two measures after rehearsal letter C. Flutes, oboes, B-flat clarinet.

The image shows a musical score for three instruments: Flute (Fl.), Oboe (Ob.), and B-flat Clarinet (Cl. B♭). The score is written in 3/8 time and consists of two measures. The first measure is marked with 'VIII' and 'X', and the second measure is marked with 'X'. The music features chromatic scale passages and quarter-tones.

Movement II, Cold and slow, pits orchestra groups against each other in irregular phrases and independent meters. Although the meter is set at 4/4 and the lower strings keep that meter, the winds are playing in 2/4 throughout, the brasses, after an initial phrase of 11/4, continue in 6/4, the piano in 5/2, and the violins after a phrase in 7/8 settle into 3/4. (Example 113.)

The final movement, to be played "as quickly as possible," contains an "ostinato" of cymbal, two violins in quarter tones (notated in square notes), and one viola sustaining single tones for the length of the movement. Against this are chirping triplets, fluttering chromatic scales, and open fourths, fifths, and octaves in the accompaniment. The emphasis throughout is on muted sounds and tremolos. (Example 114.)

Example 113. Moross, *Paeans*, II, two measures before and one measure after rehearsal letter I. Flute, horn, piano, violin I.

Musical score for Example 113, showing parts for Flute, Horn, Piano, and Violin I. The score is in 2/4 time and features a key signature of one sharp (F#). The Flute part begins with a fortissimo (ff) dynamic and includes a slur over the first two measures. The Horn part is marked "without mutes" and features a slur over the first two measures. The Piano part is marked fortissimo (ff) and includes a slur over the first two measures. The Violin I part is marked fortissimo (f) and includes a slur over the first two measures.

Example 114. Moross, *Paeans*, III. Ostinati.

Musical score for Example 114, showing Ostinati parts for Suspended cymbal, 2 solo violins, and 1 solo viola. The score is in 2/4 time and features a key signature of one sharp (F#). The Suspended cymbal part is marked "Suspended cymbal with sponge stick" and includes a tremolo throughout, with a note that it is "up till last measure". The 2 solo violins part is marked "2 solo violins, muted, tremolo throughout" and includes a note that it is "up till last measure". The 1 solo viola part is marked "1 solo viola, muted, tremolo throughout" and includes a note that it is "up till last measure".

Orchestra Series: Caturla's
Primera Suite Cubana

The other orchestra score published by the end of 1933 was Primera Suite Cubana by Alejandro García Caturla. Caturla, as the New Music people called him, had been a student of Pedro Sanjuán in Havana before studying under Nadia Boulanger in Paris

in 1928.⁴⁵ Born in 1906, he was a lawyer by profession but composed and organized musical groups in the provincial centers where he was sent as district judge. Known for his fierce independence (he defied local customs by marrying a black), he would, in 1940, be murdered by a man on whom he was to pass sentence.⁴⁶

Cowell referred to Caturla in an article in Modern Music, January 1931, entitled "The 'Sones' of Cuba," in which he defined the Afro-Cuban "Sones" as "songs with accompaniment of a whole set of unique native instruments. . . . The sound is bewitching. Hypnotic in its onward-moving sweep. . . punctuated with dynamic explosions of distinctive rhythm from each individual player."⁴⁷ Cowell went on to discuss Caturla's assimilation of the Cuban style in his music:

Having heard Sones until they are a part of his musical background, he attempts to create a style which is a synthesis of the impression produced on him by the primitive means; a style which has been refined and filtered until it has become a thoroughly sophisticated one.

Caturla himself, in an article on Cuban music in Cowell's American Composers on American Music, discussed his belief in the necessity of blending native Cuban elements with a traditional art music esthetic: "The living folklore . . . should be polished until the crudities and exterior influences fall away; sane theoretical disciplines should be applied, and the music

⁴⁵Baker's Biographical Dictionary, s.v. "Caturla."

⁴⁶Alejo Carpentier, "Alejandro García Caturla," La Música en Cuba (Mexico, 1946), pp. 244-51; reprinted in Composers of the Americas 3 (1960): 83-88.

⁴⁷Henry Cowell, "The 'Sones' of Cuba," Modern Music, 8 (January-February 1931): 45-47.

should be condensed into musical forms which shall be specially invented to be suitable . . ." Caturla, like Cowell, was insistent that native composers not imitate European music: "If they imitate other people's music, or already known styles, they are not expressing themselves, nor are they fulfilling their purpose of delivering an inner message to the outer world, through music."⁴⁸

The Primera Suite Cubana is signed A. G. Caturla, Remedios, Cuba, 1932, and is dedicated to Slonimsky, who had performed music by Caturla at his Pan American Association concerts in Paris in 1931 and 1932.⁴⁹ The engraved score for wind octet and piano contains three movements--Sonera (Allegro scherzando), Comparsa (Adagio con moto-Allegro scherzando), and Danza (Allegro vivace). The music is tonally centered with pentatonic scales. Driving rhythms are its chief interest; its melodic elements are limited to brief reiterated motives. Sonera is based on a rhythmic pattern of 4 plus 2 (Example 15 a), breaking into more complicated patterns in the middle section (Example 15 b). In Comparsa the piano keeps up a steady 2 plus 2 plus 2 beat of repeated major-sevenths with dotted rhythms in the upper parts (Example 15 c). The middle section again breaks away from the basic pattern and is highlighted by quick metric and motivic changes. The final movement is a vigorous danza, one of Cuba's native forms. Each of its successive sections contains its own rhythmic and melodic patterns and builds

⁴⁸ Alejandro García Caturla, "The Development of Cuban Music," in Cowell, ACAM, pp. 173-74.

⁴⁹ Programs in liner notes to Charles Ives: The 100th Anniversary (Columbia Records album M4-32504).

Example 11.5. Caturra, Primera Suite Cubana. Rhythmic Patterns.

a. Sonera, measures 5-8. Piano.

b. Sonera, measures 2-5 after rehearsal number 17. Flute, oboe, and English horn.

c. Comparsa, measures 4-5 after rehearsal number 1. Clarinete, bassoon, piano.

d. Comparsa, measures 2-4 after rehearsal number 7. Bassoon, horn, piano.

from thin to full texture. One of the longer sections is characterized by syncopated rhythms and strong triadic structures (Example 115d).

It may have seemed long overdue, but finally by the end of 1933 the publications of the Quarterly and the activities of the New Music Society were beginning to make themselves felt in various quarters outside of the immediate New Music circle. One bit of evidence is a letter from a concert manager in Brussels, Leon Griller, who requested New Music scores for his artists (Chávez's Sonatina, McPhee's Concerto for Wind Octette, Becker's Concerto Arabesque and Crawford's Three Songs).⁵⁰ Another is a letter from the chairman of a chapter of the Oregon State Music Teachers Association, who remarked that Cowell's book American Composers on American Music had been chosen for study by the chapter that year and that, although they had never seen a copy of New Music, they wanted to subscribe because "we plan to . . . learn, and publicly present a program of modern American composers."⁵¹ There was also a request from author Rupert Hughes, who had a large number of Cowell's compositions as well as Cowell's recent book and who now wanted to complete his file of New Music. "With every good wish for your prosperity," he wrote Cowell, "both as artist and as missionary and explorer. . . ."⁵² Finally there

⁵⁰Letter, Leon Griller to Henry Cowell, 28 May 1933. New Music Collection.

⁵¹Letter, Mrs. J. R. Cowan to Henry Cowell, 26 September 1933. New Music Collection.

⁵²Letter, Rupert Hughes to Henry Cowell, 12 November 1933. New Music Collection.

was sweet success for the New Music group, with the first notice of any musical activities on the West Coast to appear in Modern Music, in its January-February 1934 issue. After ten years of publication, the League of Composers journal saw fit at last to acknowledge that modern music was being performed in California. Furthermore, the emphasis in the article (by John Weatherwax) was on the New Music Society and the New Music Workshops. "There is no doubt," he began his tribute, "that the New Music Society of California, this year as for many past, did more for modern and ultra-modern music than did any other California organization." Weatherwax pointed to Cowell's piano recitals and courses, Hardcastle's concerts and lectures (calling them "invaluable"), and pianist Douglas Thompson's radio broadcasts. In particular he singled out the Pazmor-Foster performance of General Booth (which, he said, "permanently established the attitude of Bay Regioners toward Charles Ives' music") and the Western premiere of Gruenberg's The Daniel Jazz ("music and entertainment . . . far superior to Emperor Jones" [performed in Los Angeles]).

Weatherwax discussed the impact Cowell and "two other New Music Society officers--Carol Weston, conductor of the Mills College String Orchestra (and an orchestra at Carmel), and Gerald Strang, founder of the Eastbay New Music Workshop"--had on the encouragement of interest in modern music at Mills. He then described the workshops:

At the New Music Workshops (two of them; both outgrowths of the New Music Society's activities), composers have their work played, performers familiarize themselves with modern idioms, and laymen become inducted into the mysteries of modern music. The atmosphere, like that of the old

Harvard "47 Workshop" (Professor Baker's), is quite informal. Everything contemporary that can be found is played and analyzed. An immense quantity of manuscript and printed material--from Achron and Antheil to Webern and Weisshaus--has been sight-read at those weekly meetings.⁵³

The next issue of Modern Music contained an article by Irving Kolodin on the status of American recordings. It began:

Two events within recent months have somewhat bolstered the hopes of those seeking a measure of attention for contemporary American composers on records. The first was the issuing by the Columbia Phonograph Company of the Roy Harris Concerto (sextet) at the close of last year; the other was the first release of the newly organized New Music Quarterly Recordings (an affiliate of the Cowell publication) which, it is announced, will be augmented by an additional disc every three months.⁵⁴

Planning the Recording Series

Since Cowell's discussion with Ives about the recording project the previous February (see above, p. 413), there had been no further correspondence about it until the fall of 1933. When Cowell visited Ives in Redding on 3 November,⁵⁵ they undoubtedly made plans, because immediately after that visit Cowell, back in New York, wrote to Ives about his further investigation of companies to make the recordings. He had found, he said, a "great prejudice against metal records [because] they have to be played with a wooden needle." The Victor Company gave him an estimate of eighty cents per double-sided 12-

⁵³John Weatherwax, "On the Pacific Coast," Modern Music, 11 (January-February 1934): 106-9.

⁵⁴Irving Kolodin, "American Composers and the Phonograph," Modern Music, 11 (March-April 1934): 128-33.

⁵⁵Letters, Henry Cowell to Charles Ives, 23 October 1933 and Charles Ives to Henry Cowell, 31 October and 4 November 1933. Ives Collection.

inch record or \$160 for a minimum of 200 records. He had already lined up performers for the first two records, and, in order to issue records in January, wanted to start recording immediately.

This means an initial outlay, which could be paid back from subscriptions. Would it be possible for you to juggle your finances in such a way that there could be \$320.00 to lay out on preparring [sic] the first two of such records within a month from now, before I leave for the west, payable back from the first subscription money received which I will go after at once? I would like to record Weiss songs with quartet and Crawford Quartet while they are in rehearsal, and Ruggles [sic] Angels for 6 flutes, and Brants [sic] work for 11 flutes, and if possible, reiggers [sic] work for harp, flute, and cello, as all there [sic] are to be in rehearsal in December, and the names of the artists, Barrere, Salzedo, and the New World Qt. will be valuable. So I hope it can be done! Do let me know.⁵⁶

This time Ives was surprisingly unsympathetic to Cowell's ideas, partly, perhaps, because of his poor health. He had told Slonimsky on 5 December that he had been "out of shape for the last few weeks, and am still kept on 'my back' most of the time-- too much 'ritin', talkin', playin' and cussin', they say."⁵⁷ Furthermore, he was financing the Birchard publication of his Three Places in New England and New Music's printing of Ruggles's Sun-treader. Cowell's letter came at a bad time: "This part of the year is the lowest with me," he explained. What with two mortgage payments and income taxes and the \$200 for Sun-treader, he would not have \$350 available until January. He found fault, too, with the choice of music for the records and even with the idea of the series itself.

⁵⁶Letter, Henry Cowell to Charles Ives, 8 November 1933. Ives Collection.

⁵⁷Letter, Charles Ives to Nicolas Slonimsky, 5 December 1933, in Music Since 1900, p. 1336.

I didn't realize that the records were to be done in a series--I thought rather that records of works already published would be made and sold in a catalogue--or possibly sold in a series later on, as soon as performance by large orchestras made it possible. However we can talk to you better after Dec. 1st--To start with, why don't you have some of your music recorded--& say Ruggles & Reigger [sic] & Weiss? I know nothing about Brant's or Crawford's music--except what you, Weiss, Nic. S, Carl R., Becker & others have told me--which is that "in time & a nice tide" they may get mansized (even Miss C). Knowing nothing at first hand about music, I don't intend to advise or suggest what is to be published or recorded--all I mean is that if a record cost \$160 certainly you, Carl R., Weiss & Ruggles come before Brant.

Ives was worried about the burden of another series:

The main point is this as I see it--with the "2" series in New Music which require first consideration & obligation to carry through--is it advisable at this time to assume the fixed charge & obligation of another series?

Then looking over the scrawling handwriting and realizing how harsh his letter must sound, Ives tried to soften it with a postscript:

In reading this bad letter over, it's hard to make out. All I've tried to say is that I don't know what to say--right now--except it's safe to figure on \$350 in January (\$125--Jan. 1, and \$125 (maybe) before Jan. 15). This with the \$125 Dec. 1st may leave a balance after the "Sun Treader" and "Jan. issue" for a record. . . .⁵⁸

But Cowell was not put off. In his answer to Ives he suggested a solution--making master records only, at a cost of \$42.50 per side--and making copies later. He felt strongly about the advisability of the subscription plan and tried to justify it to Ives:

The reason I wish to issue them as a series is that I feel sure I can get enough subscribers to pay for the whole thing in this way. I will then of course have a catalogue of them, and try to sell them singly also. But I feel that many more will be sold through the subscriptions. And if

⁵⁸Letter, Charles Ives to Henry Cowell, [12 November 1933]. Ives Collection.

I can get as many as 300 subscriptions, I can make both ends meet without any financial backing. I think I should be able to do this--it is less than the number of subscribers to NEW MUSIC,⁵⁹ and the records can be used by many who cannot use the printed notes.

Responding to Ives's criticism on the choice of music for the records, Cowell stuck with the Weiss songs and Ruggles's Angels, then suggested an Ives song for one of the sides "or possibly my MOVEMENT for string quartet." He gave in on the Brant issue but staunchly defended Crawford's quartet:

I agree with you that Brant had better wait, although his work for 11 flutes is interesting, and it may never be in rehearsal again. That is why I thought of it. As to the value of the Crawford quartet, I think it is without question the best movement for quartet that any American has written, and I would rather hear it than almost anything I can think of. . . a genuine experience, and rises far above Crawford's earlier works. I would like to make the record, if only to have you hear it!⁶⁰

The debate ended on this note. A letter from Cowell dated the next day enclosed a bill for the cost of printing parts for Becker's symphony; at the bottom of the letter Ives sketched a note saying that he was enclosing checks. He had had a "bad spell," he said, and might have to come to New York to "see some tiresome M.D."⁶¹

Cowell, by this time, had already started on the recording project. An invoice dated October 1933 shows that he had bought two thousand labels from the Everready Label Corporation for \$20.00 and had them shipped to a Mr. Kleber, Associ-

⁵⁹This is the first reference to a subscription list as high as 300.

⁶⁰Letter, Henry Cowell to Charles Ives, 14 November 1933. Ives Collection.

⁶¹Letter, Henry Cowell to Charles Ives, 15 November 1933. Ives Collection.

ation for the Blind, for printing.⁶² Earlier, at the Yaddo festival in New York he had met with Martha Beck and had discussed the recording series with her. In November he asked her to be the treasurer. Beck, by now, was living in Troy, New York, having left Chicago in 1929 to marry Howard Carragan, a physicist and professor at Rensselaer Polytechnic Institute. As a composer and piano teacher, she felt herself isolated in Troy, where the citizenry supported a maximum of five concerts a year and where her husband's acquaintances spoke only of science and engineering, never of music.⁶³ She was, in fact, exactly the sort of musician Cowell's publications served so well: the young composer working outside the major urban areas who subscribed to New Music to keep herself informed and to nourish her art. And, like many others, Beck longed for recordings of the contemporary music she admired but seldom heard. When she received Cowell's letter of 13 November, she was flattered and excited to be part of the project.

Her response was immediate and enthusiastic. "I am willing to try my hardest," she said, in spite of her isolated position in Troy and the fact that all her correspondence and financial reports would be "in long hand since I do not type-write and have no type-writer [sic]." She also had been "compelled to take on a very heavy teaching schedule, this year in order to keep my position and I am busy all my waking hours--" But, with true New Music dedication, she added:

⁶²Invoice, 15 October 1933. New Music Collection.

⁶³Interview with Martha Beck Carragan.

However--we all are busy and there is no doubt that every effort on the part of all of us must be put forth to carry out this project at this time for economic conditions do not look more encouraging for either the immediate or distant future--"64

The first order of business was publicity for the new series, and Beck suggested that announcements be sent to record magazines, critics (e. g., Arthur Mendel of The Nation), and radio WEVD. She also advised making extra records immediately in addition to the subscription number of four per year, and of selling them at Pan American Association concerts. In her letter she enclosed a rough draft of copy for a mailing piece. Cowell edited the announcement slightly and sent it back for her approval. Five hundred copies were printed; some were enclosed in the January 1934 issue of New Music and some were sent out in December with personal notes to friends and colleagues.

The Start of New Music Quarterly Recordings

The announcement (Plate XXXVII) was similar in many ways to the earlier announcement for New Music in 1927, with a design by Hazel Watrous, a masthead listing an executive committee and two large boards, and a subscription coupon. Besides Cowell and Beck, the other active worker on the executive committee was Blanche Walton, who, as Beck defined her job in the letter of 14 November, was to "help with the correspondence and mailing of records." The endorsers and advisory board were mostly the same as those listed as endorsers on the New Music masthead. Missing on the new list, however, were

⁶⁴Letter, Martha Beck to Henry Cowell, 14 November 1933. New Music Collection.

NEW MUSIC QUARTERLY RECORDINGS

P. O. BOX 19 · STATION C · NEW YORK, N. Y.

ISSUING PHONOGRAPH RECORDS OF CONTEMPORARY AMERICAN MUSIC

EXECUTIVE COMMITTEE

Henry Cowell, Editor
Martha Beck, Treasurer
John Beckler
Ruth Crawford
Wallingford Riegger
Mrs. E. F. Walton

HONORARY BOARD OF ENDORSERS

Bela Bartok
Alban Berg
Arthur Bliss
Ernest Bloch
Nadia Boulanger
Alfredo Casella
Manuel de Falla
Eugene Goossens
Alvin Karpis
Paul Kowalewsky
Zoltan Kodaly
Ernst Krause
I. Francisco Malipiero
Darius Milhaud
Georges Migot
Francis Poulenc
Albert Roussel
Arnold Schoenberg
Leopold Stokowski
Istvan Szelenyi
Hector Villa-Lobos
Anton Webern
Egon Wellesz
Imre Weiss

ADVISORY BOARD OF COMPOSERS

Joseph Achron
Leah Adshynsky
George Antheil
Evelyn Barckman
Henry Brent
John Aiden Carpenter
Alejandro Garcia Cataula
Carlos Chavez
Aaron Copland
Richard Donovan
Isidor Freed
Henry Eichheim
Lehman Engel
Rudolph Gipe
George Gershwin
Percy Grainger
Key Green
Howard Hanson
Arthur Hardeste
Roy Harris
Irvin Hsianglin
Bernard Herrmann
Charles Ives
Colin McPhee
Jerome Moross
Walter Piston
Amadeo Rodan
Dane Rudhyar
Carl Ruggles
Carlos Salzedo
Charles Seeger
Eric Siegmeyer
Nicolas Slonimsky
William Grant Still
Gerald Strang
Edgar Varese
Bernard Wagenaar
Adolph Weiss

BEGINNING January, 1934, it is planned to issue phonograph recordings of works by contemporary American composers every three months under the title NEW MUSIC QUARTERLY RECORDINGS. The records will be 12 inch, wax, double-sided, and of the finest standard quality. The best artists will perform the music, which will be solo, chamber, and orchestra works by outstanding composers of different tendencies. These records are offered to subscribers at the rate of \$5.00 per year for the four records, or \$1.50 per record.

The record quarterly is affiliated with NEW MUSIC, the quarterly which for the last six years has published compositions by American composers. Much of the music to be recorded is available in NEW MUSIC in the form of printed notes.

There has been an increasing demand for opportunities of hearing the works by contemporary American composers. A number of general societies perform a certain percentage of American works; and in the larger centers, there are special organizations for the performance of new music which include American works on their programs.

While programs of American works are presented in the music centers, these programs are available only to a small percent of those interested in hearing them. Also, owing to the expense of presenting such programs, a work is often heard but once and then laid aside to give opportunity for the presentation of another work. And even a person living in such a music center is only too apt to miss this one performance, and to lose his only chance of hearing the work in question.

For some time a committee has been investigating the possibilities of making discs of representative compositions so that they would be made available for repeated hearings by music lovers in all localities, and for study purposes by schools and conservatories. This has now been accomplished.

Those interested have made an alliance with the publication, NEW MUSIC, and have arranged that some of the music that has been and is being published by NEW MUSIC may be recorded for the subscribers of the NEW MUSIC QUARTERLY RECORDINGS. Other new works performed during the current season will also be issued. The quarterly NEW MUSIC will continue to print music, and to be issued from San Francisco, while NEW MUSIC QUARTERLY RECORDINGS will be issued from New York.

The first issue will contain an ANDANTE for string quartet by Ruth Crawford, played by the New World Quartet.

Works by Carl Ruggles, Adolph Weiss, Walter Piston, Charles Ives, Henry Cowell, Carlos Chavez, Wallingford Riegger, Aaron Copland and others are in preparation.

We believe that you will be interested in this enterprise, and hope for your subscription now.

New Music Quarterly Recordings
P.O. Box 19, Station C,
New York, N. Y.

Gentlemen: Enclosed please find \$5.00 for one year's subscription which will entitle me to four recordings during the year.

Name

Address

Plate XXXVII. First Announcement of the New Music Quarterly Recordings. (Reduced in size)

critic Ray C. B. Brown, conductor Adolph Tandler, pianists Richard Buhlig, Winifred Hooke, and E. Robert Schmitz, and composers Mateusz Gliniski and Leo Ornstein. Furthermore neither Denny nor Weston, members of New Music's executive board, were involved in the recordings. New names of composers on this board were Achron, Adohmyan, Antheil, Berckman, Brant, Donovan, Freed, Engel, Ganz, Gershwin, Grainger, Green, Hanson, Heilner, Herrmann, Moross, Piston, Roldan, Siegmeister, Still, Strang, and Wagenaar. From a hand-written paper entitled "List asked to sponsor records," it is evident that Cowell planned to ask other important musicians, but either he could not reach them or they declined: Olga Samaroff Stokowski, Albert Stoessel, Carl Engel, Harold Bauer, Nicolai Sokoloff, and conductors Koussevitzky, Klemperer, Golschmann, Krueger, Rodzinski, and Walter.⁶⁵

The emphasis on American composers in the announcement was another departure from the initial New Music flyer, which stressed the need to publish "ultra-modern" music, whether American or European. This American orientation of the recording series made it somewhat anomalous to have a long list of Europeans on the endorsement board. Another curious reference in the announcement is to a mysterious "committee" which had been "investigating the possibilities of making discs" and which had now "made an alliance with the publication NEW MUSIC." One can only guess as to the meaning of such phrases. Since the establishment of a recording series was an ambitious and

⁶⁵Proposed sponsor list [1933]. New Music Collection.

expensive undertaking, one obviously beyond his means, Cowell may have invented a bogus committee to protect the anonymity of his sole financial backer, Ives.

Even Cowell's colleague Riegger was apparently not aware of the backing, since he sent one of the announcements to Ives, "assuming as I do," he said, "that you have not heard of this significant undertaking. If you can get any of your friends to subscribe, kindly ask them to make checks payable to Henry Cowell."⁶⁶

Cowell was optimistic about the success of the recording project and with a farsightedness unusual for him, wrote up a budget for it. In it, he planned to press 600 records and to sell 500:

Budget for New Music Quarterly Records, 1934

8 Masters @ \$27.50-----	\$220.00	
4 pressings of 150 records @ 45 cents-----	250.00	[270.00]
Postage on 600 records average @ 15 cents --	90.00	
Cartons, roughly-----	75.00	
Royalties on sale of 500 records averaging 10%, and \$1.50 each-----	75.00	[15%]
Printing of circulars-----	50.00	
Petty postage and etc.-----	25.00	
	<u>\$785.00</u>	[805.00]
Total revenue from 500 records @ \$1.50-----	750.00	
deficit	\$ 35.00	[55.00] ⁶⁷

In Troy, Beck was worried about a deficit. "I am quite anxious for guarantors if possible," she told Cowell, "because of course none of us are in position to stand possible deficit." Beck was especially concerned because she was planning on using

⁶⁶Letter, Wallingford Riegger to Charles Ives, 14 December 1933. Ives Collection, Riegger folder.

⁶⁷Proposed budget, n.d. New Music Collection. Correct figures are in brackets. The name of New Music Quarterly Recordings will hereinafter be shortened to NMQR.

her own personal checking account for NMQR funds to save the monthly service charge of \$1.00. Beck's estimate of expenses for the first recording alone came to \$680 with an anticipated pressing of only 100 records. At \$5.00 per subscription, Beck pointed out, that "requires 136 subscribers."⁶⁸

As it turned out, it cost \$507.75 to get NMQR started and the first record issued. Beck itemized expenses in a treasurer's report in October 1934:

Dec. 9, 1933	Capitol Sound Studio -----	85.00
"	" Copy-----	1.00
"	" recopy-----	25.00
"	" one master-----	42.00
"	" 100 large cartons-----	16.00
"	" 1000 small " -----	70.00
"	" 1000 cardboard fillers-	7.50
"	" 2 copies-----	1.20
"	" 300 pressing of 1st record----	150.00
	Label Printing Co. circulars-----	30.30
	P.O. box rent-----	1.00
	Rubber stamp pad-----	1.00
	Postage for circulars-----	15.00
	Total	<u>445.00</u>
	At the time Henry had received in sub.	45.00
	Balance due Henry Dec. 9th	<u>400.50</u>
	[Then Cowell added the following:]	
Dec. 9 '33,	Kleber of ins of Bline [<u>sic</u>] for masters	15.00
Oct 20	Kleber pressings	40.00
Oct []	Write Paper Co. fillers	7.75

According to a large ledger sheet prepared by Cowell at the end of 1934 listing income and expenses for all of the New Music enterprises, \$400.50 had been put into the treasury in November 1933 "for the start of NMQR. The total cost of the new project through November 1934 is shown to be \$573.74 in addition

⁶⁸Letter, Martha Beck to Henry Cowell, 27 November 1933. New Music Collection.

⁶⁹Letter, Martha Beck to Henry Cowell, 18 October 1934. New Music Collection.

to the initial cost of \$507.75.⁷⁰

When Cowell left for Menlo Park in mid-December 1933, a complicated arrangement was set up for NMQR bookkeeping. Beck received and paid the bills, unless the balance in the account was too small, in which case she would send them on to Cowell, who paid them from his own account or from money contributed by Ives. Sometimes Riegger acted as Cowell's representative in New York and conferred with Beck on finances.

Cowell paid the first recording bills promptly,⁷¹ but payment for the second recording took much longer. Beck received a bill for the latter (\$200.60) from Smith⁷² and sent it to Cowell. By now she had opened a NMQR account but there was only \$65 in the treasury. Embarrassed by not being able to pay the bill, she wrote again to Cowell on 1 January saying that she would wait for a "more pressing request" from Capitol and then would write to them that she had sent the bill to Cowell in California, thus causing a delay.⁷³ Riegger, however, possibly having been contacted directly by Capitol, urged her to send Capitol \$45 or \$50 immediately.⁷⁴ This she

⁷⁰Ledger sheet, [1933-34]. New Music Collection.

⁷¹Invoice, Capitol Sound Studios, 7 December 1933, with notation, "Received with thanks Capitol Sound Studios per W.H. Smith 12/7/33." New Music Collection.

⁷²Invoice with letter, Smith (Capitol) to Martha Beck, 29 December 1933. New Music Collection.

⁷³Letter, Martha Beck to Henry Cowell, 1 January 1934. New Music Collection.

⁷⁴Postcard, Wallingford Riegger to Martha Beck, 4 January 1934. New Music Collection.

did, forwarding the check to Riegger.⁷⁵

By 9 December Cowell had received nine subscriptions and by 15 January, a total of 20. Among others, the list included author Rupert Hughes, critic Alfred Frankenstein, and composers Donovan and Salzedo.⁷⁶ By 28 January Beck had \$103.44 in the treasury after having paid Mrs. Walton \$13.41 and herself \$12.65 for expenses.⁷⁷

R. D. Darrell, associate editor of The Music Lover's Guide, was one of the early recipients of the NMQR announcement; he wrote enthusiastically to Cowell in December suggesting critics and foreign distributors to whom Cowell should send records. He had, he said, already written to Christopher Stone of The Gramophone Shop in London.⁷⁸

In his letter Darrell enclosed some pages of a lengthy article by him about living American composers. The article eventually appeared in four parts in the January, February, March, and April issues of the Music Lover's Guide; it was a splendid summary of the state of recordings of music by American composers in 1934 and included information Cowell had sent to Darrell about NMQR. After noting the sketchy progress made by the commercial companies, Darrell pointed to "new and

⁷⁵Letter, Martha Beck to Wallingford Riegger, 5 January 1934. New Music Collection.

⁷⁶List of paid subscribers, 15 January 1934. New Music Collection.

⁷⁷Letter, Martha Beck to Henry Cowell, 28 January 1934. New Music Collection.

⁷⁸Letter, R. D. Darrell to Henry Cowell, 27 December 1933. New Music Collection.

more promising activity"--the formation of the New Music Quarterly Recordings Society" . . . the subscription recording of Ernest Bloch's Sacred Service, Avodath Hakodesh . . . and the International Record Collectors' Club disc of piano solos by Cowell. The list of composers included many of the New Music group; Darrell described them and referred to their forthcoming recordings in the NMQR series:⁷⁹

Becker, "a neo-classicist associated with the Cowell radical group"--Credo [released October 1934]; Brant, "a leading figure in the Cowell younger group of radicals"--flute concerto [not issued, vetoed by Ives]; Chavez, "the most distinguished musical talent out of Mexico, a prominent figure in the Pan-American group, and one of the truly vital American modernists"--violin-piano sonata [issued April 1934]; Copland, "one of the leading composers and propagandists among the American moderns." . . . Luckily N.M.Q.R. promise to give him representation"--Vocalise, issued January 1936]; Cowell, "the leading spirit among the younger radicals, a talented composer and pianist, one of the most brilliant propagandists and musicologists of American modern music. . . . The N.M.Q.R. will do some of his works"[Suite for Woodwinds issued January 1935]; Crawford, "the outstanding feminine talent among the younger Americans"--Andante for string quartet [issued January 1934];⁸⁰

Ives, "to my mind (and in the opinion of many others) the most original and most characteristically 'American' composer the United States has yet produced. . . . He was--and still is--years ahead of his time. . . . The future generation is going to have sardonic contempt of us for ignoring Ives and his music so long"--General Booth [issued April 1935]; Vivian Fine, Isadore Freed, Irwin Heilner, and Bernard Herrmann, all members of the Cowell-New School younger group of radicals. "No recordings; none likely unless from N.M.Q.R.";⁸¹

Riegger, "One of the most important figures in the Cowell group"--Trio for harp, flute, and cello [issued April 1934]; Rudhyar "a French-American super-Scriabin"--no recordings;

⁷⁹Information in brackets supplied by author.

⁸⁰R. D. Darrell, comp., "Living American Composers," Music Lover's Guide, 2 (January 1934): 136-39, 144.

⁸¹Darrell, Guide, 2 (February 1934): 171-74.

Ruggles, "another mystic, but a saltier, far more American type"--Angels [Lilacs issued July 1934]; Salzedo, "an ardent player, teacher, and propagandist of the harp . . . will participate in several N.M.Q. Recordings"; Slonimsky, "a good choice for conducting some contemporary American chamber orchestral works for the phonograph; McPhee, Moross, Piston--no recordings unless by N.M.Q.R. [Piston's Three Pieces for Flute, Clarinet, and Bassoon, issued July 1935];⁸² Weiss, "one of the leading radical composers"--Three Songs [issued January 1934].⁸³

NMQR: Music by Crawford and Weiss

The first NMQR recording--a twelve-inch shellac disc--was made at the Capitol Sound Studios on 1 December 1933.⁸⁴ It included the Andante from Crawford's String Quartet 1931 played by the New World Quartet and Weiss's Three Songs sung by Mary Bell and accompanied by the New World Quartet. An announcement of the recording in The New Records referred to Mary Bell as a "leading member of the American Opera Company and the Quartet as having been founded several years previously by Ivor Karman, formerly of the Budapest Quartet. The article also referred to the sales arrangements for NMQR--the subscription plan of \$5 per year for four records, including sales at \$1.50 each "to the public through authorized dealers in a few of the larger cities."⁸⁵ (Dealers paid 90 cents each for the recordings and agreed to return those not sold.⁸⁶)

⁸² Darrell, Guide, 2 (March 1934): 201-4.

⁸³ Darrell, Guide, 2 (April 1934): 231, 241.

⁸⁴ Invoice, 7 December 1933. New Music Collection.

⁸⁵ The New Records, 2 (March 1934): [1].

⁸⁶ Letter, H. Royer Smith to Henry Cowell, 5 February 1934. New Music Collection.

The Weiss songs, settings of three poems by Emily Dickinson, are almost completely unintelligible on the record because of Mary Bell's poor enunciation. No texts were inserted with the records and the titles on the label--Cemetery [sic], The Railway Train, and Mysteries--give no clue to the poems. As Alfred Frankenstein wrote upon receiving the record, "I confess I cannot understand a word from the records, and the editions of Dickinson available in this library do not use titles."⁸⁷ Another correspondent wondered in what language the soprano was singing.⁸⁸ The Dickinson poems which Weiss set are "This quiet Dust was Gentlemen and Ladies," "I like to see it lap the miles," and "The murmur of a bee." The first and third texts are set in slow mournful tempos. The second is performed at such breakneck speed that the soprano has trouble getting in all the words. The songs are in Weiss's dissonant style with an angular melodic line and, once the words can be understood, appear to be effective representations of his twelve-tone idiom.

The Andante from Crawford's String Quartet, even today, is such a remarkable movement that it transcends the poor quality of the recording. The New World Quartet made the most of the reiterated slow moving harmonies and the sharp buzzing dissonances moving in and out by means of carefully regulated dynamics. The Crawford piece generally got better reviews than

⁸⁷ Letter, Alfred Frankenstein to NMQR, 12 July 1934. New Music Collection.

⁸⁸ Letter, Albert Sievers to NMQR. New Music Collection. Walton forwarded the letter to Cowell with the note, "I'll let you answer this!"

the Weiss songs! the critics for The Gramophone called it "nerve-music" but found it curiously stimulating;⁸⁹ Richard Gilbert of Tempo, on the other hand, thought it was "little more than an interesting study in acidulous sonorities."⁹⁰ When Frankenstein played the NMQR records for his class at the University of Chicago, "Miss Crawford's 'Andante' was the winner in general interest."⁹¹

Already, though, the problem of breakage had arisen--one which plagued NMQR from the beginning. One of the first complaints came from a subscriber in Colorado. "The first record of New Music arrived split in two," he reported. "A truck at least must have fallen on it because it was well wrapped."⁹² On the back of the letter, Blanche Walton had written: "Two more records broken . . . three out of about 50 sent out . . . deep dents . . . something fell on them . . ." Walton added that so far she had received thirty-one checks and had sent out fifty-five records.

And so NMQR was launched, its first offering defective in certain ways--the disc quality was poor and the songs were unintelligible. Cowell, as he had done at the start of the New Music Society, of the New Music Quarterly, and of the Orchestra Series, had decided to start the record project with some

⁸⁹W. R. A., "An American Society," The Gramophone, March 1934.

⁹⁰[Richard Gilbert, Review], Tempo, April 1934.

⁹¹Letter, Alfred Frankenstein to NMQR, 12 July 1934. New Music Collection.

⁹²Letter, Michael Robinson to Henry Cowell, [1 or 16] January 1934. New Music Collection.

of the most radical music he had available and, in so doing, set the tone for the series. Beck, like Ives, had urged Cowell to record some of his own music first because he was so well known, but Cowell, typically, refused and instead promoted others in whom he had faith as promising composers of the future. By so doing he was taking a big risk, and an uncompromising one. The critic for Record Notes summed up the appeal the record had for the public: "The music engraved on this disc will appeal to an extremely limited public and scarcely at all to the average record buyer, yet it will in this form reach a great many more interested people than it otherwise would."⁹³ Then, too, the critics, hungry for anything new in American recording projects, were ready to forgive the inadequacies. As Kolodin reminded readers of Modern Music: "If the first New Music release is disappointing from a musical standpoint, the further plans of this organization promise material of considerably more interest."⁹⁴

By April, Blanche Walton had received a considerable amount of correspondence in the NMQR post office box. Among other letters was one from composer Charles Haubiel, who said that he was interested but couldn't afford to subscribe for a few months, another from Walter Kramer, editor-in-chief of Musical America, who asked for review copies, and a third from F. Fujita, who expressed interest in discussing the series in the

⁹³[Review], "New Music Quarterly Recordings," Wurlitzer's Record Notes, Cincinnati, Ohio, n.d. New Music Collection.

⁹⁴Irving Kolodin, "American Composers and the Phonograph," Modern Music, 11 (March-April 1934): 128-37.

journal, The Recorded Music of Japan.⁹⁵ There were students, too, who wrote--some too poor to subscribe. John T. Cheney, finishing a course at the University of California at Berkeley and "earning a meager living," said that he could not afford a subscription but would buy each record as it came out. He said that he had passed around the flyer about the series but it probably wouldn't do much good "as few of my friends are in a position to purchase anything more than necessities."⁹⁶

In spite of the economic hardships of the Depression, the subscription list grew. Ives wrote to Cowell in March: "Good for NMQR . . . will do more for U.S.A. than the N.R.A. . . . didn't know 70 people in U.S. had dollars for a record."⁹⁷ He again expressed his astonishment in a letter to Slonimsky: "A letter from Henry says some 70 people subscribed last month to the New Music Quarterly Records at \$5 a person--it is surprising!"⁹⁸ (Since Beck sent Cowell a list of members on 11 April 1934 that totaled only 51, Cowell must have added this number to the earlier list of 20 subscriptions, although some of the same names are on the two lists--see p. 504.) Among the subscribers on the new list were composers Piston and Caturia,

⁹⁵Letters, Charles Haubiel to Henry Cowell, 15 April 1934; Walter Kramer to Henry Cowell, 30 April 1934; and F. Fujita to Henry Cowell, 23 April 1934. New Music Collection.

⁹⁶Postcard, John T. Cheney to Henry Cowell, 12 March 1934. New Music Collection.

⁹⁷Letter, Charles Ives to Henry Cowell, [March 1934], Ives Collection.

⁹⁸Letter, Charles Ives to Nicolas Slonimsky, 5 March 1934, in Slonimsky, Music Since 1900, p. 1344.

dancers Charles Weidman and Betty Horst, and three educational institutions--College of the Fine Arts in Syracuse, Cornell University, and Smith College.⁹⁹

Although the number of members had grown, the treasury remained small. Beck's accounting in March showed expenses of \$100.51 and income of \$229.00.¹⁰⁰ By April the balance of \$128.49 had shrunk to \$39.34.¹⁰¹ Smith at Capitol Sound Studios was worried and asked to be paid in advance before pressing the second record.¹⁰²

NMQR: Riegger's Trio and Chávez's Sonatina

The second disc in the series was recorded on 31 December 1933 and 150 pressings were made--half of the number pressed for the first release.¹⁰³ In April 1934 Blanche Walton sent the record out to critics.¹⁰⁴ On one side was the finale from Riegger's Trio for flute, harp, and cello performed by Georges Barrère (flute), Carlos Salzedo (harp), and Horace Britt (cello); on the other, an abbreviated version of Chávez's Sonatina for violin and piano played by Mrs. Alexander Lipsky (violin) and Alexander

⁹⁹Martha Beck, "Yearly subscriptions," 11 April 1934. New Music Collection.

¹⁰⁰Letter, Martha Beck to Henry Cowell, 12 March 1934. New Music Collection.

¹⁰¹Letter, Martha Beck to Henry Cowell, 11 April 1934. New Music Collection.

¹⁰²Letter, Capitol Sound Studios to Martha Beck, 8 March 1934. New Music Collection.

¹⁰³It was reported in "New Music Quarterly Recordings," Record Notes, n.d. New Music Collection, that pressings were made by the Columbia Phonograph Company.

¹⁰⁴Letter, Blanche Walton to Henry Cowell, 11 April 1934. New Music Collection.

Lipsky (piano).

The Riegger selection is a brilliant study in textures played by a distinguished ensemble--the flashing flute passages, crisp harp plucking, and smooth cello lines blending in a compact three-part form. The Chávez Sonatina, published by New Music in July 1928, had to be abridged to fit on the recording (a constant frustration to the New Music composers). The middle vivace and adagio sections were deleted, leaving, nevertheless, a well-rounded da capo form with the middle Scherzo reflecting Chávez's driving Mexican rhythms and the outer sections his impressionistic modal harmonies. The complex two-against-three rhythms of the first largo, however, almost stumped the performers.

A review of the recording written by H. Royer Smith in The New Records warned readers that "unless you are interested in modern music of the ultra variety by all means pass them by." He also commented that the reproduction on the disc was "quite satisfactory" but did not assess the music further.¹⁰⁵ The critic in Wurlitzer's Record Notes described Riegger's style as "horizontal, with marked emphasis on achieving rather bizarre rhythmic-al figures" and Chávez's Sonatina as "far less extreme." The critic knew nothing about the composers and suggested that NMQR include printed inserts about them and the music with their records.¹⁰⁶ The Musical America reviewer--Marshall Kernochan--stamped the elitist mark on NMQR: in a long featured review of

¹⁰⁵"Chamber Music," The New Records (April 1934). New Music Collection.

¹⁰⁶"New Music Quarterly Recordings," Record Notes [1934]. New Music Collection.

the first two records, Kernochan characterized "the composers represented in these records" as having . . .

in general, a viewpoint far removed from life as most of us feel it. They speak an alien language which has, thus far, totally failed to extend its boundaries. Only an extremely limited circle, with a certain mental attitude, can accept music of the dry and mathematical character in which Mr. Cowell so ardently believes. . . . The music here presented is, in our opinion, the offspring of the mid-night oil and of the wanderings of the intellectual nomad, who, having abjured human feelings, is now without a tangible goal.

To Kernochan, Crawford's Andante was a "series of long drawn walls," Riegger's Finale a mixture of "peculiar thumpings . . . clicks and squeals [and] wild leaps," Chávez's Sonatina "colorless." The Weiss songs, he concluded, called for "no particular comment."¹⁰⁷

The charge of elitism given to NMQR was not surprising. As long as Cowell's New Music was in score and being mailed only to aficionados, critics of the popular music press generally ignored it, but now that it was on records and being distributed at record shops, critics felt obliged to discuss it. Other terms besides "elitist" were also used to define the music. Darrell, in his discussion of American composers in the Music Lovers's Guide, had used the term "radical" to define Cowell and those composers who gathered around him; Kernochan called their music "Left Wing." In the politically oriented 1930s, the new words replaced the old "ultra-modern" label. (An article in the Gramophone Shop's journal referred to Riegger as a composer who

¹⁰⁷ Marshall Kernochan, "'New Music' Discs Are Issued," Musical America (July 1934), p. 27.

was "lately a prominent member of the musical 'Left Wing.'"¹⁰⁸)

In spite of the critics, requests for NMQR discs kept coming in, and by May fifty more copies of the Riegger-Chávez records had been ordered.¹⁰⁹ But even though the cost of the new order was only \$30, this bill in addition to the balance of \$126 remaining on an old account meant that costs were rising higher than income. As a result the NMQR subscription rate was increased from \$5 to \$6 in June 1934, with single records rising from \$1.50 to \$2. Another decision was to use the Gramophone Shop in New York as the mailing address for the series. A new small flyer was distributed indicating the changes. (Plate XXXVIII.)

NMQR: Music by Ives and Ruggles

The July 1934 release in the NMQR series was to contain two works by Ives--"Barn Dance" from Washington's Birthday and "In the Night" from Theater Set for Chamber Orchestra--performed by Slonimsky and the Pan American Orchestra and two works by Ruggles--"Lilacs" from Men and Mountains, performed by Charles Lichter and the Pan American Orchestra, and Toys, sung by Judith Litante, soprano, accompanied by Henry Brant. With Cowell in California, Riegger was given the job of overseeing the recording and dealing with the volatile personalities involved.

¹⁰⁸"America's 'New Music,'" The Gramophone Shop, 1 June 1934. New Music Collection.

¹⁰⁹Letter and invoice, Smith (Capitol Sound Studios) to Martha Beck, 23 May 1934. New Music Collection.

NEW MUSIC QUARTERLY RECORDINGS

HENRY COWELL, Editor

Issuing Phonograph Records of Contemporary American Music

IN response to the increasing demand for opportunities to hear contemporary American music, phonograph recordings of such works are now being made every three months under the title NEW MUSIC QUARTERLY RECORDINGS. The records are 12 inch, wax, double-sided, and of the finest standard quality. They are offered to subscribers at the rate of \$6.00 per year for the four double-sided records, or \$2.00 per record.

These quarterly recordings are affiliated with NEW MUSIC, the quarterly which for the last seven years has published compositions by contemporary American composers. Much of the music recorded is available in NEW MUSIC in the form of printed scores.

While programs of contemporary American works are presented in various music centers, these programs are available only to a small percent of those interested in hearing them. Also, owing to the expense of presenting such programs, a work is often heard but once and then laid aside to give opportunity for the presentation of another work. And even a person living in such a music center is only too apt to miss this one performance, and so lose his only chance of hearing the work in question.

