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A catalogue of the works of Ralph Shapey

Finley, Patrick Daniel, Ph.D.

City University of New York, 1993

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A

**A CATALOGUE OF THE WORKS
OF RALPH SHAPEY**

by

Patrick D. Finley

**A dissertation submitted
to the Graduate Faculty in Music
in partial fulfillment of the requirements
for the degree of Doctor of Philosophy,
The City University of New York**

1993

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

30 April 1993

Date

Rufus E. Hallmark

Chair of Examining Committee

30 April 1993

Date

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The City University of New York

ABSTRACT**A Catalogue of the Works of Ralph Shapey.**

by

Patrick D. Finley

Advisor: Professor Joel Lester

Part I is a catalogue that lists the works of composer Ralph Shapey, numbered chronologically by date of completion, and includes eleven categories of information: title, number of movements, duration, instrumental forces, number of pages, a brief physical description of the final copy (for example, "ink on tissue"), catalogue number of publication (almost exclusively by Presser Pub.), dedication, first performance (date, location, and performers, when available), reviews, and discography.

Part II discusses the method of composition Shapey has employed in all of his works written since 1981 which he calls "The Mother Lode." Included are a series of brief discussions of the "Mother Lode" as it is employed in the opening sections of five compositions : *Evocation No. 3* (1981), *Krosnick Soli* (1983), *Psalm I* (1984), *Theme Plus Ten for Harpsichord* (1987), and *Concertante II* (1987).

ACKNOWLEDGEMENTS

First of all, I would like to thank Professor Bruce Saylor for making me a better writer; Professor Joel Lester for his careful reading of the analyses and composition, Professor Allan Atlas for his careful reading and editing of the catalogue, and Robert Cohen and Drs. Frank and Susan Carden for their careful editing of the analyses, and Professor Rufus Hallmark who saw my dissertation through its last editing. Also, thanks to Tom Broido at Presser Publishers for giving me access to their files. Especially, thanks to Ralph and Elsa Charlston Shapey for their hours given to going through his manuscripts to fill the gaps in the catalogue, and Ralph Shapey for allowing me to interrupt his busy schedule with numerous, lengthy phone calls concerning the analyses. Last, but not least, I would like to thank my wife Christine and my children Morgan and Leslie. Without their patience and support this project would never have been completed.

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INTRODUCTION

The purpose of this catalogue is to list the works of the composer Ralph Shapey, with additional information that might serve — among others — students, performers, and librarians.

The catalogue information herein was gathered primarily from Presser Publications in Bryn Mawr, PA, where several files of program notes, clippings of reviews, and final copies of Shapey's works are kept. In addition, information was gathered from the holdings of the New York Public Library and Shapey's private collection.

The listing is as comprehensive as possible, inclusive even of certain early works withdrawn from publication at the request of the composer. Certain entries contain information sent to me by Shapey. Those items where Shapey personally supplies the information are followed by his initials in parentheses: (*r.s.*).

Furthermore, it should be added that the listing is comprehensive as of March, 1993. Ralph Shapey is still very active as a composer, and at a rate which will probably render this project incomplete by the end of the year.

Entries

Each entry is numbered chronologically and includes eleven categories of information. Certain categories require amplification.

Movements

For the sake of clarity and consistency, the movements in the catalogue are preceded by roman numerals and separated by a semicolon. However, it should be noted that few of the composer's final copies and few concert programs use roman numerals in listing the movements.

Duration

The Duration of each entry is given at the end of the listing of movements. Unless otherwise stated, the duration is that written on the score.

Medium

Standard abbreviations for instrumental forces are used. That is, the first four numerals (e.g. 2.2.2.2.) represent the woodwinds (flute, oboe, clarinet, bassoon). The second four numerals represent the brass (french horn, trumpet, trombone, tuba). Doublings are not indicated. Other instruments (saxophone, piano, etc.) are listed individually with conventional abbreviations. The normal complement of strings is listed as "str."

Date

Where a single date is given, it refers to the date of completion. Where two dates are given, the first is the date Shapey began the work and the second is the date of completion. In some cases only the year of composition could be ascertained. The place where the work was begun and completed is given where known.