For some time a committee has been investigating the possibilities of making discs of representative compositions so that they would be made available for repeated hearings by music lovers in all localities, and for study purposes by schools and conservatories. This has now been accomplished.

The quarterly NEW MUSIC will continue to print music, and to be issued from San Francisco, while NEW MUSIC QUARTERLY RECORDINGS will be issued from New York.

* * *

First double-sided record, issued January 1934, contains:

- No. 1—Andante from String Quartet.....*Ruth Crawford*
 Played by the New World String Quartet
 Illustrates the use of tone clusters as applied to strings.
- No. 2—Three songs for Soprano and String Quartet.....*Adolph Weiss*
 Mary Bell and the New World String Quartet
 Partly atonal and partly impressionistic.

Second double-sided record, issued April 1934, contains:

- No. 3—Sonatina for Violin and Piano.....*Carlos Chavez*
 Played by Alexander and Esther Lipsky
 A typical work of this Mexican composer.
- No. 4—Finale from Divertissement for Flute, Harp and Cello....*Wallingford Riegger*
 Played by BARRERE-SALZEDO-BRITT
 This work is atonal throughout.

SUBSCRIPTION BLANK

NEW MUSIC QUARTERLY RECORDINGS
 c/o Gramophone Shop, 18 East 48th Street, New York City

Enclosed please find my check for \$6.00 for one year's subscription to the New Music Quarterly Recordings.

Name _____
 Address _____

Single records (double-sided) are also obtainable at the
 Gramophone Shop, 18 East 48th Street, New York City.

Plate XXXVIII. New Music Quarterly Recordings Flyer, June 1934.

Original plans were to record the music at a Pan American Association concert in April, but Ives expressed some reservations to Cowell in March, saying that he was concerned whether there would be adequate rehearsals and whether there was justification for putting \$300 or \$400 from the New Music "surplus" into the recording project.¹¹⁰ When the concert took place Ives was ill ("can't do anything that I want to--except cuss--") and attended neither the rehearsals nor the concerts. After the concert he reported to Cowell:

Mrs. Ives and a few others I've heard from are not very enthusiastic . . . Slonimsky, as usual had too much of a job at the last minute . . . all players nervous singers frightened--too long a program etc. but the thing that made me the sorest is that no records could be made.

Ives also commented that Ruggles, Becker, and Slonimsky had decided on music by Ruggles on one side of the record, Ives's "In the Night" on the other. As to paying the bill--that was to be left to him: "The \$200 that Riegger has may not cover this job," he said, "and whatever more is needed I might as well give to Riegger directly and we'll just charge it up to "surplus!"¹¹¹

Slonimsky had been originally scheduled to conduct the works on the record, and Ives, in typical fashion, had sent him a check "to make us feel better" because Slonimsky had come from Boston for the sessions. In his letter to Slonimsky, Ives agreed on Slonimsky's plan--"One side Lilacs 4 minutes, other side Barn Dance, In the Night about the right time--and better to have

¹¹⁰Letter, Charles Ives to Henry Cowell, [March 1934], Ives Collection.

¹¹¹Letter, Charles Ives to Henry Cowell, [27 or 30] April 1934. Ives Collection.

time and space than otherwise."¹¹² But Ruggles, dissatisfied with Slonimsky's conducting, had vetoed the plan. Riegger, after trying unsuccessfully to get Goossens, settled on Charles Lichter, concertmaster at two recent Pan American Association concerts. "He knows the works better than Slonimsky," Riegger said, in asking Ives for approval. Since Ives was financing the recording, Riegger wanted him to know that the large number of musicians and rehearsal hours would result in an expenditure of approximately \$400. "Please let me know at once," Riegger said, "as the thing should be done next week if at all, some of the men intending to leave the city after that." Riegger added that Ruggles's song Toys would also be recorded "and would fill out the record very well."¹¹³

Ives was unhappy about Ruggles's decision and tried to salvage part of the conducting duties for him:

I don't like to go back on N. Slonimsky after all the good work he has done--just because he happens to be in a [illegible] slump. . . . Nicolas might conduct the "Barn Dance" which he knows . . . and the other man Lichter do the rest--as Carl R. apparently has it in for NS. . . . I think [illegible] N.S. ought to have his name on one record--at least. Another thing Mrs. I and I remember, also something that Henry said--Carl R may not want the song "Toys" on. I think it important to be sure that he does--perhaps--as we recall he said something to make us think that he wasn't exactly [illegible] with "Toys."¹¹⁴

Once a performance of his music had been scheduled, Ives customarily gave meticulous instructions to the conductors. This

¹¹²Letter, Charles Ives to Nicolas Slonimsky, 1 May 1934, in Slonimsky, Music Since 1900, p. 1345.

¹¹³Letter, Wallingford Riegger to Charles Ives, 10 May 1934. Ives Collection; Riegger folder.

¹¹⁴Sketch for letter, Charles Ives to Wallingford Riegger, [13 May 1934]. Ives Collection, Riegger folder.

time he relayed the information to Riegger, Referring to "In the Night," he said: ". . . whoever conducts . . . should see that the Horn part is played right--that is--the notes written are actual pitch. If you think it necessary, you might get somebody to copy it transposed for the F. Horn send me the bill." The third staff (1 or 2 violins, harp, and flute) represented "one of the 'night sounds' and should appear as such--and not played heavily." Weiss, in fact, had played the part off-stage-- a violin part (in the manuscript, not in the published score). The solo cello with Abide with Me at the bottom of the third page should be "distinct but not loud." The trombone could play with the cello ("The size of the room has something to do with it.") "The whole piece," Ives reiterated, "is but an attempt to get a simple picture of darkness, silence, the loneliness of an old man who has lost everything but his faith, and night sounds."

Ives also supplied a postscript about "Barn Dance," even suggesting its placement on the record:

The other piece Barn Dance about 1.45 min. I think, should go first on the record--Nicolas S. understands what is to be played--but it may be just as well to write it. It starts at L--to chord before Andante & Coda. Its a rough dance & the strings should fiddle it & not "play it too nice" with accents they kind of dig into--down low & not glide into pretty--you know what I mean. It runs around 132 = ♩ or faster.¹¹⁵

In a letter to Ives on 16 May, Riegger announced that the records had been made that day. "Slonimsky, who arrived this morning (Weds)," said Riegger, "conducted your two numbers-- very ably." He continued:

¹¹⁵Sketch for letter, Charles Ives to Wallingford Riegger, n.d. Ives Collection, Riegger folder.

Your numbers sounded very well as they were played back. In spite of several attempts (3 proofs were made) the horn player began his 6/8 time [wrong] in spite of the fact that he played it O.K. while rehearsing. Later on, however, he got into the rhythm.¹¹⁶ As a whole the things went very well, and will certainly sound gorgeous--We were at it this morning from 8:45 till one o'clock and the men were very serious and enthusiastic--Nicholas [sic] certainly went at the thing like a past master--¹¹⁷

"The painful post mortem," as Riegger called the expense accounting, came with his next letter to Ives. In it he included the receipted bill of \$378 from Charles Lichter for the musicians and himself. Riegger's accounting showed that after \$6.50 had been deducted for "taxi for the drummer and bass and phone bills and \$15 for Judith Litante, the \$400 Ives had sent would be disposed of. "Would you like to send a check direct to Slonimsky . . . and me a check for \$10--for Brant?" he asked Ives.¹¹⁸ The bill from Lichter gives an interesting picture of pay scales for musicians in 1934: each of the ten string players received \$25, the flute and horn players, \$20 each, the pianist \$13, each of the two percussionists, \$10, the conductor Lichter \$50, and there was \$5 for expenses.

Ives, however, was determined that Slonimsky should be treated equally, and he sent a check for \$60 to Riegger (\$50 for Slonimsky, \$10 for Brant) saying that Slonimsky should have "as

¹¹⁶Riegger was referring to a passage in "Barn Dance" (Section R, measures 3-5) which calls for the horn to play in 6/8 meter, although the score is written in 3/4 meter.

¹¹⁷Letter, Wallingford Riegger to Charles Ives, 16 May 1934. Ives Collection.

¹¹⁸Letter, Wallingford Riegger to Charles Ives, 24 May 1934. Ives Collection.

much as Lichter."¹¹⁹

In Riegger's final communication with Ives on the recording, he reported that Salzedo, "one of the most critical people I know of," was delighted with the disc and "thinks 'In the Night' was one of the finest records (modern works) he had ever heard." "Everybody," went on Riegger, "is enthusiastic. [It is an] outstanding achievement and of great value in every way."¹²⁰ Ives was elated and sent the news of Salzedo's evaluation on to Slonimsky. "I hope," he added, "Henry will like [the records] and that they will help in this work."¹²¹ Two months later Ives was still talking about it: "Everybody seems to like the record," he told Slonimsky. "You did a good job--a hard one. I appreciate all you have done deeply and 'I take off my hat.'"¹²²

Ives, relieved to have the project completed, paid all the costs--not without some complaining, because the costs were more than he had expected. However, as he said to Cowell, "It's good to have the job done and I hope you will like the records."¹²³

Ives's checks that month were particularly welcome for Cowell, who was experiencing financial problems of his own. He

¹¹⁹Sketch for letter, Charles Ives to Wallingford Riegger, n.d. Ives Collection, Riegger folder.

¹²⁰Letter, Wallingford Riegger to Charles Ives, 29 May 1934. Ives Collection, Riegger folder.

¹²¹Letter, Charles Ives to Nicolas Slonimsky, 5 June 1934, in Slonimsky, Music Since 1900, p. 1345.

¹²²Letter, Charles Ives to Nicolas Slonimsky, 7 August 1934, in Slonimsky, Music Since 1900, p. 1346.

¹²³Letter, Charles Ives to Henry Cowell, 3 June 1934. Ives Collection.

admitted to Ives that he had taken \$100 from the New Music account for personal living expenses in May "as I couldn't get by," promising to return it to the "cause" that summer when he got paid for teaching at Stanford University. This letter, incidentally, marked a sort of milestone in the Cowell-Ives correspondence. After seven years of letters Cowell addressed Ives as "Dear Charlie" for the first time and signed the letter "Love, Henry."¹²⁴

In spite of the bad time of year ("a low time for me financially"), Ives sent a check later in the month and promised another on 20 July and 10 August. He was not at all annoyed that Cowell was using some of the money for expenses. "Am very glad and relieved," said Ives, "that something went into that human dynamo--H.C.--the 'main-spring'--not 'main street' of New Music--but there's 1 thing I advise--in re--that H.C. does not return that to the fund until he is elected President of the U.S. College of good music (to be erected) at \$25,000 per year."¹²⁵

After forty years, the NMQR record of July 1934, with all its defects, remains a remarkable representation of New Music innovation. In spite of the few measures of slow introduction, which seem completely out of context, the "Barn Dance" is properly chaotic (sometimes too much so, rhythmically). The mistakes in the horn part, which Riegger finally did transpose, are not detect-

¹²⁴Letter, Henry Cowell to Charles Ives, 6 June 1934. Ives Collection.

¹²⁵Letter, Charles Ives to Henry Cowell, [June 1934]. Ives Collection.

able without the score, as Riegger suspected.¹²⁶ Amazingly, even without stereo reproduction the individual parts and tunes are audible. "In the Night" could be a bit more amorphous, and the cello solo of Abide with Me is inaudible (obviously no trombone was added), but the level of the horn solo is well balanced with the ensemble. Slonimsky decided to prolong the last chord for at least four measures. "Lilacs," erroneously listed in later NMQR catalogues as having been conducted by Slonimsky, lacks emotional intensity because of the small orchestral forces. The biting dissonance is there, but not the richness. Toys, with text as well as music by Ruggles and dedicated to his son Micah, is given a superb performance by Litante and Brant. Litante's strong voice handles the wide-ranging vocal line well and her precise enunciation is a great improvement over the problems Mary Bell had on the first record. Brant's accompaniment and the surprisingly rich piano tone add to the effectiveness of the song.

Beck received the bill for \$86.26 for the recording from Capitol in May; having only \$26.94 in the bank, she sent them only \$25.00.¹²⁷ By 30 July the Capitol bill was down to \$48.52 but the treasury was even lower. Beck sent the July bill to Cowell. "I thought Riegger would pay it because you had written me that he had funds for N.M.Q.R. and you would ask him to pay it," she reminded him. The treasury had only

¹²⁶Letter, Wallingford Riegger to Charles Ives, 24 May 1934. Ives Collection.

¹²⁷Letter, Martha Beck to Henry Cowell, 18 May 1934. Mew Music Collection.

\$2.00 in it and the Gramophone Shop owed them \$52.00. Besides, she added, they didn't really have \$2.00 because Walton had not been paid for her expenses.¹²⁸

While Beck was juggling financial records, Walton was packaging the discs--and having her own problems. Subscribers were sending them back cracked, sometimes for the second time. Frankenstein was one who sent his Ives-Ruggles record back because it had been damaged. Walton forwarded the letter to Cowell with her own note written on all four edges of the paper:

Dear H. I'm sending him another. This is the second of the 3rd issue returned damaged--we must find a safe way to pack them. It must make subscribers pretty sore. I tremble at the fate of those sent abroad tho' I packed them in heaps of newspaper & heavy wrapping paper besides the carton . . . Love B.¹²⁹

New Music Quarterly: Music
by Roldán and Ruyneman

Subscribers to New Music received their announcement about NMQR in the January issue of the Quarterly. The issue itself contained two vocal works by composers from outside the United States--Sonata for Chamber Choir by Daniel Ruyneman of the Netherlands and three songs from Motivos de Son by Amadeo Roldán of Cuba. Ruyneman was one of a group of innovators attempting to promote contemporary music in the Netherlands. Besides a list of principal works and a bibliography of writings about him, there was only the briefest biographical note in the issue, giving his birthdate (1886) and a list of places where

¹²⁸Letter, Martha Beck to Henry Cowell, 3 August 1934. New Music Collection.

¹²⁹Letter, Alfred Frankenstein to NMQR, 12 July 1934. New Music Collection.

his works had been performed. Publishers in London and Amsterdam as well as Universal Edition had published his earlier works; Egon Wellesz and Willi Reich, among others, had written about him.

Other sources have discussed his modern-music activities--founding of the Netherlands Society for the Development of Modern Music in 1918 (later affiliated with ISCM) and the Netherlands Society for Contemporary Music in 1930.¹³⁰ An admirer of the Schoenberg school, Ruyneman cultivated a style close to Webern's "tone-color-variation," according to Julius Hijman, who discussed Dutch composers in an article in Modern Music in May 1933. Interested in new combinations of sonorities, Ruyneman experimented with cupbells (a two-octave range of copper bells) and phonemes in vocal works. A Dutch counterpart of Cowell, Ruyneman (according to Hijman) "has an interest in all the new forms which modern composers are bringing forth and seeks everywhere for fresh beginnings and young talent."¹³¹ He had become associated with Cowell through the International Exchange Concerts: Cowell was secretary of the American division, Ruyneman secretary of the international section.¹³² Ruyneman had, in fact, dedicated his Sonata of 1931 to Professor Hans Fless, international president of the International Exchange Society.)

¹³⁰Vinton, Dictionary, s.v. "Ruyneman."

¹³¹Julius Hijman, "Dutch Contemporaries," Modern Music, 10 (May-June 1933): 192-96.

¹³²Stationery with letterhead, Strang correspondence, late 1930s. New Music Collection.

For unaccompanied mixed chorus, Ruyneman's sonata employs only vowel sounds (sometimes preceded by l or d). A lengthy preface to the work, in three languages (French, German, and English), explains the "choir-instrumentation" and the variety of signs used. (Plate XXXIX.) It is a brief (approximately two minutes) two-part form with the initial section returning, though varied, at the end of the second movement. The vowels are sung to a variety of repeated notes, scale passages, broken chords, and short motives. Staccato instrumental-like effects are prominent, with frequent changes of meter and polyrhythms. In spite of the secundal harmonies, the general effect is not harsh and dissonant but muted and exotic because of the dominance of parallelism and seventh and ninth chords reflecting impressionist influences. The following example, showing the climax of the work and the return of the main theme (a tempo), illustrates several of Ruyneman's style characteristics. (Example 116.)

The other composer represented in the January 1934 issue--Roldán--was born of Cuban parents in Paris in 1900. After studying in the Real Conservatorio de Música in Madrid, he emigrated to Cuba where he became concertmaster of the Havana Philharmonic Orchestra in 1924 and conductor in 1932. The list of works following the biographical notes in the New Music issue showed Roldán's experience with a variety of genres including ballet, orchestral, chamber, and vocal music--all with titles signifying their native heritage. The Motivos de Son are eight songs for high voice and eleven instruments written in 1930. Cowell published the entire group with orchestra-

Daniel Ruyneinan's Sonata for Chamber-choir was first performed in Vienna on the 25th of November 1931 by the "Neue Wiener Madrigalvereinigung", conductor Prof. Dr. Hans Fkss. Subsequent performances took place at Florence by "I Cantori di Firenze" under Maestro Figilio Doplicher and in New York by "The A Capella Singers" under the conductorship of Madam Margarete Dessoff.

PREFACE

The choir-instrumentation has not been inspired by a text but by the contrasting action of sounds and by using the following means.

- I. The using of vowels characteristic of a certain tone.
- II. The simultaneous sounding of other vocals. (Colour-counterpoint).
- III. The use of various consonants in order to strengthen the rhythmic accents.

EXPLANATION OF VARIOUS SIGNS

A hyphen connecting two vocals signifies that the two vocals have to be connected.
b.f. (bouche fermée) Singing with closed mouth, successive tones to be connected.
b.f. tenuto. Accentuated sounds produced with closed mouth; successive tones to be disconnected.

Vocals not connected by a hyphen. In this case, the vocals have to be pronounced afresh every time.

ä	bar	voilà	Takt
a	ask	avé	Jahr
é	fest	lettre	Fest
é	tale	pré	Seelen
ü	buff	renouveau	bevor
ü	sure	lutte	Bühne
ou	pour	Frankfurt	Frankfurt
ö	or	Ornament	Osnabrück
ö	post	dos	Qostsee

Example 116. Ruymen, Sonata for Chamber Choir, measures 66-69.

The musical score consists of four vocal staves and a piano accompaniment staff. The tempo is marked *meno mosso* and the dynamics are *deciso*. The lyrics are as follows:

Soprano: à — 0 —
 à — 0 —
 à — 0 —
 à — 0 —

Alto: u — ou —
 ó — ou —
 ó — ou —
 ó — ou —

Tenor: ó — ou —
 ó — ou —
 ó — ou —
 ó — ou —

Bass: à — 0 —
 à — 0 —
 à — 0 —
 à — 0 —

Piano Accompaniment: The piano part features a steady eighth-note accompaniment with triplets and accents. The lyrics for the piano part are: dou dou dou dou dou, dou dou dou dou dou, dou dou dou dou dou, dou dou dou dou dou.

tion in an an Orchestra Series edition in 1935, but, in 1934, he published only three songs--Negro Bembón, Ayé Me Dijeron Negro, and Sigue--with a piano reduction of the chamber orchestra score.

Roldán's settings of Nicolas Guillén's bitter poems of the experience of a black man in Cuba are replete with sharp dissonance, biting secudnal harmonies, and complex cross rhythms. The first, Negro Bembón ("Black Fat Lips"), sets up two simultaneous rhythmic patterns after a three-measure prelude of three-against-six in a 2/4 meter. (Example 117.)

Example 117. Roldán, Motivos de Son, "Negro Bembón."
a. measures 1-3.

Musical score for measures 1-3 of "Negro Bembón". The score is in 2/4 time and features a piano reduction. The right hand (treble clef) plays a melody with eighth notes and accents, while the left hand (bass clef) plays a complex rhythmic pattern with sixteenth notes and rests. Brackets under the bass line indicate a 3-against-6 rhythm. The dynamic marking is *f*.

b. measures 6-7.

Musical score for measures 6-7 of "Negro Bembón". The score includes a vocal line and piano accompaniment. The vocal line has the lyrics "i Po - qué te po - ne tan". The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests. The dynamic marking is *f*. The score is labeled "8ª baja" at the bottom.

The second song, Ayé Me Dijeron Negro ("Yesterday They Called Me Black"), contains polyrhythms in which patterns shift from voice to voice, even within a measure. Thus, in the following example, there are juxtapositions of three against four and four against six which shift around in the three voices of the accompaniment. (Example 118.)

Example 118. Roldán, Motivos de Son, "Ayé Me Dijeron Negro," measures 15-16.

Musical score for Example 118, "Ayé Me Dijeron Negro," measures 15-16. The score is in G minor (one flat) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "ne - gro co - mo yo." The piano accompaniment consists of a right hand with a complex rhythmic pattern and a left hand with a steady eighth-note accompaniment. There are dynamic markings like accents and a *port.* marking above the vocal line.

The final song, Sigue ("Go Away"), sets up steady rhythms in the left hand against grace notes and irregular accents in the right hand and a syncopated vocal part. (Example 119.)

Example 119. Roldán, Motivos de Son, "Sigue," measures 7-10.

Musical score for Example 119, "Sigue," measures 7-10. The score is in G minor (one flat) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "nan - te, si - gue; — ca -". The piano accompaniment consists of a right hand with a complex rhythmic pattern and a left hand with a steady eighth-note accompaniment. There are dynamic markings like accents and a *port.* marking above the vocal line.

The harmonies, like the rhythms, are derived from native sources. There are tonal centers and a sense of tonic and dominant jux-

tapositions as well as the use of modes, gapped scales, and lowered seventh degrees of the scales. As Lou Harrison said many years later, Roldán's Motivos de Son was "a veritable tonal instruction sheet on how to use folk material."¹³³

New Music Society: Recital by Thompson

The Society concert that January featured a pianist new to the New Music circle, Douglas Thompson, playing a program of contemporary music, some of which had already been published by New Music. (Plate XL.) Ray Green, whose piano music was performed by Thompson, remembers Thompson as a brilliant performer who later became pianist for the San Francisco Symphony Orchestra:

Douglas could look at a piece and play it from memory. He was remarkable and almost completely self-taught. He could play things with an absolutely perfect accuracy, too. He played the premier of my American Agon--quite a big piece for keyboard--and did a stunning job, making it a big sounding piece. He also played other pieces of mine around Carmel, San Francisco, and the Bay Area--my Sonatina and the first fugue from my Festival of Fugues.¹³⁴

Marjory Fisher reviewed the concert for the San Francisco News. Impressed with Thompson, "a fine young pianist," she talked about the "overflowing audience," and the "stimulating program of works by composers who are making musical history but whose names are too seldom found on symphony or artists' concert programs." She discussed the New Music works on the program, calling the Chávez Sonatina "percussive and dissonant, stripped of all non-essentials" and the Crawford Piano Study

¹³³Lou Harrison, [review], Modern Music, 22 (May-June 1945): 258.

¹³⁴Interview with Ray Green.

The New Music Society of California

Presents

DOUGLAS THOMPSON

PIANIST

In a

Program of Modern Piano Music

At the Studio of DORIS BARR

1079 Filbert St., near Leavenworth, San Francisco

Thursday, January Eleven, 1934 at Eight-Thirty P. M.

Admission, Fifty Cents

Members Free.

PROGRAM

Carlos Chavez	Sonatina
Gunnar Johansen	Toccata Phrygia
Ruth Crawford	Piano Study in Mixed Accents
Bartok	Eight Improvisations on Hungarian Peasant Songs—Opus 20
Ray Green	An American Agon—Sonata in Three Movements: Energetic and Herd. Fugue. Serenely.....Code—Exultation (First Performance)

INTERMISSION

Hindemith	Rondo from Opus 37, Book 1
Imre Weisshaus	Piece
Gerald Strang	Piano Study
Mompou	Cants Magics No. 2
Schoenberg	Piece Opus 33a
Schoenberg	Piece Opus 33b
Lee Sims	Meditation
Cowell	Harp of Life
Cowell	Antinomy
Cowell	Aeolian Harp
Stravinsky	Dance of Youth from "Le Sacre du Printemps" (Arranged by DOUGLAS THOMPSON)

Plate XL. Program for the New Music Society Concert, 11 January 1934. (San Francisco Public Library)

"virile and highly entertaining."¹³⁵

Upon hearing Thompson's performance of An American Agon, says Green, Johanne Biétry Salinger, critic for the French newspaper, Courrier du Pacifique, decided to ask him to teach her son Pierre. (Pierre Salinger later became press secretary to President John F. Kennedy.) Johanne Salinger sometimes reviewed New Music Society concerts. The one she attended in February was not very much to her liking.

New Music Society: Concert of Chamber Music

The February concert, held at the University of California Extension building in San Francisco, was not, apparently, one of New Music's greatest successes. (Plate XLI.) It received little publicity, and the reviews were perfunctory. The review in the Examiner, written by Alexander Fried (signed only A.F.), misnamed the soloist Rudolphine Radil, calling her Josephine Radil. Fried gave the Hindemith Quintet the most sympathetic notice ("intimate humor, vivacity . . ."), the Beyer Lentement the least ("doleful dull duet").¹³⁶ Johanne Biétry Salinger in a long review for the Courrier du Pacifique said that she had found the program more rigid than previous ones and more interesting from an intellectual than from a musical point of view.¹³⁷

¹³⁵Marjory M. Fisher, "Program of Modern Music Proves Both Attractive and Interesting," San Francisco News, 12 January 1934.

¹³⁶A.F., "Modern Works Played by New Music Society," San Francisco Examiner, 26 February 1934.

¹³⁷"... un programme plus rigide que la plupart de ceux donnés ces deux dernières années, et plus intéressant au point de vue intellectuel qu'au point de vue musical."--Johanne Biétry Salinger, "La revue musicale," Courrier du Pacifique, 18 February 1934.

THE NEW MUSIC SOCIETY OF CALIFORNIA
 presents a concert of woodwind and vocal music
 at the University of California Extension Bldg., 340 Powell
 San Francisco on Thursday, February fifteenth at eight-thirty

Rudolphine Radil, soprano • Melville Baker, bassoon
 Edwin Bennett, horn • Dora Blaney, piano
 Karl Haub, oboe • Victor Zaleiski, flute
 Raymond Tenney, clarinet

I

a TRIO - - - Walter Piston
 flute, clarinet and bassoon
 Allegro Scherzando - Lento - Allegro

b SONGS

Premonitions - - Charles Ives
 Aye Me Dijeron Negro - Amadeo Roldan
 Mescina Noc - - Vilem Petrzalka
 Dandelions - - - Arthur Bliss

c Lentamente - - - J. M. Beyer
 clarinet and bassoon

I N T E R M I S S I O N

d Sonata - - - Arthur Honegger

e As It Fell Upon A Day - Aaron Copland
 soprano, flute and clarinet

f Quintet (Kleine Kammermusik) - - -
 - Paul Hindemith

flute, oboe, clarinet, bassoon and horn
 Lustig-Walzer-Ruhig-Schnell-Sehr Lebhaft

Admission 75 cents • New Music Society members free



**Plate XLI. Program for the New Music Society Concert, 15
 February 1934.**

New Music Society: Song Recital by Doris Barr

In April the Society presented a recital of contemporary songs by Doris Barr, soprano, and Carrie Teel, pianist, "two of San Francisco's most noted proponents of modern music," as announced by the San Francisco Chronicle.¹³⁸ (Plate XLII.) Like the reviews for the February concert those for the April recital showed that critics took their modern music as medicine and swallowed hard. "Modernism," said Alexander Fried, "satisfied the eager curiosity if not always the taste . . ." He found little to praise except the performers, whom he admired for their "skill and musical spirit." His comments on the music published in the Quarterly were very slight: the "impressionistic dissonances" of Crawford's Preludes were "colorful and plausible," Ives's "General Booth" . . . enlarged in a variety of dramatic attitudes upon Negro song material," and Ives's "Like a Sick Eagle" had a "quiet wail."¹³⁹

Marjory Fisher's review, when read between the lines, illustrated the difficulty she had being honest and still charitable. She gave Barr credit for singing the difficult modern scores with a "sincerity and simplicity that added greatly to their impressiveness," but when it came to judging her performance of Ives's "General Booth," she could only say that the song was "favorably remembered from a past performance . . . when Radiana Pazmor was guest artist." Her final paragraph

¹³⁸"Doris Barr To Be Soloist," San Francisco Chronicle, 8 April 1934.

¹³⁹Alexander Fried, "Taste for Modernism Satisfied in New Music Society Recital," San Francisco Chronicle, 10 April 1934.

THE NEW MUSIC SOCIETY OF CALIFORNIA

Presents

DORIS BARR . *Soprano*CARRIE TEEL . *Pianist*

in a

PROGRAM OF MODERN MUSIC

At the Studio of DORIS BARR

1079 Filbert Street, near Leavenworth, San Francisco

Monday, April Ninth, 1934, at Eight-Thirty P.M.

Admission Fifty Cents

Members Free

PROGRAM

Milhaud..... Le Chant du Veilleur
 Schoenberg..... No. 10 and No. 5, Op. 15, from
 "Das Buch der Haengenden Gaerten"
 Poulenc—Le Bestiaire Le Dromedaire
 La Sauterelle
 L'Ecrevisse
 Honegger L'Adieu
 Honegger Les Cloches

Doris Barr

Hindemith..... Einleitung und Lied, Op. 37
 Crawford Two Preludes
 Carrie Teel

INTERMISSION

Caturla Yambambo
 Citkowitz..... Strings in the Earth and Air
 Williams..... Joy, Shipmate, Joy I
 Cowell Where She Lies
 Bacon Wild Nights
 Ives..... Like a Sick Eagle
 Ives..... General Booth's Entrance Into Heaven

Doris Barr

Plate XLII. Program for the New Music Society Concert,
 9 April 1934. (San Francisco Public Library)

summed up her patronizing attitude toward the avant-garde:

Those who keep in touch with the newest books, plays and fashions, should also interest themselves in current trends in music and art. The New Music Society makes possible such a hobby and merits the encouragement of the music lover.¹⁴⁰

New Music Quarterly: Songs
and Sonatina by Green

The April 1934 issue of New Music (Volume VII, Number 3) contained music by Ray Green, who was at that time a student of Ernest Bloch and Albert Elkus at the San Francisco Conservatory of Music. After having been advised by Elkus in 1933 he went to show some of his music to Cowell. He recalled the circumstances:

I called up the apartment where Cowell was staying with Olive Cowell and Harry, his father, and Olive invited me to come over. During the course of the evening Henry asked me to play the pieces. He liked them so much that he even accused me of leaning on Schoenberg in the second prelude. I was amused by that because I hadn't heard any Schoenberg. On the strength of those four preludes Henry asked me to do the April 1934 issue. This was a special case because he had not previously devoted a whole issue to a young guy like me.¹⁴¹

Cowell chose four of Green's previously written vocal works and asked him to write a new piece to include in the issue. Hey Nonny No for mixed chorus, set to an anonymous Elizabethan verse, is light, contrapuntal, and essentially barless, with points of imitation identified by letters. There is frequent imitation, often at the fourth, and skips of the seventh--two characteristics common in Green's music of this period,

¹⁴⁰Marjory M. Fisher, "Modern Songs Heard by New Music Society," San Francisco News, 10 April 1934.

¹⁴¹This quote and the following comments about his own music from an interview with Ray Green.

according to Green's biographer Sidney Vise.¹⁴² (Example 120.)

Example 120. Green, Hey Nonny No, opening.

(A) *Lightly - very foolishly and gay*

Cantus
 Hey non-ny no

Alto
 Hey non-ny no

Tenor
 Hey non-ny no _____ Hey non-ny no _____ men

Bass
 Hey non-ny no _____ Hey non

The second choral work, Sea Calm (erroneously titled Sea Charm in the edition), is a setting for men's chorus of two lines from Langston Hughes's Ringkeeper. Hughes, a friend of Green, lived in San Francisco during the 1930s and, according to Green, heard and admired the song. In an attempt to reflect the aura of the lines--"How strangely still the water is today! It is not good for water to be so still that way"--Green depicted the rolling motion of the water with quarter-tones, which he notated with diagonals (´ = a quarter-tone above the note written; ` = a quarter-tone below the note written). (Example 121.)

The two solo songs in the edition, from Green's Four Short Songs, are settings of Carl Sandburg's familiar poems Fog and Summer Grass. "We were originally going to publish

¹⁴²Sidney R. Vise, Ray Green: His Life and Stylistic Elements of His Music from 1935 to 1962 (New York: American Music Edition, 1975), pp. 80-82.

Example 121. Green, Sea Calm, third staff.

wa - ter is to - day!

the wa - ter is to - day!

strange-ly still the wa - ter is to-day!

all four," Green recalls. I even had a letter from Sandburg saying that he would be delighted to have them used. But then it turned out that Henry had only enough money for so many pages so I chose these two." The music is atonal, lacking time signatures and bar lines, with secundal harmonies, cluster chords, and Green's favorite intervals--the seventh (in Fog) and fourth (in Summer Grass). (Example 122.)

Example 122. Green, Four Short Songs.a. Fog, second staff.b. Summer Grass, opening.

p

The fog_ comes on

Very full

p

Green wrote the Sonatina for piano especially for the edition. In three movements with introduction, it is dissonant and contrapuntal but grounded in a D tonality. Green says that it represented a new development for him in what he calls "contrapuntal harmony" or "blocks of sound" which are particularly evident in the first movement. One new device for Green was the silent sounding of the initial chord which remained sustained throughout the introduction, producing overtones:

Example 123. Green, Sonatina.

a. I, Introduction.

♩ = 224 or less

No damper pedal

Press down without sounding

pp

Sustain throughout Intro. nonchalantly

b. II, First theme.

Vigorously

♩ = Circa 112

f

p

The second movement, although lacking a time signature, is a slow march (see above). The final movement, after vigorous passages of two-part counterpoint, returns briefly in the Coda to the octave theme of the first movement and the motive based on the quartal harmony in the introduction.

An amusing outcome of this New Music edition was recalled by Green in an interview. The birthdate of 1908 listed in the issue is his true birthday, but many encyclopedias and various books have given it as 1909. When Green needed proof of his age to apply for social security benefits, he took a copy of New Music along to the governmental office. "The young guy who was interviewing me," says Green, "went around the office showing his colleagues the issue, because nobody had ever come in with a thing like this to prove a date."

The invoice Langinger sent to Cowell for the Green issue showed that the New Music run had been cut from 600 to 555 copies, with fifty copies still being expressed to Germany. The cost of the edition, including engraving, came to \$157.¹⁴³ With this issue Cowell decided to broaden his publishing activities to include a manuscript rental service. Inside the back cover of the issue, beneath the usual New Music catalogue, which listed chamber, vocal, and piano works published in the editions, is another catalogue of "manuscripts for orchestra and chamber works available on loan (with parts) through New Music Edition for examination for possible performances." (Plate XLIII.) With the exception of Lahn Adomhyan (one work) and Carlos Salzedo (three works), the other composers represented on the list had already been published by Cowell or were to be published later: José Ardévol (7 works), Becker (4), Brant (6), García Caturla (2), Crawford (1), Bernard Herrmann (1), Ives (9), Moross (1), Riegger (3), Rudhyar (4), Ruggles (1), Russell (1),

¹⁴³ Invoice, Golden West Press to New Music, 4 April 1934. New Music Collection.

Catalog of Manuscripts for Orchestra and Chamber Works.

Available on loan (with parts) through NEW MUSIC EDITION for examination for possible performances:

- Lahn Adomhyant; Luftmenschen, for Small Orchestra.
 Jose Ardevol: 3 Inventiones, Violin, Viola y Violoncello.
 Jose Ardevol: Concerto, 2 Violines, 2 Violas, Violoncello y Contrabajo.
 Jose Ardevol: Scherzo, for Small Orchestra.
 Jose Ardevol: 9 Pequenas Piezas, for Small Orchestra.
 Jose Ardevol: Six Synthetical Poems, for Large Orchestra.
 Jose Ardevol: Six Sonos Musicas, for Large Orchestra.
 Jose Ardevol: Estudio (en forma de "Preludio y Fuga"), for Percussion Orchestra.
 John J. Becker: Symphonia Brevis, for Large Orchestra.
 John J. Becker: Sound Piece, for Small Orchestra.
 John J. Becker: Concerto for Flute, with Orchestra.
 Henry Grant: Concerto for Horn, with Orchestra.
 Henry Grant: Two Choral Preludes, for String Quartet (7 minutes).
 Henry Grant: Concerto for Flute, Accompanied with Ten Flutes (20 minutes).
 Henry Grant: Variations, for Chamber Orchestra (12 minutes).
 Henry Grant: Lyric Piece, for Large Orchestra (12 minutes).
 Henry Grant: Lyric Piece, for Chamber Orchestra (4 minutes).
 Alejandro Garcia Caturla: Yumbo-O, for Full Orchestra.
 Henry Cowell: Four Continuations, for String Orchestra (12 minutes).
 Henry Cowell: Vestiges, for Full Orchestra (5 minutes).
 Henry Cowell: Three Irish Dances, for Chamber Orchestra (9 minutes).
 Henry Cowell: Shinato Panissimo, for Percussion Orchestra (4 minutes).
 Henry Cowell: Movement, for String Quartet (6 minutes).
 Henry Cowell: Six Casual Developments, for Clarinet and Small Orchestra.
 Henry Cowell: Two Appositions, for Large Orchestra.
 Ruth Crawford: String Quartet (38 minutes).
 Bernard Herrmann: Prelude to Anathema, for Small Orchestra.
 Charles Ives: Concerto for String Quartet.
 Charles Ives: Fugue for Four Horns.
 Charles Ives: Trombones and Organ.
 Charles Ives: Decoration Day and Washington's Birthday, latter for Strings, Horn and Bells.
 Charles Ives: Allegro Moderato, for Flute, Clarinet, Bassoon, Trumpets, Trombones, Percussion, Strings, and Piano.
 Charles Ives: The Pond, for String Quartet.
 Charles Ives: The Pond, for Voice or Bass Horn, Flute, Horn, Clarinet ad lib., strings and Piano.
 Charles Ives: Luck and Work, for Basses Horn, Clarinet or Voice, Flute, and Three Violins, Piano and Drums.
 Charles Ives: Two Choruses with Chamber Orchestra (The New River).
 Jerome Moross: Ballet, for Small Orchestra.
 Wallingford Riegger: Prelude and Postlude, for Large Orchestra.
 Wallingford Riegger: Trio, for Harp, Flute, and Cello.
 Wallingford Riegger: Trio, for String Ensemble.
 Dane Rudhyar: Surge of Fire, for Small Orchestra.
 Dane Rudhyar: To The East, for Small Orchestra.
 Carl Ruggles: Vox Chamaea, for Chamber Orchestra.
 William Russell: Three Dances, for Four Percussionists and Small Orchestra.
 Carlos Salzedo: The Enchanted Isle, for Harp and Orchestra.
 Carlos Salzedo: Preludio et Jeux, for Harp, Flute, Oboe, Horn, String Carlos Salzedo: Double Bass.
 Carlos Salzedo: for Harp and Seven Wind Instruments.
 Elite Szigmeister: May Day, for Small Orchestra.
 William Grant Still: La Guibalesse, Ballet, for Small Orchestra.
 William Grant Still: La Guibalesse, Ballet, for Three Solo Dancers, Corps de Ballet, Contralto and Full Orchestra.
 William Grant Still: Sabdji, Choral Ballet, for Three Solo Dancers, Corps de Ballet, Bass, Chorus and Full Orchestra.
 William Grant Still: The Sorcerer (Fantastic Scene for Pantomimists and Full Orchestra).
 William Grant Still: The Sorcerer (Fantastic Scene for Pantomimists and Full Orchestra).
 William Grant Still: Ebon Chronicle, Poem, for Full Orchestra.
 William Grant Still: From The Land of Dreams, for Full Orchestra.
 William Grant Still: Three Female Voices treated instrumentally.
 William Grant Still: Love Land, for Soprano, Soloist, Two Violins, Woodwinds, and Still, Banjo, Piano and Percussion.
 William Grant Still: The Black Belt, Suite, for 2 Flutes, Oboe, 2 Clarinets, Bass, Chamber Bassoon, 2 Horns, 3 Trumpets, Trombone, Percussion, Harp and Strings.
 William Grant Still: From The Journal of a Wanderer: Suite, for Full Orchestra.
 Gerald Strang: Quintet, for Clarinet and Strings.
 Adolph Weises: String Quartet.
 Adolph Weises: Arrangements, for Large Orchestra.
 Adolph Weises: Keyboard Symphony, for Chamber Orchestra.
 Adolph Weises: Woodwind Quartet No. 3.
 Adolph Weises: String Quartet No. 3.
 Adolph Weises: Libation Bearers, for Chorus, Soloists and Orchestra.

Plate XLIII. Catalog of Manuscripts Available on Loan from New Music Edition, April 1934.

Elie Siegmeister (1), William Grant Still (8), Strang (2), Weiss (5), and Cowell himself (9).¹⁴⁴

Two composers whose works were not included in the list because information from them came too late to be printed were Antheil and Chávez. Antheil, "absolutely exhausted after preparing 'Helen Retires' for production," asked his wife Brooke to send Cowell a complete list of works on 6 March 1934.¹⁴⁵ As late as 30 April, Chávez wrote from Mexico that he would be happy to be included in the list of works.¹⁴⁶

Orchestra Series: Rudhyar's Sinfonietta

That same April of 1934, Cowell issued another edition in the Orchestra Series--Rudhyar's Sinfonietta (OS 13). Engraved and printed by Langinger, the score was completed by 14 March¹⁴⁷ and, according to a note from Langinger to Cowell, was ready for distribution on 9 April.¹⁴⁸ The work--one of Rudhyar's few orchestral works--had been written in 1927 and orchestrated in 1928.¹⁴⁹ In 1934 Rudhyar was embarking on a

¹⁴⁴When Ives sent Cowell his list of works for the catalogue, he wrote it on the back of a piece of music--Mike Donlin-Jimmy Evers "Giants vs. Cubs Polo Grounds August 1907"--with the note, "This work never got into any catalogue--it tain't nice & taint finished!!" Letter, Charles Ives to Henry Cowell, n.d. Ives Collection.

¹⁴⁵Letter, Brooke Antheil to Henry Cowell, 6 March 1934. New Music Collection.

¹⁴⁶Letter, Carlos Chávez to Henry Cowell, 30 April 1934. New Music Collection.

¹⁴⁷Letter, Herman Langinger to Henry Cowell, 14 March 1934. New Music Collection.

¹⁴⁸Invoice, Golden West Press to New Music, 4 April 1934. New Music Collection.

¹⁴⁹Shere, Dane Rudhyar, p. 8.

new career as a writer of astrological books and articles; he was enjoying at the same time a spurt of popularity as a composer: as reported in the Los Angeles Times prior to Slonimsky's performance of Rudhyar's work To the Real at the Hollywood Bowl in 1933, Rudhyar was "now coming into his own . . . times are beginning to catch up with [him]." ¹⁵⁰ After the concert, one critic wrote that the composition was "expressive of the chaos and the struggles and nebulous state that a modern intellectual finds himself in, or rather, finds in himself these troubled days." ¹⁵¹

Sinfonietta is a four-movement work of approximately ten minutes duration: I, Andante tragico; II, Allegro confuoco; III, Andante contemplativo; and IV, Moderato marcato. Tonally centered on E but chromatic and highly dissonant, the work sets forth its first theme in characteristic Rudhyar fashion--full string resources in a long melodic line, sweeping upward, then leaping downward in wide intervals. (Example 124.)

The second movement whirls to a passionate close with secundal and quartal harmonies and seventh and ninth chords. (Example 125.)

Movement III is a flowing andante beginning and ending as an expressive quartet. The fourth movement exploits a driving triplet rhythm of repeated notes and a propelling dotted rhythm. (Example 126.)

¹⁵⁰ Los Angeles Times, 16 July 1933.

¹⁵¹ Isabel Morse Jones, [Review], Los Angeles Times, 21 July 1933. New Music Collection.

Example 124. Rudhyar, Sinfonietta, I, measures 1-14. Strings.

1st Violins

2nd Violins

Violas

Celli

Basses

marcato

p

marcato

p

1st Violins

2nd Violins

Violas

Celli

Basses

p

Example 125. Rudhyar, *Sinfonietta*, I, final cadence. Piano and strings.

musical score for Example 125, Rudhyar, *Sinfonietta*, I, final cadence. The score is for Piano and strings. It features complex rhythmic patterns with triplets and sixteenth notes. The piano part includes markings for *marcato molto* and *riten. molto*. The strings play a rhythmic accompaniment with triplets. The score ends with a double bar line and a fermata.

Example 126. Rudhyar, *Sinfonietta*, IV. Rhythmic patterns.
a. Measure 18. Strings.

musical score for Example 126, Rudhyar, *Sinfonietta*, IV, Rhythmic patterns. Part a shows Measure 18 for strings. The score is for 1st Violins, 2nd Violins, Violas, Celli, and Basses. The strings play a rhythmic pattern with triplets and sixteenth notes. The score includes markings for *ff* and *v*.

b. Measures 23-24. Celli, basses.

musical score for Example 126, Rudhyar, *Sinfonietta*, IV, Rhythmic patterns. Part b shows Measures 23-24 for Celli and Basses. The score is for Celli and Basses. The strings play a rhythmic pattern with triplets and sixteenth notes. The score includes markings for *marcato molto*, *ff*, and *v*.

The overall effect is ecstatic and Scriabinesque and, yet, in its upward-moving lines, angular leaps, and propelling rhythms, not unlike music by other New Music composers such as Ruggles and Becker.¹⁵²

New Music Society and Orchestra Series:
Varèse's Ionisation

With Cowell back in California, plans were laid in the spring of 1934 for another New Music Society concert. Scheduled for 28 May at the Community Playhouse in San Francisco, the concert was an unusual one. In addition to performances of works by composers associated with New Music affairs in the past, there was the added attraction of a dance group. (Plate XLIV.) The most radical item on the program and one which stimulated the greatest attention was Varèse's Ionisation, only recently published in the Orchestra Series (OS 11). Varèse had completed the score in 1931; Slonimsky had conducted its premiere at a Pan American Association concert on 6 March 1933.¹⁵³ Already the property of Max Eschig and Company in Paris, the score was published by Cowell with permission of the French publisher.

Langinger received the score in mid-November 1933 and told Cowell that he expected to finish the engraving by the end

¹⁵²The RIAS Symphony Orchestra of Berlin recorded the Sinfonietta for Remington Records in 1952. Although, as Rudhyar says, it is not an "ideal" performance, it can be heard on Pacifica Tape Library AZ 0023, in the course of a radio interview of Rudhyar by Charles Amirkhanian on KPFA, Los Angeles.

¹⁵³Slonimsky tells about the "friendly composers" who volunteered their services at the first performance: Salzedo (Chinese blocks), Paul Creston (anvils), Riegger (guiro), Cowell (piano), William Schuman (lion's roar), Varèse (sirens), and Harris in the recording booth--Liner notes, Nicolas Slonimsky: History Making Premieres (Orion 7150).

THE NEW MUSIC SOCIETY OF CALIFORNIA PRESENTS A CONCERT OF MODERN MUSIC AND DANCE, WITH BETTY HORST'S CONCERT DANCE GROUP, PERCUSSION ORCHESTRA OF FORTY-ONE PIECES, AND STRING QUARTET. COMMUNITY PLAYHOUSE, CORNER SUTTER AND MASON STREETS, MONDAY, MAY 28TH, AT 8:15

ADMISSION \$1.00 AND TAX

NEW MUSIC SOCIETY MEMBERS FREE

▼ ▼ ▼

PROGRAM

- I — a. Sonatina for Viola José Ardevol
Alfred Seidel and Katheryn Foster
b. Dos Canciones Populares Cubanas
for 'Cello Amadeo Roldan
Doretha Ullsh and Katheryn Foster
- II — Three Dance Movements William Russell
a. Waltz in 7/4
b. March in 3/4
c. Fox Trot in 5/4
Percussion Orchestra and Dance Group
- III — Dynamics (from Sept Pièces Brèves) Artur Honegger
Ruth Austin
- IV — Allegro Barbaro Bela Bartok
Merle Nance and the Dance Group
- INTERMISSION
- V — Andante for String Quartet Ruth Crawford
Quartet and Dance Group
- VI — Hallowe'en Charles Ives
Piano and Quartet
- VII — Ionization Edger Varèse
Percussion Orchestra and Dance Group

All instrumentalists are members of the New Music Society . . .
Henry Cowell, director.

Members of Betty Horst's Concert Dance Group:

Ruth Austin, Merle Nance, Peg Kirsten, Wesleya Tucker, Jole Merlo,
Harriet Schneider, Ovilla Williams, Lois Foster, Consuelo Bowman.

Choreography of Dynamics by Miss Ruth Austin.

Choreography of other dance numbers by Miss Horst

Costumes for Ionization designed by Glenn Wassels

Costumes for Three Dance Movements and Allegro Barbaro designed
by Kenneth Hook.

Costumes executed by Mrs. H. F. Johnston; Lights by Lawrence
Lewis.

Accompanist for Miss Horst:

Katheryn Foster

Plate XLIV. Program for the New Music Society Concert, 28
May 1934.

of the month.¹⁵⁴ With thirty-six instruments (thirty-eight on some pages), Langinger found that he could not get more than one score-system per plate. "Some of the instruments have rests on most pages," he said, but because they are "odd instruments I could not take the liberty to leave them out." The Orchestra Series score was later reduced in size and published by Colfranc, though retaining the 1934 copyright date. There are several additions, however, in the later publication which are worth noting: Varèse's first name acquired a final "d," the score was dedicated to Slonimsky, and there appeared an analysis by Slonimsky and a chart for orchestra seating. Furthermore, a cencerro (cow bell) had been added to the list of instruments, replacing (at rehearsal numbers 7 and 8) the Grande Cymbale Chinoise and Gong (lines 1 and 2). The original tempo of $\text{♩} = 80$ was slowed to $\text{♩} = 69$; at rehearsal number 13, to $\text{♩} = 52$. A review by Paul Rosenfeld of the premiere, which Cowell reprinted in the Orchestra Series edition, was omitted in the new one.

Like its French title, which was frequently anglicized to Ionization (even by Cowell), Varèse's revolutionary score for thirteen percussion players was little understood by contemporary critics. When Israel Citkowitz heard the first performance in 1933, he was aware only of the "effect":

What we mean to say is that once more the basic impressionism of Varèse's method showed up glaringly against its modernistic pretensions; its entire dependence on "effect," its lack of any instinct for real rhythmic expansion placing it where it

¹⁵⁴ According to the certificate of publication in Toronto, Ionisation was published on 17 March 1934. New Music Collection. Each New Music issue was registered for publication both in the United States and Canada.

really belongs: Au Bord de l'Eau in the late 1890's.¹⁵⁵

When Slonimsky performed it again at the Pan American Association concert on 15 April 1934, the New York Times critic Howard Thompson [?] reacted negatively: "As for Mr. Varèse's 'Ionisation,' it suggested possibilities, but in itself it could hardly be called music."¹⁵⁶

Rosenfeld wrote an extravagant article in The New Republic of 26 April 1933. Scarcely more comprehensible than the music, it was included with the publication. It was a glorious tribute to a new musical concept. Calling Ionisation a "wonderful, terrifying new composition," Rosenfeld went on to describe its content in scientific terms, in keeping with its title:

By reason of their excessive hardness, excessive indeterminacy and other points of dissemblance from the more humanly vibrating sonorities of string and wind instruments, the tones of the forty-one percussion and friction pieces for which it is cast--triangles, Chinese blocks, rattles, snare-drums, cymbals, lion-roars, gongs, tom-toms, bells, piano tone-clusters and the rest--in themselves do suggest the life of the inanimate universe. The illusion, if illusion it be, of an analogy between the music and events or processes in the physio-chemical fields, is reenforced by the volumes of the extremely simplified, skeletalized form, which, explosive, curiously timed and curiously responsive to one another, further suggest incandescent manifestations of material entities in space.

¹⁵⁵Israel Citkowitz, "Winter Music--New York, 1933," Modern Music, 10 (March-April 1933): 154-57. After forty-two years, a contemporary critic takes the opposite point of view. Andrew Porter says, "This is a music of timbres and rhythms that has no roots in the classical or romantic traditions, no programs that can be verbalized, no links with any spoken language." "Musical Events: The Double Double Double Beat of the Thund'ring Drum," The New Yorker, 19 May 1975.

¹⁵⁶H.T., "New Music Given by Pan-Americans," New York Times, 16 April 1934. New Music Collection. Above clipping is handwritten, by someone other than Cowell: "Gilman had no notice at all in the Herald-Tribune: ignored it."

Rosenfeld spoke of the "terrific conciseness of the style, telegraphically succinct in the themes," and claimed that the percussion battery was "perfectly capable of functioning as a sonorous unit." He described the clear three-part song form, the "inordinate, delicate, overwhelming volumes of sound," and concluded with the performances's effect on him:

The performance created, sustained and then released again a high nervous-physical tension. And subjected to it, one felt oneself amid, and still upon, the surface of some new ocean of heaving, bursting, strangely sensitive matter; and found oneself filled with a power and preparedness born of this new vision of the intense way and orderliness of things.

Slonimsky's analysis in the Colfranc edition pinpoints two subjects--one in the Tambour Militaire at rehearsal number 1 after an eight-measure introduction and the other, in quintuple sixteenth-notes, given out by five players simultaneously at rehearsal number 8. (Example 127.)

Example 127. *Varèse, Ionisation*. Subjects

a. Tambour militaire at rehearsal number 1.



b. Bongos, Tambour militaire at rehearsal number 8.

Baguettes Timbales en bois

Slonimsky outlines the various episodes and describes the Coda (13), pointing out the entrance here of instruments of definite pitch--piano, bells, and glockenspiel à clavier. (Example 128.)

For Herman Langer, engraving and printing Ionisation was one of the highlights of his career. As he recalls it, his desire to gain better understanding of the score led directly to the performance of the music at the Society concert:

When I started to engrave it I thought, "Well, the man must have had some idea how to put it down on paper. Where does he start? What's the format [form]? What does it sound like?" So I got together with Henry and a group of people in New Music. (We used to meet once a week at different homes.¹⁵⁷) I asked Henry what the composer thinks when he writes something like Ionisation so Henry said, "O.K., I'll tell you what we'll do. Bring it down to the class during the week (he was teaching at night) and we will analyze it." So my secretary Ena McLane and I went to the class, and he started to analyze every measure. Then we went back again, and we worked on it until we worked out the whole format.

So now I knew how it was written. But how does it sound with all these rhythm instruments? Henry suggested: "Let's organize an orchestra." So that's how it got started. The biggest problem was getting the two sirens. I found them (the kind you crank by hand) next door to my office at a fire equipment supply store. Mr. Cowell gave me these little finger cymbals, so I asked Henry to give me another instrument. He gave me a wooden thing [probably Chinese blocks] which I had fun with because I learned to hit chords.

We practiced for quite a while and the newspapers came in to take pictures. Then Miss Horst [dancer Betty Horst] came in to listen. She was very excited; she loved it. She began to rehearse with her group of dancers, and later we rehearsed together. It came off beautifully and I was very happy that I had a part to play in Ionisation.¹⁵⁸

Besides Langer, two other associates of Cowell re-member playing in the orchestra: Gerald Strang, who played one

¹⁵⁷These sessions were probably the New Music Workshops.

¹⁵⁸Interview with Herman Langer.

Example 126. Varèse, Ionisation, Coda. (Colfranc edition.)

$\text{♩} = 52$

13

1. Tam-tam clair
Grosse Caisse (tête grave)

2. Gong
Tam-tam grave

3. 2 Bongos... clair
Caisse Roulotte grave
2 Grosse Caisse moyenne grave

4. Tambour militaire
Caisse roulante

5. Sirène claire
Tambour à corde

6. Sirène grave
Fouet
Giro

7. 3 Blocs Chinois clair
moyen grave
Claves
Triangle

8. Caisse claire
2 Maraca Clair
Grave

9. Tarole
Caisse claire
Cymbale suspendue

10. Cloches

11. Glockenspiel à claviers (with resonans)

12. Grand Tam-tam (tête profond)

13. Piano

* Pédale jusqu'à la fin

Allegro sordo (per tutto). Lascia cadere il corno indugiato

Fin

2^{da} cassa

*) Piano 1st line Oppure  in the end as rhythmically indicated.

A. P. 77



of the sirens,¹⁵⁹ and Ray Green, who played the five-drum part (line 3--two bongos, side drum, and two bass drum). Green remembers two performances, although only one was announced and reviewed in the newspapers.¹⁶⁰

Even though Cowell had already published Ionisation, he had not acquired the performance rights nor the parts. Correspondence between the owner, Associated Music Publishers, and Cowell during the month of May indicates that the performance almost did not take place. Calvin Tompkins of Associated told Cowell in April that costs would be \$20 for rental of materials and \$5 for performance.¹⁶¹ When Cowell pleaded poverty, Tompkins reduced the fee to \$15 for materials and performance, saying that he appreciated Cowell's "difficulties."¹⁶² But by 16 May, another problem had arisen and Tompkins telegraphed Cowell: "Proposed recording Ionization makes it impossible for us to supply materials for you[r] concert twenty eighth regret you must make substitution."¹⁶³ After one more plea from

¹⁵⁹ Interview with Gerald Strang. Since both Langinger and Strang remember performing on only one instrument, it is possible that Cowell used more than thirteen players.

¹⁶⁰ Interview with Ray Green. Green further recalls that Betty Horst had a studio in San Francisco. It was there that his future wife, May, gave a master class in Martha Graham technique. Betty Horst was the wife of Louis Horst, Martha Graham's long-time musical director. Interview with Alfred Frankenstein.

¹⁶¹ Letter, Calvin Tompkins to Henry Cowell, [April] 1934. New Music Collection.

¹⁶² Calvin Tompkins to Henry Cowell, 1 May 1934. New Music Collection.

¹⁶³ Telegram, Calvin Tompkins to Henry Cowell, 16 May 1934. New Music Collection. Slonimsky recorded Ionisation for Columbia in 1934; it has been reissued on Nicolas Slonimsky: History Making Premieres (Orion 7150).

Cowell, who, after all, needed only the rights, not the parts, Tompkins finally relented, sending the following telegram on 18 May: "Okay Ionization from scores fee fifteen dollars."¹⁶⁴

There was an unusual amount of pre-concert publicity for the New Music Society, generated by the character of the program. The Chronicle reported that the personnel of the orchestra would consist "chiefly of composers and professional musicians" who had "little experience with the percussion instruments."¹⁶⁵ The News spotlighted the Varèse work, pointing to it as "one of the most exciting dance and orchestra numbers ever seen in the west."¹⁶⁶ The article was accompanied by a picture of three dancers with their machine-age costumes. (Plate XLV.)

All three of the major San Francisco papers, as well as The Argonaut, covered the concert. As with the pre-concert publicity, the reviewers paid most attention to the Varèse work. It was, in fact, a stunning success and had to be repeated. Marjory Fisher called Ionisation the "latest word in experimentation with primitive sounds and the tones of the most modern noise making machines. It was noise, pure and simple. Yet it had rhythm, pitch and was emotionally exciting."¹⁶⁷ Alexander

¹⁶⁴Telegram, Calvin Tompkins to Henry Cowell, 18 May 1934. New Music Collection.

¹⁶⁵"Music Society Concert Monday," San Francisco Chronicle, 27 May 1934.

¹⁶⁶"Modern Dance Recital To Be Held Tonight," San Francisco News, 28 May 1934.

¹⁶⁷Marjory M. Fisher, "Dances Thrill As New Music Shocks Nerves," San Francisco News, 29 May 1934.

They'll Dance 'Ionization'

News No. 70, 1934



Left to right, Ruth Austin, Peg Kersten and Wesleya Tucker in the ballet, "Ionization" at Community Playhouse tonight.

(see article in adjoining column) 27

Plate XLV. Picture of dancers in Varèse's Ionisation in San Francisco News, 28 May 1934. (San Francisco Public Library)

Fried admitted that "Varese's queer score has effective physical force" but prophesied that although "a musician may find it valuable as experiment . . . it will not stand for the ages." He described the bizarre setting:

Strange sounds smote the ear last night at the Community Playhouse and strange sights smote the eye.

In the pit, under the direction of Henry Cowell, intellectual young men and young ladies beat drums, shook rattles, banged gongs, tinkled bottles, and ever and anon drew forth in long, loud complaint the wail of fire sirens.

On the stage eight or 10 women dancers in scanty fantastic costume visualized the orchestra's rhythmic racket in movement. Busy and imperturbable, they writhed on the floor, punched and pestered the empty air, fluttered and dashed about singly and in phalanx.¹⁶⁸

While Fried complained that the choreography was superfluous, the critic of The Argonaut found the dancing a pleasant adjunct to the music: "Particularly in Varese's Ionization, the dance movement was a precise visualization of the complex rhythmic structure of the music."¹⁶⁹ Marjory Fisher defined the music as "ultra-advance-guard";¹⁷⁰ Redfern Mason described the various compositions on the program in various degrees--as "modern," "modernistic," and "ultra modern":

And the ultramodernistic was the most significant of all. . . . Varese's "Ionization," which seems to be a picture of the sounds of a great city. . . . Varese weaves them all into a sort of tonal phantasmagoria, so striking, so novel, and, at times, so beautiful, that you catch your breath.¹⁷¹

¹⁶⁸Alexander Fried, "'Ionization's' Percussions Pester Night Air--and Ear," San Francisco Chronicle, 29 May 1934.

¹⁶⁹E.E., "Modern Rhythms," The Argonaut, 1 June 1934.

¹⁷⁰Fisher, "Dances Thrill."

¹⁷¹Redfern Mason, "Ultra-Modern Composition Heard by Music Society," San Francisco Examiner, 29 May 1934.

Mason also gave a boost to the New Music Society, claiming that it was "the most vitally energetic and assertive musical body in San Francisco today." At this concert, he said, "the hall was crowded to the doors."

Little notice was taken in the reviews of the other music on the program. The critics commented favorably on Russell's Dance Movements, unfavorably on Ardévol's Sonatina. Only Mason spoke of the beauty and eloquence in Crawford's Andante, and only Fried mentioned Ives's Hallowe'en at all, calling it a "scraggly bit of dissonance."

For Cowell, the reviews were enough to indicate progress in his never-ending effort to educate public and critics on contemporary music. He enclosed Mason's article in a letter to Ives, calling the reviewer "dean of our western critics," saying that, although Mason only "got" the Varèse, "we're getting them educated." Then Cowell added: "He has never said anything like the enclosed before about new music."¹⁷²

During that spring and summer of 1934 Cowell, with the help of Strang, was sending out New Music scores, hoping to stimulate performances. Scores went as gifts to the Minneapolis Symphony Orchestra¹⁷³ and to H. W. von Morpurgo of the Emergency Relief Administration (possibly for performance by unemployed musicians).¹⁷⁴ Sometimes, the response was favorable: one con-

¹⁷²Letter, Henry Cowell to Charles Ives, 6 June 1934. Ives Collection.

¹⁷³Letter, Mabel J. Sawyer, Secretary of Minneapolis Symphony Orchestra, to Henry Cowell, 28 June 1934. New Music Collection.

¹⁷⁴Letter, H. W. von Morpurgo to New Music, 15 August 1934. New Music Collection.

ductor (Charles V. Foreman) requested parts of McPhee's Piano Concerto;¹⁷⁵ sometimes not: when Cowell wrote to Kimberly, South Africa, requesting an exchange of scores, the response came back that "the South African composer as such hardly exists as yet."¹⁷⁶ One conductor (Erno Rapee) declined any performances, pleading excessive fees: "I would be delighted to play the publications of the New Music Orchestra Series and of the Cos Cob Press, if it were not for the fact that "the fees for the performing rights are exorbitant and prohibitive"--an obvious rationalization since it would seem (from lack of evidence to the contrary) that New Music charged no performance fees.¹⁷⁷

New Music Quarterly: Music by
Ardévol, Caturla, and Strang

The last New Music activity of the 1933-34 season was the publication of the July 1934 edition of New Music (Volume VII, Number 4). It contained a variety of piano pieces whose common denominator was dissonant counterpoint: Sonatina by José Ardévol, Preludio Corto No. 1 and Sonata Corta by García Caturla, and Eleven and Fifteen by Strang. This was the first publication in New Music of music by Ardévol, so the biographical notes were extensive. Born José Ardévol Gimbernat in Barcelona in 1911, he had emigrated to Havana where he had founded the

¹⁷⁵Letter, Charles V. Foreman to Henry Cowell, 28 June 1934. New Music Collection.

¹⁷⁶Letter, Poetzsch Studios to Henry Cowell, 20 March 1934. New Music Collection.

¹⁷⁷Letter, Erno Rapee to Gerald Strang, 25 June 1934. New Music Collection.

"Orquesta 'da camera' de la Habana" of which he was the conductor. Somewhat of a prodigy, Ardévol began composing at age ten; by 1934 the partial list of compositions in the notes included piano and choral pieces as well as chamber and orchestral works. The Sonatina for piano in the New Music issue is dated 1934.

The critics had already had their say about another Ardévol sonatina (for viola and piano) when it had been performed at the May New Music Society concert. Fried had dubbed it a "drab miniature of classic pretense"¹⁷⁸ and Mason said that it "sounded like a gathering together of commonplace progressions, all wilfully and unbeautifully sophisticated."¹⁷⁹

The Sonatina for piano is a brief two-movement work in two-, three-, and four-part dissonant counterpoint. There are frequent cross relations and tone clusters and neo-classic devices such as fugal entries and imitation. In spite of its chromaticism, it begins and ends in the key of G--the first phrase and da capo conclusion to the first movement closing with a surprising (and pedestrian) triad. (Example 129.) The second movement concludes in like fashion but with the triad dissonantly decorated.

Caturla's two pieces (dated 1927) are in the nature of prelude and fugue. The Preludio Corto No. 1 (dedicated to Erik Satie) is a barless, expressive andante, modal, centering on A, and replete with open fifths. The Sonata Corta (dedicated to Arthur Hardcastle) has a tonal center of E and employs

¹⁷⁸Alexander Fried, "Ionization's Percussions."

¹⁷⁹Redfern Mason, "Ultra-Modern Composition."

Example 129. Ardévol, Sonatina, I, opening.

Larghetto

1934

mp

mp

sempre tranquillo, amabile

p

mp

The image shows a musical score for the opening of 'Sonatina, I' by Ardévol. The score is written for piano and violin. It is in 2/4 time and consists of two systems. The first system is marked 'Larghetto' and 'mp'. The second system is marked 'sempre tranquillo, amabile' and 'p'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The number '1934' is written above the first system. The page number '560' is at the top right.

a great deal of imitation. (Example 130.)

The titles to Strang's pieces refer to their order in a series of experiments in dissonant counterpoint. Eleven is dated October 1931, Fifteen, August 1932. Strang discussed their composition:

Now Eleven was dedicated to Henry Cowell, of course, partly because there are tone clusters in it which I certainly owed to him because he introduced me to them. But part of the idea behind this was, in the first place, the building of rather heavy sonorities whose content was arbitrary, but essentially the internal movement within them was contrapuntal. I've always thought in these terms even in the choral-like sections in the beginning of Eleven. There is an inner movement of voices which was definitely contrapuntal in my mind. Then the idea was that these fixed sonorities would spread both in range and increase in thickness until they reached the point where they involved the entire keyboard and, of course, this meant the gradual thickening up of the texture until the chords became tone clusters.¹⁸⁰ (Example 131.)

Example 131. Strang, Eleven, measures 1-2; 17.

The musical score consists of two systems. The first system shows measures 1 and 2, with a piano (*mf*) dynamic marking. The left hand has a bass line with a dotted line indicating a sustained bass ('*sva bassa*'). The right hand has a complex, dissonant texture with many notes. The second system shows measure 17, with a fortissimo (*fff*) dynamic marking and a mezzo-forte (*m. d.*) marking. The right hand has a complex, dissonant texture with many notes.

By way of contrast (could hardly be more obvious a contrast), the rather simple and straightforward two-part dissonant contrapuntal passage in which there is counterpoint of measure as well as counterpoint of pitch involved and, of course, then, the sustaining of the tone cluster--a silent tone cluster in the bass which allows the overtones to evolve. (Example 132.) Fifteen is again a contrapuntal experiment in many ways, although I owe something to Chávez, I think. On Fifteen, both in terms of the texture and in terms of the percussive rhythmic business, I don't think I was much influenced by Stravinsky, rather, Bartók and Chávez. Both

¹⁸⁰ This and the following three quotations are from an interview with Gerald Strang.

Example 132. Strang, Eleven, measures 22-23.

mp legato cantabile

8va bassa
sust. Ped.

show in this piece. Again there is contrapuntal significance everywhere, but this is mainly a study in the rhythmic use of certain intervals. I think you will find if you check it through, that the only intervals used in a vertical sense are seconds, sevenths, fourths, and fifths--or their expansions. (Example 133.)

Example 133. Strang, Fifteen, opening.

Allegro furioso ($\text{♩} = 120$ or less)

f non legato

Strang explained the theoretical basis for his composition at this time and how it led logically to his later adoption of Schoenberg's theories:

This was the period when I was working on the basis that dissonance was a relative proposition and that when you used nothing but what had formerly been called dissonance on a purely technical basis--when you set up a texture that was either tied or mostly based on certain intervals--that after a certain length of time, they lost all significance of dissonance or consonance--simply became the material and, of course, this led toward the Schoenbergian point of view where dissonance and consonance became matters more of the

way you use things than of the specific content of the music. Of course, these things are all ferociously dissonant in terms of the conventional definition of dissonance.

Cowell's incomplete records regarding New Music business leaves unclear the actual number of subscribers at the time of the mailing of the July issue. Langinger asked him in June how many copies he should print,¹⁸¹ but no reply has been located. Cowell did report to Ives in July, however, that he had received \$100 in new subscriptions and that during the past quarter, there was a net gain of fifty.¹⁸² Presumably, then, Langinger printed approximately 600 copies, fifty more than the 555 copies of the April issue.

The New Music Collection contains a stenciled address roll marked "Free list July '34," which Cowell sent to the Matli addressing service, with an impatient note to send out the issue "as soon as possible! It is already delayed."¹⁸³ The "free list" of 49 domestic and 67 foreign names and addresses included composers (among others, Casella, Malipiero, Bartók, and Ravel), editors (Gatti in Turin), critics (The Times, The Telegraph, the Sackbut in London; Downes, Gilman, Henderson in New York), journals (Modern Music, The Musical Quarterly, Musical America), family (Olive Cowell), and friends (Ives) as close as Carmel, as distant as Australia.¹⁸⁴

¹⁸¹Letter, Herman Langinger to Henry Cowell, 22 June 1934. New Music Collection.

¹⁸²Letter, Henry Cowell to Charles Ives, 2 July [1934]. Ives Collection.

¹⁸³Letter, Henry Cowell to Matli, 12 July 1934. New Music Collection.

¹⁸⁴Address roll, July 1934. New Music Collection.

Other documentation for the status of New Music in July 1934 is tax data based on payment of a sales tax to the state of California on those issues sold within the state. Dene Denny's figures for September 1933 to July 1934 shows that gross sales were \$601.80. Of this only \$80.20 was earned inside California. As a result, the tax was \$2.01. A further return for 1 July 1934 to 30 September 1934 shows that sales were sluggish over the summer--only \$88.63 gross sales for 1 July to 30 September.¹⁸⁵

Finally, there is a fairly comprehensive page of income and expenditures for 1933-34, typed and handwritten by Cowell, covering the period from October 1933 to October 1934. The income side of the ledger shows a total of \$2650. Of this amount \$1500 is marked "monthly checks" and an additional \$375 is indicated as checks for October, November, and December 1933. These undoubtedly represent Ives's contributions since at that time he was contributing \$125 a month. It is not clear whether the other \$775 came from Ives or from sales of New Music publications. Ives that year paid for the edition of his songs published in October 1933 (\$380.26) and was contributing to the printing of Ruggles's Sun-treader (so far, \$425). Expenses for New Music, the Orchestra Series, the New Music Society, and NMQR added up to \$3212.51. This amount also included expenses at New School and Pan American Association concerts. The largest single expenditure was \$400.50 in November 1933 for the start of the recording series. Cowell then subtracted income from expen-

¹⁸⁵Tax returns, New Music Collection.

ditures and wrote next to the difference: "Personally contributed by H. C. 562.01."¹⁸⁶

It had been an expensive year but a significant one for New Music--four issues of the Quarterly, four in the Orchestra Series, two New Music Society concerts, and, as of July 1934, three New Music Quarterly Recordings. There had been, however problems and personal tragedies--the litigation with Adler, still tying up scores in Berlin, Becker's dismissal at St. Thomas's, Cowell's personal financial situation, and Ives's illness. In August, Ives wrote to Cowell that he had been advised by his family and his doctor to go to England for two months. "The only drawback to going now," he said, "is that we won't see you again as soon as we expected this fall." In the letter he touched on some of the current problems. He suggested that Cowell use any "surplus of \$200 or 300 for his courses or concerts at the New School and reported that he had offered Becker \$200 for his Chicago concert. "It is important," said Ives, "that (as far as I've heard) some organization in the Middle West hand out something beside 'lady-cake.' And Becker is a remarkably good conductor and more than that a good man but in a bad position just now." Departing 10 August, he signed off in typical Ives fashion: "Keep well--cuss just enough--Remember the Pyramids--and yours ever--Chas. E. Ives."¹⁸⁷

¹⁸⁶ Ledger sheet, [1933-34]. New Music Collection.

¹⁸⁷ Letter, Charles Ives to Henry Cowell, [July or August 1934]. Ives Collection.

XII

THE EIGHTH SEASON, 1934-35

With the recording series now in full swing, the amount of New Music activity increased. Whereas in earlier years, the Quarterly issues had been supplemented periodically by a concert given one month, an Orchestra Series edition a few months later, the schedule for 1934-45 was so full that in almost every month of the year at least one event took place. (Sometimes, as in October and March, there were three.) In the eighth season of New Music and the tenth year since the start of the Society, Cowell was to produce no less than fifteen concerts, publications, and recordings, a rigorous pace demanding much advance planning, especially since Cowell, as usual, was teaching in New York that fall.

Orchestra Series: Sun-treader by Ruggles

The season began with the issuance in October 1934 of Sun-treader by Ruggles--over two years since its premiere in 1932 and eighteen months since the start of publication. It was the culmination of a long and difficult process and one welcomed by the principals involved: composer Ruggles, publisher Cowell, and sponsor Ives.

When Slonimsky conducted the work at the Salle Pleyel in Paris on 25 February 1932, Sun-treader had received mixed reactions from the critics. Marcel Belvianes, in Le Ménestrel, admitting that it left absolutely no impression on him, added sarcastically that, rather than a "walking man" of Rodin, there appeared to be only two legs and a torso. Another critic, from the Daily Mail, believed that, though Ruggles had found a distinctive musical language, he did not quite know what to do with it.¹ Slonimsky again conducted Sun-treader at two Pan-American concerts in Berlin on 5 and 10 March 1932, but the reviews, this time, were even more critical. One critic called it a "noise-piece" and "ugly Wagner", another called it belated program-music cut off from the world.²

Americans like Slonimsky were not bothered by such reviews; it was enough to perform and have an audience! The reports he sent back to the United States, therefore, spoke only of triumph. Ives, whose financial support had made the premiere possible, wired his congratulations: "We are elated that Paris is up with you treading the sun."³ Ruggles, deeply appreciative of Ives's help, responded: "If it hadn't been for your high-minded attitude, and your fine generosity, there would have

¹ Marcel Belvianes, [Review], Le Ménestrel, 4 March 1932; [Review], Daily Mail (Paris), 27 February 1932. Translations in Cowell Collection.

² Reviews in Germania (Berlin), 16 March 1932 and Berliner Boersenszeitung, 9 March 1932. Translations by Adolph Weiss in Cowell Collection.

³ Telegram, Charles Ives to Carl Ruggles, 26 February 1932. Ives Collection, Ruggles folder.

been no performance and consequently no success."⁴

With the promise of financial support from Ives, Cowell decided to publish Sun-treader in the New Music Orchestra Series. In the spring of 1933 he wrote to Ives from Menlo Park that he had sent Edition Adler an advance⁵ and, a few days later, forwarded \$100 to a copyist in Berlin.⁶ By summer the autography had been completed, and Cowell received bills for 400 marks.⁷ Suddenly, work ceased when Edition Adler went bankrupt, leaving Cowell frustrated and Ruggles furious (see above, pp. 451-52). In a letter to Ives, the latter exploded in typical Ruggles fashion:

Did you hear about the dreadful time I've had with the Sun-treader? How that damned Jew Adler busted up, and the fine score Henry took over was either lost or stolen. And how the old photostat copy Slonimsky left with Adler was engraved by a new firm with all the mistakes, and I've had to give up all my new work to getting a new score ready.

Ruggles preferred to have the new score engraved, but Cowell pointed out to Ives that it would be too expensive. The proofs of the "other process," he said, were almost ready and

⁴Letter, Carl Ruggles to Charles Ives, 2 March 1932. Ives Collection, Ruggles folder.

⁵Letter, Henry Cowell to Charles Ives, 18 April 1933. Ives Collection.

⁶Letter, Henry Cowell to Charles Ives, 29 April 1933. Ives Collection.

⁷Invoices, 14 July 1933 and 2 September 1933. New Music Collection.

⁸Letter, Carl Ruggles to Charles Ives, 17 August 1933. Ives Collection, Ruggles folder. According to Sidney Robertson Cowell, Adler retained and never returned some manuscript scores of New Music, and at least one by Cowell. They were sold by Mrs. Adler in Vienna after her husband's death. Letter to author, 3 March 1978.

only the printing costs remained to be paid.⁹ Before long, he reported that there was "trouble with Treader"; it could not be corrected and would have to be re-engraved in the United States.¹⁰ Ives was unperturbed. "Let me know," he said, "if there are not enough funds on hand to take care of the Sun Treader . . . so I can arrange ahead."¹¹ Cowell, encouraged, gave him the facts: the Sun-treader costs were "way over the budget." \$350 would be due in January, with no money left in the account.¹² Ives promised to send the \$350 in January, but not without a little complaining: he had already paid \$200 of Sun-treader costs, he reminded Cowell.¹³

The score was subsequently sent to Herman Langinger, who had started working on it by 14 March.¹⁴ In April Ives promised to increase his contribution by "sending at least \$100, probably \$150, of surplus a/c which is the balance after the [cost of the] records."¹⁵ By June, Cowell said that "Sun Treader will be done

⁹Letter, Henry Cowell to Charles Ives, 10 October 1933. Ives Collection.

¹⁰Letter, Henry Cowell to Charles Ives, 30 October 1933. Ives Collection.

¹¹Letter, Charles Ives to Henry Cowell, [early November 1933]. Ives Collection.

¹²Letter, Henry Cowell to Charles Ives, 7 November 1933. Ives Collection.

¹³Letter, Henry Cowell to Charles Ives, [12 November 1933]. Ives Collection.

¹⁴Letter, Herman Langinger to Henry Cowell, 14 March 1934. New Music Collection.

¹⁵Letter, Charles Ives to Henry Cowell, late April 1934, Ives Collection.

in 10 days . . . I'll pay for it in installments."¹⁶ Cowell's prediction, however, was made without taking into consideration Ruggles's habitual proofing methods. In August Langinger was still waiting to complete the job. He had sent out proofs around 15 June, he told Cowell,¹⁷ and since then he had had to send Ruggles another complete set and a third set of the first ten pages. Ruggles, said Langinger, wanted a proof for "every little thing," and "every time there are different changes."¹⁸

Langinger spoke of these experiences when he was interviewed, explaining that one of the difficulties he had with Ruggles stemmed from Ruggles's own study of engraving:

He knew how to discuss or argue intelligently with an engraver. After Henry brought the score [of Sun-treader] in, I had correspondence directly with Ruggles. I was very particular--very careful with his job especially. I spaced it out just so perfectly that you couldn't have moved a thirty-second of an inch one way or another.

When he received the proofs he wrote me a very nice letter saying that it was beautiful work. He enjoyed it; he liked it; he was very happy with it. But after he gave me all that honor, he marked it up. I was mad. Oh, he changed so much of it. I showed it to Henry Cowell. I said, "Henry, look what he's done." He said, "Well, that's Ruggles. He makes it another composition after it's engraved."

"Oh, well," concluded Langinger philosophically, "we lived through it."¹⁹

¹⁶Letter, Henry Cowell to Charles Ives, 6 June 1934. Ives Collection.

¹⁷Letter, Herman Langinger to Henry Cowell, 15 June 1934. New Music Collection.

¹⁸Letter, Herman Langinger to Henry Cowell, 21 August 1934. New Music Collection.

¹⁹Interview with Herman Langinger.

Langinger sent the bill to Cowell in July even before he had finished printing: \$310.50 for 250 books. Part (\$225) was paid on 6 July with the balance of \$85 paid on 8 December.²⁰ (This amount in addition to the costs of the European work on the score--approximately \$650--would have brought the total cost of Sun-treader to almost \$1000.) When the work was finally completed, however, it was a great source of pride to Cowell. In October he sent out announcements of its publication, calling it "the climax of Mr. Ruggles' whole career as a composer, his greatest and longest symphonic work."²¹

Sun-treader (OS 14) was distributed with an errata sheet indicating twenty-four corrections. The title on the errata sheet is "The Sun Treader," although on the title page it is "Sun-treader." The work is dedicated to Ruggles's patron Harriette Miller and gives the following quotation from Brown-ing as its source: "Light and Life be thine forever."

The work is a massive one-movement rhapsody of surging, pulsating motives, rising and falling in an angular melodic line with great leaps and chromatic shifts. Prominent is a pounding, accelerating passage for timpani which serves as a motto to introduce the main sections of the work. The harmonic language is atonal with an emphasis on non-repetitive tones. The opening measures illustrate Ruggles's method of piling layer upon layer of upward-moving melodic lines. (Example 134.) The pervasive

²⁰ Invoice, Golden West Press to New Music, 20 July 1934. New Music Collection.

²¹ Letter, Henry Cowell to Frank Osborn, Manchester, Vermont, 5 October 1934. New Music Collection. Cowell added that "the work sells for \$1.00."

Example 134. Ruggles, Sun-treader, measures 1-7.
(Reduced in size)

2

To KARENITHY MILLES
Sun-treader

"Light and Life be thine forever!"
Browning

CARL RUGGLES

(♩=80) poco accel. to (100) (♩=80) subito Tempo Primo

2 Piccolos
3 Flutes
3 Oboes
2 English Horns
E♭ Clarinet
3 Clarinets in C
Bass Clarinet in B♭
3 Bassoons
Contr. Bassoon
6 Horns in F
5 Trumpets in C
5 Trombones
2 Tenor Tubas in C
Bass Tuba
Timpani
1st Violins
2nd Violins
Violas
Violoncelli
Contra Basses

International Copyright Secured Copyright 1934 by Carl Ruggles All Rights Reserved

dissonant treatment of the counterpoint can be seen at the end of the first section when the upper and lower strings ascend and descend simultaneously in fourths and fifths. (Example 135.)

Example 135. Ruggles, Sun-treader, measures 39-42. Strings.

The musical score shows five staves for strings. The 1st Violins and 2nd Violins parts are in treble clef, while the Violas, Violoncelli, and Contra Basses are in bass clef. The music consists of intricate counterpoint with frequent triplets. Dynamics include *mf*, *cresc.*, and *non div.*. The tempo is marked *Calm*. The score is divided into three measures, with the first measure starting with a *dim.* marking.

Sun-treader has about it a breadth which reminded Charles Seeger of the music of Bach. He predicted that it "presently will stand out as a landmark"²² and discussed Ruggles's method of composition in keeping with the magnitude of the work:

. . . the "Sun-Treader" was on the ways for six years, most of that time a pile of enormous sheets of paper--sheets some twenty feet long, so that a double-triple canon of 39

²² Charles Seeger, "Carl Ruggles," in ACAM, p. 35.

measures could be viewed all at once in the consideration of the cancrizans.²³

By the time the Ruggles work was published, Cowell was in New York, teaching at the New School and conducting New Music business through Dene Denny in California. Before he left, Cowell heard that Ives had received a refund on his income tax ("some hundred dollars") and planned to send it to New Music.²⁴ But, although the finances were assured, he was concerned about the October issue of the Quarterly. "I have not heard from Langering," he wrote to Denny. "What about the October issue? It seems greatly delayed. Tell Langering to send you copies. Then fill orders for Ruggles['s] Treader."²⁵

He was, at the same time, making plans for the New Music Society: "Arnold Schoenberg is in L. Angeles [;] could we do something about it?" he asked her.²⁶ There was also the possibility of performing a new work by Hindemith at a forthcoming Society concert. Endora Garrett, a talent agent in New York City, offered him a performance of Hindemith's Concerto for Viola d'amore by Alix Young Maruchess. Hindemith had intended to play the concerto in this country a few seasons ago, she said, but had now released the parts to Mme. Maruchess. It would be the first

²³Ibid., p. 21. There is much imitation but, so far, no "double-triple canon of 39 measures" has been located.

²⁴Letter, Charles Ives to Henry Cowell. [August 1934]. Ives Collection.

²⁵Letter, Henry Cowell to Dene Denny, 23 October 1934. New Music Collection.

²⁶Postcard, Henry Cowell to Dene Denny, 27 October 1934. New Music Collection.

performance in the United States and the fee would be \$25.²⁷

In California Denny finally received copies of the October issue from Langinger as well as copies of Ruggles's Sun-treader.²⁸ Not surprisingly, she could not pay the bill. (Apparently, Ives's refund had not yet arrived.) She had only \$172 in the account; the bill for the October issue was \$262, and there was still \$85 due on the Ruggles work.²⁹ Cowell (or rather Ives) came to the rescue, sending \$200. "Mark it as being from Ives through me," he said. "This will pay Matli [addressing service] and Langinger." He warned that there would be more bills, but, he said, they would have to wait.³⁰

New Music Quarterly: Music from Russia

The October 1934 issue of New Music (Volume VIII, Number 1) contained music by five contemporary Russian composers, chosen, as explained in the "Editorial Note," by the "Soviet Union Composer's Group as being the most representative selection of different new composers and tendencies." The music had not been previously published, according to the "Note," and was being presented in New Music in exchange for the publication and performance of music by contemporary American works in Russia. Cowell undoubtedly acquired the scores as a result of his trip to

²⁷Letter, Endora Garrett to Henry Cowell, 28 October 1934. New Music Collection.

²⁸Letter, Herman Langinger to Dene Denny, 30 October 1934. New Music Collection.

²⁹Letter, Dene Denny to Henry Cowell, [late October or early November 1934]. New Music Collection.

³⁰Letter, Henry Cowell to Dene Denny, 8 November 1934. New Music Collection.

Russia in 1930 and in June 1934 he sent them to Langinger to engrave. When Langinger received the scores, he was uncertain how to proceed and wrote to Cowell for advice on the format, where to place the biographical notes, and how to arrange the Russian and English titles. "I will manage to get by with the Russian reading matter," he said, "although I may have to make a few characters especially for this job."³¹ As it turned out, Langinger had to cut out his own Russian alphabet for the edition.³²

Nicolas Slonimsky recalled this New Music issue when he was interviewed and commented on the nature of the music:

The composers were far from being ultra-modern or even modern. Davidenko was a member of the proletariat group; he wrote basically acceptable, traditional music in a modern vein. Mossolov was more or less notorious, I would say, . . . famous because of his piece called Iron Foundry, in which he used all kinds of percussion instruments, including a huge metal piece, which was shaken during the performance and made noise. That was the idea of modernism in those days, and Mossolov certainly qualified. Polovinkin was a curious figure; he wrote neo-classical music.³³

According to the biographical notes, Alexander Alexandrovich Davidenko was born in 1889 and died in 1934. A student of Glière, he was known for his "wide use of revolutionary subjects, especially those connected with the epoch of civil war." True to his proletarian leanings, "he always strove to create works for mass performance." Davidenko's Song of a Shepherd Perishing in the Mountains is from the "Checken Suite" for mixed chorus based on folk melodies. It is modal, with frequent use of paral-

³¹Letter, Herman Langinger to Henry Cowell, 22 June 1934. New Music Collection.

³²Interview with Herman Langinger.

³³Interview with Nicolas Slonimsky.

lel fourths and octaves. In the opening and closing sections, the lower voices hum an accompaniment to the alto and soprano parts. In the more adventurous middle section, appoggiaturas produce interesting clashes of dissonance. (Example 136.)

Example 136. Davidenko, Song of a Shepherd, measures 43-45.

соп — смерть не — соп — смерть
 lurks — death, There — lurks — death

— — в го — рах не — соп —
 — — tain — gor — ges — lurks —

соп — смерть не — соп — смерть
 lurks — death There — lurks — death

— — в го — рах не — соп —
 — — In — moun — tains — lurks —

Mossolov's Turkmenian Lullaby has much in common with Davidenko's Song. For mixed chorus, on a revolutionary subject ("Your native land . . . from evil enemies you will save"), it is modal, has long phrases of humming, and contains parallel fourths and octaves and small two- and three-note motives. The biography states that Alexander Vassilievich Mossolov was born in 1900 and studied under Miaskovsky. Although his early work was "strongly influenced by ultra modernist tendencies in music, particularly by urbanist," he had turned to a folk style in his later work. The Lullaby in the New Music edition, then, obviously represented this later style. (Example 137.)

Example 137. Mossolov, Turkmenian Lullaby, measures 25-26.

ско-ро пой-дем! ты лю-би мей в бой—
Lead-ing to bat-tle— war-riors brave—

The third choral work in the issue is Stalinstan by Alexander Moiseevich Veprik, born in 1899, and a graduate of both the Leipzig and Moscow State conservatories. A professor of composition in the Moscow Conservatory in 1934, Veprik, according to the biographical notes, was known for his work on Soviet Jewish music. A rousing call to arms ("Proletarians, the workers, the farmers . . . Hail, shock brigade . . . all in a body, staunch united"), the work has a driving piano accompaniment, at times advancing in octaves, at times in rapid scale passages, supporting a simple declamatory vocal line. A few phrases contain diamond-shaped notes for sprechstimme. (Example 138.)

The two other pieces--for piano--are works by Aram Khachaturian and Leonid Alexeyevich Polovinkin. Khachaturian, born in 1903, was a student of Glière, Veprik, and Miaskovsky and, as noted in the biographical information, had written "a considerable amount of music" and had made wide use of folk melodies and "national musical material." The Dance No. 3 in

Example 138. Veprik, Stalinstan, measures 2-7 after rehearsal number 11.

Сопр.-
 Го - то - вы! •
 We're ready

Алт.
 Ста - лин - стан!
 Sta - lin - stan!

Тен.
 Го - то - вы!
 We're ready

Басы
 Бasses
 Ста - лин - стан!
 Sta - lin - stan!

Го - тов - те - ся
 Get ready

sempre ff
sempre con Ped.

the Quarterly is a spritely rhythmic piece in G minor with short phrases of folk derivation. In spite of its simplicity, the rhythmic interest is far superior to that of any of the other works in the volume. (Example 139.)

Example 139. Khachaturian, Dance No. 3, measures 2-4.

v
ff

Polovinkin's Humoresque Philosophique is in an even simpler style. Leonid Alexeyevich Polovinkin, the oldest of the group represented in the edition, was born in 1894 and,

since 1927, had been musical director of the Moscow Children's Theatre. The notes describe "the bright emotional character of his work [which] is combined with a strong feeling of theatrical grotesque." The Humoresque seems neither bright nor emotional; perhaps the chromatic passages are meant to convey the grotesque. The piece is quite long (over 300 measures), but the passages of plodding trochaic meter are relieved by alternating bitonal sections of rapid eight-note figures presented in cross rhythms: Example 140. Polovinkin, Humoresque Philosophique, measures 66-70.



The "Russian" issue was published on 25 October 1934³⁴ and immediately became a popular edition. Although, in Slonimsky's words, "none of these pieces really had great significance," they were "very much in vogue, very fashionable in 1934."³⁵ Gerald Strang, writing to "whoever-receives-this" at New Music, sent in some \$5 memberships and reported: "The New Music Workshop here has been concentrating on choral music this fall. We have sung the things in the October issue and a lot of other Russian works. Many of them are surprisingly good and surpris-

³⁴ Certificate of publication. New Music Collection.