Final Copy

This category includes the length in pages and the material of the final copy (e.g., "ink on tissue"). All of the scores examined are final copies in the possession of Presser Publishers. Shapey tells us that they were all copied in his own hand until about 1992 when he began using a copyist. Those scores not in Shapey's hand will be indicated in this category by the designation *copyist*. Where the score was unavailable, the length in measures is given, taken from the parts.

The composer's manuscripts (i.e., sketches and drafts) are in the composer's possession in Chicago. Shapey has agreed to bequeath his working copies to the Regenstein Library of the University of Chicago.

Publication

All of the works of Shapey are published by Theodore Presser. Those works that have Presser catalogue numbers have those numbers listed in this category. There are three types of publication:

Published - means the "authorized reproduction of the composer's manuscript" (i.e., the composer's final copy),¹ or a work written out by a copyist.

Published—special order - means that the authorized reproduction is not bound, but will be copied, bound, and sold by request.

Published (Engr.) - means that the work has been engraved.

¹Presser's description of the composer's final copy. This description is on several of Shapey's published works.

Rental - means that the authorized reproduction is available for rental.

Dedication

In most cases, the dedication is quoted directly from the composer's final copy. Occasionally, the program notes were the source of this information.

First Performance

This category lists the date, location, and performers, when known.

Reviews and Articles

Reviews and articles are listed in chronological order. Reviews of premieres are preceded by (*P*).

Notes

This category supplies the reader with supplemental information; e.g., annotations in the autograph score, literary sources of texts of vocal works, commissions, the composer's comments.

THE CATALOGUE

1

Title: Inspiration

Medium: Orchestra (r.s.)

Movements: Single movement (no duration given) (r.s.)

Date: 1939.

Final Copy: Cannot locate (r.s.)

Publication: Not published (r.s.)

Dedication: None (r.s.)

First Performance: Tuesday, November 28, 1939, National Youth Administration Center, Philadelphia. National Youth Administration Orchestra, Ralph Shapey, Cond.

Reviews and Articles: Philadelphia Evening Public Ledger, Tue., Nov. 28, 1939.

Recordings: None.

Notes: The only reference to this composition was found in the above article which consists of a brief mention of the upcoming performance with no details given.

2

Title: String Quartet No. 1

Medium: 2 Vln., Vla., Vlc.

Movements: I-Allegro moderato; II-Andante; III-Scherzo; IV-Maestoso
(no duration given).

Date: 1946.

Final Copy: 77 pp., ink on tissue.

Publication: Rental - (no serial no.)

Dedication: None.

First Performance: Monday, October 31, 1983, Merkin Concert Hall, New York City. The Alard String Quartet: Joanne Zagst and Donald Hopkins, vln.; Raymond Page, vla.; Leonard Feldman, vcl.).

Reviews and Articles: The New York Times, Thu., Nov. 3, 1983.

Recordings: None.

Notes: The gap between compositions (1939 - 46) is due to Shapey's years in military service.

3

Title: Sonata No.1 for Piano

Medium: Pn.

Movements: I-Allegro moderato; II-Scherzo: allegro, trio; III-Adagio appassionata
(no duration given).

Date: 1946.

Final Copy: 24 pp., ink on tissue.

Publication: Withdrawn.

Dedication: Dedicated to Shirley Aronoff.

First Performance: None (r.s.)

Reviews and Articles: None (r.s.)

Recordings: None.

Notes:

4

Title: Quintet for String Quartet and Piano

Medium: 2 Vln., Vla., Vcl., Pn.

Movements: I-Allegro; II-Passacaglia (45').

Date: 3/47.

Final Copy: 84 pp., ink on tissue.

Publication: Published - special order - 114405650.

Dedication: To "Joy."

First Performance: Not known.

Reviews and Articles: None.

Recordings: None.

Notes:

5

Title: Three Essays on Thomas Wolf for Piano

Medium: Pn.

Movements: I-Adagio maestoso; II-Largo; III-Allegro (no duration given.).

Date: 9/1/48.

Final Copy: 47 pp., ink on tissue.

Publication: Published - 41041236.

Dedication: None.

First Performance: Friday, October 5, 1984, Eastman School of Music, Rochester, NY. Lisa Moore, pn., Private concert (not open to the public) (r.s.)

Reviews and Articles: None (r.s.)

Recordings: None.

Notes: The dates given in the Presser brochure of Shapey's works give the dates 1948-49. The above date, however, is the only date appearing on the ink-on-tissue final copy.