³⁵ Interview with Nicolas Slonimsky. Slonimsky, apparently unaware that the pieces had been selected by the Soviets, expressed surprise that Cowell wanted "this kind of representation."

ingly singeable."³⁶ Riegger, writing to Becker the same month, commented that Cowell had already received requests from workers' choruses for the Russian issue.³⁷ Cowell, delighted with the response, wrote from New York to Dene Denny: "Everyone here is crazy about the Oct. issue, and likes the Russian music."³⁸

The Soviets, too, were pleased with the edition.

E. Robins of the USSR Society for Cultural Relations with Foreign Countries acknowledged receipt of copies and told Cowell that he liked the issue very much, that it was "well printed and well set-up"; he also referred to "financial arrangements" with which the composers were satisfied and suggested that royalties be sent directly to them.³⁹ Since New Music never paid royalties to their composers, it is improbable that Cowell actually promised them to the Russian composers; it is more likely that he had indicated that profits (if any) would be shared, as he frequently did on New Music flyers. This phrase, in fact, occurred in a review of the New Music issue in the Daily Worker on 25 December 1934. Also in the review was an indication that copies of the edition were being distributed through the Workers Music League at 799 Broadway in New York City,⁴⁰ where Langinger

³⁶Letter, Gerald Strang to "Whoever-receives-this," 18 November 1934. New Music Collection.

³⁷Copy of letter, Wallingford Riegger to John Becker, 20 November 1934. New Music Collection.

³⁸Letter, Henry Cowell to Dene Denny, 21 November 1934. New Music Collection.

³⁹Letter, E. Robins to Henry Cowell, 4 December 1934. New Music Collection.

⁴⁰Leah Adomian, "New Works of Soviet Composers Published in Musical Quarterly," Daily Worker (New York), 25 December 1934. New Music Collection.

had sent twenty-five copies in November.⁴¹

The review in the Daily Worker is interesting more as a study of political bias than as musical criticism. The critic, Leah Adomian, while welcoming such a volume, nevertheless was disappointed because she did not believe it to be representative of Soviet composers, there being no music by Shostakovich and Miaskovski, among others. She had great difficulty discussing the piano works, admittedly because

the revolutionary critic . . . must contribute creatively to the building of a new musical critique and a new musical style. . . . One cannot say with any degree of assurance that such and such a chord progression, or rhythm, or any other formal device, is bourgeois or proletarian.

She felt that she was on firmer ground in discussing the choral works because "in vocal music, the composer is compelled to be concrete. He must employ socialist realism; for it is the text that determines the music. . . . One cannot hide behind a mass of acoustical rhetoric, as in the purely instrumental piece."

In addition to reviewing the Russian works, Adomian discussed the New Music Quarterly and came to some perceptive conclusions:

The prime requisites for inclusion [in New Music] are: contemporary idiom, or some detail of technique that has been treated experimentally. One often regrets that the editor has only these considerations to guide him, for quite frequently, works of very slight merit--from whatever viewpoint--find inclusion alongside of serious and valuable contributions.⁴²

Orchestra Series: Miaskovsky Score

Music by the Russian Miaskovsky was later pub-

⁴¹Letter, Herman Langer to Henry Cowell, 21 November 1934. New Music Collection.

⁴²This and the previous quotation from Adomian, "New Works."

lished in New Music's Orchestra Series. His Fragment Lyrique appeared in November as OS 12. Langinger reported to Cowell that he had sent 125 scores to the Workers Music League, explaining that there was a delay in the publication because he had spelled the composer's name with a "W" instead of a "V" and "had do to it again."⁴³ In a later note he remarked that he could get an international copyright for the work but not an American one because the United States had no copyright relations with Russia.⁴⁴

Miaskovsky, at that time professor at the Moscow State Conservatory, had been familiar to readers of American musical journals (at least of Modern Music) for several years. Pitts Sanborn, in "Honors of the Season," in June 1924, had praised Miaskovsky's piano sonata, saying that it "stood out as the utterance of a man with something to say and authoritative way of saying it."⁴⁵ In 1925 Boris de Schloezer, writing on Soviet provincial art, also discussed Miaskovsky's music (he spelled his name Miascowsky) but found his "musical interest 'nil,'" his "melodic vein rich but monotonous," and, in general, his music "too scholastic and academic."⁴⁶ Lazare Saminsky, another writer on Russian music, referred to Miaskowsky as an "aggres-

⁴³Letter, Herman Langinger to Henry Cowell, 23 November 1934. New Music Collection.

⁴⁴Letter, Herman Langinger to Henry Cowell, 23 November [1934]. New Music Collection.

⁴⁵Pitts Sanborn, "Honors of the Season," Modern Music, 1 (June 1924): 3-9.

⁴⁶Boris de Schloezer, "The Soviet Fosters a Provincial Art," Modern Music, 3 (November-December 1925): 9-15.

sive modernist" in a 1928 article.⁴⁷

There was no mention of Miaskovsky in the 1934-35 issues of Modern Music, but it was clear from references to Russia and Russian composers that Russian music was, as Slonimsky had said, "in vogue" that season. The League of Composers had planned a performance of Shostakovitch's Lady Macbeth of Mtzensk in February, so there was an article about the opera by the composer in the November-December 1934 issue.⁴⁸ Frederick Jacobi reported on a performance of Nicolas Nabokoff's oratorio Job at the Worcester Festival.⁴⁹ Nicolas Slonimsky wrote about Lazare Saminsky, a native of Russia, whose Psalms were performed on 17 December at Temple Emanu-El in New York City,⁵⁰ and Israel Citkowitz, in the same issue, reviewed performances of Saminsky's Songs of Russia and the Orient, Walton's Caucasian War Song, and Nabokoff's Ode.⁵¹ Virgil Thomson reviewed the Shostakovich opera in the next issue.⁵² Finally, in the May-June issue, Lehman Engel reported on the Shostakovitch music for the Soviet film

⁴⁷Lazare Saminsky, "Russian Composers in Review," Modern Music, 5 (January-February 1928): 36-38.

⁴⁸Dmitri Shostakovitch, "My Opera, Lady Macbeth of Mtzensk," Modern Music, 12 (November-December 1934): 23-30.

⁴⁹Frederick Jacobi, "Nabokoff's Oratorio, Job," Modern Music, 12 (November-December 1934): 43-44.

⁵⁰Nicolas Slonimsky, "Lazare Saminsky," Modern Music, 12 (January-February 1935): 69-72.

⁵¹Israel Citkowitz, "Choral Music, New York, January 1935," Modern Music, 12 (January-February 1935): 90-92.

⁵²Virgil Thomson, "Socialism at the Metropolitan," Modern Music, 12 (March-April 1935): 123-26.

The Youth of Maxim.⁵³

The Orchestra Series edition of Miaskovsky's Fragment Lyrique included extensive biographical notes, undoubtedly prepared by the same Soviet group that had chosen music for the "Russian" issue. Nikolay Yakovlevich Miaskovsky, born in 1881 and a student of Liadov and Rimsky-Korsakov, was portrayed as a true Soviet artist who had guided "many young Soviet composers," carried on an "active social-artistic work," and, among other works, had written Red Army marches and songs for mass performance (e.g., Lenin Memorial, The Song about Karl Marx). Miaskovsky, it continued, had been influenced in the past by P. Chaikovsky:

Dark gloomy moods, a pessimist pathos were characteristic for the prerevolutionary period of Miaskovsky's work. But the ardent striving of the composer to overcome his subjectivistic tendencies and to make his manner of musical expression comprehensible to the wide masses of the workers had resulted in such works as his military marches and chorus songs, and . . . the twelfth symphony. . . a musical interpretation of the socialistic development of the Soviet village.

Miaskovsky's score is a pleasant, delicate work for full orchestra of approximately ten minutes in length. The tempo is moderate ($\text{♩} = 66$), and, with a few exceptions, the dynamics are piano and pianissimo. In sonatina form, it contrasts a flowing main theme in E major (see Example 141) with chromatic descending and ascending lines in C Minor (see Example 142).

No invoice has been located for the Miaskovsky issue, but, based on the cost of other issues in the Orchestra Series, this edition would have cost \$90 for the engraving of fifteen pages (@ \$6.00) and printing of 250 copies. There was usually

⁵³₁[ehman] E[ngel], "Shostakovitch 'Accompanies' a Film," Modern Music, 12 (May-June 1935): 207.

Example 141. Miaskovsky, Fragment Lyrique, four measures after rehearsal number 4. Strings.

Violin I (V. I.)
Violin II (V. II.)
Viola (V. le.)
Violoncello (V. C.)

p
simile

Example 142. Miaskovsky, Fragment Lyrique, four measures after rehearsal number 7. Winds.

Flute I and II (Fl. I. II.)
Clarinet I and II (Cl. I. II.)
Bassoon I and II (Fg. I. II.)

pp
pp espr.
pp

a charge of \$12.00 for copyright and express charges, and engraving the cover. The total bill would not have been large, but when added to the \$262 cost of the October New Music issue, it was more than Cowell could manage. Langinger waited patiently, telling Cowell to "pay a little at a time."⁵⁴ Since he was having some "circulars" printed and was planning a campaign for new subscriptions, Cowell was aware that more money was needed. "Hold all bills until I return," he wrote Denny from New York. "I will have some more funds from Ives on January

⁵⁴ Letter, Herman Langinger to Henry Cowell, 21 November 1934. New Music Collection.

first."⁵⁵ Statements from the Bank of America that fall of 1934 indicated the low balances in the New Music Society account: \$148.05 on 12 September, \$171.53 on 23 October, and \$265.87 on 24 November.⁵⁶

Denny had other problems: the New Music issues carried a catalog of music listed by genre rather than by volume and number, and the issues in the Orchestra Series, at that time, were not assigned a number. She complained to Cowell:

I think it is awful not to have the month, the year, and the Vol. no. on the Orchestra series. There's no way of telling whether they were printed this year or last or what the order is. Also why did you go back to the classified catalog [in New Music]? I thought you had again decided to list it by Volumes! I think the latter very much better--but perhaps not. I know it's much easier to find things. And I think people who order will like it better then.⁵⁷

In responding, Cowell agreed to change the catalog (he finally did in July 1935), told Denny to take \$10.00 "out of New Music" for her expenses, and said he was leaving New York on 20 December, to arrive in California on 1 January.⁵⁸ Before he left, he again wrote to Denny: "Am sending out a mailing--there may be lots of new subs."⁵⁹

⁵⁵Letter, Henry Cowell to Dene Denny, 21 November 1934. New Music Collection.

⁵⁶Statements from Bank of America. New Music Collection.

⁵⁷Letter, Dene Denny to Henry Cowell, 25 November [1934]. New Music Collection.

⁵⁸Letter, Henry Cowell to Dene Denny, 29 November 1934. New Music Collection.

⁵⁹Letter, Henry Cowell to Dene Denny, 15 December, 1934. New Music Collection. According to an invoice from Lobel Printing, dated 23 November 1934, Cowell had 2000 flyers printed. New Music Collection.

The flyer which Cowell sent out that winter may not have contained any new information, but it did provide a summary of the productivity of New Music over the years. (Plate XLVI.) In its eight years of existence, it had, incredibly, published "thirty volumes of music containing works by twenty-six American composers and nine European composers and twelve orchestra scores in its orchestra series . . ." The flyer included the usual statement about profits, as well as a plea: "New Music is non-profit making. Any profits are divided among its contributors. New Music relies on subscriptions for its support. It needs your \$2.00!"

How effective the flyer was in attracting new subscriptions is difficult to ascertain because of incomplete records, but some lists dated 1935 give the following information: (1) eight New Music "set-ups" for January 1935; (2) thirty-two Orchestra Series subscribers paid for 1935; and (3) sixty-three cards marked "Subs Paid by Jan '35 NMS." One indication of the size of the mailing list for New Music comes from a roll of address labels for January 1935. The addresses show that 69 copies of the January issue were sent free to foreign critics and journals, 53 complimentary copies were sent to domestic critics and others; and 199 copies were sent to subscribers--a total of 321 copies.⁶⁰

In contrast to the incomplete records located for the Quarterly, the data kept by Martha Beck for the New Music Quarterly Recordings was amazingly comprehensive. Every month or two, Beck sent a hand-written "accounting" to Cowell, showing

⁶⁰ Lists and address rolls. New Music Collection.

NEW MUSIC

A Quarterly Periodical Publishing Modern Compositions

Henry Cowell, Editor

If you wish to possess in your library of music outstanding modern works for piano, voice, or solo instruments with piano accompaniment, Subscribe to NEW MUSIC now, at \$2.00 per year. You will receive four issues containing music by a selection of modern composers. New Music specializes on American works, but publishes occasional foreign music as well.

New Music publishes works by well known figures of modern music from abroad such as Arnold Schoenberg, Anton Webern, A. Mossolov, etc. Americans such as Charles Ives, Carl Ruggles, Aaron Copland, Leo Ornstein, Carlos Chavez, etc., and also affords a means of publication for younger talented creators.

During the eight years of its existence, New Music has published thirty volumes of music containing works by twenty-six American composers and nine European composers, and twelve orchestra scores in its orchestra series, which may be subscribed to separately at \$3.00 per year for four scores.

Back issues available—catalog on request.

New Music is non-profit making. Any profits are divided among its contributors. New Music relies on subscriptions for its support. It needs your \$2.00!

New Music • Box 356 • San Francisco, Calif.

Gentlemen:

Please find my check enclosed, for which send me the class of subscription to NEW MUSIC checked:

- () 1 year's subscription, New Music (\$2.00)
 () 1 year's subscription, Orchestra series (\$3.00)
 () combined subscription to both New Music and Orchestra series (\$5.00)

Name _____

Address _____

Plate XLVI. New Music flyer, December 1934. (Reduced in size)

income, expenditures, and balance of the NMQR account and, in November 1934, a list of subscribers. Her second accounting on 20 October shows a balance of \$69.27.⁶¹ While certainly not large, it nevertheless was a healthier figure than the August balance of \$6.27. In her letter to Cowell at that time, she had explained that she tried to postpone paying the bill from Capitol Sound Studios by saying that Cowell was paying it and he was in California!⁶²

Beck was waiting for the money from one of NMQR's largest subscribers, the Gramophone Shop in London. The \$52 which Christopher Stone sent to Cowell from London that month represented twenty-six subscriptions, because dealers received a 50% discount of the original annual subscription rate.⁶³

(Since NMQR began in January 1934, the rate had risen from \$4.00 to \$5.00 and, recently, to \$6.00.) With the money, Stone sent a congratulatory note to Cowell about the start of NMQR and remarked: "I hope you are getting good support in U.S.A. Judging by the experience of the National Gramophonic Society it would be financially disastrous to show enterprise of this kind over here."⁶⁴

Beck's report indicated that since her last accounting on 11 April 1934, NMQR had spent \$146.37 and had received in-

⁶¹Martha Beck, "N.M.Q.R. Treasurer's Report--Oct. 20, 1934" in letter, Martha Beck to Henry Cowell, 18 October 1934. New Music Collection.

⁶²Letter, Martha Beck to Henry Cowell, 14 August 1934. New Music Collection.

⁶³Letter, Sherman Clay & Co. to NMQR, 10 October 1934. New Music Collection.

⁶⁴Letter, Christopher Stone to Henry Cowell, 7 August 1934. New Music Collection.

come of \$175.70. Besides the subscription from the Gramophone Shop, twelve subscriptions @ \$5.00 and four @ \$6.00 had been received. A few days later, Beck reported that the treasury had shrunk to \$24.27. "We need invoices printed," she pleaded with Cowell. "Our business arrangements appear very bad without them. I can hardly get money without them. Sherman Clay and Wurlitzer demand them."⁶⁵

With Beck's third accounting on 5 November (showing the same balance of \$24.27), she included an up-to-date list of subscribers, some showing a subscription rate at \$4.00, some at \$5.00, and a few at \$6.00. Among the 93 subscribers were Beck, Walton, and Cowell--NMQR could not afford complimentary copies even for the officers!⁶⁶ There were also other familiar names: Alejandro Caturla; harpist Alice Chalifaux; Nellie M. Cornish, director of the Cornish School in Seattle; Richard Donovan; Henry Eichheim; Alfred Frankenstein; dancer Betty Horst; author Rupert Hughes; Charles Ives; Walter Piston; Carlos Salzedo; Nicolas Slonimsky; Professor E. J. Stricklen; and Adolph Weiss. In addition to the 93 subscribers on the list, vendors like Sherman Clay and the Gramophone Shop sub-

⁶⁵Letter, Martha Beck to Henry Cowell, 25 October 1934. New Music Collection.

⁶⁶List of subscribers, 5 November 1934. New Music Collection. Even composers were asked to pay for their own records. A letter from Ray Green to Cowell suggested that in lieu of paying \$5.00 for his record (Sea Calm, October 1934), he pay instead the publisher [New Music] for the song (\$1.25) and pay the balance of \$3.75 the next week. Letter, Ray Green to Henry Cowell, 31 October [1934]. Like the organization itself, the composers and the workers were sometimes destitute. Blanche Walton wrote to Cowell: "I paid the P.O. Box rent of \$4 and being very hard up will get it from M. Beck!" Note on list of subscribers, Blanche Walton to Henry Cowell, n.d. New Music Collection.

scribed, and critics and journals received review copies. There could not have been many complimentary copies given out that October, however, because only 150 records were pressed.⁶⁷

NMQR: Vocal Music by Green and Becker

The recording released that October 1934 contained Ray Green's Sea Calm, published in the April 1934 issue of New Music, and Credo by John Becker, both works performed by Christos Vrionides and his Greek Byzantine choir. It is not known when the Becker work was recorded, but the Green "madrigal" was recorded in March 1934, according to an invoice from Vrionides.⁶⁸

Becker's Credo is a movement from his Missa Symphonica, composed in 1933 and performed at Town Hall in New York on 27 October 1933 at a concert given by the same Greek choir which performed the work on the recording. Vrionides and his choir, in fact, performed the Credo for many years and toured with it.⁶⁹ For a composer whose contribution to Cowell's book American Composers on American Music was an essay celebrating the ultra-modern composers who "rebel violently against any sort of imitation,"⁷⁰ it is surprising that Becker should create, in Credo, a straightforward reproduction of a Greek orthodox liturgical

⁶⁷ Invoice, J. O. Kleber to Henry Cowell, 17 October 1934. New Music Collection. Kleber, who printed the labels for the recordings, indicated on the invoice that he had sent 150 12-inch double-faced records @ 45¢ to Capitol Sound Studios for pressing.

⁶⁸ Invoice, Christos Vrionides to Henry Cowell, 2 March [1934]. New Music Collection. The cost of recording Green's Sea Calm was \$15.

⁶⁹ Personal information from Don C. Gillespie.

⁷⁰ John J. Becker, "Imitative Versus Creative Music in America," in Cowell, ACAM, pp. 188-90.

work. The leader and male a cappella chorus are presented in responsorial style; the deep tones, conjunct melodic lines, organum, and points of imitation are reminiscent of an earlier era and an Eastern tradition.

Green's Sea Calm, on the other hand, is a thoroughly modern work--dark and dissonant. For full appreciation one should know that the madrigal had been written in quarter tones; if not, one would probably blame the choir for poor intonation. In spite of effective ebbing and flowing of the music to depict the marine landscape, the recording is less than successful because of the heavy dragging pace and the unsure placement of the voices in Vrionides's choir.

It had been almost a year since the recordings project was started and by now NMQR was beginning to be known throughout the country and abroad. Correspondence that fall indicated that review copies were requested by Fujita in Tokyo,⁷¹ a newspaper on Long Island, the Township Press,⁷² and the Pittsburgh Sun-Telegraph.⁷³ From Chicago, composer Ernest Brooks wrote that he "enjoyed" the recordings.⁷⁴ New York musicians, however, as represented in the pages of Modern Music, seemed to ignore Cowell's enterprise. In an article entitled "Discs as a Medium

⁷¹Letter, F. Fujita to Henry Cowell, 5 November 1934. New Music Collection.

⁷²Letter, Township Press to Henry Cowell, 12 December 1934. New Music Collection.

⁷³Letter, Pittsburgh Press to Henry Cowell, 12 December 1934. New Music Collection.

⁷⁴Letter, Ernest Brooks to Henry Cowell, 19 December 1934. New Music Collection.

for New Music," by Richard Gilbert, there is no mention of NMQR. Gilbert, on the staff of G. Schirmer and record reviewer for Scribner's, discussed only the contemporary music being released on Columbia and RCA Victor.⁷⁵ One surprise in the article is the announcement that Varèse's Ionisation had just been recorded by Columbia--the same work that Cowell had performed at a New Music Society concert the previous year. If Cowell had recorded it instead of Becker's Credo and Green's Sea Calm, NMQR's reputation might have been greatly bolstered. But he did not, and one can only speculate whether it was for lack of money or whether Varèse's acceptance in the musical community had risen to the point that Cowell felt his own sponsorship was no longer needed.

At approximately the same time as he mailed out flyers for New Music, Cowell distributed 1200 "circulars" for NMQR.⁷⁶ (Plate XLVII.) The flyer, as earlier ones had done, stressed the purpose of the organization--to issue "recordings of modern American serious composers"--and spoke of the "board of outstanding composers" that chose the selections. The flyer listed the four records released in 1934; the name of Christos Vrionides was given incorrectly as "Cristos, Vriondes," and Green's Sea Calm was said to be for "quartet-tone chorus." Another error elicited a strong response in February. Among the works scheduled for 1935 were two songs by Richard Donovan, sung by Mrs. Donovan "with the Hugo Kortschak Quartet." Ap-

⁷⁵Richard Gilbert, "Discs as a Medium for New Music," Modern Music, 12 (January-February 1935): 79-81.

⁷⁶Invoice, Lobel Printing to Henry Cowell, 23 November 1934. New Music Collection.

NEW MUSIC QUARTERLY RECORDINGS

Henry Cowell, editor

P.O. Box 19, Station C. New York, N. Y.

Issuing phonograph records of contemporary American music.

A non-profit organization for the purpose of issuing recordings of modern American serious composers, including chamber, orchestra, solo works and choruses. The records are issued every three months, and are twelve inch double sided. The selections are chosen by a board of outstanding composers.

The records may be subscribed to at the rate of \$6.00 per year for all four records, or may be ordered singly at the rate of \$2.00 each.

For the year 1934 the following records were issued:

1. a. *Andante for string quartet*, by Ruth Crawford
b. *Three songs for soprano with string quartet*, by Adolph Weis
New World String Quartet, Mary Bell, soloist
2. a. *Sonatina for Violin and Piano*, by Carlos Chavez
Played by Mr. and Mrs. Alexander Lipky
b. *Movement for Harp, Flute and Cello*, by Wallingford Riegger
Played by Carlos Salzedo, Georges Barrere and Horace Britt
3. a. *Barn Dance and "In the Night"* by Charles Ives
b. *Lilacs and "Toys"* by Carl Ruggles [Judith Litante, soloist]
The Pan American Orchestra, Nicolas Slonimsky, conductor
4. a. *Credo for men's voices* by John Becker
b. *Sea Calm for quartet-tone chorus*, by Ray Green
The Great Byzantine Choirs, Cristos, Vriondes, conductor

These records are available at \$2.00 each, or \$6.00 for all four.

During 1935 we plan to issue *Two Songs* with string quartet by Richard Donovan. Mrs. Richard Donovan will sing them with the Hugo Kortschak Quartet. Two movements for woodwind quintet by Nicolai Berezowsky, and a *Suite for woodwind Quintet* by Henry Cowell, played by the Barrere woodwind quintet. *Second Sonata for piano* by George Antheil, played by Lydia Hoffman. Charles Ives's song "General Booth enters Heaven," sung by Radiana Pazmor, accompanied by Genevieve Pitot. Further plans include orchestral works by Edgar Varese, Alejandro Caurula and Amadeo Roldan, and chamber works by Walter Piston.

New Music Quarterly Recordings

P.O. Box 19, Station C

New York, N. Y.

Gentlemen:

Please find check enclosed, for which send me the following:

- a. One year's subscription for the 1934 records (\$6.00)
 b. One year's subscription for the 1935 records (\$6.00)
 c. Single records as indicated at each \$2.00

Name

Address

Plate XLVII. New Music Quarterly Recordings Flyer, November 1934.
 (Reduced in size)

parently there was no such group, because Kortschak sent two identical letters--one to New York and one to California in case Cowell was there--expressing his embarrassment, because the names of the performers had been omitted.⁷⁷ The plans announced for recordings of orchestral works by Varèse, Caturia, and Roldán did not materialize until later: Varèse's Octandre was issued in 1938, his Density 21.5 in 1949; music by Garcia Caturia and Roldán was issued in 1936.

The NMQR flyer must have had some effect, because Beck's fourth accounting on 21 January shows 53 subscriptions (presumably new) and, even after paying Cowell \$100 for expenses, a balance of \$66.44.⁷⁸ About the same time, Beck wrote to Walton on policy decisions: the \$6.00 rate would apply for new subscribers, the \$5.00 rate for renewals; members would not receive discounts but schools would--\$1.50 per record.⁷⁹

NMQR: Music for Woodwinds by
Cowell and Berezowsky

The January NMQR release contained Cowell's Suite for Woodwinds and Berezowsky's Suite for Woodwind Quintet. Berezowsky, whose name was new to New Music circles, was a native of Russia who had emigrated to the United States in 1922. A student of Rubin Goldmark and Paul Kochanski at the Juilliard Graduate School of Music, Berezowsky was at one time a violinist with

⁷⁷Letter, Hugo Kortschak to Henry Cowell, 18 February 1935. New Music Collection.

⁷⁸Martha Beck, "Fourth Accounting," in letter to Henry Cowell, 19 March 1935. New Music Collection.

⁷⁹Letter, Martha Beck to Blanche Walton, 21 January 1935. New Music Collection.

the New York Philharmonic Orchestra and, in 1935, became a member of the Elizabeth Sprague Coolidge String Quartet. Three of his orchestral works had already been performed: Sinfonietta by the NBC Orchestra in 1932, Symphony No. 1 by the Boston Symphony in 1931, and Symphony No. 2 by the same orchestra, Koussevitsky conducting, in February 1934.⁸⁰

The recording was sent out late to the critics because Blanche Walton was sick in bed. Nevertheless, she managed to send Cowell the disturbing news that labels on the new recording had been reversed. Cowell's Suite had been labeled Suite for Woodwind Quintet by Nicolai Berezowsky and vice-versa.⁸¹ For anyone familiar with other works by the composers, there would have been little difficulty in sorting them out, however. Although for the same ensemble, the recording contained two strikingly different works: the two movements from Berezowsky's Suite are light, consonant, and impressionistic; the four movements of Cowell's are dark, dissonant, and touched with a sardonic wit. The Adagio of the Berezowsky work has shifting harmonies and oscillating figures accompanying a floating flute melody; the Allegro uses an ingratiating modal folk melody accompanied by rapidly moving staccato tones in the bassoon.

Cowell was able to incorporate in his miniature suite many of the ideas characteristic of his music: the Andante con-

⁸⁰ Baker's Biographical Dictionary, s.v., "Berezowsky, Nicolai."

⁸¹ Postcard, Blanche Walton to Henry Cowell, 23 January 1935. New Music Collection. On the card, Sidney Robertson Cowell has written that the mixup of names on the labels produced letters to both composers with the comment: "How your music has improved!"

tains frequent repetition of note and motive followed by dissonant contrapuntal lines moving in opposite directions outward; the Jig has a folk tune played by the clarinet surrounded by glissandos in the other instruments and a humorous too-heavy bassoon line. Following the Choral--somber, ponderous, homophonic--is the bright fugue in the Allegro with virtuosic passages and rapidly increasing tempo at the conclusion.

The performers--the Barrère Ensemble of Woodwinds--were not listed on the label but were named later in a 1939-40 NMQR catalog as Georges Barrère, Fred Van Amburgh, Carlos Mullenix, Angel Del Busto, and Rudolph Puletz. This same catalog further stated that the recording of the Cowell work as well as those of the earlier Sonatina by Chávez and Crede by Becker contained "technical imperfections . . . but are suitable for study purposes [and] are not available elsewhere."⁸²

A review of the recording in The Gramophone points to the "dated" musical vocabulary of both Cowell and Berezowsky in these pieces, saying that "neither of these composers can be said to be young men" and that the idiom used "is no longer revolutionary or advanced." Nevertheless, the reviewer recommended the record "to those of my readers who have a taste for modern developments and wish to further the gallant aims of this organization." Perhaps because of the poorer quality of the recording, he concluded with a warning: "But do not forget the soft-tone needle!"⁸³

⁸²New Music Quarterly Recordings catalog, 1939-40. New Music Collection.

⁸³"New Music Quarterly," The Gramophone, March 1935.

New Music Quarterly: Piano Music by Creston

The New Music issue for the same month (Volume VIII, Number 2, January 1935) contained Seven Theses for Piano by Paul Creston, another of the young American composers who Cowell believed showed promise as individualistic and innovative. Langinger started engraving the score in November and reported to Cowell that the proofs would be out the end of the month.⁸⁴ It was a slim volume of only eleven pages of music; Langinger's bill of \$124.00 was one of the smallest for the series.⁸⁵

The brief biographical notes were in outline form (e.g., "Born: New York--October 10, 1906"), supplying the information that Creston had studied piano with Randegger and Dethier and organ with Pietro A. Yon. He was self-taught in composition and the author of articles in Dance Magazine and Etude, as well as an "unpublished essay on 'The Philosophy of Musico-Therapy.'" The New Music publication was his first; all of the compositions listed were still in manuscript.

What was not in the biographical notes but has been supplied by others is that Creston's name had originally been Joseph Guttovoggio and that, from 1926 to 1929, he had been a theater organist for silent films and, in 1935, a church organist. Vinton points out that the philosophy of Pythagoras and Walt Whitman as well as the poetry of Tagore have been the

⁸⁴Letter, Herman Langinger to Henry Cowell, 21 November 1934. New Music Collection.

⁸⁵Invoice, Golden West Press to New Music, 12 January 1935. New Music Collection.

most powerful forces in his life and music.⁸⁶

Creston's preface to his Theses states that they "may be viewed as essays in contrapuntal devices and progressional meter." Each piece contains its own distinctive harmonic intervals, and the meters are employed in sequence. Thus the first is based on triads and octaves in the right hand, and its metrical sequence is 4/4, 5/4, 6/4, 5/4, 4/4, 5/5, 6/6, 5/5, etc. (Example 143.) Thesis II uses broken chords in triplets (a perfect fifth followed by a major-third). The pattern, which sometimes does change, closes with the retrograde of a major-third followed by a fifth. The metrical scheme is 8/4, 2/2, 7/4, 3/4, 6/4, etc. Interesting here are the cross accents. (Example 144.)

Thesis III is a study in thirds (and fifths) with a metrical pattern of 2/4, 3/4, 5/4; Thesis IV has seventh chords (lacking the fifth) and meters of 4/4, 3/4, 2/4; the fifth piece has fourths in the left hand, thirds and sixths in the right, and meters of 4/4, 3/8, 2/2; the sixth uses parallel chords in first inversion and 2/8, 5/8, 3/8, 4/8 meters; and the last uses secundal chords and a metrical plan of 5/8, 11/16, 6/8, 13/16, etc. The pieces are atonal and dissonant in a virtuosic style and as difficult to listen to as they are to play.

New Music Society: The Schoenberg Concert

Back in October, Cowell had written to Denny about Schoenberg's arriving in Los Angeles and had asked her what they could do about it. (See above, p. 575.) Denny's response

⁸⁶Vinton, Dictionary, s.v. "Creston, Paul."

Example 143. Creston, Seven Theses for Piano, I, measures 1-5.

Maestoso (♩ = 60)
legato

The musical score is presented in two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 5. The notation is for piano, with a tempo marking of 'Maestoso (♩ = 60)' and a performance instruction of 'legato'. The music is characterized by dense, multi-voiced textures with frequent accidentals. In the second system, there are dynamic markings 'meno f' and 'cresc.', and a triplet '3' is indicated over a group of notes in both the upper and lower staves.

*) Accidentals in this composition affect only the notes to which they are prefixed.

Example 144. Creston, *Seven Theses for Piano, II*, measures 1-4.

Scorrevole $\text{♩} = 126$

mf sempre legato

sempre staccato e accentedo simile

*1. See Footnote Page 2

has not been located, but, obviously, something was done about it, because on 7 March 1935, Schoenberg came to San Francisco to conduct at a New Music Society concert. One of New Music's most spectacular events, it was to be held in San Francisco's brand new Veteran's Auditorium in the War Memorial Building, rented for the occasion at a cost of \$136.00 (plus \$6.00 for a piano).⁸⁷ Large yellow posters were distributed around the city announcing the performance of "Arnold Schönberg, Famous Austrian Composer Conducting a Chamber Orchestra [in a] Concert of His Own Compositions."⁸⁸ The program was to include the complete Pierrot Lunaire (this time, Cowell spelled it Luniare on the program) with Rudolphine Radil as soloist and the Kammer-symphonie (Opus 9) for fifteen solo instruments. (Plate XLVIII.)

All four major San Francisco newspapers gave it a generous amount of pre-concert publicity. Marie Hicks Davidson of the San Francisco Call led off, identifying Schoenberg as the "stormy petrel of the musical world [who] has caused more controversy among musicians than any other living composer." "While various works by this distinguished composer have been given here," she said, "this will be the most ambitious and most representative presentation of his works the West has yet heard."⁸⁹

⁸⁷ Receipt, American Legion War Memorial Commission, 6 March 1935. New Music Collection.

⁸⁸ Poster, New Music Society, 7 March 1935. New Music Collection.

⁸⁹ Marie Hicks Davidson, "Schoenberg to Lead Own Symphony," San Francisco Call, 2 March 1935.

THE NEW MUSIC SOCIETY • •

presents

ARNOLD SCHOENBERG

Conducting a Chamber Orchestra

Concert of His Own Compositions

Veteran's Auditorium - San Francisco

Thursday Evening, Mar. 7 1935, at 8:30

Admission \$1.00 and \$1.50, Students .50

PROGRAM

Arnold Schoenberg, conducting the New Music
Society Chamber Orchestra

Rudolphine Radil . Soloist for Pierrot Luniare

- 1 Kammersymphonie (opus 9), for 15 solo instruments
by Arnold Schoenberg

Intermission

- 2 PIERROT LUNIARE (op. 21) by Arnold Schoenberg
Three times seven, poems, from Albert Giraud's
melodrama

for voice, piano, flute (piccolo), clarinet (bass clarinet),
violin (viola), and violoncello

First Part

1. Mondstrunken, 2. Columbine, 3. Der Dandy,
4. Eine Blase Waescherin, 5. Valse de Chopin,
6. Madonna, 7. Der Kranke Mond

Second Part

8. Die Nacht, 9. Gebet an Pierrot, 10. Raub,
11. Rote Messe, 12. Galgenlied, 13. Enthauptung,
14. Die Kreuze

Third Part

15. Heimweh, 16. Gemeinheit, 17. Parodie, 18. Der
Mondfleck, 19. Serenade, 20. Heimfahrt, 21. O
Alter Duft

Plate XLVIII. Program for the New Music Society Concert, 7
March 1935.

Alexander Fried, who by now was the regular music critic for the San Francisco Examiner,⁹⁰ was unusually excited about the coming event: "A year in which we welcome visits of both a Stravinsky and a Schoenberg is a year distinguished in our city's music history." "Our thanks for this concert," he added, "are earned by the New Music Society and its director, Henry Cowell."⁹¹

Alfred Frankenstein, who had come from Chicago in December to succeed Fried at the Chronicle as music (and art) critic, presented an extensive summary of Schoenberg's evolution, referring to the "storms with which the 'Chamber Symphony' and other works of its era were greeted, but pointing out that "Schoenberg's music is now beginning to win its audience. . . . By a slow and general process, the music of this very modest, learned and profoundly original artist is winning its way," said Frankenstein.⁹²

By the day of the performance, Schoenberg had submitted to interviews. Marjory M. Fisher of the News was surprised to find him a "conformist to superstition. . . . 'Not three on a match,' he had said." She also quoted him on conservatism: "Conservatism conserves only one's own lack of knowledge."⁹³ At the last minute the program was changed and Frankenstein

⁹⁰Fried replaced Redfern Mason, who had been dismissed from the Examiner for trying to establish a union at the newspaper. Interview with Alfred Frankenstein.

⁹¹Alexander Fried, "Two Musical Events Will Feature Week/Programs by Schoenberg, Dobrowen," San Francisco Examiner, 3 March 1935.

⁹²Alfred Frankenstein, "Principle of Schoenberg's Art Analyzed," San Francisco Chronicle, 3 March 1935.

⁹³Marjory N. Fisher, "Schoenberg to Conduct Own Music Tonight," San Francisco News, 7 March 1935.

that morning reported that the concert would start at 9 o'clock instead of 8:30 and that only seven of the twenty-one songs in Pierrot Lunaire would be presented; the chamber symphony would be performed twice.⁹⁴

Lou Harrison was one who missed the change in starting time. He recalls only that, for him, there seemed to be an inordinate wait at the concert:

It was quite some time, forty or forty-five minutes, because one of the important players was late. He had been playing in the opera next door at the opera house and he had to come through a subterranean tunnel to get to the chamber music stage. In the meantime, Henry had to jolly the audience along, as he put it. I've never forgotten that--he gave a kind of history of Schoenberg--very informative. And then the great event occurred, and it was really a marvelous concert. That was my first live hearing of parts of Pierrot Lunaire and certainly of the Chamber Symphony. It was very exciting indeed.⁹⁵

Alfred Frankenstein remembers that Schoenberg stayed at the same hotel--William Taylor Hotel--where he was living at the time:

I remember taking Schoenberg and his wife and child to and from the concert, shepherding them, and being kind of babysitter for them, while they were here. And then there was also something--I'm not sure what it was--happened during the concert. A rage came over him. He was in a terrible mood when we got through. I took him back to the hotel and he was fit to be tied.⁹⁶

Undoubtedly, Schoenberg's displeasure stemmed from a lack of ability in the musicians he was conducting. Gerald Strang remembers overhearing Schoenberg's disparaging comments about the

⁹⁴ Alfred Frankenstein, "Schoenberg's Concert Setup Is Switched," San Francisco Chronicle, 7 March 1935.

⁹⁵ Interview with Lou Harrison, New Haven, CT, 24 October 1974.

⁹⁶ Interview with Alfred Frankenstein.

musicianship of the performers: "He was extremely fussy and not at all satisfied with the abilities of some of the musicians. I later learned that this was characteristic of him--he was always fussy and meticulous in the nth degree." Strang, who had cut short his honeymoon in order to get back to San Francisco to hear Cowell's performance of Pierrot Lunaire in October 1930, found this was another "incredible occasion."

I got the job of trying to meet the Schoenbergs' personal complaints and requirements. If they didn't like the service at the hotel, or if it was a question of somebody finding a restaurant for them, I was the one who got the chance to do it.

I remember sitting through every single rehearsal, being amazed at Schoenberg's tremendous concern with every little detail. This kind of rehearsal, which was not unusual in Europe, was something we simply had never seen: the idea that every grade of dynamics had to be worked out and every attack, every phrasing, in every instrument, whether it was conspicuous or not, was the subject of this endless attention and care.⁹⁷

When the concert was over, the critics responded in curious ways. Between the lines, one could sense that they did not like the music, but they used up many paragraphs discussing it, explaining how it really was reminiscent of Wagner and Strauss. Recognizing the significance of the occasion, they thanked Cowell and the Society for sponsoring the concert but remained moot as to their own reactions. "'Pierrot' may not be a completely effective masterpiece," said Fried; but "it certainly is an epochal achievement in the history of musical style."⁹⁸

⁹⁷Interview with Gerald Strang, Long Beach, CA, 8 November 1976.

⁹⁸Alexander Fried, "S.F. Pleased by Schoenberg in Own Works," San Francisco Examiner, 8 March 1935.

Frankenstein was one who had difficulty hiding his disappointment. When the Chamber Symphony was played at the beginning and at the end of the concert, he found that "some of the large, rugged sonority of the composition was lost in the large spaces of the hall, but all the amazing intricacies and subtleties of its construction were admirably apparent in the composer's own meticulous conducting." As for the "Song of the Wood-Dove" from Gurrelieder added to the program at the last minute, Frankenstein thought that "with the piano, as we heard it last night, it loses a great deal, although it was very beautifully sung by Rudolphine Radil."⁹⁹

Although Marie Hicks Davidson reported that the audience cheered¹⁰⁰ and Raisch Stoll, in The Argonaut, spoke of the "storm of applause" after the Kammersymphonie was played,¹⁰¹ they were probably referring to the response by New Music members. As Strang realistically put it, the concert was received with "enthusiastic indifference." "There were a few of us, of course," he says, "who were amazed and delighted, but there were a lot of people to whom it meant very little." Strang concluded that "on the notoriety of the event and Henry's good publicity, the New Music Society must have very nearly broken even on it. There were a lot of people there."¹⁰² In fact Frankenstein says

⁹⁹Alfred Frankenstein, "Schoenberg Gives Concert of His Own Masterpieces," San Francisco Chronicle, 8 March 1935. A bank statement dated 30 March 1935 lists two checks--each for \$22.00 for Radil and her accompanist Douglas Thompson. Bank of America Statement. New Music Collection.

¹⁰⁰Marie Hicks Davidson, "Cheers Greet Schoenberg Concert," San Francisco Call, 8 March 1935.

¹⁰¹Raisch Stoll, [Review], The Argonaut, 15 March 1935.

¹⁰²Interview with Gerald Strang.

nearly all the 2000 seats were filled.¹⁰³

After the performance, the devoted gathered at Olive Cowell's new house in Forest Hills for a reception. Mrs.

Cowell remembers that

Schoenberg was a very proper person and said nothing at the reception, even though the concert wasn't too professionally conducted. Some of these fancy people who always wanted to promote the latest thing wondered what Olive Cowell was doing, entertaining Schoenberg in her home. They sent their chauffeurs out during the day to find the house. When the people arrived that night they discovered something--a modern composer in a modern house!¹⁰⁴

The Society was in the news again later in the month when Frankenstein saluted Cowell in a lengthy article in the Chronicle on the occasion of the Society's tenth anniversary year. Although new to San Francisco, Frankenstein was, of course, no stranger to New Music, having been a member and a subscriber since the early years. After discussing the founding of the Society, listing some of the issues in New Music, and the recordings, he concluded with this assessment of New Music's value:

Not every piece of music published, performed or recorded by the New Music Society is an eternal masterpiece. Some of the works it has sponsored are obviously experimental for experiment's sake. A program in front of me lists, for instance, a "Prelude in Black and White," by the Boston conductor, Nicholas [sic] Slonimsky, in which the right hand plays exclusively on the white keys of the piano and the left hand exclusively on the black. But that is exactly as it should be. Experiment is what the society is for, the testing, outlet and release of ideas that otherwise would not get a hearing. It has taken up and sponsored an amazing variety of individuals, from the retiring, middle aged Old American, Charles Ives, to the much publicized George Antheil, and a long list of new young talents that need to find an audience in order to find themselves. It is not too much

¹⁰³ Interview with Alfred Frankenstein.

¹⁰⁴ Interview with Olive Thompson Cowell.

to say that if there is hope for the creative future of music in America, the New Music Society of California is one of the principal reasons for that hope.¹⁰⁵

Orchestra Series: Motivos de Son by Roldán

That March also saw the publication of another edition in the Orchestra Series--Motivos de Son by Amadeo Roldán. Cowell had published three songs from this collection in New Music in January 1934, using a piano accompaniment. The Orchestra Series issue contained the other five in settings for small orchestra: Mi Chiquita, Mulata, Búcate Plata, Tu No Sabe Ingle, and Si Tu Supiera. Like the three songs published earlier, these relate to the black experience. Bitter and sardonic, their texts are earthy and set to native rhythms and a conversational vocal style. The instrumentation includes clarinet, trumpet, strings, and percussion with the clarinet or trumpet serving as a melody instrument in most of the songs. While all the parts share in rhythmic and melodic ostinatos, the percussion group of bongó, güiro, clave, cencerro, maracas, and bombo keep a steady rhythmic base throughout. In Búcate Plate ("Get Money") sung by a prostitute, the trumpet weaves a countermelody around the voice. (Example 145.) In Mulata ("Mulatto") the black speaker sneers as the violins whine. (Example 146.) In Si Tu Supiera ("If You Would Know") the strings, playing pizzicato, join clarinets and percussion in the ostinati. (Example 147.)

¹⁰⁵Alfred Frankenstein, "Taking Cognizance of Tenth Anniversary of New Music Society," San Francisco Chronicle, 31 March 1935.

Example 145. Roldán, Eucata Plata, measures 24-27.

$\text{♩} = 100$

Voz
 Clarinete (B)
 Clarinete bajo
 Trompeta
 Violin
 Viola
 Violoncello
 Contrabajo
 Bongó
 Maracas
 Clave Cencerro

bí-ca-te plá fa, bú-ca-te plá-fa

piz.
arco
f
mf
piz.
arco
f
piz.
arco
f
piz.
arco
f
mf
mf
mf

Example 146. Roldán, *Mulata*, measures 31-34.

The musical score consists of the following parts:

- Voz:** Vocal line with lyrics: "Tren - to tren con tu bo - ca, fan - to".
- Violin I & II:** Violin parts with *pizz.* (pizzicato) markings.
- Violoncello:** Cello part with *pizz.* markings.
- Contrabajo:** Bass part with *pizz.* markings.
- Bongo:** Bongo part with *pizz.* markings.
- Maracas:** Maracas part.
- Clave Bombo:** Clave and Bongo part.

The score includes various musical notations such as dynamics (*f*, *mf*), articulation (*acc.*, *stacc.*), and performance instructions like *arco* and *pizz.*.

Example 147. Roldán, *Si Tu Supiera*, measures 7-11.

10

Voz
 1^a Clarinete (B)
 2^a Clarinete (B)
 Trompeta
 Violin
 Viola
 Violoncello
 Contrabajo
 Bongo
 Güiro
 Clave 1
 Clave 2

A - y, ne - si - tu su -

Sordis

New Music Society: Japanese Music

The Cowell House in San Francisco, the scene of the reception following the Schoenberg concert, sometimes was a meeting place for the Society. In April 1935, an invitation went out to members to attend a private concert of Japanese music played by a shakuhachi player, K. Tamada. (Plate XLIX.) Although other concerts of the Society were public, it was clear from the announcement that this was not. It is interesting to note that Cowell felt it necessary to explain New Music's sponsorship of the event. Ancient music was not usually the bill of fare for a new-music group, but, after all, this would be new to them!

Thanks to steady sales of New Music and contributions by Ives, the New Music account was relatively healthy. Tax returns submitted by Cowell for January through March showed that gross sales were \$267.33,¹⁰⁶ fifty new subscriptions had come in, and Ives, upon recovering from "one of those g-- d--- slumps," was now able to write and sent "the enclosed just for the General fund or whatever you think."¹⁰⁷ Still Cowell did not feel he could afford to advertise; instead he wrote to periodicals suggesting exchange agreements. Max Sachs of the Dance Observer promised to give New Music an advertisement in exchange for an insertion of a Dance Observer circular in the next issue of

¹⁰⁶ Tax return, 1 January 1935 to 31 March 1935. New Music Collection.

¹⁰⁷ Letter, Charles Ives to Henry Cowell, Spring 1935. Ives Collection.

THE NEW MUSIC SOCIETY OF CALIFORNIA

presents

K. TAMADA, shakuhachi player

in

a program of ancient traditional music of Japan

Introduced by

HENRY COWELL, who will announce the specific program. The program will contain authentic temple music from about the year 700 A.D. to the year 1785. Since the music, although ancient, is new to most Occidentals, the New Music Society feels it to be within its province to sponsor this presentation.

The recital will be held in the home of Henry Cowell, at 171 San Marcos Ave., San Francisco, at 8:15 on the evening of Monday, April 1st, 1935. It is not open to the public, but is for members only. Members should bring their membership cards.

To get to the location, take a K or L car (Market St.) to Forest Hill. Then one block west to Pacheco St., four short blocks northwest out Pacheco, the northern branch or which finally becomes San Marcos Ave.

Box 356,

San Francisco, Calif.

**Plate XLIX. Announcement of the New Music Society Concert,
1 April 1935.**

New Music.¹⁰⁸ Cowell forwarded the information to the Matli addressing and mailing service, saying that circulars for both Dance Observer and Music Vanguard (if they came in time) should be inserted in the April issue.¹⁰⁹ One journal, however, was not receptive to any reciprocal arrangement: Musical Courier told Cowell that they could not exchange music reviews for advertisements; they accepted only cash for advertising.¹¹⁰

New Music Quarterly: Music by
Chávez and Bowles

The April issue of New Music was a dual publication of violin music by Chávez and songs by Paul Bowles. Chávez submitted Spiral "Movement for Violin and Piano," to Cowell on 12 December for publication in New Music, saying he had written it only a few days earlier. In the same letter, Chávez said that he was sending Cowell a symphony, Llamadas, which he defined as a proletarian work, and informed Cowell that he now had ready for publication in New Music the orchestral score of H. P. --two works which Cowell never published.

Chávez's letter also indicated that Cowell was at that time planning still another activity, but one which he did not pursue--a music magazine to be published in Spanish and English. Chávez seemed enthusiastic but was concerned about financing for it:

¹⁰⁸Letter, Max Sachs to Henry Cowell, 21 March 1935. New Music Collection.

¹⁰⁹Letter, Henry Cowell to Matli Service, 30 March [1935]. New Music Collection.

¹¹⁰Musical Courier to Henry Cowell, 9 April 1935. New Music Collection.

Yes, of course, I am still interested in the idea of a magazine in spanish and english for the cause of music. I will, if you like, gladly take care of the spanish part. I wait for your suggestions and details. It will be difficult to count on financial support from Mexico to start with, although I think the magazine may sell, in time, all over Latin America.¹¹¹

The work Chávez sent is a sprightly duet in Chávez's typical transparent texture. In a fast 3/8 tempo, the violin dips and rises in ascending and descending scales and sequences against a steady rhythmic accompaniment of staccato chords, cluster chords, and cross accents. (Example 148.)

Example 148. Chávez, Spiral, measures 1-5.

The other composer represented in the volume was Paul Bowles, a student of Aaron Copland in New York and Berlin and Virgil Thomson in Paris. Three of his songs in the New Music edition--two from Danger de Mort and one from Scène d'Anabase--are set to French texts and preceded by a short dissonant piano piece, Cafe Sin Nombre in two-part counterpoint. Bowles's textures are thin with minute motives and chromatic ostinati accompanying a vocal recitative.

Letter to Freddy, the one song in English, is a whimsical setting of a Gertrude Stein text, completed in January

¹¹¹ Letter, Carlos Chávez to Henry Cowell, 12 December 1934. New Music Collection.

1935 in San Francisco. In keeping with the homey text, Bowles has a simple oom-pah-pah setting and adds a few grace notes when Stein suggests that Freddy come to Paris (see Example 149): Example 149. Bowles, Letter to Freddy, measures 20-23.

it would be best to come to Pa-ri-s

cresc.

NMQR: An Antheil Sonata and an Ives Song

Cowell's productive season continued--so far three New Music Quarterlies, three issues in the Orchestra Series, two concerts, and now already in April a third recording--this time repeat performances of earlier successes, since Antheil's "Airplane" Sonata had been published in New Music in April 1931 and Radiana Pazmor had sung Ives's General William Booth Enters Into Heaven at a New Music Society in September 1933.

No letters or papers relating to the recording of the Antheil Sonata are in the New Music Collection but the performance itself by Lydia Hoffman is excellent, imparting just the right amount of spirit to Antheil's flashy, energetic score. Fortunately, the entire sonata fit on one side of the disc--a situation not always encountered on the short NMQR recordings.

Radiana Pazmor found, for example, that the Ives song was just slightly too long for one side and would have to be

cut. She wrote to Ives as she and her accompanist were rehearsing for the recording session:

Last time we succeeded in getting it down to 4.45--which leaves still 15 seconds to be eliminated. It's pretty difficult but I've set my heart on doing it. Would you possibly consider shortening two places: the long repetition of the "blood of the lamb" phrase [sic] just before the "cantabile" section, and the repetitions of "round and round," at the end of that section? I know you want a certain definite effect in both those spots but if it comes to a choice between shortening there and giving it up, there's no doubt in my own mind as to what I myself should do. It occurs to me that the very end could be cut just a bit. Supposing we let the size of the record determine the ending? I mean, just go on and if a measure happens to be cut off, never mind?

Pazmor, who had never met and never was to meet Ives, ended plaintively; "I hope too that you are better. Are you always to remain a disembodied handwriting to me?"¹¹² Edith Ives, writing for her father, responded: "He thinks that the places you mention in the song are the best parts to cut down, and he is quite willing to have you do whatever you think best in the matter."¹¹³

When Pazmor was interviewed in Sonoma, California, in 1976, she recalled the recording experience:

Henry took [the idea of recording the song] to two of the big recording houses and they both refused it (this was before Ives became known) so he found a little recording studio over on the West Side in one of those buildings where they have miscellaneous offices. In those days, of course, when you wanted to sound louder, you moved closer to the mike and when you wanted to sound more softly, you moved back. It was really quite difficult. I was accompanied by Genevieve Pitot. It was one of the old 78's, you know, and in order to get the song on my side and within the limits of the 78, I had to cut out a few measures in

¹¹² Letter, Radiana Pazmor to Charles Ives, 9 November 1934. Ives Collection, Pazmor folder.

¹¹³ Letter, Edith Ives (for Charles Ives) to Radiana Pazmor, 13 November 1934. Ives Collection, Pazmor folder.

two places. But it worked all right and we got it made. We sent it out or Henry took it, I guess, out to Mr. Ives and he approved it.¹¹⁴

Several years later, Edith Ives wrote to Pazmor (again for Ives) complimenting Pazmor and Pitot on the recording even though Ives had never heard it. He had been waiting to write, she said, hoping to hear the record, but "he has an ear trouble which bothers him and makes it difficult for him to hear--especially sustained tones," she said. "As this condition seems to be getting no better," she went on, "he wants to have you and Miss Pitot know that he greatly appreciated what you have both done."¹¹⁵

Pazmor answered the letter from Hollywood where, she said, she had "settled down to make a new life after ten fruitless years in New York."

I am more glad than sorry that your father hasn't heard my recording of Gen. Booth, for I feel I should have done it much, much better. . . . I only wish I might do it over now for I am sure I could do it more justice.

.
I do not suppose I shall ever have the privilege [sic] of meeting [him]--a desire I have always had--but I do wish I might some time have a photograph. It would be treasured.
.
It is more than two years since I have seen or heard from Pitot, but I know she had the same feeling about Gen. Booth that I did. It is a great song.¹¹⁶

¹¹⁴ Interview with Radiana Pazmor, conducted by Ralph Linsley on behalf of Sidney Cowell, 3 October 1976. The cuts she made were: (1) one measure of the piano before the Adagio ("Jesus came from the court house door") and (2) approximately one measure of piano at the final cadence. She did not cut the repetitions of "round and round."

¹¹⁵ Letter, Edith Ives (for Charles Ives) to Radiana Pazmor, 14 October 1937. Ives Collection, Pazmor folder.

¹¹⁶ Letter, Radiana Pazmor to Charles Ives, 29 October 1937. Ives Collection, Pazmor folder.

The Antheil-Ives recording was pressed by the Reeves Sound Studios at 1600 Broadway in New York; invoices that year indicate that they were paid for a variety of services, from recording and pressing to packing and shipping.¹¹⁷ Like their predecessor Capitol, they sometimes demanded payment in advance, aware, undoubtedly, of NMQR's teetering financial status. Walton told Cowell in March, for example, that an advance of \$64.20 was needed for the Antheil-Ives recording.¹¹⁸ Beck paid what she could--\$41.55--leaving a balance of \$1.12 in the NMQR account.¹¹⁹ Within the next week, however, she received another \$48.00.¹²⁰ It is possible that the advertisement Cowell placed in Music Vanguard produced new sales; at least it brought inquiries: one request--from Edwin H. Bressler--was for the catalog mentioned in the ad. Walton would have been happy to comply, she wrote to Beck, but "I don't know of any catalogue, do you?"¹²¹

By May Beck reported to Cowell that there were fifty-nine subscribers: unfortunately, she was not sure when subscriptions expired so was unable to send out notices. She had by then \$27.00 in the treasury or, as she said, "\$47.37 if we do not

¹¹⁷Invoices, Reeves Sound Studios to New Music Quarterly Recordings, 20 November 1934 to 3 December 1935. New Music Collection.

¹¹⁸Letter, Blanche Walton to Henry Cowell, 9 March 1935. New Music Collection.

¹¹⁹Martha Beck, "5th Accounting," in letter to Henry Cowell, 19 March 1935. New Music Collection.

¹²⁰Letter, Martha Beck to Henry Cowell, 19 March 1935. New Music Collection.

¹²¹Note, Blanche Walton to Martha Beck on letter from Edwin H. Bressler to NMQR, 18 April 1935. New Music Collection. The first printed catalog dates from 1938.

owe Reeves."¹²² Apparently Reeves had been paid by 1 June, because on that date, Hazard E. Reeves wrote to Cowell, saying that he was ready to make pressings of the July recording--three pieces by Walter Piston.¹²³ When that bill was paid, NMQR's account had dipped again--to a balance of \$16.25.¹²⁴

NMQR: Three Pieces by Piston

The Three Pieces for Flute, Clarinet, and Bassoon of Piston recorded by NMQR and released in July were the same compositions published in New Music in July 1933 (see above, pp. 458-60). Three members of the Barrère Ensemble of Woodwinds who had performed the Cowell and Berezowsky woodwind suites on the October 1934 NMQR recording also played the Piston pieces: Georges Barrère, Fred Van Amburgh, and Angel Del Busto. Upon release, the recording received a comprehensive review by Peter Hugh Reed in the American Music Lover. Calling it "by far, the most outstanding recording issued by New Music Records to date, Reed talked about the unusual combination of reed instruments and the primarily contrapuntal structure. The harmonies were "pungent and dissonant" and the texture "modern," he said. In short the music was "well worth investigating."¹²⁵

¹²²Letter, Martha Beck to Henry Cowell, 29 May 1935. New Music Collection.

¹²³Letter, Hazard E. Reeves to NMQR, 1 June 1935. New Music Collection.

¹²⁴Martha Beck, "6th Accounting," 29 July 1935. New Music Collection.

¹²⁵Peter Hugh Reed, [Review], American Music Lover, 1 (August 1935).

New Music Society: Two May Concerts--
Hindemith and Russian Music

The Piston recording completed the 1934-45 year for NMQR in New York; two Society concerts in May and the distribution of the New Music issue in July were still to take place in California. Back in October Cowell had been approached by a talent agent in New York about an American premiere of a Hindemith concerto (see above p. 575). In his response he must have expressed a reluctance to pay the \$25 performance fee because the agent, Endora Garrett, subsequently told him not to worry about the finances. "We'll work out a favorable plan in accord with what you could manage," she wrote. The fee, she hinted, could really be thought of as the rental on parts copied in Germany.¹²⁶ But Calvin Tompkins of Associated Music Publishers, who was acting as liaison between Cowell and Schott (Hindemith's publisher), indicated that additional funds would be needed to have the parts copied.¹²⁷ Cowell, trying to cut corners, asked for permission to copy the viola d'amore part of the Hindemith himself.¹²⁸ Only three days after Cowell wrote to Tompkins, he realized that the concert might have to be cancelled, because he was having difficulty in assembling an orchestra. Garrett, hearing of the problems, said that it would be agreeable with Maruchess to postpone the

¹²⁶ Letter, Endora Garrett to Henry Cowell, 4 November 1934. New Music Collection.

¹²⁷ Letter, M.E. Tompkins to Henry Cowell, 18 February 1935. New Music Collection.

¹²⁸ Letter, M.E. Tompkins to Henry Cowell, 15 April 1935. New Music Collection.

performance, for either later in the season in New York or next season.¹²⁹ Cowell had already paid for the parts, however, and he wanted his money back. Tompkins was sympathetic but immovable: he was sorry about the postponement of the Hindemith Concerto for Viola d'amore, he said, but he could not make any deal until all the parts were returned. He suggested Cowell "follow Mme. Maruchess up" to be sure she returned the parts. When they are returned, he explained, he would allow a free performance another season.¹³⁰

The concert took place on 1 May, but without the contested concerto; unfortunately, the program had already been printed as it had originally been planned. (Plate L.) The performance was held in the Sorosis Club Auditorium, which, for the next year, became the location for Society concerts. "We called it 'Halitosis Hall,'" said Frankenstein, "because it was a little smelly place, seating about 300, on the second floor of a small building on Sutter Street."¹³¹

Two reviews have been located: by Marjory Fisher and Frankenstein. Fisher was distressed with the concert, finding pleasure in only three pieces: a flute and piano sonata by Piston (a last-minute substitution), the slow movement of Hindemith's cello sonata, and Roldán's Sigue. As for the rest--"Even to the semi-initiated, much of the program seemed more chaotic than

¹²⁹Letter, Endora Garrett to Henry Cowell, 18 April 1935. New Music Collection.

¹³⁰Letter, M.E. Tompkins to Henry Cowell, 8 May 1935. New Music Collection.

¹³¹Interview with Alfred Frankenstein.

The New Music Society of California Box 356, San Francisco
 Presents a concert of compositions by Paul Hindemith and
 different Latin American Composers.
 At Sorosis Club Auditorium 536 Sutter St. San Francisco
 at 8.15 pm. Wednesday eve. May 1st. 1935.
 Tickets \$ 1.00 / members free on presenting membership cards)

Program.

1. Nachtstück (from Suite 1922)-----Paul Hindemith
 Einleitung und Lied (from Op. 37)-----Paul Hindemith
 Arthur Hurdcastle
2. Sonata (op 11) for Cello and Piano-----Paul Hindemith
 Herman Reinberg and Margaret Tilly
- 3 Concerto for Viola D'Amore and Chamber Orchestra
 Alice Young Maruchess, and members of the
 Stanford Symphony Orchestra.

Intermission

4. Three Motives de Son (Cuban)-----Armando Roaldan
 1. Negro Bombon
 2. Aye Me Dijeron Negro
 3. Sigue.
 Yambambo (Cuban)-----Alejandro G. Caturia.
 Boris Barr Stanislawski and Carrie Jones Teel
5. Moderato and Lento from Sonata (1928)...Carlos Chavez
 Piano Piece 3b.
 No 2. from Saudades Das Selvas Brasileiras...H. Villa-Lobos
 Sonata Corta (Cuban)-----Alejandro G. Caturia
 Preludio Corto No 1
 Danza Zocumi
 Arthur E. Hurdcastle.

Plate L. Program for the New Music Society Concert, 1 May 1935.
 (Reduced in size)

pleasing," she said. She was particularly unhappy with Hardcastle's performance: "Hindemith's piano numbers, and those by the Pan American composers," she believed, "seemed to suffer through the brutal tonal quality achieved by Arthur Hardcastle, who seemed more interested in tonal volume than in tonal beauty and nuance."¹³²

Frankenstein was kinder to Hardcastle than Fisher was, but less charitable to the Latin American music. "One missed the sharp incisive speech of the Hindemith one admires," he said in referring to Hardcastle's performance, "which is, no doubt, the fault of the hearer rather than that of the composer." Other than the Villa-Lobos score, he said, the other Latin-American works "ranged from a weariness to the flesh and a torture to the soul in some sonata movements by Carlos Chavez, whom one remembers with delight for other works, to downright commonplace in some songs by Amadeo Roldan and Alejandro Garcia Caturia." For Frankenstein the Hindemith cello sonata was outstanding, with an "exceptionally beautiful" performance by Reinberg and Tilly. "Set against the music of an American and several Cuban composers, as it was last night," he concluded, "it is easy to see why Hindemith has become a world figure."¹³³

The second Society concert that May was advertised as an "extra concert"; admission was 50 cents for everyone, including Society members. Langinger printed the posters and announcements and had them delivered to the music stores throughout the

¹³²Marjory M. Fisher, "Ultra Modern Music Heard at Concert," San Francisco News, 2 May 1935.

¹³³Alfred Frankenstein, "Hindemith Works Feature Concert of New Music Society," San Francisco Chronicle, 2 May 1935.

city. He then wrote to Cowell a week before the concert saying that 950 postcards with programs had been mailed out.¹³⁴ As can be seen by the announcements (see Plate LI), it was a varied program with choral and piano works and chamber music preceded by a talk on contemporary Russian music by Cowell. To Frankenstein, who reviewed the concert, the best works on the program were the Mossolov, Davidenko, and Veprik works, already published by New Music (see above, pp. 577-82). Frankenstein felt that the choral pieces had a "certain fluidity, directness, freedom and simplicity that was most refreshing to hear." As to the rest of the program, Frankenstein found the chamber music unimpressive and the piano works suffering from Hardcastle's inadequate performance: "Unfortunately," he said, referring to the Miaskovsky, "one sensed a difference of point of view between the player and the composer that did not do the composer justice."¹³⁵ The reviewer for the Argonaut also found fault with the piano music, but, for him, the performer was not to blame: "A group of piano compositions . . . , interpreted with considerable skill by Arthur Hardcastle, showed all the elements of the modernistic school without containing any evidence of inspiration or continuity of thought."¹³⁶

¹³⁴Letter, Herman Langinger to Henry Cowell, n.d. [at bottom of letter, Alejandro García Caturla to Herman Langinger, 9 May 1935]. New Music Collection.

¹³⁵Alfred Frankenstein, "Russ Compositions Provide Music of Very Uneven Quality," San Francisco Chronicle, [30] May 1935.

¹³⁶"Soviet Russian Music," The Argonaut, 7 June 1935,

A PROGRAM OF
SOVIET RUSSIAN MUSIC
 Sponsored by the New Music Society of California
 Sorosis Hall, 536 Sutter St., Wed. May 29, 8:15 p. m.
 Admission Fifty Cents plus tax. (Fifty Cents, but Invalids' Cards may NOT be used for admission)

PROGRAM
 1. Introduction to Contemporary Russian Music by Henry Cowell

2. CHORAL WORKS
 a) A Turkmenian Lullaby . . . A. Mestala
 b) Song of a Shepherd . . . I. Derzhinsk
 c) Leningrad . . . I. Ponomarev
 d) Stellington . . . I. Ponomarev
 Mixed Chorus a Capella, directed by Gerald Strang

Douglas Thompson at the piano
 3. SOLO PIANO WORKS
 a) Movements III and IV, Sonata No. 1 . . . N. Medvedev
 b) Nocturne, Opus 15 . . . A. Mestala
 c) Six Preludes . . . D. Shostakovich
 Arthur Herdcastle, pianist

INTERMISSION
 4. CHAMBER MUSIC
 a) Third Trio Nicolas Rimsky
 Moderato assai
 Piano
 Moderato assai
 b) Poem, Opus 25 Gregor Krin
 Bem-Clement-Bem Trio
 Eugenia Bem, violin - Ada Clement, piano
 Stanislaus Bem, cello

A PROGRAM OF
SOVIET RUSSIAN MUSIC
 Introduced by HENRY COWELL
 Sponsored by The New Music Society of California
 SOROSIS HALL 536 Sutter St. San Francisco
 Wed. May 29th, 1935 at 8:15 P. M.
 Admission 50 Cents

Extra Concert - Membership Cards may NOT be used for admission

Performed by the
BEM-CLEMENT TRIO
 Eugenia Bem Stanislaus Bem Ada Clement
 Violin Cello Piano
CHORAL GROUP Led by **Gerald Strang**
ARTHUR HERDCASTLE, Pianist

Among the composers performed will be
DAVIDENKO, MESOLOV, SHOSTAKOVITCH
VERNIK MIASKOWSKY

Tickets for sale at Sierman, Clay Kearney - Sutter Sts.

Plate LI. New Music Society Concert, 29 May 1935. Left: Program on Postcard. Right: Announcement.

New Music Quarterly: Music by Rudhyar,
Luening, and Heilner

The July 1935 issue of New Music (Volume VIII, No. 4) contained a potpourri of works by old and new colleagues of Cowell. Langinger had begun working on it in May and, apparently concerned with cost, wrote to Cowell about the size of the volume, suggesting that if the last "stanza" of Rudhyar's piano work Granites were cut, he could keep the size of the book down to twelve pages.¹³⁷ This was not done: all five parts of Granites were printed, and the edition ended up with sixteen pages.¹³⁸

The biographical notes for the three composers represented were brief. Those on Rudhyar referred to his books-- "Art as Release of Power" and "The Rebirth of Hindu Music"-- as well as his musical works and the statement that "the mystical and psychological emphasis of the philosophy he teaches is reflected in his music and his approach to the meaning of musical tone." This publication of his Granites eventually became a significant one for Rudhyar, because, as he says, it stimulated renewed interest in his music in later years after a fallow period:

Things began to improve a little bit when William Masselos discovered Granites. Somebody told me that he was playing it. I was living in New Mexico at the time--1948, I believe--so I met him in Albuquerque. We became very good friends and he has been playing Granites ever since.¹³⁹

¹³⁷Letter, Herman Langinger to Henry Cowell, 15 May 1935. New Music Collection.

¹³⁸The catalog inside the back cover reverted to a listing of New Music issues by volume, number, and year, as requested earlier by Dene Denny.

¹³⁹Interview with Dane Rudhyar.

Written in Carmel in 1929 and dedicated to Malya Contento, whom Rudhyar married in June 1930,¹⁴⁰ the work is a series of five piano pieces--short in length (one to three pages) but large in gesture, written frequently on three staves to accommodate the wide-ranging improvisational style. They are replete with majestic octaves and massive tone clusters. The cadence to the final section employs four staves:

Example 150. Rudhyar, Granites, penultimate measure, final cadence.

Otto Luening, according to the notes, was born in Milwaukee, Wisconsin, in 1900, had studied in Munich and Zurich and had returned to the United States in 1920. His varied musical career included executive director of the Eastman Opera School, 1925-28, conductor of the American

¹⁴⁰Shere, Dane Rudhyar, p. 8.

Opera Company, Guggenheim Fellow, 1930-32, and, since 1934, chairman of the music department at Bennington College. His setting of a text by Walt Whitman, Only Themselves Understand Themselves, is strong and dissonant. With accented cross rhythms and repeated notes, Luening compresses in one page a driving energy, propelling the Whitman lines: "Only themselves understand themselves and the like of themselves, And souls only understand souls!" (Example 151.)

Example 151. Luening, Only Themselves Understand Themselves, measures 17-20.

Irwin Heilner's Second Rhapsody for tenor and piano (four hands) is a setting of words by William Carlos Williams. Heilner, born in 1908, had studied with Rubin Goldmark, Nadia Boulanger, and Roger Sessions. He might have been associated with the Workers' League in New York because the biographical note refers to his having written Five Mass Songs for Workers' Chorus and in a letter to Cowell in April he had spoken of getting reaction to the songs at worker's meetings.¹⁴¹ The text is from "Danse Russe" in Williams's volume Al Que Quiere-- a free-wheeling scene of a modern-day Narcissus, cavorting

¹⁴¹Letter, Irwin Heilner to Henry Cowell, 3 April 1935. New Music Collection.

naked before his mirror, convinced that he is "the happy genius of my household." The vocal line is in recitative, with several glissandos, yells, and falsetto passages. At times the tenor is directed to use a small megaphone. The four-hand accompaniment is a block-buster: four-voiced dissonant counterpoint played at breakneck speed and cluster chords played with palms, fists, and forearms. (Example 152.)

Example 152. Heilner, Second Rhapsody, measures 22-23.

In this issue Cowell concluded the 1934-35 year with one of his most powerful demonstrations of radical independence. At a time when much of American music was moving toward conservatism with leanings toward folk orientation, a feeling for the land, and a simple style, Cowell was still publishing the complex, dissonant, iconoclastic styles with which he had begun

eight years earlier. New Music may have been older, but neither it nor Cowell had lost momentum. The 1934-35 season was one of the most productive of all: four issues of New Music, three editions in the Orchestra Series, four recordings, and four Society concerts. There was evidence, during that anniversary year, of a growing awareness of New Music at home and abroad. On 19 March the Academy of Arts in Honolulu was the setting for a phonograph recital during which NMQR recordings of music by Weiss, Crawford, Becker, Chávez, and Riegger were played.¹⁴² In May, in Rome, a concert at the Sala Borromini featured six compositions published in New Music: piano music by Strang, Ardévol, and García Caturla, and songs by Green and Roldán.¹⁴³ By July, music dealers throughout the United States were beginning to stock New Music. Cowell wrote to Ives that month telling him that he was having "very good luck with placing NM on consignment with large dealers . . . and many other small dealers." He ended his letter jubilantly: "I have heard from L[yon] and H[ealy] in Chicago, that they have sold five copies over the counter during the last month."¹⁴⁴

A sale of five copies seems like a pitiful event to crow about, but for New Music any sales "over the counter" to the public would appear to be a triumph. Surely the final measures of Heilner's Rhapsody with their exclamation-point tone clusters

¹⁴²"American Program to be Last of Lloyd Recitals," [Unidentified newspaper], [1935]. New Music Collection.

¹⁴³Concerto Internazionale di Musica Moderna da Camera, Sala Borromini, [Rome], 27 March 1935. Program. New Music Collection.

¹⁴⁴Letter, Henry Cowell to Charles Ives, 31 July 1935. Ives Collection.

made a fitting cadence to the season (Example 153):

Example 153. Heilner, Second Rhapsody, final cadence.

** Chords struck with forearms and fists.

XIII

THE NINTH SEASON, 1935-36

The new season promised to be one of Cowell's busiest in regard to New Music activity. In addition to the scheduled four Quarterlies and four NMQR releases, five scores were being engraved and printed for publication in the Orchestra Series. Then, too, as in other years, there would be concerts; there had been four during the previous season.

New Music Quarterly: Eighteen
Nineteen Songs by Ives

As frequently had happened in the past, the season began with one of the most important of the year's publications. This October, it was a collection of Ives's songs, a smaller volume than the one published in October 1933 but one which contained some of his most advanced music. Correspondence about the publication began the previous winter. Ives wrote to Cowell in February, suggesting certain songs, concerned that the group already under consideration might be too politically oriented:

I'm not really certain it's best to publish that batch of songs. The subject matter is too much the same--Politics, war, religion, sociology, etc. I should say either have the Gen. B. [General Booth] alone (or with a piece by another

composer), or add a few more to the group . . . to take away a possible appearance of politics, etc., propaganda which won't do N.M. any good--or at least be misunderstood.

Edith Ives, who continued the letter, "acting as stenographer in place of a wobbly pen," added Ives's request that, since certain songs were arrangements from instrumental scores, a short editor's note should be included in the back of the volume--in fairness to the music and the pianist, he said. Ives thought that an album of ten or twelve songs would be advisable and enclosed the following list: Resolution, Cradle Song, La Fède, from "Paracelsus", Canon, and Slugging a Vampire with alternative suggestions for Night of Frost, The Old Mother, and In Summer Fields. Because of his illness Ives asked that "the songs wait 'til July or later on, if you have something to use for the April number."¹

"It's well you gave me till July for the songs," Ives told Cowell in May. He was, he said, going over them "as well as I can," but because of his eye problems, the work was going slowly, "Some days can't do nothin'," he complained. "So plenty of time is a friend of mine." Nevertheless, he was thinking of adding three or four more which had not been published in 114 Songs. One was Aeschylus and Sophocles; another was Stevenson's Requiem which was not put into the book, Ives said, "because there was so much red tape to get the copyright--but now that has expired, I'm told." He also reminded Cowell in the letter that he wanted to take care of all costs of the issue, including engraving and printing, because the general fund was needed "for

¹Letter, Charles Ives to Henry Cowell, 26 February 1935. Ives Collection.

the other's music." At this point Ives decided that he wanted to wait until the October issue to publish the songs "if it won't push you too much, this might save a possible rush and jamb, at the last minute . . ." ² Later that month the delay became more urgent, as indicated by the telegram he sent to Cowell: "Sorry must postpone songs to October. Doctor's orders." ³

In July Ives, still distressed about the delay, wrote apologetically to Cowell. "I felt like a slob in putting you to the trouble of rushing another job for the June issue," he said. He told Cowell that he was sending two more songs for inclusion in the issue; two more were being copied and would be sent later ("a kind of study from the Universe Symphony" [On the Antipodes] and Aeschylus and Sophocles). He closed his letter with another apology:

I'm sorry I haven't been able to do as much this year as I hoped to for N.M. but several unexpected situations came up and the income came down somewhat and hope the next 6 mos. will be better ones. But am sending something now." ⁴

Cowell acknowledged receiving two songs, Requiem and A Farewell to Land on 8 July and gave them to Langinger to engrave, ⁵ but by the end of July, the other two songs had still not arrived. Ives explained why:

²Letter, Charles Ives to Henry Cowell, May 1935. Ives Collection.

³Telegram, Charles Ives to Henry Cowell, May 1935. Ives Collection.

⁴Letter, Charles Ives to Henry Cowell, 1 July 1935. Ives Collection.

⁵Letter, Henry Cowell to Charles Ives, 8 July 1935. Ives Collection.

Roberts who is copying them is slow; he has a busy job in the N.B.C.--but he says they will be ready by Aug 1st. They are not very long, but I'm afraid rather mean to engrave. One has 4 lines (4 hands, in piano [On the Antipodes]) and [the] other 2 lines of a String Quartett part underneath the piano [Aeschylus and Sophocles]. Both of these songs, I think, are worth putting in--I hope you will like them.⁶

When he finally received the songs, Cowell called them "fine looking" and sent them to the printer.⁷ Then, apparently in response to another letter from Ives, he agreed to print two more songs for the issue--A Christmas Carol and In Summer Fields. Commenting on their "simple nature," he told Ives, "They are in a way just as characteristic as those exploring unknown fields."⁸ Ives, pleased with the decision, expressed his gratitude to Cowell: "Thanks--for including the 2 old ones--Mrs. Ives says "that's Henry--broadminded." In the same letter, Ives asked Cowell to "ask or tell" the printers to send the proofs "so I can start correcting 'while the going is good.'" He preferred, he said, to arrange the order himself and to put the page numbers on the proofs. There was no necessity, he felt, to arrange them as in the "other work" (the chronological arrangement of Thirty-four Songs, published by New Music earlier). "Proofs could be sent by air mail--that's less expensive than a 'special train'." he joked.⁹

⁶Letter, Charles Ives to Henry Cowell, 26 July 1935. Ives Collection.

⁷Letter, Henry Cowell to Charles Ives, n. d./ 1935/. Ives Collection.

⁸Letter, Henry Cowell to Charles Ives, 24 August 1935. Ives Collection.

⁹Letter, Charles Ives to Henry Cowell, August 1935. Ives Collection.

Between February and October, when the issue was published, no one--Ives, Cowell, or Langinger--counted the number of songs, so that when the volume of Eighteen Songs came out, there were nineteen songs in it.¹⁰ Following is the list of songs in the order and with the dates given in the New Music volume with comments made by Ives about them, either in his letters to Cowell already cited or in the notes in the volume itself:

General William Booth Enters Into Heaven (1914)

Requiem (Nov. 1911)

"The small notes in the piano part beginning in the last nine measures, may be omitted or played by an extra player or instrument. They are intended to reflect the echoes of the hunting horn in the hills . . ." (Notes)

"Mrs. Ives says she remembers some of the unpublished songs--especially the "Requiem" as some of the best--This is a kind of rough one . . . with chords, intervals, etc. that made singers mad in those days--but today not so much cussin'" (Letter, May 1935) (Example 154.)

Example 154. Ives, Requiem, measures 6-7.

¹⁰ Kirkpatrick says that the "wrong number was due to the last moment inclusion of Feldeinsamkeit (In Summer Fields)." Ives Memos, p. 153. When the Theodore Presser Company absorbed the New Music Edition in 1959, they reprinted the songs under the title Nineteen Songs. It was many years before the error was

A Farewell to Land (1925)Cradle Song (1919)La Fède (1920)Aeschylus and Sophocles (1922)

". . . parts . . . are very difficult to sing and play--as I remember, one is partly a study in voice inflection in varying pitches and tone diversity." (Letter, May 1935)

"The string-quartet is a background part . . . It is in four Greek Modes (diatonic genus) Dorian, Phrygian, Hypolydian, Mixolydian; the upper line of the piano part in the first seven measures is in the Hypophrygian. Except in a few measures when the Modes interchange, each instrument is given to the seven notes (but not keeping to the same octave) in the Modes used. In the fugal beginning each part starts on the Mode-Tonic taken, but not in the same octave relation." (Notes) (Example 155.)

The Innate (Nov., 1908; arr. 1916)Canon (1894)

"Words by your old Irish friend Tom Moore." (Letter, 2 February 1935)

Tom Sails Away (1917)Slugging a Vampire (1902)

". . . maybe too rough . . ." (Letter, 26 February 1935)

"This was originally to Kipling's 'Tarrant Moss' . . . , but as copyright permission was not obtained, the nice poetry above was written later (not by Mr. Kipling). (Note on page of score)

Two Little Flowers (1921)An Election (1920)

"This is an arrangement of a score for orchestra and Baritones. . . . the small optional notes in the lower staves are from the 1st and 2nd trombone parts." (Notes)

from "Night of Frost in May" (1899)

discovered; New Music catalogues continued to list the title as Eighteen Songs until January 1949.

Example 155. Ives, Aeschylus and Sophocles, measures 1-4.

The musical score is arranged in five systems, each with a different instrument or voice part. The tempo is marked *Adagio*.

- Voice:** The top staff shows a vocal line with a long rest in the first measure, followed by a melodic line in the subsequent measures.
- Piano:** The second system contains piano accompaniment for the first two measures, featuring a complex rhythmic pattern with triplets and dynamic markings of *ppp*.
- Violins I & II:** The third system shows the violin parts, which enter in the first measure with a melodic line and continue through the fourth measure.
- Viola Cello:** The bottom system shows the viola and cello parts, which enter in the first measure with a melodic line and continue through the fourth measure.

The score is characterized by its dense, layered texture and complex rhythmic patterns, typical of Ives's style. Dynamic markings include *ppp* (pianissimo) and *sf* (sforzando). The tempo is consistently marked *Adagio*.

from "Paracelsus" (1912-21)

"1st-2 pages were from an overture score" (Letter, 26 February 1935)

The notes included the above information and added: "the last page for the most part was written when this was made into a song later."

A Christmas Carol (n.d.)Majority (1915; arr. 1921)

"A good part [of] 'The Majority' was left out. It couldn't be arranged for piano--about a hundred different lines all going 'to once' and it wouldn't make any sense on a nice piano. In the old book I didn't happen to make any remarks to this effect, probably didn't think it important enough to take the trouble--but I do now." (Letter, 26 February 1935)

"This is an arrangement, in part, of a score for orchestra and chorus. The group of notes within the form-lines were for various instruments in the score, and used as a kind of mass-tonal percussion part. It is difficult to reproduce this with piano alone and it is better if an extra player or another piano may play in some places." (Notes) (Example 156.)

Resolution (1921)

"Prokofieff's wife sang this in Paris and have had [lots] of requests for copies." (Letter, 26 February 1935)

On the Antipodes (1915-23)

"This is from some themes and a chordal cycle for a symphony. In the last stanza, Largo-Maestoso, it is better if there be an organ pedal and also in these measures, if a string orchestra may help sustain the piano part." (Notes) (Example 177.)

In Summer Fields (Feldeinsamkeit, 1898)

As with the earlier volume of Thirty-four Songs, this issue illustrated the amazing variety of Ives's talent, a fact commented upon by at least one critic--Gail Kubik, just as Aaron Copland had referred to it before. In a review in the Musical Leader, Kubik said:

Example 156. Ives, Majority, measures 1-3.

Majority

Slowly

The musical score consists of two systems. The first system includes a grand piano (G.P.) on the left and piano (p) on the right. The piano part has a right hand (r.h.) and left hand (l.h.). The grand piano part has a right hand (r.h.) and left hand (l.h.). The second system includes a grand piano (G.P.) on the left and piano (p) on the right. The piano part has a right hand (r.h.) and left hand (l.h.). The grand piano part has a right hand (r.h.) and left hand (l.h.). The score is marked with dynamics such as *p* and *pp*, and includes performance instructions like *l.h. r.h.* and *r.h. l.h.*. The tempo is indicated as *Slowly*.

Example 157. Ives, *On the Antipodes*, measures 28-30.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a high register and features a triplet of eighth notes in measures 28 and 29. The lyrics are: "Man! — we ask you! Is Na - ture noth - ing but a - tom - ic cos - mic cy - cles". The piano accompaniment is highly complex, with multiple staves for different instruments. It includes a section for "Org. ad lib. (16 and 32 only)" and a "Ped." (pedal) section. Performance markings include "Largo - maestoso", "cresc.", "Loq.", and "ff".

"Eighteen Songs" by Ives [has] a range in mood and style from the simple, not too interesting, "A Christmas Carol," the satisfying "Canon," to the harsh, strident, and technically and practically, impossible, "Aeschylus and Sophocles." Some of the songs possess real beauty, others are trite, and at least two to this writer seem to be but a jumble of notes, with the most ungodly vocal lines. All are interesting as examples of American art.¹¹

One recipient of the issue was not quite so critical. Julian Myrick, Ives's partner, sent \$7.50 for ten copies and wrote, "As always, I am interested in anything that he [Ives] does or did do." He enclosed \$2.00 for a subscription to New Music for his daughter Marion, who, he said, was "developing a very good voice, and I would like to keep her up to date."¹²

Another who was pleased with the issue was Martha Beck, who wrote to Cowell, saying that, since General Booth had already been recorded, it was good to now have it in print. "I would suggest that New Music and N.M.Q.R. get together and publish some of the same works," she said. "That suggestion came from a subscriber just this week."¹³

By the time the volume came out, Cowell was in New York teaching at the New School. It was there that he either received the bill for \$300.20 or heard about it.¹⁴ It was one of New Music's most expensive publications, and when Langinger was questioned on the charges, he responded:

¹¹Gail T. Kubik, [Review of New Music Editions], Chicago Musical Leader, 28 March 1936. Composition file, Shady, N.Y.

¹²Letter, Julian S. Myrick to Henry Cowell, 7 January 1936. New Music Collection.

¹³Letter, Martha Beck to Henry Cowell, 7 January 1936. New Music Collection.

¹⁴Invoice, Golden West Music Press to Henry Cowell, 24 January 1936. New Music Collection.

I am sorry that the price on Ives New Music Edition appeared too high. I have a special price for you on the New Music which is \$4.00 per plate for the engraving and the printing depends on the number of pages. If the bill isn't satisfactory with you then we'll leave the price up to you. You may pay whatever you have figured to spend on that issue whenever you are able to.¹⁵

It was fortunate that Ives had agreed to pay for the engraving and printing of his songs, because the New Music account in 1935 was not very healthy. Tax returns show that gross sales for April, May, and June of 1935 were only \$97.90, down approximately \$170.00 from the first quarter sales of \$267.33. In the third quarter there was only a slight gain--to \$160.64.¹⁶ When Cowell wrote to Denny in October, he asked "How's the treasury?" then added, "I will send funds when necessary."¹⁷

Nor was the NMQR account in any better position. Beck sent Cowell a "Seventh Accounting" on 16 October showing that only five new subscriptions had arrived since the end of July; the balance in the account was \$7.84. In her letter she said that she hoped Columbia Phonograph would soon take over the project, including the mailings, because otherwise NMQR would "always be in the hole."¹⁸

¹⁵Letter, Herman Langinger to Henry Cowell, 14 November 1935. New Music Collection. The invoice of 24 January shows that the bill was paid in three installments during November.

¹⁶Tax returns, 1 April to 30 June 1935; 1 July to 30 September 1935. New Music Collection.

¹⁷Letter, Henry Cowell to Dene Denny, 3 October 1935. New Music Collection.

¹⁸Letter, Martha Beck to Henry Cowell, with "Seventh Accounting" (dated 16 October 1935), n.d. New Music Collection.

NMQR: Songs and Piano Music by Donovan

The October 1935 record release contained music by Richard Donovan: two songs with string quartet, On Her Dancing and Farra Diddle Dino, and Suite for Piano. The songs, recorded before the piano suite, were sung by Grace Donovan, the composer's wife, accompanied by Romeo Tata, Hugo Kortschak, Emmeran Stoeber, and Harry Berman. There may have been plans to record other chamber music by Donovan on the second side, but Donovan wrote to Cowell in August that the members of the quartet had scattered. He suggested recording his piano suite, which had been published in New Music in April 1933 (see above, p. 442). Edwin Gerschefski had learned it, he said, and had been working on it with Artur Schnabel in Europe that summer.¹⁹

Paul Girard gave the recording a lukewarm review in the American Music Lover. The music, he said, was "harmonically acidulous and conflicting"; the songs "clever although difficult." "Donovan," concluded Girard, "writes with conviction although what he has to say is none too imposing."²⁰

Grace Donovan's voice on the recording, although pleasant; is very light against the substantial strings. Furthermore, poor enunciation and a busy accompaniment lessen the effect of the vocal part. The string parts, however, are bright, lively, and well crafted. The piano suite had to be cut to fit the disc, so that the Hornpipe is missing. The other three movements (fast,

¹⁹Letter, Richard Donovan to Henry Cowell, 1 August [1935]. New Music Collection.

²⁰Paul Girard, [Review], American Music Lover, 1 (November 1935).

slow, fast), with their constant movement and spun-out figuration, are well within the neo-classical mold.

Orchestra Series: Biguine by Moross

The first Orchestra Series score to be published since the previous March--Biguine by Jerome Moross--came out in November. The volume had been delayed, according to Langinger, because of work on the Ives songs: "I simply had to put the score aside," he said, "and finish up the New Music, when I received all the mss and corrections from Mr. Ives."²¹ He said he planned to mail out the issue to each of the seventy-five subscribers--the first reference, incidentally, to the number of subscribers to the Orchestra Series--and to send ten copies to the composer Jerome Moross (the usual number composers received). The rest of the 250 books printed went to Denny in Carmel. Langinger's invoice shows that, besides miscellaneous charges for postage, copyright, etc., the cost of the 31-page edition was \$186.00 or \$6.00 per page for engraving and printing.²²

While there is no reference to Ives's contribution to this issue, the composer Moross was a beneficiary of Ives's generosity through a scholarship to the New School. The previous August, Ives had sent \$150 to Cowell for a scholarship

²¹Letter, Herman Langinger to Henry Cowell, 21 October 1935. New Music Collection.

²²Invoice, Golden West Music Press to New Music, 19 November 1935. New Music Collection. Langinger engraved the Quarterly for \$4.00 per page but charged extra for printing.

fund for Cowell's classes.²³ Cowell acknowledged the check, saying that "last year the scholarship students went into schools and spread a knowledge of 'the work' in many places."²⁴ In October he reported to Ives that there had been announcements of the scholarships in both the New York Times and the Herald Tribune, that forty "strangers" had applied, and that he had made the selection.²⁵ Later that month, when the twelve winners were announced, Jerome Moross's name was included.²⁶

Moross obviously was not one of the "strangers" who applied for the scholarships; he already had one work published in the Orchestra Series in 1933--Paeans (see above, pp. 485-87). The present work, Biguine, was music for a ballet and the property of Harms, Inc. With some reluctance, Harms finally released it for publication, but not until after much prodding, as indicated by Moross's letter to Cowell in July.²⁷

Biguine is a leisurely-paced piece (marked "Rhythmic-Unhurried") with the biguine rhythm throughout, either in the percussion or in the other instruments. Like the earlier work Paeans, it is athenatic and atonal with small repetitive step-wise motives. Trumpets with jazz mutes, flutter-tongued flutes,

²³Letter, Charles Ives to Henry Cowell, August 1935. Ives Collection.

²⁴Letter, Henry Cowell to Charles Ives, 28 August 1935. Ives Collection.

²⁵Letter, Henry Cowell to Charles Ives, 4 October 1935. Ives Collection.

²⁶New York Herald Tribune, 11 October 1935. Cowell folder, 1930-39, Music Division, New York Public Library.