6

Title: String Quartet No. 2

Medium: 2 Vln., Vla., Vcl.

Movements: Single movement in four sections, labelled Allegro moderato, Adagio, Passacaglia, Scherzo (12' 30").

Date: 1/18/49.

Final Copy: 25 pp., ink on tissue.

Publication: Published - special order - 114405710.

Dedication: None.

First Performance: Monday, March 27, 1950, Times Hall, New York City. Juilliard String Quartet: Robert Mann and Robert Koff, vln.; Raphael Hillyer, vla.; Artur Winnograd, vcl.

Reviews and Articles: (P) The New York Times, Tue., Mar. 28, 1950. (P) New York Herald Tribune, Tue., Mar. 28, 1950.

Recordings: None.

Notes: There is a second copy on vellum in sepia ink. The sepia ink is on the reverse side of the printed staves. On the same side as the printed staves the time signatures are drawn in pencil.

7

Title: Sonata for Violin and Piano

Medium: Vln., Pn.

Movements: I-Largo maestoso; II-Scherzo; III-Rubato (no duration given).

Date: 1/8/50.

Final Copy: 28 pp., ink on tissue.

Publication: Published - special order - 001301.

Dedication: None.

First None (r.s.)
Performance:

Reviews None (r.s.)
and Articles:

Recordings: None.

Notes:

8

Title: String Quartet No. 3

Medium: 2 Vln., Vla., Vcl.

Movements: I-Allegro - adagio; II-Adagio; III-Quasi scherzo; IV-q=52 (no duration given).

Date: 1/31/50 - 1/20/51, New York City.

Final Copy: 113 pp., ink on tissue.

Publication: Rental - (no serial no.)

Dedication: None

First None (r.s.)
Performance:

Reviews None (r.s.)
and Articles:

Recordings: None.

Notes:

9

Title: Seven Little Pieces for Piano

Medium: Pn.

Movements: Seven one-page pieces (8').

Date: 1951.

Final Copy: 11 pp., engraved.

Publication: Published - 41041222.

Dedication: None.

First None (r.s.)

Performance:

Reviews None.
and Articles:

Recordings: None.

Notes:

10

Title: Cantata

Medium: Sop., Ten., and Bass Soli, Narrator, 1.1.1.1 - 2.1.1.1, Pc., Str.

Movements: Single movement (30').

Date: 1/22/51 - 6/17/51.

Final Copy: 94 pp., pencil on tissue.

Publication: Rental - 0131039.

Dedication: To my father.

First Performance: None (r.s.)

Reviews and Articles: None (r.s.)

Recordings: None.

Notes: Source of text: Sylvia Shapey (=wife): written specifically for Shapey's Cantata (unpublished).

11

Title: **Fantasy for Symphony Orchestra**

Medium: 3.3.3.3.- 3.3.3.1., Timp., Pc., Pn.

Movements: Single movement (no duration given).

Date: 7/9/51 - 8/28/51.

Final Copy: 59 pp., ink on tissue.

Publication: Withdrawn.

Dedication: None (r.s.)

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes: Honorable mention, Gershwin Contest, NY, 1951. This competition no longer exists. Shapey cannot remember who sponsored it. However he does recall that Dimitri Mitropoulos presented the awards and conducted a performance of the winning work.

12

Title: Sonata for Oboe and Piano

Medium: Ob., Pn.

Movements: I-q=44; II-8th=192; III-q=40; IV-q=100 (18').

Date: 11/11/51 - 2/26/52.

Final Copy: 42 pp., ink on tissue.

Publication: Published - special order - 114405700.

Dedication: None.

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: CRI SD 501.

Notes: Commissioned by Josef Marx.

13

Title: Suite of Four Pieces for Piano

Medium: Pn.

Movements: Single movement in four sections, labeled I-IV (no duration given).

Date: 3/5/52 - 4/20/52.

Final Copy: 7 pp., ink on tissue.

Publication: Published - special order - 110406940.

Dedication: To Jack Maxin.

First None (r.s.)

Performance:

Reviews None (r.s.)
and Articles:

Recordings: None.

Notes: Title on final copy reads: Suite for Piano.

14

Title: Symphony No. 1

Medium: 3.3.3.3.- 4.3.3.1., 3 Pc., Pn., Str.