²⁷Letters, Jerome Moross to Henry Cowell, 27 May 1935 and 6 July 1935. New Music Collection.

violins played col legno, and piano strings played with the palm of the hand are some of the instrumental effects used. Soft and languid for much of the time, the piece begins to pick up momentum at the section marked "Joyous" and then accelerates little by little until the final cadence. At the climax, five rhythmic ostinati are played simultaneously. (Example 158.)

Orchestra Series: Percussion Music

In the same letter in which Langinger discussed sending out copies of the Moross edition, he sent a dummy page for the next Orchestra Series issue, saying that he expected to get it out by the end of the year.²⁸ The volume was to contain percussion pieces by Johanna M. Beyer, Harold G. Davidson, Ray Green, Doris Humphrey, William Russell, and Gerald Strang; the dummy page was the first page of Harold G. Davidson's Auto Accident.

The publication of the Davidson piece marked one of the rare times when Cowell published music submitted to him by a composer he had never met. Davidson, born in 1893 in Virginia, had studied at the Cincinnati Conservatory²⁹ and, in 1935, was living in Columbus, Ohio, working on a thesis for a master's degree. He had written to Cowell in July enclosing the manuscript for a "chamber composition entitled HELL'S BELLS, for percussion instruments of definite pitch." "In this work," said

²⁸Letter, Herman Langinger to Henry Cowell, 21 October 1935. New Music Collection.

²⁹Baker's Biographical Dictionary, s.v. "Davidson, Harold Gibson."

Example 158. Moross, Biguine, 5-7 measures before final cadence. Bassoons, brass, percussion, and piano.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- 2 Bassoons:** Treble clef, *ff* dynamic, *cresc.* marking.
- Horns in F:** Four staves (I-IV), Treble clef, *ff* dynamic, *cresc.* marking.
- Trpts. in Bb:** Four staves (I-IV), Treble clef, *ff* dynamic, *cresc.* marking, includes triplet markings.
- Tromb.:** Three staves (I-III), Bass clef, *ff* dynamic, *cresc.* marking, includes *glissando* marking.
- Tuba:** Bass clef, *ff* dynamic, *cresc.* marking.
- Tymp.:** Bass clef, empty staff.
- Xyl.:** Treble clef, empty staff.
- Maracas:** Treble clef, rhythmic accompaniment.
- Cymbal:** Treble clef, *mf* dynamic, *ft stick* marking, *tramm* marking, *laissez vibrez* marking, *to Snare Drum Wood Stick* marking.
- Piano:** Grand staff, *ff* dynamic.

Davidson, "I have taken some well-known bell patterns, quarters and other appropriate tunes and have tried to progressively infernalize them, melodically and harmonically." He was, he said, familiar with the "ultra-modern school and cause" and was beginning to take an interest in the work Cowell and his contributors were doing.³⁰

Cowell, intrigued, responded by asking Davidson to send parts and score in September for possible performance by Slonimsky. He hinted that he might include a Davidson piece in a forthcoming publication of short percussion works. "How much time would I have to write a short percussion work for that issue, if acceptable of course?" Davidson asked in his return letter to Cowell. As to his piece Hell's Bells, he commented:

I hope you don't consider it too flippant. Perhaps it is a bit facetious; but remember that it is my first ultra-modern work and that I live in a very primitive environment, musically and otherwise. I was merely trying to be funny. I think you understand.³¹

Later that month he sent Auto Accident--an "American Tragedy," he called it, wondering again if that was too flippant, and jokingly referred to the "accidentals" in the Accident.³²

In his score, Davidson is shown to be partial to chromaticism, open fifths, seconds, sevenths, and ninths on the piano, and unusual percussion instruments like glass plates

³⁰Letter, Harold Davidson to Henry Cowell, 30 June 1935. New Music Collection.

³¹Letter, Harold Davidson to Henry Cowell, 7 August 1935. New Music Collection.

³²Letter, Harold Davidson to Henry Cowell, 22 August 1935. New Music Collection.

and musical tumblers. The opening of Auto Accident gives the specifications for the instruments and describes the moment of impact (Plate LII.) In the following example, the "accident" occurs. (Example 159.)

Example 159. Davidson, Auto Accident, 7-8 measures before final cadence.

The musical score consists of the following parts:

- Glass Plates:** A single line with rhythmic notation.
- Trap Drum:** A single line with rhythmic notation.
- Bass Drum:** A single line with rhythmic notation.
- Siren:** A single line with a sustained note.
- Chinese Wood Block:** A single line with rhythmic notation.
- Temple Bells:** Five lines, numbered 1 to 5, with rhythmic notation.
- Timpani:** Two lines with rhythmic notation.
- Chimes:** A single line with rhythmic notation.
- Musical Tumblers:** A single line with rhythmic notation.
- Xylophone:** A single line with rhythmic notation.
- Piano:** Two lines (treble and bass clef) with complex rhythmic notation.

Johanna Beyer, a native of Germany, was a student in Cowell's classes at the New School. She wrote to him the previous April, saying that she was sending songs and dance

Auto Accident

HAROLD G. DAVIDSON

SPECIFICATIONS

Two glass plates, each resting on a wash bowl or crock, with a hammer or mallet in readiness to break them. On page 9, measure four, these glass plates are to be smashed with the hammer, one on the first half of the second count and the other on the second half of the third count. In the next measure, the bowls containing the broken glass are to be emptied on a hard surface, table or floor.

Trap Drum

Bass Drum

Siren

Ratchet

Chinese Wood Block

Temple Bells - scored thus:



Timpani; three chromatic pedal kettle-drums p - 2° - 3°



Chimes, tubular



Musical Tumblers, water-tuned. Necessary tones



Xylophone, standard 4 octave

Pianoforte

Plate LII. Davidson, Auto Accident. Specifications.

numbers.³³ Her name on the edition is given as J. M. Beyer, and the title of her work, IV. The piece itself is for nine unspecified percussion instruments which enter fugally. The cross rhythms become increasingly complex with each successive "point of imitation." Example 154 shows the beginning of the sixth and last section.

Ray Green, studying in Paris when the edition came out that winter of 1935-36, had written Three Inventories of Casey Jones for Cowell before he left. He used the term "inventory," he says, to mean "taking stock of--see what's in the tune."³⁴ Green's orchestra for Casey Jones consisted of five pop bottles (graduated), one large bottle (with four or five marbles inside), two drums (high and low), two cymbals (high and low), four gongs (graduated), and piano. There is an introduction and a finale (a repeat of the introduction) for percussion only and the three inventories, two with piano and percussion, one for piano alone. The first inventory illustrates Green's dissonant style and pervasive use of intervals of the fourth and fifth. (Example 155.)

Dance Rhythms by Doris Humphrey, notated by Wallingford Riegger, had been improvised by Humphrey and Charles Weidman for one of a group of dances. According to the note accompanying the one-page score, Riegger had written the music for the re-

³³ Postcard, Johanna M. Beyer to Henry Cowell, 12 April 1935. New Music Cowell. Sidney Cowell, who with John Cage was a fellow student of Beyer in Cowell's percussion class in the Fall of 1935, remembers her as having been well trained in music, shy and retiring. Personal information from Sidney Robertson Cowell.

³⁴ Interview with Ray Green.

Example 160. Beyer, IV, measures 40-44.

40 *accelerando* 44 *alargando*

1
2
3
4
5
6
7
8
9

Example 161. Green, Three Inventories of Casey Jones, One.

Count o's fast
with 5th and octave above each note for first eight bars

forte - sharp - no pedat

staccatito

Piano

Da Capo al Fine

40

Piano

Fine

shake hard

Large bottle with 4 or 5 marbles inside

shake hard

dim.

Fine

shake hard

dim.

Fine

Piano

Large Bottle

high
Cymbals
low

e) Retain hold of the edge of the cymbal, after stopping tone, shake violently in order to make a huge deal of racket.

maining numbers. The repetitions of the measures and the order of the patterns could be varied at will, as could also the types of drums and gongs. At one place in the score the player of the small drum is directed to stop the vibration in order to make another beat audible. (Example 162.)

Example 162. Humphrey, Dance Rhythms, measures 9-11.

The musical score for Example 162 consists of five staves: Gongs, Cymbal, Small Drum, Tambourine, and Bass Drum. The score is divided into two sections: "9 times" and "Faster 6 times".

- 9 times section:** The tempo is 4/4. The Gongs and Cymbal parts have a single note on the first beat of each measure. The Small Drum part has a single note on the first beat of each measure. The Tambourine part has a continuous eighth-note pattern. The Bass Drum part has a pattern of eighth notes with accents.
- Faster 6 times section:** The tempo is 3/8. The Gongs and Cymbal parts have a single note on the first beat of each measure. The Small Drum part has a single note on the first beat of each measure. The Tambourine part has a continuous eighth-note pattern. The Bass Drum part has a pattern of eighth notes with accents.

A specific instruction for the Small Drum part in the "Faster 6 times" section reads: "Stop vibration with fingers, making audible another beat." This instruction is accompanied by a diagram showing a hand with fingers positioned to stop the vibration of the drum head.

The Three Dance Movements by William Russell is the most complex composition of the group. Written in April 1933 in New York City, the three movements--Waltz, March, and Fox Trot--employ three percussionists, each playing five instruments, and a pianist playing tone clusters with fist, forearm, and board (4 ft. long, 1 in. by 4 in.). Sometimes the pianist is called upon to play the slapstick with his right hand while playing cluster chords with his left arm; sometimes he plays pizzicato on the piano strings with a fork. Besides the more traditional percussion instruments, a small dinner bell, bottle, and steel bar or anvil are specified in the score. At

one point in the Fox Trot, Russell directs that the bottle be broken; at the end of the March, all the keys on the piano are played. (Example 163.)

Like Davidson and Green, Strang composed his piece, Percussion Music for Three Players, especially for the Orchestra Series edition. Strang remembers the circumstances:

Henry asked me if I had anything for percussion that he could use. I said, "No, but I've wanted to write something for percussion for some time, and I'd be glad to write a piece for you." So I sat down and wrote this thing in about three weeks. It was for three players of varying degrees of skill and written for the dance.³⁵

Strang indicated in the notes preceding the score that "if any of the instruments are lacking, players may feel free to improvise substitutes which give a somewhat similar effect." He also requested that players "try to use their instruments as expressively as possible. . . . striking their instruments in various places [for] a variety of color." The parts are arranged so that the first group of instruments requires a player of more skill and dexterity than does the second group, with the third group maintaining the basic pulse. (Example 164.)

New Music Society: December Concert

One of the few New Music Society concerts to take place during Cowell's absence was held that December 1935 in San Francisco while Cowell was still in New York. With both Gerald Strang and Herman Langinger in Los Angeles (Langinger at times worked at the Golden West branch there), arrangements had to be made long distance, with conferences by mail between Los Angeles,

³⁵Interview with Gerald Strang.

Example 164. Strang, Percussion Music, measures 6-8.

The musical score consists of three systems of staves. The first system includes Cymbal, Temple Blocks, and Anvil or Iron Pipe. The second system includes Wood Blocks (high and low), Chinese Drums (small, medium, large), Triangle, Maracas, and Gongs. The third system includes Bass Drum. Measures 6, 7, and 8 are indicated by circled numbers above the staves.

Carmel (where Denny lived), and New York. Langinger wrote to Cowell in November about plans for the concert to take place on Sunday, 8 December, at the Sorosis Club in San Francisco. It was to be a concert of music by William Grant Still performed by his wife Verna Arvey and Dale Arvey, pianists, and Nathan Emanuel, tenor. (Plate LIII.) Strang was to handle the publicity, Langinger to print the postcards and flyers. Verna Arvey wanted two pianos, so Hardcastle was directed to get one from Langinger's shop in San Francisco. A Miss Cummings was asked to hire the hall for the evening. There seemed to be a problem finding the mailing list and membership cards. "If [they're] in your Menlo Park home," asked Langinger, "who has the keys?"³⁶

³⁶Letter, Herman Langinger to Henry Cowell, 14 November 1935. New Music Collection.

PROGRAM

THE NEW MUSIC SOCIETY

presents—

WILLIAM GRANT STILL

Afro-American Composer

and a program of his compositions

interpreted by—

VERNA ARVEY, Pianist**NATHAN EMANUEL, Tenor****DALE ARVEY, Pianist**

SOROSIS CLUB - SAN FRANCISCO

Sunday Evening, December 8th, 1935

8:15 p. m. Admission \$1.00 (members free)

PROGRAM

1. AFRICA. (Symphonic Suite)

- a. Land of Peace.
- b. Land of Romance.
- c. Land of Superstition.

—VERNA ARVEY

2. SONGS.

- a. Father Vensble's Aria,
From the opera "Blue Steel"
- b. Breath of a Rose.
- c. Winter's Approach.

—NATHAN EMANUEL

INTERMISSION

3. THREE DANCES from the Ballet "La Guaiabesse."

- a. First Dance of the Children.
- b. Second Dance of the Children.
- c. Dance of the Portesses.

—VERNA ARVEY

4. TWO DANCES from the Ballet "Central Avenue."

- a. Blues.
- b. Soft Shoe Dance.

—VERNA ARVEY

5. KAINTUCK (for solo piano and orchestra)

—VERNA ARVEY and DALE ARVEY

6. Concluding Remarks. —WILLIAM GRANT STILL

Plate LIII. Program for the New Music Society Concert, 8 December 1935.

The concert turned out to be a "fiasco," in the words of its chief participant, Verna Arvey. Arvey wrote to Cowell after the concert on her elegant stationery giving him the sordid details:

It is really a long story: many things went in to make it as it was. It almost seemed as if we were beaten before we started. . . . Rattles in the back of the piano . . . tiny, chilly audience . . . no practice that day because there was no place to work . . . a tenor who surprised us as much as he did everyone else by singing very, very badly . . . critics who sent back word in the intermission that they wanted to go home, and would Mr. Still please make his speech now instead of later? when we had scheduled the music most effective for piano for the last half . . .

I feel very badly about it all. But perhaps there will come some way or someday when I can redeem myself and Still's music in San Francisco for all our sakes. In the meantime I think I'll enter on a period of meditation, hard work and no public appearances unless inducements prove very strong. . .

Arvey sent word that their expenses for hotel, gas and oil, and food in San Francisco (presumably for the three performers and the composer) came to \$22.97. "Of course nothing was said that fatal night about reimbursing us," she said. "You may do whatever you like about it." She concluded with the news that Langer wanted her to start a chapter of New Music in Los Angeles, but she declined. "However, Strang is going to do something about it (maybe) as soon as he finishes some work he must do and can meet the man who might sponsor it," she said.³⁷

There was other bad news for Cowell from California that fall--this time of a more personal nature: he was in danger of losing his position as lecturer at Stanford. Frankenstein wrote on Cowell's behalf, citing his New Music activity:

³⁷Letter, Verna Arvey to Henry Cowell, [December 1935]. New Music Collection.

I have received a letter from Henry Cowell telling me that his standing as a musician has been impugned, that his position at Stanford is in danger, . . . I am greatly surprised that any such situation has arisen . . .

His activities as a publisher of other men's music have . . . attracted world attention and some of the most prominent of present-day musicians, men like Miaskovsky and Schoenberg, whose music is eagerly sought after by commercial publishers, have been only too glad to have their works appear in Cowell's New Music Edition.

Enclosed is an article I wrote last spring about Cowell's New Music Society, which will give you some idea of the importance of one phase of his work.³⁸

NMQR: Vocal Music by Copland and Luening

Another phase of Cowell's activity--NMQR--received a generous amount of publicity in Modern Music to start off the new year of 1936. Aaron Copland, whose own Vocalise was on one side of the January record release, included a reference to New Music Quarterly Recordings as one of three recordings of modern music. Copland singled out for comment the Donovan songs and piano suite (NMQR, October 1935) and the Four Songs by Otto Luening (the reverse side of the Vocalise). Unfortunately, the New Music selections received no better treatment from him than did the RCA and Columbia discs. The music by Luening and Donovan, he said, constituted "only a barely sufficient introduction to their music"; it would have been better, he thought, to devote a side to one Luening song of four minutes' duration than to four one-minute songs. He called Donovan's songs "almost obviously over-complex," but said that the piano suite "improves on acquaintance."³⁹

³⁸Letter, Alfred V. Frankenstein to Dr. [Ray Lyman] Wilbur, 20 October 1935.

³⁹Aaron Copland, "Active Market in New Music Records," Modern Music, 13 (January-February 1936): 45-47.

One striking feature of the January release was the beautiful singing by Ethel Luening, who, accompanied by the composer, handled Copland's tour de force with aplomb and gave the Luening songs, set to texts by Walt Whitman, just the right amount of solidity without sacrificing smoothness of tone. One of the most effective was the song already published in New Music, Only Themselves Understand Themselves, with composer Luening at the piano.

In his article in Modern Music Copland speculated about that new breed of music lover--the gramophone listener:

Since each month adds a few more selections to a fast-growing list of contemporary music recordings, we are probably safe in assuming the existence of a definite public willing to part with hard cash in order to own these selections.

Curiously little or nothing is known about these buyers of the new in music--who they are, where they live, what they like.⁴⁰

If the subscribers to NMQR were typical, many of the new public were associated with universities. Of the forty-eight subscribers to NMQR on a subscription list dated 1936, sixteen were colleges, college music departments, or identified as professors. They came from all over the country, mostly from New York and California; one was in Tokyo, one in Calcutta. The following is a list of these subscribers:

Backus, Mrs. Gordon T., Washington, D.C.
 Baetz, Mrs. Jessie, New York, New York
 Baird, Cameron, Buffalo, New York
 Bennington College, Bennington, Vermont
 Benton, Thomas, Kansas City, Missouri
 Bowman, Daniel G., Buffalo, New York
 Brown, Mrs. Armit, Franconia, New Hampshire
 Cadman, Charles Wakefield, San Diego, California
 Carragan, Martha Beck, Troy, New York

⁴⁰ Copland, "Active Market," p. 45.

Cornell University, Ithaca, New York
 Darrell, R. D. (Complimentary), New York, New York
 Denison University, Granville, Ohio
 Donovan, Richard, Yale University, New Haven, Connecticut
 Dyer, George R., Brookville, Long Island, New York
 Elliot, Gerald A., Grand Rapids, Michigan
 Erb, J. Laurence, Connecticut College, New London, Conn.
 Felton, Mrs. Charles, San Francisco, California
 Fuller, Mr. Lon L., Duke University School of Law, Durham,
 North Carolina
 Gerschefski, Edwin, New York, New York
 Hanson, Howard, Eastman School of Music, Rochester, New York
 Haydon, Mr. Glen, University of North Carolina, Chapel
 Hill, North Carolina
 Hill, Mr. Raymond, South Pasadena, California
 Hill, Mr. Richard S., Ithaca, New York
 Hirsch, Mrs. Elsa Rogo, New Rochelle, New York
 Hodgson, Mr. Hugh, University of Georgia, Athens, Georgia
 Hughes, Mr. Rupert, Los Angeles, California
 James, Mrs. D. L., Kansas City, Missouri
 Jenkins, Paul W., Kansas City, Missouri
 Jonas, Walter L., New York, New York
 Kansas, University of, Lawrence, Kansas
 Kleinecke, Miss Mary L., Berkeley, California
 Kortschak, Hugo, New York, New York
 Lidbury, F.A., Niagara Falls, New York
 MacAlester College, St. Paul, Minnesota
 Miles, Mr. Dwight W., Annandale, New Jersey
 Namura, Mr. Tsuchi, Tokyo, Japan
 North Carolina, University of, Chapel Hill, North Carolina
 Piston, Walter, Belmont, Massachusetts
 Record Library (the) (send 3 of each)
 (Mr. H.W. Wilson), San Francisco, California
 Salzedo, Carlos, New York, New York
 Slater, Mrs. Henry, Palo Alto, California
 Stone, I. J., 628 Oakwood Avenue, Columbus, Ohio
 Thorp, Willard L., New York, New York
 Tufts College, Medford, Massachusetts
 Walton, Mrs. E.F., New York, New York
 Weiss, Adolph, San Francisco, California
 Wesleyan University, Middletown, Connecticut
 White, Mrs. I.C., Calcutta, India⁴¹

New Music Quarterly: Sonate by R6zsa

The January 1936 issue of the Quarterly contained a piano sonata by a young Hungarian composer living in New York, B61a R6zsa, who had sent a recording and a copy of the sonata to

⁴¹Subscription List 1936. New Music Collection.

Cowell the previous June upon the recommendation of Carlos Salzedo.⁴² When Cowell published the work he included biographical notes about Rózsa's early study of piano in Budapest and his tours as an accompanist for his father, a baritone of the Berlin, Vienna, Budapest, and Metropolitan operas. Rózsa was graduated from the Institute of Musical Art in 1928 and studied composition with Boulanger in Paris and Schoenberg in this country. Besides the piano sonata, composed in Paris in 1929, other works he had written were for string quartet and for orchestra.

The sonata is extremely dissonant with chromatic lines, secundal harmonies, and open fourths, fifths, and octaves. There are traditional elements, however, in its four-movement form (the Fox Trot substitutes for the usual dance movement) and in its pianistic writing--within the late romantic style with regular meters and rhythms. It is big and bold, making its statement forcefully. The opening measures illustrate many of its characteristics (see Example 165). Note, in measure 5, the restatement of the theme at a new level, not unusual in Rózsa's style where sequences and recapitulations are frequent.

After the sonata was published, Rózsa wrote to Cowell thanking him and reporting that he had received reviews in Hungary "praising it to heaven." There was also a publishing house in Budapest, he said, possibly interested in selling copies. He was pleased with the engraving, he added, since there were no wrong notes, although "the engraver got his Italian mixed up a

⁴²Letter, Béla Rózsa to Henry Cowell, 20 June 1935. New Music Collection.

Example 165. Kózsa, Sonate pour Piano, I, measures 1-5.

Andante semplice, con espressione
molto legato e dolce

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with various rests and slurs indicating phrasing. Dynamic markings include 'p' (piano) and 'ff' (fortissimo). The overall style is simple and expressive, as indicated by the tempo and performance instructions.

few places[;] instead of "senza" he put "sempre" and some other things."⁴³

Orchestra Series: Becker's Concerto

For the next edition in the Orchestra Series,⁴⁴ Cowell turned to an old colleague, John Becker, whose fortunes had improved during the past year. The previous July, Ives had referred to Becker in a letter to Cowell, saying that he hoped that Becker's conducting engagement in Chicago would lead to something permanent for him. "I remember your saying that Chicago was one of the most backward cities . . . and needed a man like Becker to build them up a little more muscle there," Ives said.⁴⁵ By October 1935, Becker had settled into a new position as director of the Federal Music Project for the state of Minnesota, his first permanent job since he left St. Thomas's College in 1933.⁴⁶

Becker's Concerto for Horn in F and Orchestra, Number 17 in the Orchestra Series, although not programmatic, is related somewhat to the "music dramatic" forms he had begun working with in 1932⁴⁷ (the concerto was composed in 1933). Its sections include an introductory recitative (slowly and dramatically) for the horn, a Poem, a Satire, marked "mockingly" and "fast as

⁴³Letter, Béla Rózsa to Henry Cowell, 18 March 1936. New Music Collection.

⁴⁴In his letter to Cowell on 14 November 1935, Langinger had reported that he was working on the Becker Concerto "with the horn transposed in F." New Music Collection.

⁴⁵Letter, Charles Ives to Henry Cowell, 1 July 1935. Ives Collection.

⁴⁶Gillespie, "John Becker," P. 216.

⁴⁷Ibid., p. 209.

soloist can play with ease," a lyrical Song in moderato tempo, and finally a Choral. The recitative and poem consist of a long-breathed chromatic melody on the horn, sometimes joined by winds and brass, accompanied throughout by tremolos in the strings. As usual, Becker did not eschew dissonance. (Example 166.)

Example 166. Becker, Concerto for Horn in F and Orchestra, measures 20-21.

Musical score for Example 166, measures 20-21. The score features a Solo Horn in F and four string parts: Violins I, Violins II, Violas, and Violoncellos. The horn part plays a long, chromatic melody. The strings play a rhythmic pattern of eighth notes, with dynamics markings of 'p' (piano) appearing in the string parts.

The Choral illustrates Becker's tendency to employ earlier forms in a modern harmonic style. Here, in a texture reminiscent of a Bach choral prelude, the horn's melody stands out in relief against the fugue in the strings. (Example 167.)

Example 167. Becker, Concerto for Horn in F and Orchestra, measures 198-200.

Musical score for Example 167, measures 198-200. The score features a Solo Horn in F and three string parts: Violins I, Violas, and Violoncellos. The horn part is labeled "Choral - Must stand out over fugue" and "A Choral-Fugue". The strings play a fugue-like texture. Dynamics markings include "f" (forte), "mf" (mezzo-forte), and "f" (forte).

New Music Society: March and May
Concerts of Chamber Music

The Society concert which took place that March at the Sorosis Club was a modest affair. (Plate LIV.) Although the soloists, violinist Mary Pasmore and her sister pianist Suzanna, were well known in San Francisco, there was only a small audience of fifty-three people. Even the appearance of Weiss and Cowell and the music of Cowell, Hindemith, and Bloch on the program attracted few devotees. A financial statement for the concert shows that actually only \$22.00 was taken in (the other \$22.00 came from membership dues) and that, of the performers, only Mary Pasmore received anything for her services: \$1.80.

Financial statement, New Music Society Concert, 29 March 1936

Receipts:	Single admissions	\$22.00
	1/3 of \$2.00 fee pd. by 33 New Music Society members	<u>22.00</u>
	Total receipts	\$44.00
Expenses:	To Slonaker's print shop for 800 gov'n't postal cards & printing of programs	\$17.20
	To Sorosis hall for hall rent	15.00
	To Mary Pasmore [<u>sic</u>] for advertising in symphony programs	10.00
	To Mary Pasmore for services	<u>1.80</u>
		\$44.00 ⁴⁷

The next concert, on 20 May 1936, featured music by three of the same composers whose works were included on the March program, Hindemith, Szymanowski, and Weiss. (Plate LV.) This event, however, had apparently been underwritten by some of the more prestigious contributors to the Society, because

⁴⁸Financial Statement, New Music Society Concert, 29 March 1936. New Music Collection.

The New Music Society of California
Box 356, San Francisco

presents

MARY PASMORE, Violinist

in a Recital of Contemporary Music

Sorosis Club Hall, 336 Sutter Street

Sunday Evening, March 29th, at 8:30



PROGRAM

Sonata for Viola Alone - - Paul Hindemith

Lebhaft, aber nicht geeilt Maessig Schnell Scherzo

In Form und Zeitmass einer Passacaglia

Five Associated Pieces

for Violin and Piano - - - Henry Cowell

Interpolation, Restriction, Drone, Monodic Fancy, March

Composer at the Piano

Sonata for Violin and Piano - - Adolph Weiss

Moderato Andante Allegro

Composer at the Piano

Poeme Mystique - - - Ernest Bloch

Bauern Tanz - - - Karol Szymanowski

(transcribed by P. Kochanski)

Suzanna Pasmore at the Piano



Admission \$1.00 and tax

(New Music Society
Members Free)

Plate LIV. Program for the New Music Society Concert, 29 March 1936.

PROGRAM

I

F. Minor Quartet, opus 10
by Paul Hindemith

1. Sehr Lebhaft
2. Tema Con Variationi
3. Sehr Lebhaft

II

Quartet
by Karol Szymanowski

1. Lento Assai
2. Allegro Moderato
3. Andantino Semplice in Modo Canzone
4. Vivace

III

Quartet No. 3
by Adolph Weiss

1. Allegro
2. Andante Espresso
3. Allegro Molto

Admission \$1.00 and tax. New Music Society
members free.

Plate LV. Program for the New Music Society Concert, 20 May 1936. Excerpts. (San Francisco Public
Library)

HONORARY MEMBERS

Mr. and Mrs. Pierre Monteux
Leopold Stokowski

Patrons and Patronesses

Mr. Warren Allen
Mrs. Leonora Wood Armsby
Dr. Hans Barkan
Mrs. George Cameron
Mrs. John B. Casserly
Mr. Albert Elkus
Dr. Leo Eloesser
Mrs. Charles Felton
Mrs. Mortimer Fleishhacker
Mrs. Leon Guggenheimer
Mrs. Marcus Koshland
Mrs. Ashton Potter
Mrs. Alice Rosenberg
Mrs. Leon Sloss
Mrs. Ralph Sterling
Mrs. Nion Tucker

the program listed patrons and patronesses, many of whom were long-standing members of New Music: Mrs. Leonora Wood Armsby, Dr. Hans Barkan, Mrs. George Cameron, Mrs. John B. Casserly, Dr. Leo Eloesser, Mrs. Alice Rosenberg, and others. Mrs. Armsby was, at this time, president and managing director of the San Francisco Musical Association, a group which had just selected Pierre Monteux as the new conductor of the orchestra.⁴⁹ The names of Monteux and his wife were prominently displayed on the New Music Society program as "Honorary Members," as was that of Leopold Stokowski, in San Francisco that month, conducting the Philadelphia Orchestra in a series of concerts.⁵⁰

The critics were delighted with the program. Marjory Fisher arrived late, missing the Hindemith quartet, which she had wanted to hear, but noted that in the Szymanowski work "the slow movement disclosed a strange and simple beauty." The Vivace, she thought, was "brilliantly effective." Even though Weiss's quartet was "more complexly cacophonous" than the Szymanowski, "the performance at least made this auditor more than willing to hear it again." She concluded in typical fashion, in the same dutiful phrases she and other San Francisco critics had used before: "New Music Society programs are infallibly provocative and stimulating. They are not soothing, but they are interesting, and adventurous-minded music lovers have reason to be grateful to the society. . . ."⁵¹

⁴⁹[Editorial], "The Symphony Comes Back," The Argonaut, 1 May 1936.

⁵⁰"Leopold Stokowski Arrives Today," San Francisco Examiner, 1 May 1936.

⁵¹"New Music Heard," [in column of reviews by Marjory M. Fisher], San Francisco News, 2 May 1936.

The critic for Musical West spoke of the Hindemith work as "abounding with melody, especially in the Tema con Variationi, [sweeping] one along with a joyousness of movement that was well-named 'sehr lebhaft.'" He also enjoyed the Szymanowski quartet-- "most varied in its use of color through both harmony and melody." As for the Weiss, it was "scholarly . . ., challenging the audience to listen, frequently, to four major themes at once, all most intricately interwoven and developed. Each movement ended with an unresolved discord, quite logically." Even more impressive to the reviewer, it seemed, was Weiss himself, "a brilliant young composer [and] one of our resident orchestral members." He noted that "Mr. Weiss was generously applauded and made to respond to a 'personal appearance' bow."⁵²

Cowell's choice of performers for the May concert may have caused a rift in the New Music family; at least, that is what is implied in a letter Cowell received a month earlier. Raymond Tenney, the clarinetist who had performed at Society concerts since their inception in 1927, had not been consulted on the choice of instrumentalists. When Cowell sent him an announcement, he reacted angrily: "I certainly was surprised to find that the symphony performers had been chosen. I have at all times tried to engage people who not only were interested in New Music but who needed the work badly, after all the good performers are not in the symphony by a long ways." The incident had hurt him a great deal, he continued, and, as a result, he had "come to the conclusion that it will be far bet-

⁵²H.M.R., "New Music Society Program of Interest," Musical West, June 1936.

ter for New Music that I sever all connection with it in the future as I do not feel able to stand many upsets like this one." In the course of his letter, he expressed his feelings about his own involvement with the Society and contemporary music undoubtedly shared by other performers for New Music over the years:

I must also point out through the lean years when there was very little money in the New Music concerts that the fellows that I associated with gave unsparingly of their time in preparing for the concerts because they were primarily interested in the New Music Society. It was largely through these people's efforts that the interest in new music in S.F. is what it is today. I certainly think it is rather a shabby trick to pass them by now.

As far as my own case I have of course been glad to earn what money I have been able to due to the New Music concerts but I have really been extremely interested in playing new music because I have been sincere in trying to further the hearing of it because I seem to be able to discover a great deal in it that much other music seems to lack.

I assure you that it has not been with a mercenary thought that I have devoted so much time and energy to playing new music activities.⁵³

New Music Quarterly: Music by Harris

Tenney referred to Weiss ("I am quite surprised that he did not have the courtesy to call me up in regards to the concert"), hinting that he was piqued because Cowell was now relying on advice from more important musicians, ignoring those who had not made names for themselves. Certainly, Cowell's choice of Roy Harris's Trio for Pianoforte, Violin, and Violoncello for the Quarterly issue that spring (Volume IX, Number 3, April 1936) showed that he was now able to attract composers

⁵³Letter, Raymond Tenney to Henry Cowell, 27 April 1936. New Music Collection.

who already were being played by established institutions and recorded by commercial companies. According to the biographical notes in the edition, Harris had had works performed by the major orchestras in the United States--New York, Boston, Philadelphia, Los Angeles, Minneapolis, Chicago, and Cleveland--and several chamber music groups, a point made by Cowell in American Composers on American Music when he said that Harris was "one of the favored few who have been accorded symphony performances by our orchestra conductors."⁵⁴

It is clear from Cowell's book that he greatly admired Harris in spite of some reservations about his lack of modernism. Not only did he place Harris in the first group of composers (with Ives and himself), describing him as one "who makes researches into new forms with a special view as to whether or not they express an American feeling,"⁵⁵ but he himself wrote an article on Harris and reprinted a long essay by Harris on Problems of American Composers originally published by Scribner's.

In the essay, Harris discussed the difficulties composers had with audiences unfamiliar with new works and critics untrained in musicianship. He referred to the social and economic alienation in which composers found themselves. Among the remedies to the economic problems, according to Harris, were Guggenheim fellowships, Pulitzer prizes, and publications like New Music and the Cos Cob Press. (Obviously, Harris was misin-

⁵⁴Cowell, "Roy Harris," in ACAM, p. 69.

⁵⁵Cowell, ACAM, p. 4.

formed as to the financial rewards attendant to publication in New Music.) A solution to the composer's remoteness from society was more difficult to find:

The shifting scenes of our social and economic environments are so fluctuating, so crowded with heterogeneous influences, such a helter-skelter race of commercial jockeying, that it is very difficult to strike any bedrock economic or human relationships. Our economic system has fostered the productive psychology with such narrow limitations that no allowance is made for the leisure which is necessary for productivity in the arts. . . . The problem of social and economic adjustment is doing more to destroy talented American composers than any other problems, and of course its solution will come only when enough American individuals recognize that we cannot buy musical culture any more than we can buy a home environment.⁵⁶

Clearly, Harris, in 1933, concerned with becoming established as an American composer, was frustrated by trying to work within the system; how different from Cowell, who by starting New Music and all its complementary activities knew that he had to work outside the system.

Cowell spoke of a dichotomy in Harris and his music when, in his article on him, he called him "a curious case among American composers," and went on to contrast his advanced ideas with his conservative nature, often tempering each positive trait (to Cowell's way of thinking) with a negative one: "He often convinces his friends and listeners of the extreme value of his works . . . when in reality they are only mildly interesting . . ."; "To talk with Harris, one would gather that his music must be radical. On hearing the music, one finds it sounding quite conventional. It is not modernistic music"; "It is in this field [of formal development] that he is truly

⁵⁶Harris, "Problems of American Composers," in ACAM, p. 165.

original, a creator rather than an imitator; yet even here he is conventional, inasmuch as what he does is to apply the Beethoven principles of form with some additions, to a semi-modern melodic and harmonic idiom;" "He writes music which is original, because he originated it himself, but which is not always new, because many of the things which he originated, have been originated long ago by others."⁵⁷

When Harris was interviewed in New York in 1976, he remembered very little about the circumstances of the publication of his Trio in New Music. He did say emphatically that Cowell must have approached him because he never approached people about his own music. "I don't believe in it," he said, "because I think that if people want to do it, they do a better job than if they're forced to do it." Harris thinks that one reason for Cowell's interest in publishing him at that time was that his music was beginning to be played by the important orchestras. Koussevitzky, for example, had played his Symphony 1933 and was scheduling a new work every year. On the other hand, he said, "Cowell would have published me even if my music hadn't been played. He was genuinely interested in my music; we were good friends and remained so."⁵⁸

Nevertheless, Harris recalls that, at the time, he thought of Cowell and the New Music group (Ives, Ruggles, among others)

. . . as a separate group to which I did not belong, and I didn't approve of their music. For instance, I never

⁵⁷Cowell, "Roy Harris," pp. 64-66.

⁵⁸Quotations in this paragraph and the following three quotations from an interview with Roy Harris, New York, 8 March 1976.

did think that Ives was anywhere as great as he's supposed to be. I always thought of Ives as a kind of "Grandma Moses" of music, except that he wrote some good songs.

When asked, Harris characterized the New Music group as "experimental":

I defended them a lot in talking to other people that we have to have experimentalists so that the music doesn't grow stale and stop. It's very important that we have experimentalists just as we have inventors and research scientists. Just the same sort of thing. But then they wouldn't be any good unless we had what I call, "real composers."

Harris remembers the Trio as being a "severe work," but not necessarily neo-classic:

You know, one sort of drifts into things. He doesn't make his mind up to do things. If one's a composer, he hears while he writes inside of his subconscious. His brain helps him some to write it down, but what he hears is in his subconscious and that depends on so many things of what he's been experiencing in his daily life.

Alfred Frankenstein, however, did refer to the neo-classic quality in the Trio when he reviewed the first performance of it in 1934:

If this writer is correct in feeling that Elizabeth Sprague Coolidge's festivals of chamber music are admirable barometers of the musical weather, her festival at Pittsfield, Massachusetts, on September 19, 20, and 21 indicates that the neo-classical trend of recent years has passed the tentative, experimental stage, and has come to something like maturity.



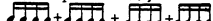

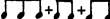

.....
It was at its best in Roy Harris' Trio, with its fine bold line, its clear forceful statement, its dignity and maturity of thought and feeling. The Harris work was by the far the most impressive new composition of the festival.⁵⁹

⁵⁹Alfred V. Frankenstein, "Festival at Pittsfield," Modern Music, 12 (November-December 1934): 41-43.

The New Music edition of Harris's Trio, dated 1934, was edited by Harry Cumpson. It is a large work in three movements and, at a cost of \$323.00, one of New Music's more expensive issues.⁶⁰ It opens with Allegro con bravura, brisk and strong, in which the piano plays octaves almost exclusively while the other two instruments play in parallel octaves, fourths, or fifths. The second movement, Andante religioso, contains broad melodies, in which the violin and cello imitate each other and the piano is in two-voiced counterpoint. The third movement is a four-voice fugue, complete with restatements and episodes.

The most characteristic element of the work, and one frequently noticed in other works by Harris, is what Cowell called "the dynamic driving pulse of his music," largely derived from his unequal division of the measure.⁶¹ This irregular accent, Harris thought, was a particularly American trait:

Our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans; and from this unique rhythmic sense are generated different melodic and form values. Our sense of rhythm is less symmetrical than the European rhythmic sense.

For instance: given a 4/4 meter, the European will generally think  (in quarters), or in eighths  or in sixteenths  but the American is very apt to feel spontaneously  (in quarters) or in eighths  or in sixteenths  ⁶²

⁶⁰ Invoice, Golden West Press to New Music Society, 16 April 1936. New Music Collection.

⁶¹ Cowell, "Roy Harris," ACAM, pp. 67-68.

⁶² Harris, "Problems of American Composers," in ACAM, pp. 151-52.

Many of the motives in the Trio illustrate Harris's reliance on these principles. (Example 168.)

NMQR: A Protest Song by Siegmeister

Another composer who, like Harris, was deliberately attempting to write "American" music was Elie Siegmeister, whose song The Strange Funeral at Braddock was the April 1936 release from NMQR. As Siegmeister described it, the song

was about the death of a steel worker in a steel mill through an accident. It was rather revolutionary and left-wing and fire-eating and all that. Actually, it was more like an anarchist tract, because at the end of the poem, the guy's wife takes a gun and is going to shoot the owner of the steel mill . . . not terribly Marxist philosophy--sort of direct action like Alexander Berkman and Emma Goldman.⁶³

Siegmeister, born in 1909 in New York, was a graduate of Columbia in 1927 and a student of Nadia Boulanger in Paris for four years. He had met Cowell through Seeger at the New School, attended Cowell's classes and concerts, and one day in 1935 took his new song to him:

I lived in Brooklyn and so did Jerry Moross, and Benny Herrmann used to come out. I played them the Braddock and apparently they liked it. I think it was Jerry who said, "Well, why don't you go to see Henry Cowell. Maybe he'll print it in New Music." I said, "Well, he doesn't know me very well; I was just introduced to him. Why should he take something from somebody he doesn't even know?" He said, "Well, you never can tell. Henry's that kind of a guy. What have you got to lose?"

So I went to the New School one day to see him. He saw a suspicious-looking envelope under my arm, so he said, "What's that? A new composition?" Like that. I said, "I'm Elie Siegmeister." He said, "Yeah, I know you. What's that, a new composition?" Just like that. So I sat down at the piano (I have the world's worst voice,

⁶³This and the following two quotations from an interview with Elie Siegmeister by Cole Gagné, 31 January 1977. Cowell Collection.

Example 168. Harris, Piano Trio, motives.

a. I, measures 7-11. Piano.

b. I, measures 41-44. Violin and Cello.

c. II, measures 5-6. Violin and Cello.

d. III, measures 86-87. Violin and Cello.

typical of many composers), and I sang, and I played, and I banged, and I yelled, and I screamed, and I came to the end with a great big crashing chord with a high note. Henry said, "I like that; it's a very good piece. Would you like me to publish it in New Music?" Just like that. I said, "Wow." New Music was like God then; everybody and his brother--Schoenberg and Webern and all these great composers--had been published in New Music. So I said, "Wow, that would be fabulous." He said, "Well, get me a copy and I'll publish it." Just like that. And he did. And that was it. It took a year or maybe a year and a half.

Cowell published the Siegmeister song in the Quarterly issue of July 1936 (Volume IX, Number 4). Before that, however, the song had been performed several times around New York. Siegmeister continues:

Mordecai Bauman, a very close friend of mine, was a baritone who sang Strange Funeral in Braddock when no other singer in creation would (they'd say it was the most crazy awful cock-eyed music in the world). Mordecai Bauman sang it mostly at workers' meetings on the East Side and down around Fourteenth Street to collect money for the sharecroppers or the unemployed. Anna Sokolow made a ballet out of it and went around doing it with her group. Mordie sang it and Alex North was the pianist (North is a movie composer now).

When it was performed at Town Hall in December 1935, with Siegmeister accompanying Bauman, the Herald Tribune critic was favorable impressed. The song, he said,

might be described as a musical narrative presented in a declamatory chant. Although the music sometimes played a secondary role, and, in certain passages of the unornate narration, did not altogether avoid a sense of incongruity, it offered some very dramatic and effective measures.⁶⁴

Siegmeister remembers that Cowell decided to make a recording the same day he decided on publishing the song. For

⁶⁴F.D.P. "Composers Interpret Works in [Music] Guild Concert," New York Herald Tribune, 6 December 1935.

the recording, Siegmeister again accompanied Bauman on the piano:

We went to the studio (I think it was the Reeves Sound Studio), met Henry there, and recorded it for New Music. That was the days before tape; you went right on to wax. Of course, if you made one slight mistake, the whole thing had to be done over again. So we did it, and it was on 78's--two sides of a 78 record.⁶⁵

It was originally planned to record the song on only one side of the record. After Siegmeister made a fruitless trip to the studio with Bauman, he wrote to Cowell informing him that two sides were needed because the song took $6\frac{1}{2}$ -7 minutes to perform.⁶⁶ Cowell approved, the recording was made, and Siegmeister wrote to Cowell suggesting places for advertisements and announcements: in New Masses and "the whole left press," as well as the New Theatre magazine, The Nation, and The New Republic.⁶⁷

The Strange Funeral in Braddock is a poem by Michael Gold of protest about working conditions in the steel mills. It describes the death of a steel worker in Braddock, Pennsylvania, Jan Clepak, who, dreaming of the green lands of Bohemia, his wife's breasts, and his baby's laughter, is oblivious to the steel about to flow over him as a result of a cracked lever on the furnace. Siegmeister's setting is a powerful one and Bauman's strong baritone is well suited to it. He carefully enunciates the long narrative and forcefully

⁶⁵Interview with Elie Siegmeister. [Cowell could not have been at the studio, because he was in Menlo Park that spring.]

⁶⁶Letter, Elie Siegmeister to Henry Cowell, 5 April 1936. New Music Collection.

⁶⁷Letter, Elie Siegmeister to Henry Cowell, 15 April 1936. New Music Collection.

punches out the many half-spoken passages. The accompaniment by Siegmeister is equally strong, pounding away at the dissonances and tone clusters. Together they make the climax chilling. (Example 169.) One reviewer of the record called it "explosive music" and praised the "wonderful declamation and singing" of Bauman. He also commented that he was fortunate to be able to refer to the New Music edition of the songs while he was listening to the record.⁶⁸

Siegmeister's gratitude to Cowell for recording and publishing his music is still remembered today and his comments are well worth repeating as an indication of what Cowell and New Music meant to young composers in the 1930s:

And Henry gave me my first recording that way. I must say that I often thought of him--it's a strange thing to say--as almost a Christ-like character, because he didn't know me from Adam. I was just another one of a lot of kids running around writing music. . . . He just liked the music and he just went on the principle, "I should publish music that is good, regardless of whether the guy has a big name or whether I'm going to sell copies." Very few people will just do something because they believe in it, and Henry was one of them, with no favors, no quid pro quo, nothing. He just did it because he believed in it. I really always revered Henry, because I'm sure if he did it for me, he did it for other people. In fact, he did.⁶⁹

Unfortunately, Cowell's work in helping young composers like Siegmeister and in promoting new music received a shattering setback soon after the release of the recording. That recording, the publication of the Harris Trio, and the management of the May concert were, in fact, the last New Music ac-

⁶⁸"Pioneering in America," Boston Evening Transcript, [1936]. New Music Collection. Since the recording came out in April and the edition in July, this was as close as Cowell ever got to a possible plan of releasing works simultaneously in the different media.

⁶⁹Interview with Elie Siegmeister.

tivities Cowell was to oversee for several years. On Friday, 22 May he was arrested at his home in Menlo Park on a morals charge. A news item sent out by the Associated Press named composer and pianist Cowell as having been arrested on charges involving a 17-year-old boy. Bond was fixed at \$2500. Cowell was identified as lecturer for several years at the New School for Social Research in New York, president of the New Music Society of San Francisco, part-time teacher at Mills College for women in Oakland, and as having been a lecturer at Stanford University, a recipient of a Guggenheim fellowship, and author of a book on music.⁷⁰ Among other places the news was reported in Carmel, where the article said that he was well known and "had been extensively entertained in several Carmel homes."⁷¹

Cowell's New Music colleagues in California were appalled and saddened that such a thing could happen. Frankenstein was in Berkeley and read the eight-column headline in the Call-Bulletin ("Composer Cowell Arrested . . .");⁷² Langer was heartbroken.⁷³ Both rushed to visit Cowell in Redwood City, where he was being held, as did Harry and Olive Cowell, who had received the news from friends in Palo Alto.⁷⁴ Strang recalls his reaction:

⁷⁰"Henry Cowell, Composer, Held on Boy's Charge," New York Herald Tribune, 23 May 1936.

⁷¹The Californian (Carmel), 28 May 1936.

⁷²Interview with Alfred Frankenstein.

⁷³Interview with Herman Langer.

⁷⁴Interview with Olive Thompson Cowell.

Somebody called me or somebody sent me a clipping from the San Francisco papers. My first thought was, "Well, heavens, this is terrible, but what about New Music? So my wife and I got in our old jalopy and headed for San Francisco to see what we could do. We visited him in the jail where he was then being held, and we had long talks with the Cowells in San Francisco. I told Henry I'd simply carry on with whatever had to be done here and keep things going. I immediately checked with Langinger, and we found out what was in the mill and what was scheduled to be published. Then, after the sentence was made, and we knew he was going to San Quentin, we went into it a little further. We decided then that, since there was no telling how long he would be there, something had to be done to keep things going. So Henry simply gave me a bill of sale and turned over the entire thing to me.⁷⁵

The bill of sale from Cowell to Strang is dated 1 October 1937 and is signed by Olive Cowell as his "attorney-in-fact."

(Plate LVI.)

News of the arrest reached Ives in July. Becker had heard it in Chicago the end of June and wrote to Mrs. Ives. Harmony Ives, in turn, wrote to Carl Ruggles's wife, Charlotte, saying that she had not yet told Ives: "If true I think it is the saddest thing in our experience," she said. I am dreading this disclosure to Charlie . . . it is the only secret I've ever had from him."⁷⁶ When she did tell him, Ives's reaction, as she reported it, was a violent one: "He will never willingly see Henry again--he can't--He doesn't want to hear of the thing--The shock used him up & he hasn't had a long breath

⁷⁵Interview with Gerald Strang.

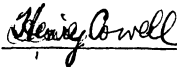
⁷⁶Letter, Harmony Ives to Charlotte Ruggles, 3 July 1936. Ives Collection, Ruggles folder.

BILL OF SALE

October 1, 1937

The undersigned, Henry Cowell, sole owner of the unincorporated publishing business operating under the name NEW MUSIC EDITION, for the purpose of printing, publishing and distributing the periodicals, NEW MUSIC; and NEW MUSIC ORCHESTRA SERIES, and for other purposes, in consideration of the payment of one dollar, and other good and valuable considerations, receipt of which is hereby acknowledged, does hereby sell, assign, transfer and make over to Gerald Strang any and all the assets of said business of whatsoever nature, subject to outstanding liabilities, to be his personal property, free and clear of all encumbrances except bona fide liabilities as shown on the books of the said NEW MUSIC EDITION as of this date, the first day of October, 1937.

Signed



By



his attorney-in-fact.

Plate LVI. Bill of Sale, New Music Edition, Henry Cowell to Gerald Strang, 1 October 1937.

since I told him . . ."⁷⁷ Cowell, concerned for the future of New Music, had written to Ives that July explaining his plans for the edition. The letter, said Harmony Ives,

was largely about the carrying on of New Music--He has planned it all out as you of course know--He said Mr. Ruggles & Mr. Luenning (?) wanted to do it from Bennington but Strang is to do it & Henry's name left on. We want to see New Music go on.

At first, Ives's decision to continue support for New Music seems inexplicable in view of his harsh judgment of Cowell. But his response was actually no different from Strang's. Both understood the ultimate value of Cowell's accomplishment for contemporary music and American composers and were able to separate the man from the work. Although Cowell was for years the "Editor and Owner" of New Music, as described on the masthead of the Quarterly, his cause had by now transcended any solely personal involvement. And to his great credit, even without him New Music was to continue.

⁷⁷This quotation and the next from letter, Harmony Ives to Charlotte Ruggles, 12 July 1936. Ives Collection, Ruggles folder. The Cowell-Ives friendship did resume, however, when Cowell, having been paroled in the spring of 1940, took up residence in New York. Later, in December 1942, Cowell was pardoned by the governor of California.

XIV

NEW MUSIC AFTER 1936

New Music Society

Although the New Music Quarterly continued for twenty-two years after 1936, others of Cowell's enterprises did not. The first activities to cease were the Society concerts. With few exceptions these had always been personally directed by Cowell and there was no one in San Francisco to carry on. An undated flyer announcing the formation of the Society in Los Angeles is in existence, listing Strang as musical director,¹ but Strang himself did not refer to any concerts there when he was interviewed.

The name of the Society was revived in New York in 1947, when Cowell, now paroled and pardoned, established in the East and teaching at the New School. presented a series of concerts "in cooperation with the New Music Society." The concert on 20 April was an ambitious event featuring soloists, a chorus, and a percussion group. (Plate LVII.) Many of the names on the program were familiar: Radiana Pazmor sang, Varðse

¹New Music Society flyer, n.d. Kuhnle Collection.

MODERN MUSIC

Third Concert Given in Cooperation with

THE NEW MUSIC SOCIETY

Sunday, April 20, 8:30 p.m.

PROGRAM*Pianists:* Maro Ajemian and William Masselos*Alto:* Radiana Pazamore*Soprano:* Herta von Rohm*Choral Group Directed by* Edgard Varèse*Percussion Group:* Josephine Chari, E. Dobson, Kenneth Kilstrom, Blais Marchesa, Albert Mockler, Mimi Vallner*Accompanist:* Ernest Lubin**American Pioneers**

8th Psalm Tune	James Lyon 1735-1794
Amanda	Justin Morgan 1747-1798
Be Glad Then, America	William Billings 1746-1800

Chorus

O World Maxwell Powers

Chorus

Alleluja Otto Luening

Chorus, Solo Voices: Kathryn Oakes, Françoise Carbonneau

Consort for four voices

with two pianos Merton Brown

Maro Ajemian and William Masselos

Music for dance, two pianos,

percussion

Harrison Kerr

Maro Ajemian and William Masselos and Percussion Group

A Group of Songs including:

Alone Ernest Lubin

Opus 6

She Is Asleep

Widow of Eighteen Springs } John Cage

Radiana Pazamore

INTERMISSION

From the Etude for a Work in Progress Edgard Varèse

Chorus — Piano — Percussion

*Solo Voices:*Barbara Gibson, Edith Klein, Marguerite Wadsworth
Edward Caldicott

Aus dem Glühendem

Alban Berg

Ihr Trübtet zu dem Herde

Anton von Webern

Herta von Rohm

Organum for two pianos

Carl Ruggles

Let Thy Weeping Turn to Dancing

Alan Hovhannes

Maro Ajemian and William Masselos

Choral Study

Frank Wigglesworth

Chorus, two pianos, Solo voice, Barbara Gibson

Three Slavonian Songs

Bela Bartok

Wedding song from Paniky

From Medzibrod

Dancing song from Paniky

Chorus and Piano

Admission \$2. (tax incl.)

NEW SCHOOL

66 WEST 12th STREET, N. Y. 11, N. Y.

**Plate LVII. Program for the New Music Society Concert,
20 April 1947.**

directed, and the music of Ruggles, Bartók, Berg, and Webern was performed. Like the New Music Society concerts of the 1930s, composers whose music was being published concurrently in New Music were represented on the program--in 1947 these were Merton Brown, Alan Hovhaness, and John Cage. Also performed was early American music by James Lyon, Justin Morgan, and William Billings; undoubtedly this was considered as suitable for a Society concert as was the "ancient music" Cowell had once justified by claiming that it was new to the audience.

Another series of New Music Society concerts took place at Columbia University in 1951 (Cowell was also on the teaching staff there). (Plate LVIII.) Among the New Music works presented at the two concerts on 8 and 10 May were Ruggles's Lilacs (from Men and Mountains, published October 1927) and Angels (April 1934), Harrison's Alleluia (January 1948), Russell's March (from Three Dance Movements, OS 1936), Thomson's Capital, Capitals (April 1947), and Toch's Fuge aus der Geographie (January 1950). A program from the concert on 10 May listed the distinguished participants in the Toch fugue as being Cowell's wife, Sidney Robertson Cowell, whom he had married in 1941, John Cage, and Frank Wigglesworth, the retiring editor of New Music. The incoming editor, Vladimir Ussachevsky, had recorded the fugue, according to the program, and at the concert was playing it back "nine times as fast as spoken."²

²Program, New Music Society, 10 May 1951. New Music Society.

NEW MUSIC SOCIETY

PRESENTS 3 CONCERTS

8:30—MACMILLAN THEATRE

COLUMBIA UNIVERSITY

1 MAY 8 ORCHESTRAL CONCERT
 MANHATTAN SCHOOL ORCHESTRA
 CONDUCTED BY HARRIS DANZIGER
 SINFONIETTA—COWELL
 "LOUSADZAK"—HOVHANESS
 "OFFRANDES"—VARESE
 3 MOVEMENTS FOR STRINGS—
 WIGGLESWORTH
 "LILACS" AND "ANGELS"—RUGGLES
 ALLELUIA—HARRISON
 "BEMBE"—CATURLA

2 MAY 10 CHAMBER CONCERT

IVES—LARGO, ALLEGRETTO SOMREROSO
 LUCK AND WORK
 RUSSELL—MARCH SUITE (PERCUSSION)
 KOHS—CHAMBER CONCERTO (SOLO)
 VIOLA AND STRING NONET.)
 THOMSON—"CAPITALS CAPITALS"
 TOCH—"FUGE AUS DER GEOGRAPHIE"
 GLANVILLE HICKS—HARP SONATA
 MCLAREN—SOUND TRACK
 NOWAK—SONATA (OBOE AND PIANO)
 ARDEVOL—TRIO
 BOWLES—"PARLE DETROIT" CANTATA
 HARRISON—FUGUE (PERCUSSION)
 GOLDMAN—DUO FOR 2 TUBAS
 CAGE—IMAGINARY LANDSCAPE
 No. 4 (FOR 12 RADIOS)

3 EARLY MUSIC

CHORUS & ORCHESTRA
 CONDUCTED BY EDGAR VARESE
 DATE TO BE ANNOUNCED

ADMISSION FREE

Plate LVIII. Announcement of the New Music Society Concerts,
 1951.

Orchestra Series

The next New Music activity to be abandoned was the Orchestra Series. At the time of Cowell's arrest two issues were being produced: Bernard Herrmann's Sinfonietta and the Washington's Birthday movement from Ives's "Holidays" Symphony. Already committed by Cowell for January 1937, as Strang told Ives, was William Grant Still's Dismal Swamp.³ Strang, traveling between his home in Los Angeles and Langinger's press in San Francisco, faithfully oversaw the completion of the works, publishing Sinfonietta in July 1936, Washington's Birthday and Dismal Swamp at the beginning of 1937.

Strang, receiving encouragement and thanks from Ives for his devoted work on New Music, continued printing orchestra scores and, in fact, even suggested that a new series be started, one devoted exclusively to chamber music.⁴ Ives was reluctant to commit himself to yet another series, however; after he sent Strang a discouraging letter, the plan was dropped.⁵ During the next year, correspondence between the two men centered on reprinting Ives's Lincoln and the Theater Set. Then, at the end of 1938, Strang received a major setback: Ives was drastically cutting his annual contribution of \$1500 to New Music. Harmony Ives, writing for her husband, informed Strang

³Letter, Gerald Strang to Charles Ives, 4 December 1936. Ives Collection, Strang folder.

⁴Letter, Gerald Strang to Charles Ives, 20 October 1937. Ives Collection, Strang folder.

⁵Letters, Edith Ives (for Charles Ives) to Gerald Strang, 16 October 1937 and 30 November 1937. Ives Collection, Strang folder.

when she sent the checks for 1939 that Ives could no longer provide the same level of support. At the same time Ives suggested that fewer of the expensive Orchestra Series issues be published.⁶

From then until October 1939, Strang, under pressure from Ives, Becker, and others, made plans to reorganize the edition. In July he sent a letter to his board--Becker, Riegger, Ives, Cowell, and Slonimsky--outlining the changes, which included dropping the Orchestra Series, raising the price of New Music, and establishing a distribution center in New York.⁷ Ives responded by agreeing to a monthly contribution of \$50⁸ and sent Strang the 1940 checks early, in September.⁹

New Music subscribers received the news with their October 1939 issue of the Quarterly: the price of the subscription had been raised from \$2.00 to \$3.00, the Orchestra Series was being discontinued, and each subscriber was requested to bring in two more.¹⁰ By then they had received the last of the series: Rudhyar's Five Stanzas, Becker's Soundpiece No. 2, and Oscar Levant's Nocturne in 1938; Harrison Kerr's Notations on a Sensitized Plate and Oscar Lorenzo Fernandez's Batuque

⁶Letter, Harmony Ives (for Charles Ives) to Gerald Strang, 11 December 1938. Ives Collection, Strang folder.

⁷Letter, Gerald Strang to Editorial Board, 10 July 1939. Ives Collection, Strang folder.

⁸Letter, Harmony Ives (for Charles Ives), to Gerald Strang, 20 July 1939. Ives Collection, Strang folder.

⁹Letter, Harmony Ives (for Charles Ives) to Gerald Strang, 21 September 1939. Ives Collection, Strang folder.

¹⁰Insert in New Music, October 1939. New Music Collection.

in 1939.

New Music Quarterly Recordings

NMQR continued until 1942 under the direction of Otto Luening, chairman of the department of music at Bennington College. There was a regular schedule of four releases a year until 1940 and, from then on, recordings were issued irregularly until 1942; two more were to be distributed in 1949. Luening took firm charge of the project when Martha Beck turned over the business papers to him in January 1937. She also enclosed a letter from Cowell, who had written that, while he did not expect any return from profits realized on the recordings, he would appreciate receiving at least the money he had personally put into the series--"around \$300.00."¹¹

Luening reorganized NMQR and acquired a distributor's license for the Bennington College Co-operative Store,¹² but the subscription list remained small. Recordings of songs by Henry Brant were shipped on 27 July 1937 to seventeen subscribers; twenty-three went to dealers on consignment.¹³ As, always, the treasury was low, with no money to pay the recording artists. Luening's letter to Brant in 1937 told the story:

I am sorry that I did not send the \$25 to Miss van Loon sooner, but, as there are no funds available in the NMQR treasury to pay artists--a condition of which none of us

¹¹Letter, Martha Beck to Alice Merrell, Secretary, Bennington Department of Music, 5 January 1937. New Music Collection.

¹²Distributor's License, New Music Quarterly Recordings, 24 April 1937. New Music Collection.

¹³New Music Quarterly Recordings. Shipments, 27 July 1937. New Music Collection.

approve, but which, nevertheless, is factual--I had to attempt to raise the money, so that we could finally release your record.

I was not immediately successful in this, so have advanced the \$25 personally, so that Miss van Loon gets her fee. If you know of anyone, at this moment, who would be willing to make even small contributions toward the payment of her fee, I should appreciate it. We hope, as soon as the subscription list is built up, to be able to take care of it in the regular business way but, in the meantime, we all have to work together to keep the ship floating. . .¹⁴

There was gradual improvement. The next June, the subscription list had increased to twenty-nine,¹⁵ and in January 1939 forty-five. Luening pointed out, however, that, of these, about eighteen were either committee members or Bennington College personnel.¹⁶ In the same report, Luening said that NMQR had applied for a grant from the Carnegie Foundation but had been turned down; subsequently New Music advanced NMQR \$200 for the year, so that they could "carry on."

When Luening went on sabbatical during the 1939-40 school year, Harrison Kerr in New York became chairman of the board. During his tenure, the name was changed to New Music Recordings, because, as the board minutes of 12 February 1940 stated, "records will no longer be issued on the quarterly basis."¹⁷ The complete operation of NMQR was now in New York

¹⁴Letter, Otto Luening to Henry Brant, 3 July 1937. New Music Collection.

¹⁵List of subscribers in letter from NMQR to Henry Cohen, Musicraft Records, 1 June 1938. New Music Collection.

¹⁶New Music Quarterly Recordings Report, 23 January 1939. New Music Collection.

¹⁷Minutes of meeting of the Board of the New Music Quarterly Recordings, 12 February 1940. New Music Collection.

with distribution of the recordings from the newly established American Music Center.

When Cowell returned in May 1940, Kerr graciously bowed out, submitting his resignation on 20 September 1940, so that Cowell could become chairman. At that meeting, it was reported that the NMQR account had a balance of \$16.53. Though plans were discussed to repress old records, draw up contracts, and send announcements and brochures, the outlook was gloomy. The one piece of news the board (Kerr, Luening, and Riegger) wanted to hear from Cowell--a possible subsidy from Ives--they didn't hear.

Mr. Cowell [read the minutes] informed the board that Charles Ives had given New Music Editions \$100 a month and this had enabled NME to help NMR. However, Mr. Ives had changed this amount to \$50 a month and so had reduced the income of NME.

Mr. Luening suggested that he try to get a Promotion Committee working again. . .¹⁸

Luening was already making alternate plans; he could see that there would be no more contributions from Ives or New Music.

During Cowell's absence, NMQR had released fourteen recordings. Many of the composers represented were already familiar to subscribers of New Music--the Cubans Roldán, Ardévol, and Caturla, and Riegger, Creston, Varese, Ives, among others--and some were composers whose music was never published in the Quarterly--Edwin Gershefski, Robert McBride, Gregory Tucker, William Schuman, Quincy Porter, and Mary ... Howe.

¹⁸ Minutes of New Music Recordings Meeting, 20 September 1940. New Music Collection.

In spite of the efforts by Luening and Kerr and, now, Cowell's presence on the board, there was no assurance that NMQR would continue. During Cowell's tenure as chairman there were only three more releases: the first contained Frederick Jacobi's Scherzo for Flute, Oboe, Clarinet, Bassoon and Horn performed by the wind ensemble from the Juilliard School of Music, and David Diamond's Prelude and Fugue No. III in C-sharp Major for Piano, played by Leonard Bernstein. Twenty-two critics received review copies in May 1941; among them was Isabel Morse Jones of Los Angeles, who had reviewed the first New Music Society concert in 1925.¹⁹ The second was Ives's Fourth Violin Sonata played by violinist Joseph Szigeti and pianist Andor Foldes. This recording was distributed not only by NMR but also by the League of Composers through their subscription series. For their service the League received 57¢ on each record.²⁰ As of 26 June 1942, 132 records had been sent to League subscribers and NMR had received \$210.²¹ The third release was a set of three recordings of Ernst Bacon's opera A Tree on the Plains, recorded at Converse College in Spartansburg, South Carolina, in May 1942. Bacon wrote to Cowell in June when he sent the sixth side (a solo by Radiana Pazmor). He suggested that the price be set at \$4.00, saying that he

¹⁹ Letters, Florence Strauss, American Music Center to music critics, 12 May 1941. New Music Collection.

²⁰ Letter, Harrison Kerr to Claire R. Reis, President of League of Composers, 9 April 1942. New Music Collection.

²¹ Letter, Claire R. Reis to Henry Cowell, 26 June 1942. New Music Collection.

planned to give twenty-five sets to NMR to sell, while keeping fifty for subscribers at the college.²²

After a six-year hiatus, NMR revived briefly when, in 1948, a mysterious "Cousin Fritz" sent Frank Wigglesworth, chairman of the board of the New Music Edition, \$1000 to "put into the 'New Music Recordings.'" "I hope," he said, "it does what you expect it to do."²³ Wigglesworth also received a check from Riegger "for general expenses of NMR," because, as the latter said, he was feeling flush from royalty checks from Arrow, ACA, etc.²⁴ Wigglesworth used the new riches to press four recordings of flute music which had been made at a concert given by flutist René Le Roy in New York.²⁵ The pieces--Wigglesworth's Lake Music, Varèse's Density 21.5, Luening's Monologue, and Arthur Lourié's Lament--were the last of the New Music Recordings.

New Music Quarterly

As close as Strang had been to New Music activities, he was not really prepared for the situation in which he found himself when he agreed to carry on in Cowell's absence. For one thing, he found that it was more of a personal operation

²²Letter, Ernst Bacon to Henry Cowell, 11 June 1942. New Music Collection.

²³Letter, "Cousin Fritz," to Frank Wigglesworth, 3 February 1948. New Music Collection.

²⁴Letter, Wallingford Riegger to Frank Wigglesworth, 18 May 1948. New Music Collection.

²⁵Letter, Frank Wigglesworth to Webster Recording Company, 29 April 1948. New Music Collection. Interview with Frank Wigglesworth, New York, 15 April 1975.

on Cowell's part than he ever suspected!

I discovered many things about New Music which I hadn't given any thought to. One was that this was simply a personal enterprise of Henry's that nobody had any interest in except Henry. There was no formal incorporation. It was just a thing that sat there. As far as business was concerned there was no one to sign a check or enter into a contract except Henry. Whatever funds there were suddenly became my personal property. My God, it was an incredible situation. Here I was, suddenly, the owner of a white elephant.

The press at that time was still in San Francisco, but I had no money to go commuting back and forth, so I simply gathered up all the records I could find (which were mostly at Olive's place) and brought all the stuff down to Los Angeles with me. About the same time, the Langingers moved to Hollywood. It was purely coincidental, but, of course, it made a lot of things possible.

At this time, I learned for the first time that Ives was the angel behind New Music. At first he was contributing \$100 a month or \$1200 a year; then later he increased it somewhat, because our costs were running up. Occasionally he would send us some extra check just on general principle. That \$100 a month was really the thing that kept it solvent; in those days it made the difference, because obviously, our subscription list was never enough to pay for the cost of publication.²⁶

Strang set up an informal arrangement with Langinger whereby Golden West Music Press stored all the materials and handled the mailing as well as the engraving and printing-- an enormous contribution, said Strang, "strictly a labor of love." As to selection of scores to be published, Strang, still thinking himself an agent for Cowell, was reluctant to make it a "one-man operation." He continues:

There was a nucleus of an organization because Henry had a consulting board of people like John Becker, Nicolas Slonimsky, Otto Luening, and Richard Donovan. I set up a procedure whereby from time to time I'd circulate a batch of manuscripts and get opinions from them about

²⁶This and the following quotation from an interview with Gerald Strang.

which ones should be published. In the last analysis, however, the choice had to be made by someone and so I was stuck with it.

Already "in the mill," as Strang put it, or committed when he took over, were the following: Siegmeister, The Strange Funeral in Braddock, and Brooks, Toccata from Third Piano Sonata (published July 1936); Chávez, Seven Pieces for Piano (October 1936); William H. Bailey, Idless, and Mildred Couper, Dirge for two pianos tuned a quarter-tone apart (January 1937). In the later years, Strang published a variety of piano and chamber music by composers new to the edition, with the exception of Caturla, Luening, Creston, and himself. Several West Coast composers were represented--Conlon Nancarrow, James Cleg-horn, Lou Harrison, George Tremblay, and George Frederick McKay--and a group of South American ones--Jacobo Ficher, Domingo Santa Cruz, Armando Carvajal, and Guillermo Uribe-Holguín. Music by Chileans Santa Cruz and Carvajal and Columbian Uribe-Holguín were selected through a unique contest held in Bogota, Columbia, which was judged by Slonimsky and Guillermo Espinosa, conductor of the National Symphony Orchestra in Bogota. Strang had written to Espinosa, saying that he would publish the results in New Music and that he hoped for the "best music but not too conservative."²⁷ Espinosa sent back the names of the winners of the "New Music Prize": Fernandez's Batuque (published in the Orchestra Series); Santa Cruz's Three Pieces for Violin and Piano (published in New Music, April 1939); and

²⁷Letter, Gerald Strang to Guillermo Espinosa, 14 May 1938. New Music Collection.

Carvajal's Three Piano Pieces for Children and Uribe-Holguin's Three Preludes for Piano (published in New Music, July 1939).²⁸

By 1940, however, Strang found it increasingly difficult to operate New Music efficiently. His own personal situation--an ill wife, a young baby, and a nine-hour-day job at Douglas Aircraft--began to encroach on the time he needed to spend on New Music. The distribution in particular was becoming a burden not only for him but for Langinger as well, especially because they had to use volunteer labor. Plans were already being laid to organize it better and probably move it back to the East Coast:

It was getting to the point where this was something I would have been very glad to have taken off my hands. As it turned out, about this time, Henry's parole came--rather unexpectedly, I think, in the spring of 1940. By that time, I was most delighted to turn it back over to him. There was a transitional period during which I carried on and then I can remember deeding the property back to Henry.²⁹ (Plate LIX.)

When Cowell came East, staying at Percy Grainger's home in White Plains, New York, he immediately began reestablishing himself in the musical community. During the summer he wrote to Ives about plans for New Music. Harmony Ives answered the letter, telling Cowell that Ives was ill and would not be able to take an active role in the publication, although he would "be glad to continue the present monthly contribution." Ives did offer suggestions about the editorial

²⁸ Letter, Guillermo Espinosa to Gerald Strang, 28 September 1938. New Music Collection.

²⁹ Interview with Gerald Strang.

BILL OF SALE

The undersigned, Gerald Strang, sole owner of the unincorporated publishing business operating under the name NEW MUSIC EDITION, for the purpose of printing, publishing and distributing the periodicals, NEW MUSIC, and NEW MUSIC ORCHESTRA SERIES, and for other purposes, in consideration of the payment of one dollar, and other good and valuable considerations, receipt of which is hereby acknowledged, does hereby sell, assign, transfer and make over to Henry Cowell, his heirs or assigns, any and all the assets of said business of whatsoever nature, subject to outstanding liabilities, to be his personal property, free and clear of all encumbrances except bona fide liabilities as shown on the books of said NEW MUSIC EDITION as of this date, the _____ day of _____, 19__.

Signed



Plate LIX. Bill of Sale, New Music Edition, Gerald Strang to Henry Cowell, [October 1940].

board, however, remarking that a board rather than an editor-in-chief would be preferable.³⁰

The executive board was listed on the October 1940 masthead in alphabetical order with no one member outstanding (as Ives had requested): Becker, Cowell, Donovan, Riegger, Slonimsky, and Strang. It was a significant issue, for not only was Cowell's name back in an executive capacity (his name had been on the editorial advisory board during Strang's tenure), but his piano work Maestoso was in the issue, the first time Cowell's music had ever been published in the edition. Its publication was indeed a touching tribute to Cowell by his colleagues. Soon after its issuance, Strang, in one of his weekly letters to Cowell during the transition, remarked in response to a question: "You are editor in fact, regardless of the listing on the cover. I say go ahead."³¹

And Cowell did go ahead, with the same vigor as in earlier days. The pages of Modern Music during 1940 reflect how fast Cowell moved back into his former position: his own records and scores were reviewed and, because of his presence, New Music issues and records were being praised or criticized. Cowell articles were also in evidence. One, "Drums Along the Pacific," discussed percussion music on the West Coast, the same music already published in the edition--works by

³⁰Letter, Harmony Ives to Henry Cowell, 14 August 1940. Ives Collection.

³¹Letter, Gerald Strang to Henry Cowell, 7 November 1940. New Music Collection.

Russell, Strang, Beyer, Green and the Cubans.³²

With Cowell came changes, some brought on by necessity, some stemming from new business-like arrangements now that there were board meetings and a regular distribution center. One change was to a smaller format for the New Music issues. Beginning in January 1941 with the publication of Ruth Crawford's String Quartet, the scores, after being engraved by Langinger, were photographically reduced to $8\frac{1}{2}$ by 11 inches and printed by the Independent Music Publishers in New York. Another change was to a formal arrangement whereby composers would receive royalty fees. In New Music's case, since composers represented in the earlier issues had never received royalties, it was decided to make a "pool" out of any profits in which past and present composers would share. According to the statement sent to the composers, "The pool, which starts January first, 1941, will consist for the year 1941 of one-quarter of all monies received for single sales of copies of works in the New Music Edition, either regular or orchestra series. The pool will be divided in early 1942."³³

In March 1942 the distribution took place. Cowell explained the arrangement to Ives when he sent him his share: because New Music had shown a profit for the first time, there would be a disbursement of about \$96.00 to the composers, or about \$1.00 per share, "plus expenses of sending." He sent

³²Modern Music 17, Numbers 1-4; 18, Number 1 (January-December 1940).

³³Statement on royalty plan, "To all composers whose works have appeared in New Music Edition," 20 January 1941. New Music Collection.

\$1.00 to Ives "with special pleasure, although we both know so well that the only reason we have been able to make this disbursement to composers is through your continued support."³⁴ Ives immediately sent back the \$1.00, thus breaking the ice: in his acknowledgement of the returned check Cowell requested a meeting and Ives agreed--the first since Cowell's return.³⁵ From then on correspondence between the two developed much as before--with news about New Music flowing from Cowell to Ives and suggestions, thanks, and checks for New Music from Ives to Cowell. The letters were warm and friendly, but Cowell never again addressed Ives as "Dear Charlie."

Besides the pool--which, incidentally, did not materialize in the years subsequent to 1942--composers were finally offered formal contracts in 1943. Cowell sent them out in June with a letter encouraging the composers to keep their works with New Music.³⁶ The contract contained the letterhead of the New Music Edition, now the title for the unincorporated organization. The address was 250 West 57th Street, New York City, the address for the American Music Center. There was no reference to a specific royalty figure or to the pool of profits; the key paragraph dealt with the number of copies (300) to be sold by New Music before any royalties would be paid. (Plate LX.)

³⁴Letter, Henry Cowell to Charles Ives, 2 March 1942. Ives Collection.

³⁵Letters, Henry Cowell to Charles Ives, 18 March and 15 April 1942. Ives Collection.

³⁶List of addresses of composers to be sent New Music contracts, 16 June 1943. New Music Collection.

NEW MUSIC EDITION
250 West 57th Street
New York City

AGREEMENT entered into this 27 day of July 1943 by and between
John Cage (hereinafter called the "Composer") and NEW
MUSIC EDITION Non-Profit Publishing Organization (hereinafter called the
"Publisher"),

WITNESSETH:

1. The Composer, in consideration of the covenants herein contained, sells, assigns, transfers and delivers unto the Publisher, its successors and assigns, forever all right, title and interest in and to the musical work entitled Amores (hereinafter referred to as the "work") and all copyrights thereof now existant in and for all countries, and the sole and exclusive right to apply for, obtain, and own the copyright thereof including renewals and extensions thereof in and for all countries, including all rights of publication, performance including cinematograph and radio broadcasting, translation, transcription, and arrangement; and all rights of reproduction in any form version or method including the rights of reproduction (both as to words and music) upon mechanical instruments of any description, and all other rights whatsoever which the Composer may have or may
6. Not later than the 1st of April of each year the Publisher shall give the Composer a statement of the Composer's account with the Publisher for the preceding calendar year including a statement as to all contracts entered into and transactions had in connection with the composition.
7. This agreement shall be binding upon the parties hereto, their successors, heirs, executors, administrators and assigns.

IN WITNESS WHEREOF, the Composer has hereunto set his hand and seal and the Publisher has caused these presents to be duly subscribed by its Editor.

John Cage (L.S.)
NEW MUSIC EDITION
By Henry Lowell
Editor

Plate XL. New Music Edition Contract for Amores by John Cage.
Excerpts.

Cowell was taking a chance in submitting contracts to the composers, because many of them might have decided to take their scores to other publishers. As it turned out, however, most of the composers signed and returned the contracts, either because they had no other prospects or out of loyalty to Cowell and New Music. Schoenberg signed his contract for Klavierstück and wrote: "Enclosed the contract, dear Mr Cowell, and best greetings from your terribly busy Arnold Schoenberg."³⁷ Moross said, "Delighted to cooperate," and even signed over his Suite for Chamber Orchestra, not yet published in the Edition. The plates, he said, were "probably destroyed by the Nazis"; if they turned up he would give them to Cowell to publish.³⁸ For various reasons some composers did not sign. George Frederick McKay had signed over radio rights to ASCAP³⁹ (he did sign later). Francisco Mignone had given New Music the wrong score to publish in October 1942 (Lenda sertaneja, No. 9). It had already been assigned to Marks Music and NME had to pay \$24.12 to settle the claim.⁴⁰ Chávez decided to "think about it" because he was "negotiating with Schirmer's"⁴¹ (he did not sign).

³⁷Letter, Arnold Schoenberg to Henry Cowell, 2 July 1943. New Music Collection.

³⁸Letter, Jerome Moross to Henry Cowell, 29 June 1943. New Music Collection.

³⁹Letter, George Frederick McKay to Henry Cowell, 26 June 1943. New Music Collection.

⁴⁰Letters, Max B. Marks, Edward B. Marks Music, to New Music Edition, 13 January 1943. New Music Collection.

⁴¹Letter, Carlos Chávez to Henry Cowell, 30 June 1943. New Music Collection.

Cowell and his board continued to direct New Music until 1945, when, as Sidney Cowell says, he found that other duties prevented him from giving enough time to the organization and he decided to turn the editorship over to Lou Harrison:

He had a wife, had to earn a living, and had to reestablish his own career. He was also, at that time, music editor for the Office of War Informtaion. Besides, he felt that this kind of activity--this volunteer activity--was a young composer's kind of thing and he was in his forties. If a young composer took it over, he thought, there might even be a little money in it; with a larger subscription list and a little publicity, the composer working on it might be paid for his time. Lou Harrison was a friend of Henry's who lived down the block, so he started Lou in on this. Well, if anybody is less organized about papers than Henry, it's⁴² Lou Harrison. So this just added to the general confusion.

Harrison had done some work for New Music even before 1945, as he tells it:

When I first arrived in New York, innocent, you know, the typical scene, Henry helped me by giving me work in connection with New Music Editions, which I didn't do very well (I feel badly about that), sending out mailings, finding new subscription lists, things like that. Then I became editor and formed a board of my own.⁴³

Harrison says that he met with his board (John Cage, Elliott Carter, and Kurt List) constantly. "We were all friends, lived in Manhattan, and could meet in any one place," he recalls. He remembers very little, he says, about the business part of the operation, nothing about the mailing and distribution. "It was an intellectual concern," Harrison insists, "not

⁴² Interview with Sidney Robertson Cowell, New York, 12 December 1974. After their marriage in September 1941, the Cowells lived at the corner of Seventh Avenue South and Bleecker Street; Harrison lived on Bleecker Street.

⁴³ This and the following quotation from interview with Lou Harrison.

primarily a distributive or financial concern: the editor himself didn't really have to do with that"--and adds, "My interest in New Music is one of great enthusiasm and little knowledge." He does recall some interesting and, as he tells it, amusing things about the music he published:

It was during that period that I extracted from Carl Ruggles his piano pieces [Evocations (Three Chants for Piano), published April 1943]. We had to pester him; we got three of the four out of him in one glob and then we had to publish that single one later [Evocations No. 4, published January 1945]. I was responsible for that, but I don't know how many customers were upset, because there were only four pages in that issue. In the first place it was all in Carl Ruggles's own calligraphy and, at that time, that was fairly fresh. It was beautiful to look at and four pages seemed to me enough, considering the amount of work I had gone to to get it out of him.'

I was very happy to be able to bring in some other people, too--for example, Virgil Thomson, who had never been published, and who, it turned out, had always wanted to be published. He said, "I thought nobody was ever going to ask me." So we did Capital, Capitals [published April 1947; Sonata da Chiesa was published October 1944].

Cage, a member of Harrison's board and later ones (from 1945 until 1952), spoke of the new composers New Music published at the time:

Lou and I were very much devoted to Merton Brown and his work, but many people were not. His work had a curious quality, so that since he himself didn't push his work, we were anxious to do it for him.

We also loved the work of Hovhaness. You know, Lou and I reviewed music for the New York Herald Tribune, and it was in the course of those jobs that Lou--I think Lou was the first--heard the music of Alan Hovhaness, liked it enormously, introduced me to it, and I introduced Virgil Thomson to it. We made special trips to Boston to see Alan,⁴⁴ so that publishing his music was part of that enthusiasm.

⁴⁴This and the following two quotations from interview with John Cage. Brown's Cantabile for String Orchestra was published in January 1946; Hovhaness's Mihr appeared in April 1946.

Cage says that usually they had no trouble finding enough music to publish:

There were enough things that came to us automatically plus music like Merton Brown's and Alan Hovhaness's that we already knew, so that there was no problem. When we had to publish something, we simply sat down informally and decided what to do. It seems to me there were some times when we would sit down and there didn't seem to be anything to publish.

Among the works published while Cage and Harrison were on the board (October 1945) were Cowell's Hilarious Curtain Opener and Ritournelle written for Bonnie Bird's dance group in Seattle, where Cage had worked as accompanist. "I had those pieces," Cage says, "which Lou admired and said to Henry he thought they should be published."

Harrison became ill in 1946, and Frank Wigglesworth succeeded him as chairman of the Editorial Board. Wigglesworth, a composer and teacher in New York, had studied with Cowell in 1940 and was delighted, he says, to take over the editorship of New Music. His first board consisted of Harrison, Cage, Carter, List, and Dika Newlin (added in October 1945). In October 1947, Mimi Wallner replaced Newlin; in April 1948, Alvin Bauman and Richard Franko Goldman were added when List and Wallner left. In an interview Wigglesworth talked of their method of selecting music to be published:

The problem, it seemed, was to find the kind of music that New Music Edition should do. We didn't want to publish any music that anyone else would publish, because we felt that would be a waste of the edition's time and energy. We went so far at certain points as to go around to publishers and say, "If you will publish this, we won't."

We tried to have a meeting every month or so, but we were so afraid of picking average pieces which would suit all our tastes, that, for a while, we had each person in charge

of one edition. The result, we hoped, would be a great profile of individual taste. It worked pretty well except that people got busy, and then it had to be a community effort all over again.⁴⁵

Sometimes, the board would meet at Wigglesworth's house to go over scores. Sometimes they'd meet over tea or wine; often they went out for beer after meetings. Cowell did not come to board meetings, but, says Wigglesworth, "we saw him all the time. We sought his advice, but we didn't want to bother him too much."

Wigglesworth talked of the financial status when he was chairman--not apparently as desperate as in some other eras, although in October 1947, the subscription rate was raised from \$3.00 to \$4.00. Even though the money was used for New Music, the bank account was titled "New Music Recordings" for the specific reason that Ives had always written out checks to New Music Recordings. Wigglesworth thinks that, at that time, Ives was contributing \$100 a month. "It absolutely made the difference between being able to publish and not," said Wigglesworth. "It was just the amount of money we needed."

It was during Wigglesworth's term that New Music began to pay back Cowell for the funds he had put into the organization over the years. "We tried to pay back as much as we could," says Wigglesworth, because Cowell was in "fairly poor financial straits at the moment." (By 1958 New Music had returned \$700 to Cowell.⁴⁶) It was also at this time that New

⁴⁵This and the following quotations from an interview with Frank Wigglesworth.

⁴⁶Only three years later Cowell returned the money when New Music needed funds in 1961 to pay royalties to the widow of Oscar Lorenzo Fernandez. Letter, Sidney Robertson Cowell to author, 18 March 1978.

Music decided to pay its editor. "I was doing quite a lot of work then," says Wigglesworth, "which no one else was willing to do. I took \$50 a year and I took it at Christmas time. That was my salary. Not much, but it made a great deal of difference, because I could buy presents."

Wigglesworth had to cope with board members who tried to pirate New Music scores and with rival organizations who worked closely with New Music.

We shared offices with Arrow Music Press and the American Composers Alliance at the American Music Center. We were all in one office, so everybody knew everybody else's business more or less. There was no sense of competition, however, because Arrow was run by a group of people who were more interested in making a career and getting their own works published--they would benefit by publication of theirs or of their friend's work. I don't think our editorial board did that. We published some editor's work, obviously, but it was only incidental.⁴⁷

Wigglesworth and his board tried to handle business matters in the same informal way that Cowell used to do it years before. Royalties were paid, for instance, before the copies were sold, by adding up all the copies published. But there were problems with contracts and with contributions because New Music was not a tax-exempt corporation. Finally, in November 1946, Wigglesworth decided to incorporate. Writing to Cowell to ask that he be one of the directors, Wigglesworth explained that they needed a non-profit status to "get around the unions" since four concerts were planned during the next

⁴⁷ Between 1945 and 1952, during Harrison's and Wigglesworth's terms as chairman, only Carter had music published while he was on the editorial board (Pastoral, April 1945). No editor, including Cowell, ever published his own music during his term of office.

year.⁴⁸ Earlier he had given other reasons: to keep the editorial policy going, to pay off the debt to Cowell, and most importantly, to prevent commercial publishers from taking over.⁴⁹

The New Music Edition was incorporated at the beginning of 1947 as a non-profit corporation under the name of N.M.E. The original name had been rejected because there already were too many registered names using the words New Music.⁵⁰ The first meeting of the directors of the new corporation took place on 31 January 1947.⁵¹

For someone like Wigglesworth, incorporation, with all its complexities, brought more problems:

There was something to do about keeping the books for the corporation and I didn't know my responsibilities as president of a duly registered corporation. I just went along the way I had been, depositing money, waiting for an Ives check, and things like that . . . hope for the best and go through it. But I didn't do any of the records that I should have done or do any of the accounting that was demanded by New York State. There was a subpoena for my detention which was quashed. I didn't know anything about it, but the accountant at the American Music Center straightened it all out. I had left . . . for Italy.⁵²

Wigglesworth, having received the Prix de Rome, submitted his resignation effective 1 September 1951 and Vladimir Ussachevsky was elected chairman, taking office 1 October.

⁴⁸Letter, Frank Wigglesworth to Henry Cowell, [1 November 1946]. New Music Collection.

⁴⁹Letter, Frank Wigglesworth to Henry Cowell, 27 May 1946. New Music Collection.

⁵⁰Letter, Frank Wigglesworth to Vladimir Ussachevsky, 1 January 1954. New Music Collection.

⁵¹Waiver of notice, First Board Meeting of Directors of N.M.E., 30 January 1947. New Music Collection.

⁵²Interview with Frank Wigglesworth.

When he went, Wigglesworth left a helpful message at the American Music Center office: "To whom it may concern [:] most of the contracts and copyrights are filed under names in alphabetical order in the proper folders. F.W. P.S. There are some missing."⁵³

Certified as officers of the corporation when Ussachevsky was elected to chairmanship of the board were Luening, President; Riegger, Vice-President; and Cowell, Secretary.⁵⁴ The editorial board, as listed for the first time in the October 1952 issue of New Music, was a large one: Ben Weber, Harrison, Carter, Peggy Glanville-Hicks, Goldman, Cowell, Luening, Thomson, Riegger, and Wigglesworth.

Ussachevsky started his administration during one of the most critical and productive periods of his own career--his first compositions of tape music (the first tape-music concert of works by Ussachevsky and Luening took place in November 1952)--but he tried conscientiously to manage New Music efficiently. He held official board meetings, even prepared agendas, got the mailing list completed, had inventories taken, and accomplished in two years the herculean task of bringing the schedule of publications up-to-date.

The New Music issues had been lagging behind since 1948; the July issue (Haines, Slow Dance for Organ; Will Bradley, Honeysuckle and Clover and Deep Quarry) was not printed until October. When Ussachevsky became chairman, the January

⁵³Note, Frank Wigglesworth, "To whom it may concern . . .," 1951. New Music Collection.

⁵⁴Minutes of meeting of the Board of Directors of N.M.E. Corporation, 6 October 1951. New Music Collection.

1951 issue (Ives, Sonata No. 3 for Violin and Piano) had just been published--in September. Finally, in November 1953 he was able to send out three of the previous year's issues and a new one: Cowell's Ostinato Pianissimo (XXVI/1, October 1952), a reprint of Ives's Lincoln The Great Commoner (XXVI/2, January 1953), Ives's Calcium Light [recte The Gong on the Hook & Ladder] (XXVI/4, July 1953), and Jacob Avshalomov's Tom O'Bedlam (XXVII/1, October 1953). When he wrote to Claire Degener of the League of Composers, who was at that time handling the mailing, he added: "Believe me, I am doing all I can to expedite New Music."⁵⁵ The April issue containing Crawford-Seeger's Diaphonic Suite and Seeger's Two Songs had been delayed "for minor corrections by the autographer," according to a note sent to subscribers with the other three numbers in Volume XXVI. (The subscribers were not told, however, that Crawford-Seeger, ill with cancer, had died before her suite was published in April 1954.)⁵⁶

Ussachevsky found it impossible to keep to the schedule, and later issues were even further delayed. In October 1956, when no issues had appeared for a year, he sent notes to the subscribers saying that "the NEW MUSIC EDITION is now being printed at a rapid rate. You will receive one or several issues following the enclosed one within four to five weeks, and again after approximately the same period until the entire backlog

⁵⁵Letter, Vladimir Ussachevsky to Claire Degener, 18 November 1953. New Music Collection.

⁵⁶One of his wife's last wishes, according to Seeger, was that her name be listed on the issue as Ruth Crawford-Seeger. Letter, Charles Seeger to Ben Weber, February 1954. New Music Collection.

is eliminated." He promised that a forthcoming issue would be "a very interesting example of a type of score used by some composers in the Musique Concrete school." (Illiatic Suite for String Quartet by Hiller and Issacson was in the issue dated April 1957.) Ussachevsky ended his note by asking the subscribers to "understand that a small organization dedicated to the cause of distributing music seldom available through regular publishing channels periodically runs into difficulties of various sorts." He enclosed the notes in letters to subscription agencies, explaining the situation and saying that "during this period of uncertainty a good many of the subscribers' checks have remained uncashed."⁵⁷

On 21 September 1957 the subscribers received another note with two new copies of New Music--two pieces by Charles Wuorinen: Sonatina for Woodwind Quartet (XXIX/4, July 1956) and Into the Organ Pipes and Steeples (XXX/2, January 1957). The note referred to "missing issues", promising that the gaps would be closed.⁵⁸ But they were never closed, and Volumes XXIX, Numbers 1-3, and Volume XXX, number 1, were never published.

There seemed to be no end to Ussachevsky's problems. Two issues were published with the wrong volume numbers: Christian Wolff's For Prepared Piano (XXIV/3, April 1951, published February 1952) was erroneously marked XXV/3; Marc

⁵⁷Note to subscribers enclosed with letter, Vladimir Ussachevsky to Turner Subscription Agency, 1 October 1956. New Music Collection.

⁵⁸Note, New Music Edition to Subscribers, 21 September 1957. New Music Collection.

Wilkinson's Three Pieces for Cello and Piano (XXIV/4, July 1951, published June 1952) was marked XXV/4.

There were unusual difficulties with scores--especially with the Ives scores. Even after Ussachevsky assumed his post there were lingering problems with the Ives Sonata No. 3, a score which had been in production since 1942 when Cowell wrote to Sol Babitz about his editing it (with Ingolf Dahl) for publication.⁵⁹ Difficulties had multiplied over the years because of misunderstandings between the editors and Langinger, the engraver, until, as Wigglesworth said, it became a "terrible headache."⁶⁰ Ussachevsky also suffered when it was discovered that the editors' names had been left off the issue and he was required to send out "credit slips" to paste in the editors' copies.⁶¹

A mix-up over Ives's Calcium Light Night began in 1936 when Cowell edited the piece and returned it to Ives.⁶² Ives then gave it to Cowell (or thought he gave it to Cowell) to publish in New Music as Calcium Light in the early 1950s. Long after its publication and after the Theodore Presser Company had absorbed the New Music catalog, it was discovered to be another piece, The Gong on the Hook and Ladder, published

⁵⁹Letter, Henry Cowell to Sol Babitz, 15 April 1942. New Music Collection.

⁶⁰Interview with Frank Wigglesworth.

⁶¹Letters, Ingolf Dahl to Vladimir Ussachevsky, 21 May 1953 and 14 October 1953. New Music Collection.

⁶²Letter, Henry Cowell to Charles Ives, 28 April 1936. New Music Collection.

by Southern Music.⁶³ The issue was finally resolved when Hauser of Presser accepted Cowell's proposal that the copyright of the music be assigned to Peer International and the contract for the title Calcium Light be retained by Presser so that they could publish the correct music.⁶⁴

N.M.E. was, in short, "a corporate mess," as Ussachevsky confided to Carter, after delving into "New Music secrets," although it is "no different from any other, especially if neglected and permitted to stew for several years."⁶⁵ Many times he must have questioned Weiss's congratulatory remarks ("You are the right man to restore order in N.M.E."),⁶⁶ especially when subscription lists got mixed up. In the fall of 1953 that had happened, and an old colleague like Weiss had been left off. Even Cowell was upset about that: "His letter," wrote Cowell, "is concrete proof of the way the Center has handled N.M. subscriptions . . ."⁶⁷

Then, there were composers who requested copies of issues which couldn't be found. Varèse, for one, sent a frantic S.O.S. from Europe for scores of Ionisation which had not

⁶³Letter, Calvert Bean, Jr. to Henry Cowell, 1 September 1962; Arthur Hauser to Vladimir Ussachevsky, 1 November 1962; Vladimir Ussachevsky to Henry Cowell, 1 November 1962; Henry Cowell to Vladimir Ussachevsky, 8 November 1962. New Music Collection.

⁶⁴Letter, Arthur Hauser to Henry Cowell, 3 December 1962.

⁶⁵Letter, Vladimir Ussachevsky to Elliott Carter, 11 January 1954. New Music Collection.

⁶⁶Letter, Adolph Weiss to Vladimir Ussachevsky, 29 January 1954. New Music Collection.

⁶⁷Letter, Henry Cowell to Vladimir Ussachevsky, 19 December 1953. New Music Collection.

yet arrived for the following week's performance.⁶⁸ The next month Varèse asked if New Music was planning to reprint Density 21.5, which had been published in July 1946.⁶⁹ Ussachevsky's response must have been negative because in September he sent Varèse a notarized transfer of copyright.⁷⁰

Ruggles also withdrew that year. In a formal letter to Ussachevsky he asked to have copyrights to all his music returned, complaining that the piano arrangement of Organum, published in October 1947, had been copyrighted by New Music without his permission.⁷¹ What Ruggles did not understand was that the copyright was always in the name of New Music to save money when the issue contained music by more than one composer. In this case, the twentieth anniversary issue of New Music, containing Organum, also contained Woof I and II by Cowell and 22 and Three Protests by Ives. Ussachevsky's response was not immediate but it was arch: he would take the matter up with Ruggles's "friends" on the board (Cowell, Luening, Thomson, and Riegger), he said. He enclosed a disc of Evocations which, he reminded Ruggles, had been recorded at Ussachevsky's own expense.⁷²

⁶⁸ Postcard, Edgard Varèse to Vladimir Ussachevsky, 10 February 1954. New Music Collection.

⁶⁹ Postcard, Edgard Varèse to Vladimir Ussachevsky, 9 March 1954. New Music Collection.

⁷⁰ Letter, Vladimir Ussachevsky to Edgard Varèse, 30 September 1953. New Music Collection.

⁷¹ Letter, Carl Ruggles to Vladimir Ussachevsky, 31 March 1953. New Music Collection.

⁷² Letter, Vladimir Ussachevsky to Carl Ruggles, 16 April 1953. New Music Collection.

That same year, Cage removed his Sonatas and Inter-ludes when he resigned from the board. (The volume had been offered as a "special edition" in the New Music catalog.) Although in his letter of resignation he said that he had thought about resigning "for several years" and that it was in "no sense personally motivated,"⁷³ he offered another explanation when he was interviewed. He had changed direction at the time, he said, being interested in I Ching and chance operations; and "his old friends were not interested in his new friends." Furthermore, he had lost out on a Rockefeller grant (Luening got it instead) and Cage got a letter from the foundation saying that the foundation did not normally give grants for music, and certainly would not to music "on the fringe."⁷⁴

On top of everything else, Ussachevsky was faced with a dwindling membership list. A year after he took over as chairman, the subscription list stood at fifty-six, of which seventeen were individuals, the rest libraries or other institutions.⁷⁵ By September 1956, the list had shrunk to fifty-two, of which seven were individuals. The rest were all public or college libraries except for the Matsuo Music Company in Tokyo.⁷⁶

⁷³Letter of Resignation by John Cage to Board of Directors, N.M.E. Corporation, 29 July 1953. New Music Collection.

⁷⁴Interview with John Cage.

⁷⁵List of Paid-up New Music Subscribers, December 1952. New Music Collection.

⁷⁶Current List of New Music Edition Subscribers, 29 September 1956. New Music Collection.

Along with a small subscription list went a small treasury, so that Ussachevsky had little money to reprint issues which would have brought in more money. In February 1952, the bank balance was \$473.37; in December 1954, it was \$251.68. At times it got as high as \$856.98 and as low as \$141.68.⁷⁷ Analysis of the statements shows that there was little money spent on clerical help ("I must say that I am the New Music staff and my duties are numerous," Ussachevsky wrote⁷⁸) but a lot on copying: Noah Greenberg received \$104.34 for copying Conlon Nancarrow's Rhythm Study No. 1 for Player-Piano (October 1951, published June 1952); Ben Weber received \$47 for copying Lionel Nowak's Sonata for Solo Violin (April 1952, published c. January 1953); and Chou Wen-Chung received \$50 for copying Teo Macero's Canzona No. 1 for Four Saxophones and One Trumpet (April 1954, published c. November 1954).⁷⁹

The subscription price was raised to \$5.00 in August 1952, and Ussachevsky wrote to the subscription agencies informing them of the increase and requesting that they take a lower commission than their usual 33-1/3 %. He also referred in the letter to the surprising fact (given New Music's limited sub-

⁷⁷Bank statements, 1952-54. New Music Collection.

⁷⁸Letter, Vladimir Ussachevsky to Frank Campbell, Music Division, Library of Congress, 11 May 1954. New Music Collection.

⁷⁹Harrison recalls how much copying they did: "I remember one party at my house when we all realized we were copying one another's music, and what would happen if we'd just sit down and copy our own music, was, of course, that no money would be exchanged. It was a beautiful example of independent support." Interview with Lou Harrison, Aptos, California, 1 October 1977.

scription list) that individual sales were handled only by the American Music Center, "and hence our magazine is not displayed in music stores anywhere in the country."⁸⁰

Ives sent his monthly contributions of \$50 regularly and, in addition, paid for all the new issues and reprints of his music. In a letter to Cowell in June 1953, Ussachevsky estimated the cost of reprinting the Nineteen Songs ("among the best sellers"), printing parts for two movements of the "Holidays" Symphony, and publishing Calcium Light. "I cannot very well spend Ditson money for any of these above undertakings," he told Cowell, in requesting that he ask Ives for "about \$600 to see them through."⁸¹ Ives died on 19 May 1954; the following month Cowell sent Ussachevsky Ives's check for \$100, representing the June and July contributions.⁸² Since Ives had already sent six checks for January through June of 1954, Ussachevsky returned \$50 to Mrs. Ives, remarking that he understood from Cowell that she wanted to continue to support New Music "at least until end of this year."⁸³

⁸⁰Letter, Vladimir Ussachevsky to Franklin Square Agency, 11 August 1952. New Music Collection.

⁸¹Letter, Vladimir Ussachevsky to Henry Cowell, 17 June 1953. N.M.E. had received a \$1000 grant from the Alice M. Ditson Fund at Columbia University "to assist the corporation in putting its affairs in order." (Report on Financial condition of the N.M.E. Corporation, [17 May 1955]). An invoice from Independent Music Publishers shows that Ives's \$600 was received on 6 October 1953. (Invoice, Independent Music Publishers to N.M.E., 31 October 1953). New Music Collection.

⁸²Letter, Henry Cowell to Vladimir Ussachevsky, 18 June 1954. New Music Collection.

⁸³Letter, Vladimir Ussachevsky to Harmony Ives, 24 June 1954. New Music Collection.

With its long-time principal contributor dead, New Music's future was even more uncertain. Ussachevsky, feeling it necessary to give his board a realistic assessment of the situation, prepared data for a meeting held on 17 May 1955 at his home on Morningside Drive. When he added up the figures for the four years from 1951 to 1955 he found that expenditures had been \$5376.80 and income \$4607.53. Of the income, \$1500 had come from Ives, \$1553.52 from sales at the American Music Center, \$1000 from the Ditson Fund, and \$554.01 from subscriptions.⁸⁴ Based on his calculations, he prepared a formal financial report for the meeting, showing that, by 1 July 1955, expenditures would exceed income by \$200, that on a yearly basis, N.M.E. could expect a deficit of approximately \$300, and that, further, N.M.E. had a long-term obligation to pay its debt of \$2807.50 to Cowell.⁸⁵

It was becoming obvious that N.M.E. could not exist much longer. Ussachevsky's agenda for the May board meeting showed plans to discuss an appeal to a foundation as well as a resumption of negotiations with BMI. The latter referred to a proposal that N.M.E. would negotiate with BMI for radio and TV rights so that BMI would pay an annual sum for the right to license New Music publications.⁸⁶ There was no mention in

⁸⁴Notes, prepared by Vladimir Ussachevsky for board meeting, 17 May 1955. New Music Collection.

⁸⁵Report on the Financial Condition of the N.M.E. Corporation, [17 May 1955]. New Music Collection.

⁸⁶Draft of letter, Henry Cowell to composers, asking them to sign over copyrights to N.M.E. New Music Collection. The letter refers to negotiations with BMI.

the agenda about an earlier proposal by Southern Music Company to take over the corporation.⁸⁷

By 1957 there were other companies waiting in the wings: the agenda for the board meeting on 21 December 1957 contained proposals for transfer advanced by the Theodore Presser Company, the American Music Edition, and Weintraub Music.⁸⁸ Minutes of the meeting indicate that the only proposal seriously considered was from Theodore Presser. There was no decision, but a negotiating committee of Cowell, Ussachevsky, and Thomson was formed. As presented, the proposal probably seemed attractive for financial reasons if for no other. Presser would pay legal expenses of the transfer (estimated at \$500) and would guarantee the composers a 10% royalty. At that point N.M.E. owed \$400 to \$500 in royalties and had a deficit of \$150 in their account.⁸⁹

A notice of a joint annual meeting was sent to Carter, Wigglesworth, List, Harrison, Cowell, Riegger, Goldman, Ussachevsky, Thomson, Cage, and Luening,⁹⁰ and on 10 June 1958 officers of the corporation and members of the board met to approve the Presser proposal. The agreement stipulated that N.M.E. would

⁸⁷Letter, Wladimir Lakond to Vladimir Ussachevsky, 16 December 1953. New Music Collection.

⁸⁸Agenda, board meeting, 21 December 1957. New Music Collection.

⁸⁹Minutes, Board of Directors meeting of New Music Edition at Donnell Library Center, New York City, 21 December 1957; Letters, Vladimir Ussachevsky to Arthur Hauser, Theodore Presser Company, 21 January 1958. New Music Collection.

⁹⁰Notice of joint annual meeting, 10 June 1958. New Music Collection.

notify all the composers, offering them a royalty contract with Presser; if the copyright was in the name of New Music, it would automatically be given to Presser if the composer did not reply in sixty days. Presser agreed to continue to publish for five years, under the title New Music Edition, music selected from works which the members of the New Music board recommended. There was to be a separate New Music account for payment of royalties and collection of performance fees; the account was to be used for reprinting or publishing new scores. Presser agreed to reimburse New Music \$500 for legal fees. Moreover, the members of the board were to receive collectively a maximum of \$300 annually for expenses. The agreement was signed by Frederick Linck and Arthur Hauser of Theodore Presser and Ussachevsky, Cowell, Riegger, and Wigglesworth for N.M.E.⁹¹

Cowell sent letters to the composers on 12 September, enclosing royalty contracts and a rider for those composers who were members of the American Composers Alliance and needed to assign their rights to Merion Music, Inc., a BMI affiliate of Presser. (Plate LXI.) Of particular interest in the letter is Cowell's description of New Music's publications as "non-commercial works of artistic value," which had been "reviewed internationally" and had been sent to Music Libraries and "important musicians." He also felt it necessary finally to announce publicly that Ives had contributed to New Music. Then,

⁹¹Copy of agreement between Theodore Presser Company and N.M.E. Corporation, 9 June 1958. Original, property of Frank Wigglesworth.

Dear Mr. Bacon:

How Ernst: Hope you agree! We think
it will be better for us all. When should
we see you? Faithfully
Henry

When you agreed to permit publication of your work (s) in NEW MUSIC, publication of non-commercial works of artistic value was almost nonexistent elsewhere, and the value to you lay in having many copies to work with, copies sent to reviewers internationally, and distribution to our subscribers among Music Libraries and important musicians. You were protected in case your works suddenly obtained unexpectedly large sales, but actually no such sales occurred. Those who serve and have served editorially and managerially have done so without salary, and only the smallest sums have been spent for secretarial aid. In spite of this, New Music Edition has operated at a deficit, usually a rather small one, which was made up by contributions from Charles E. Ives during his life time, myself, and for the first issue from Mrs. E. F. Walton.

The publishing situation has changed greatly since New Music was founded. While it is still difficult to market noncommercial works, there are several publishers who sometimes undertake their publication. Furthermore, some types of contemporary music are better liked than formerly and may have somewhat better sales. This is true particularly of those composers who have become well known since their publication in New Music. While sales of the music still bring in only a small sum, New Music feels that its composers should at least have the customary 10% royalty on all sales; and a new value has sprung up -- the radio and television rights.

Plate LXI. Letter from Henry Cowell to Ernst Bacon Notifying Him of Transfer of New Music to the Theodore Presser Company, 12 September 1958. Excerpts.

in a gesture reminiscent of one on New Music's first announcement in 1927, he wrote a personal note at the beginning of each letter.⁹²

⁹²Letter, Henry Cowell to Ernst Bacon, 12 September 1958. New Music Collection.

CONCLUSION

The four themes which underlay the cultural changes in the United States at the beginning of the twentieth century-- themes central to the artistic rebellion and the literary renaissance--were internationalism, eclecticism, elitism, and experimentalism. In Henry Cowell's New Music these themes were adopted and modified depending on circumstance and preference. The international orientation of New Music, strong in the opening years, was evident by 1936 only in the Society concerts. The eclectic nature of the enterprises was given expression in all the activities by the wide variety of styles performed, published, and recorded. Experimentalism, at the core of any avant-garde movement, continued to be a motivating force. Lacking a wide audience, the New Music group turned inward, composing and performing for each other. Although they did not consider themselves socially superior or a select society, they did in fact become an artistically elite group.

Cowell began the New Music Society in 1925 and the New Music Quarterly in 1927 more to promote contemporary music in general than American music per se. The early flyers em-

phasized the need to perform and to publish "ultra-modern" music, both domestic and foreign. Cowell had, of course, just returned from his first European tour (before 1936 there were to be four additional trips), where he had been introduced to the most recent developments in European music, particularly in Germany. The early concerts contained as many European as American works: music by Schoenberg, Webern, Bartók, Scriabin, Hindemith, as well as the newest Russian and Latin-American works. The programs reflected not only Cowell's taste but also his experiences. After meeting Weiss-
haus in Budapest, he arranged for him to come to this country and planned several Society concerts around the newest Hungarian music Weisshaus brought with him. The works Cowell acquired as a result of his trip to Russia in 1929 provided material for two concerts and two publications. Similarly, Cowell's trip to Cuba in 1930 stimulated his interest in the complex rhythmic patterns of the Latin-Americans--a source for several programs and editions.

Some of the international flavor of the Society stemmed from necessity. After all, when the first concerts took place there was very little American music available in the new style other than what Cowell published. Much of the American music that was performed, therefore, was confined to works by Varèse, Ruggles, and Rudhyar--three early associates of Cowell from whom he could readily get scores. Then, too, since the artists on the programs had limited access to American works, they had little experience performing the new music. Given their tra-

ditional training, they preferred the known quantities of European music--even if advanced in style.

For a local organization, it was ironic that the Society's international point of view became the element which brought it its greatest success in San Francisco. The excitement associated with concerts conducted by the Russian Slonimsky, the Austrian Schoenberg, or the Spaniard Sanjuán, the glamor connected with the fiery Hungarian Weissshaus, the sophistication attached to a performance of Stravinsky's L'Histoire du soldat kept San Francisco patrons contributing to concerts long after they had stopped attending them and gave the critics something to rave about when the American music on the programs became too much to bear. Other than Frankenstein, who understood the uniqueness of Cowell's accomplishment, the other critics generally saw in the Society only a vehicle for furthering the prestige of San Francisco and the West Coast. They pointed to it with pride, as an organization which enhanced the city's cultural image, but any further significance was lost to them. The last Society concert in San Francisco in May 1936 epitomized the Society's position vis-à-vis the city after eleven years: a modest program of chamber music in a small second-floor auditorium, it was nevertheless sponsored by a long list of patrons and honorary members. The artists were local, the music both American and European. Though small in stature, the last concert received some of New Music's best reviews because of the presence on the program of quartets by Hindemith and Szymanowski.

The concept of internationalism became less prominent in the New Music Editions as Cowell increased his associations with American composers and realized that the main purpose of New Music--to publish scores other publishers would not--could best serve the interests of composers in the United States. Issues devoted to Austrians, Russians, and Latin-Americans turned out to be a small part of the total output, and New Music rightly became known principally as a publishing medium for American music. When the New Music Quarterly Recordings started, the emphasis was solely American and, in fact, the initial announcement stated explicitly that the project would issue phonograph records of American music.

There is no doubt that the eclecticism evident in all the New Music enterprises stemmed from Cowell's open-minded attitude toward all kinds of music, his associations with composers of widely divergent interests, his awareness of the most up-to-date developments, and his determination to see these reflected in New Music activities. At the same time, it was obvious that Cowell liked some types of new music better than others. One kind, represented by Ives, Ruggles, and Becker, was the dissonant contrapuntal style--bold, broad, and complex. Before relinquishing his editorship, Cowell had published five works by Ives, three by Ruggles, and three by Becker. Another style favored by Cowell was from the twelve-tone school--Schoenberg (one work), Webern (one), Weiss (three)--and from those composers leaning toward it--Crawford (three) and Riegger (three). A third category was that music derived

from folk sources, of interest to Cowell because of the rhythms and exotic instruments. Thus Chávez's music, in spite of its impressionistic qualities, always remained a favorite, as did the music by the Cuban composers, Roldán, Ardévol and García Caturia. A fourth type was the frankly experimental--any number of works which commended themselves to Cowell for their advanced idiom: Ornstein's harsh dissonances in The Corpse, Weisshaus's and Ruyneman's vocal syllabification, Slonimsky's juxtaposition of black and white keys, Brant's oblique harmony, Strang's Mirrorrorrim, and the percussionists' inventions.

Cowell maintained that he did not publish his friends but became friends with those whom he published. Conversely, Cowell also published music not because he necessarily admired it but because it was important or because its composer was enjoying a certain amount of fame at the moment, e.g., Antheil, Copland, Achron, and Harris. In publishing works by these composers just as he presented the neo-baroque pieces of Piston and Berezowsky, the politically-motivated songs of Heilner and Siegmeister, and the sophisticated French songs of Bowles, Cowell demonstrated his sense of historicity and his determination to produce in New Music a comprehensive record of current musical styles.

The New Music group--workers, performers, composers--considered themselves different and apart from their more conservative colleagues--not arrogantly so, but naturally so. They were aware that they were doing something very new and were anxious to follow their charismatic leader Cowell.

Some were vehement against the established system: the revolutionary Varèse; Ives, who railed against the "lady critics, male and female"; Becker, who fought mediocrity in the Midwest; and Donovan, who struggled against conservatism at Yale. Slonimsky said, "We were militants, we were partisans, we were fanatics of whatever cause there was to be pursued."¹ Others, more like Cowell himself, were less obvious about their proselytizing. No less sincere, they yet represented a new breed who worked outside the establishment and reveled in it. Asked if Cowell gave the impression of being a man with a mission, Harrison responded, "No, never. One always had the sense that what he was doing was fun and that he wanted to share an enthusiasm with you, directing you to something that you would clearly enjoy."

It was the enjoyment which kept them together and kept New Music going. Their tangible rewards were slight; they existed on very little--performing each other's music at the workshops and concerts, trying to bring order to the Society's business affairs, forgoing royalties, even paying for their own subscriptions and recordings of their own works. Ives was their only resource, Cowell said once, but that was enough. "Henry," said Cage, "was in no sense a fund raiser; he was a person who, if the money was forthcoming from Ives, which it was, would have no reason to look for more. He didn't want more money; all he wanted was to get the work done."

¹This quotation by Nicolas Slonimsky and the following quotations by Lou Harrison, John Cage, and Gerald Strang are from interviews with them.

They tried to separate themselves from the larger world of the music business, and their constant rallying cry was non-commercialism. Ives at the beginning had proudly dubbed New Music "the magazine of unsaleable scores," and Cowell at the end described its contents as "non-commercial works of artistic value." Frequently, less experimental works were returned to the composer with a suggestion that the score be taken to a "commercial" publisher; Wigglesworth actually sounded out publishers to decide if the music was "non-commercial" enough for New Music to print.

Geographical distance as well as philosophical distance from the East Coast contributed to the participants' need to band together in their isolation. Before one is tempted to romanticize that fact, however, it is important to realize that, as Cage puts it, they did feel "somehow deprived, living in California. In hindsight you might be grateful for having come from the West Coast because of the connection with the Orient. But we didn't yet know that we were interested in the Orient; we thought we were interested in New York."

And yet it was the West Coast which nurtured them and encouraged their experimentation. Unfettered by tradition, they were free to move into their own styles. As Strang said, "Part of the atmosphere was this centripetal feeling which more or less forced us to go out as much as possible in individual directions." And so they banged on pots and pans in the kitchen and tried out new rhythms on the dancers at Ann Mondstock's studio; Hardcastle put a new sounding board on

the piano; Cowell worked with Theremin on the rhythmicon. They smashed glass, juggled meters, mixed up forms, and played all the keys on the piano at the same time. The goal for Cowell, from his first tone-cluster pieces on, and later for his colleagues, was always to find new ways of making new sounds.

In 1925 the new experimental music was called ultra-modern--later it was called contemporary by Cowell, left-wing and radical by his critics. It was for New Music the centerpiece, that which gave it its character and, like its brilliantly colored covers, its flair. It was an inspiration to many a young composer: Harrison was one who, as an eighteen-year-old, saw Frankenstein's article on New Music's tenth anniversary. He wrote to "Mr. Cowell," requesting Ives's "Thirty Songs" [sic] and Ruggles's "Sun-treader," sending an extra \$.25 for postage. Almost forty years later, in 1974, another composer from a younger generation recalled his first experience with New Music. Gordon Mumma, one of today's prominent innovators, told the participants at the Ives Centennial Conference:

One day, years ago, in a Boston music store I ran across thirty or forty volumes of Cowell's New Music . . . and came across all those other names in that uncanny music--that was when I realized that I had friends. I wasn't doing what they were doing, but there I found a nation with which I felt some affinity.²

²H. Wiley Hitchcock and Vivian Perlis, eds., An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference (Urbana, Illinois: University of Illinois Press, 1977), p. 207.

Of the New Music activities in existence in 1936, the workshops and concerts probably had the greatest impact on the close-knit New Music group in California; for the subscribers throughout the country it would have been the recordings. It is impossible to recreate the concerts, and copies of the recordings are few and of poor quality. The editions have now become the major link to New Music, the one major tangible legacy of Cowell's enterprises. An even greater legacy perhaps is the spirit of New Music--a spirit of newness, of enthusiasm, of freedom--a spirit expressed by Cowell, when, in the middle of a letter to Ives, he suddenly exclaimed, "I have an idea!"

APPENDIX I

Henry Cowell, "About New Music." Beginning.

Cowell wrote the following essay in 1961, at a time when the widow of Brazilian composer Oscar Lorenzo Fernandez was demanding royalties for Batuque.

About New Music - by Henry Cowell, Apr. 25 '61

HOTEL NEW JAPAN

29 - 2-chome, Nagata-cho, Chiyoda-ku, Tokyo

New Music is a quarterly journal containing Music. The Music is of a sort new of experimental, and is not expected to have commercial value, but to be of artistic interest to those who follow various tendencies in creative music. It was founded in Oct. 1927 and still continues. Music which seems to have commercial possibilities was offered. Composers were advised to offer to commercial publishers. The non-commercial works were published in order to be available to libraries, to libraries and to scholars and composers. The money received from subscribers almost paid the actual bills of printing and distribution. I paid the deficits myself at first, amounting to about \$2500.- over the years, of this, about \$700. was paid back to me, and I gave New Music the remaining \$1800. as it were, have no debt to me when it began negotiating to be handled by another publisher. Additional gifts were received - \$500. from Mrs. Ernst Walton, and \$50 a month from Charles Dres for many years.

Henry Cowell, "About New Music." Continuation.

The editor of office ever received any compensation.
 New Music never had enough money to rent an office
 of its own, or to hire a permanent secretary. For the first
 nine years I personally (without compensation) did
 all the work, correspondence, packaging, addressing and
 sending out copies, packing books, etc. Olive Cooke
 permitted mail to come to her S. F. address at first, then I
 hired a S. F. post box. After spring of 1936 the
 editorship was undertaken by Gerald Strang,
 Otto Luening, Tor Harrison, Frank Wigglesworth,
 and Vladimir Ussachewsky.
 The quarterly sometimes contains only one work,
 sometimes several works.

On early '30's there was founded an orchestra
 series which was issued quarterly in addition to the regular
 quarterly series. This series was given up after a number of years, as
 it proved too expensive to maintain. New Music Quarterly
 recordings also was begun in early '30's, was issued quarterly for
 a number of years, after which it issued records sporadically.

CABLE ADDRESS HOTELNEWJAPAN

(over)

These activities were in the name of the New Music Society of
 California at first, but there was actually no organization. I did
 the work, made selection of music (and performers for concerts
 in L.A., S.F.) I was aided in this by Rene Denery. Hazel
 Waters designed the first New Music cover. I wrote to a
 number of former composer-friends, who lent their names to
 an advisory board; but there never was a meeting of any group
 connected with the N.M.S. of Calif. - I talked to each
 separately and informally. Later, in N.Y., New Music edition
 was formed as an organization to take care of these activities.
 The N.M.S. of Calif. disappeared when I was no longer able to
 take care of its activities, but the New Music publications
 and records ~~are~~ continued.

Henry Cowell, "About New Music." Continuation.

3

HOTEL NEW JAPAN

29 - 2-chome, Nagata-cho, Chiyoda-ku, Tokyo

From the beginning of New Music to the time of the first Contract in the 1940's, Agreements with Composers were informal. There was an attempt to exchange letters of Agreement ~~with me~~ with me (for the first three years or so, and after, then with those acting as chief executive) but in some cases the agreement was verbal. With the exception of the piano piece Opus 33 of Arnold Schoenberg, all rights to which were purchased for \$150.00 Cash (paid by me for New Music in the presence of Adolph Weirs who interpreted the nature of the agreement to Schoenberg) and all works by Charles E. Ives (who insisted on paying the printing bills for his own works), the following was the agreement between New Music and the Composer:

1. The Composer agrees to permit N.M. to have all rights, and to obtain copyright. (This was sometimes in the Name of Composer, sometimes in name of N.M.)
2. N.M. agrees to print, distribute, and sell copies, both in the present and in the future, on order individually, at the expense of N.M. where financially possible N.M. will keep copies available; reprinting if necessary for this purpose.
3. The composer may at any time withdraw (the work) from N.M. to give to another publisher, provided N.M. is permitted to sell copies on hand.
4. The purpose of publication is to disseminate the Music and make it available; therefore N.M. sends free copies to a large international list of reviewers, Composers and performers, and any number of copies within reason are available free to the Composer.
5. Since the primary purpose of N.M. is to make the Music known rather than to make money, it is agreed that all money derived (through sales rights, etc.) shall be used by N.M. to pay its costs of printing and distribution, and to establish a reasonable budget for the coming year, it being understood that no officer of N.M. receives either salary or profit.
6. It is agreed that in case there is any sum in the N.M. Treasury over and above expenses and budget, this amount shall be divided among all N.M. Composers on the basis of a pro rata of the number of printed pages they have in N.M. (This happened only once - forget the year, but there was about \$91.00 which was divided among over 70 Composers!)

CABLE ADDRESS HOTELNEWJAPAN

Henry Cowell, "About New Music." Conclusion.

8.

When works were recorded

HOTEL NEW JAPAN by N. M. & R., Composers

29 - 2-chome, Nagata-cho, Chiyoda-ku, Tokyo

permitted the recording, but were paid the statutory royalties of 2¢ per side (or 2¢ for each work occupying less than one side) for the entire edition of records as soon as they were pressed.

Other matters of agreement were vague, subject to easy settlement when they arose. Since the whole thing was for the benefit of Composers, I always agreed to anything they wished if it could be afforded (for example, Ruggles always made copious changes in published works, and they were re-issued every few years with changes). The works published were almost always by personal friends - not because I published only works by friends, but because I became a friend of composers whose work I admired.

One must recall that there was no TV, Radios did not pay for rights, nor did orchestras for the most part. ASCAP Composers listed N. M. worked for credit, as did BMI. and S. C. S. Composers after these organizations came into existence. N. M. remained independent. Recording outside N. M. & R. came up (as far as I know) only in the case of Fernandez' Bataque. I know nothing of this, as I was not connected with N. M. at the time of its publication. N. Slonimsky acted for N. M. in accepting the Bataque from Fernandez.

For Harrison, on being asked in Tokyo, says that definitely no payment was ever made by N. M. to Fernandez under Harrison's administration.

CABLE ADDRESS HOTELNEWJAPAN

APPENDIX Ia

Henry Cowell, "About New Music." Transcription.

About New Music-by Henry Cowell, Ap. 25 '61

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If music which seemed to have commercial possibilities was offered, composers were advised to offer it to commercial publishers. The non-commercial works were published in order to be available to reviewers, to libraries and to scholars and composers. The money received from subscribers almost paid the actual bills of printing and distribution. I paid the deficits myself at first amounting to about \$2500.-over the years. Of this, about \$700 was paid back to me, and I gave New Music the remaining \$1800, so it would have no debt to me when it began negotiating to be handled by another publisher. Additional gifts were received-\$500 from Mrs. Ernest Walton, and \$50 a month from Charles Ives for many years. No editor or officer ever received any compensation. New Music never had enough money to rent an office of its own, or to hire a permanent secretary. For the first nine years I personally (without compensation) did all the work, correspondence, packaging addressing and sending out copies, keeping books, etc Olive Cowell permitted mail to come to her S.F. address at first,

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APPENDIX II

[The page numbers given with the lists in Appendices II-V refer to pages in the dissertation where the principal discussion of that subject occurs. Other references to the same subject may be found elsewhere.]

Concerts of the New Music Society, 1925-1936.

Location	Performers	Date	Pages
	<u>Los Angeles</u>		
1. Ballroom, Biltmore Hotel	Winifred Hooke and Wesley Kuhnle, pianists; orchestra, Henry Eichheim and Adolph Tandler, conductors.	22 October 1925	64-88
2. Ballroom, Biltmore Hotel	Persinger String Quartet; Henry Cowell, Ethel Denny, Dane Rudhyar, pianists.	20 November 1926	90-93
	<u>San Francisco</u>		
3. Community Playhouse	Orchestra, Henry Cowell, conductor.	25 October 1927	132-39
4. Community Playhouse	Imre Weisshaus, pianist.	30 November 1927	141-43
5. Community Playhouse	Winifred Hooke, pianist.	18 January 1928	143-44
6. Rudolph Schaeffer Studios	Arthur Harcastle, pianist.	19 September 1928	172-74
7. Rudolph Schaeffer Studios	Richard Buhlig, pianist.	24 October 1928	174-77
8. Rudolph Schaeffer Studios	Dorothy Minty, violinist.	27 November 1928	177-79
9. Galerie Beaux Arts	Arthur Harcastle, pianist.	26 November 1929	226-28
10. Galerie Beaux Arts	Imre Weisshaus, pianist.	5 December 1929	228-29

Location	Performers	Date	Pages
11. Galerie Beaux Arts	Dene Denny, pianist.	17 December 1929	228-32
12. Y.W.C.A.	Rudolphine Radil, vocalist; orchestra, Pedro Sanjuán, conductor.	15 October 1930	268-73
13. Rudolph Schaeffer Studios	Doris Barr, vocalist; chamber ensemble, Carol Weston, conductor.	1 June 1931	296-99
14. Community Playhouse	Orchestra, Nicolas Slonimsky, conductor.	3 September 1931.	310-15
15. Y.W.C.A.	Demonstration of the Rhythmicon by Henry Cowell.	15 May 1932	352-57
16. Century Club Auditorium	Doris Barr and Edith Benjamin Soule, vocalists; Raymond Tenney, clarinet; chamber orchestra, Carol Weston, conductor.	25 April 1933	448-51
17. Studio of Doris Barr	Radiana Pazmor, contralto; Kathryn Foster, pianist.	26 September 1933	465-72
18. Studio of Doris Barr	Douglas Thompson, pianist.	11 January 1934	530-32
19. University of California Extension Building	Rudolphine Radil, soprano; woodwind quintet.	15 February 1934	532-33
20. Studio of Doris Barr	Doris Barr, soprano; Carrie Teel, pianist.	9 April 1934	534-36.
21. Community Playhouse	Betty Horst Concert Dance Group; string quartet; percussion orchestra; Henry Cowell, director.	28 May 1934	546-57

Location	Performers	Date	Pages
22. Veteran's Auditorium	Rudolphine Radil, soloist; chamber orchestra, Arnold Schoenberg, conductor.	7 March 1935	601-10
23. Cowell House	K. Tamada, shakuhachi player.	1 April 1935	615-16
24. Sorosis Club Auditorium	Doris Barr Stanislawski, soprano; Arthur Hardcastle, pianist.	1 May 1935	624-27
25. Sorosis Hall	Mixed chorus, Gerald Strang, director; Arthur Hardcastle, pianist; Ben-Clement-Bem Trio.	29 May 1935	627-29
26. Sorosis Club	Verna Arvey, pianist; Nathan Emanuel, tenor.	8 December 1935	660-65
27. Sorosis Club Hall	Mary Fasmore, violinist.	29 March 1936	673-74
28. Sorosis Hall	String Quartet.	20 May 1936	673-77

APPENDIX III

New Music Quarterly, 1927-1936

Vol./No.	Date	Composer	Work	Pages
I/1	Oct. 1927	Carl Ruggles	Man and Mountains	121-31
2	Jan. 1928	Dane Rudhyar	Paeans	146-51
3	April 1928	Leo Ornstein Imre Weissstaus	The Corpse Six Pieces for Solo Voice (Hat Darab Enekhangra Kiséret Málkul)	154-60
4	July 1928	Carlos Chávez	Sonatina	160-63
II/1	Oct. 1928	Ruth Crawford	Four Preludes	183-90
2	Jan. 1929	Charles E. Ives	Fourth Symphony for Large Orchestra (2nd Movement)	190-204
3	April 1929	Adolph Weiss	Six Preludes for Piano	207-13
4	July 1929	Aaron Copland	As It Fell Upon A Day	213-20
III/1	Oct. 1929	Nicolas Slonimsky	Studies in Black and White	233-40
2	Jan. 1930	John J. Becker	Symphonia Brevis. Symphony Number Three	240-46
3	April 1930	Carl Ruggles	Portals	250-54
4	July 1930	Wallingford Riegger Colin McPhee	Suite for Flute Alone, Op. 8 Kinesis; Invention	255-63

Vol./No.	Date	Composer	Work	Pages
IV/1	Oct. 1930	Adolph Weiss Carlos Chávez Anton Webern	Sonata for Flute and Viola 36 Geistlicher Volkstext, Op. 17, No. 2	275-85
2	Jan. 1931	Colin McPhee	Concerto for Piano with Wind Octette Acc.	285-88
3	April 1931	George Antheil	Second Sonata "The Airplane"	289-93
4	July 1931	Henry Brant	Variations Two Sarabandes	299-304
V/1	Oct. 1931	Joseph Achron	Statuettes	321-24
2	Jan. 1932	Charles Ives	A Set of Pieces for Theater or Chamber Orchestra	328-41
3	April 1932	Arnold Schoenberg	Klavierstueck [Op. 33b]	343-52
4	July 1932	Wallingford Riegger Gerald Strang	Three Canons Mirrorrorm	372-81
VI/1	Oct. 1932	Ruth Crawford A. Lehman Engel	Piano Study in Mixed Accents Four Excerpts from "Job"	404-12
2	Jan. 1933	Carlos Chávez	Sonata (1928) for Piano	427-30
3	April 1933	Richard Donovan Arthur E. Hardcastle	Suite (Piano) Prelude No. 4	439-45
4	July 1933	Walter Piston Vivian Fine	Three Pieces for Flute, Clarinet, and Bassoon Four Songs	453-60
VII/1	Oct. 1933	Charles Ives	Thirty-Four Songs	473-84

<u>Vol/No.</u>	<u>Date</u>	<u>Composer</u>	<u>Work</u>	<u>Pages</u>
VII/2	Jan. 1934	Amadeo Roldán	Motivos de Son (<u>Negro Bombón</u> , <u>Ave Me Di Jéron Negro</u> , <u>Signe</u>) Sonata (Chamber Choir)	527-30
3	April 1934	Ray Green	Two Madrigals (<u>Hey Nonny No</u> , <u>Sea Charm [Calm]</u>) Sonatina Two Songs (From Four Short Songs: <u>Fog II</u> , <u>Summer Grass IV</u>)	536-40
4	July 1934	Jose Ardévol Alejandro García Caturla Gerald Strang	Sonatina Preludio Corto No. 1; Sonata Corta Fifteen; Eleven	558-64
VIII/1	Oct. 1934	A. Davidenko A. Khachaturian A. Mossolov L. A. Polovinkin A. Veprík	Song of a Shepherd Perishing in the Mountains Dance No. 3 A Turkmenian Lullaby Humoresque Philosophique Stalinstan	576-83
2	Jan. 1935	Paul Creston	Seven Theses for Piano	600-603
3	April 1935	Carlos Chávez Paul Frederic Bowles	Spiral "Movement for Violin and Piano" Cafe Sin Nombre; IV and VI from "Danger de Mort"; Letter to Freddy; III from "Scènes d'Anabase"	617-19
4	July 1935	Dane Rudhyar Otto Luening Irwin Heilner	Granites Only Themselves Understand Themselves Second Rhapsody	630-35
IX/1	Oct. 1935	Charles Ives	Eighteen Songs (<u>recte</u> Nineteen Songs)	636-47
2	Jan. 1936	Béla Rézsa	Sonate pour Piano	668-71
3	April 1936	Roy Harris	Trio for Pianoforte, Violin and Violoncello	677-84

APPENDIX IV

New Music Orchestra Series, 1932-36

Number	Date	Composer	Work	Pages
1	1932	Charles Ives	Lincoln The Great Commoner	360-68
2	1932	Adolph Weiss	American Life (1929)	384-88
3	1932	Charles Ives	Fourth of July	389-94
4	1932	Wallingford Riegger	Dichotomy, Op. 12	394-98
5	1933	Ruth Crawford	Three Songs (<u>Flat Riddles</u> , <u>Prayers of Steel</u> , <u>In Tall Grass</u>)	420-27
5-2	[1932-33]	Charles Ives	A Set of Pieces for Theatre or Chamber Orchestra	328-41
6	1933	William Russell	Fugue for Eight Percussion Instruments	432-36
7	[1932]	John J. Becker	Concerto Arabesque	398-402
8	1933	Jerome Moross	Faeans	485-87
9	1935	Jerome Moross	Biguine	649-51
10	1933	Alejandro Garcia Caturla	Primera Suite Cubana	427-91
11	1934	Edgar[d] Varèse	Ionisation	546-57
12	1934	N. Miaskovsky	Fragment Lyrique	583-87
13	1934	Dane Rudnyar	Sinfonietta	542-46

Number	Date	Composer	Work	Pages
14	1934	Carl Ruggles	Sun-treader	567-75
15	[1934]	Charles Ives	4th Symphony (2nd Movement)	190-204
16	1934	Amadeo Roldán	Motivos de Son	611-14
17	1936	John J. Becker	Concerto for Horn in F & Orchestra	671-72
18	1936	Johanna M. Beyer Harold G. Davidson Ray Green Doris Humphrey William Russell Gerald Strang	IV Auto Accident Three Inventories of Casey Jones Dance Rhythms Three Dance Movements Percussion Music	651-60

APPENDIX V

New Music Quarterly Recordings, 1934-1936

Number	Date	Composer	Work	Pages
1011A-B	Jan. 1934	Adolph Weiss Ruth Crawford	Three Songs Andante from String Quartet	506-8
1012A-B	April 1934	Wallingford Riegger Carlos Chávez	Finale from Trio for Flute, Harp, and 'Cello Sonatina for Violin and Piano	511-13
1013A-B	July 1934	Charles Ives Carl Ruggles	Barn Dance/In the Night Lilacs/Toys	514-23
1014A-B	Oct. 1934	John Becker Ray Green	Credo Sea Calm	593-94
1111A-B	Jan. 1935	Henry Cowell Niccolai Berezowsky	Suite for Woodwinds Suite for Woodwind Quintet	597-99
1112A-B	April 1935	George Antheil Charles Ives	Sonata No. 2 (Airplane Sonata) General Booth Enters into Heaven	619-22
1113A-B	July 1935	Walter Piston	Three Pieces for Flute, Clarinet and Bassoon	623
1114A-B	Oct. 1935	Richard Donovan	Two Songs with String Quartet/Suite for Piano	648-49
1211A-B	Jan. 1936	Aaron Copland Otto Luening	Vocalise Four Songs	665-67
1212A-B	April 1936	Elis Siegemeister	The Strange Funeral in Braddock	683-88

BIBLIOGRAPHY

Collections

The main sources used for this dissertation came from a variety of collections and libraries. Below is a list of the locations with an indication of the type of material used:

Harrison Memorial Library, Carmel-by-the-Sea, California. Programs. Newspaper clippings and reviews from The Californian, The Carmel Cymbal, The Carmel Pine Cone, The Carmelite, and Monterey Peninsula Herald.

Ives Collection in the John Herrick Jackson Library at Yale University, New Haven, Connecticut. Letters in the following folders: Elliott Carter, Henry Cowell and New Music, Radiana Pazmor, Wallingford Riegger, Carl Ruggles, E. Robert Schmitz, Nicolas Slonimsky, and Gerald Strang.

Library of the New School for Social Research, New York, New York. Announcements and catalogs.

Library of the Performing Arts, New York Public Library, New York, New York. Americana Division, New Music Collection: Journal articles, letters, newspaper clippings, papers, and programs of the New Music Society; New Music Edition scores. Cowell Collection: Journal articles, newspaper clippings, and programs. Music Division: New Music Edition scores, newspaper clippings, and publishers' bulletins and catalogs. Rodgers and Hammerstein Archives of Recorded Sound: New Music Quarterly Recordings and taped interview by Henry Cowell ("Autobiographical Notes").

Los Angeles Public Library, Los Angeles, California. Newspaper clippings and programs.

Manuscript Division, Stanford University Libraries, Stanford, California. Letters.

Musical composition file, Shady, New York. Programs.

Richard Buhlig Collection, San Diego, California. Newspaper clippings and programs.

San Francisco Public Library. Cowell folder. Newspaper clippings and programs in scrapbooks compiled by Jessica Fredericks, Librarian of the Music Department, 1917-50.

Wesley Kuhnle Collection in the Music Archives at California State University, Long Beach, California. Letters, newspaper clippings and programs.

Journals

In addition to the articles listed later in the bibliography and those located in the collections, articles from the following journals were used as sources:

Bulletin of the Franco-American Musical Society. September 1923 and December 1923.

Franco-American Musical Society Quarterly Bulletin. March 1924 - March 1925.

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