Movements: Single movement (no duration given).

Date: 5/19/52 - 8/26/52, New York City.

Final Copy: 82 pp., ink on tissue.

Publication: Published - special order - 001318.

Dedication: None.

First None (r.s.)
Performance:

Reviews None (r.s.)
and Articles:

Recordings: None.

Notes:

15

Title: Oboe Quartet for Oboe, Violin, Viola, and Cello

Medium: Ob., Vln., Vla., Vcl.

Movements: I-q=56-58; II-Leggiero (q[tied to]16th=60) (10').

Date: 11/2/52 - 12/18/52

Final Copy: 26 pp., ink on tissue.

Publication: Published - special order - 114405640.

Dedication: To Josef Marx.

First Performance: Monday, October 31, 1983, Merkin Concert Hall, New York City. James Ostryniec, ob. and members of the Alard String Quartet: Joanne Zagst, vln.; Raymond Page, vla.; Leonard Feldman, vcl.

Reviews and Articles: None.

Recordings: None.

Notes:

16

Title: String Quartet No. 4

Medium: 2 Vln., Vla., Vcl.

Movements: I-Maestoso; II-Leggiero, sempre spiccato e piano; III-Allegro, non legato, maestoso (12').

Date: 6/4/53 - 9/9/53

Final Copy: 37 pp., ink on tissue.

Publication: Published - special order - 114405720.

Dedication: Commissioned by and dedicated to Alma Morgenthau.

First Performance: Wednesday, May 26, 1954, Kaufman Auditorium, YM-YWHA, 92 St., New York City. Broadus Earle & Matthew Raimondi, vln.; Walter Trampler, vla.; Claus Adam, vcl.

Reviews and Articles: (P) The New York Times, Thu., May 27, 1954.

Recordings: None.

Notes:

17

Title: Sonata for Cello and Piano

Medium: Vcl., Pn.

Movements: I-Andante cantabile; II-Moderato leggiero; III-Con moto (14').

Date: I & II: 10/15/53 - 11/13/53, London; III: 12/19/53 - 1/1/54, Munich.

Final Copy: 32 pp., ink on tissue, most dynamics and several other markings in pencil.

Publication: Published - special order - 11440569.

Dedication: None.

First Performance: Saturday, March 10, 1956, Carnegie Recital Hall, New York City.
Jackson Wiley, vcl., Russell Sherman, pn.

Reviews and Articles: (P) The New York Times, Sun., Mar. 11, 1956.

Recordings: None.

Notes: Composed in Europe under the Frank Huntington Beebe Scholarship Award.

18

Title: Piece in the Form of Sonata-Variations for Piano

Medium: Pn.

Movements: Theme and variations in ten sections (12' 40").

Date: 1/2/54 - 2/15/54, Munich.

Final Copy: 29 pp., ink on tissue, dynamics and some phrase markings in pencil.

Publication: Published - special order - 110406960.

Dedication: None.

First Performance: (NY Premiere) Saturday, October 13, 1956, Carnegie Recital Hall, New York City. Lalan Parrott, Pn.

Reviews and Articles: The New York Times, Sun., Oct. 14, 1956.

Recordings: None.

Notes: Composed in Europe under the Frank Huntington Beebe Scholarship award.

19

Title: Concerto for Clarinet and Chamber Group

Medium: Cl. Solo; Hn., Pc., Pn., Vln., Vcl.

Movements: Single movement (11' 30").

Date: 3/24/54 - 6/7/54.

Final Copy: 39 pp., ink on tissue.

Publication: Rental - 0150482.

Dedication: To my wife, Sylvia.

First Performance: Sunday, March 20, 1955, Philharmonic Chamber Ensemble, Kaufman Auditorium, YM-YWHA, 92 St., New York City. Stanley Drucker, cl.; M. Weiner, vln.; E. Bailey & W. Rosenberger, pc.; A. Sophos, vcl. J. Singer, hn.; A. Bogin, pn.; Ralph, Shapey, cond.

Reviews and Articles: (P) The New York Times, Mon., Mar. 21, 1955.

Recordings: None.

Notes:

Title: **Trio for Violin, Cello, and Piano****Medium:** Vln., Vcl., Pn.**Movements:** I-Maestoso, Allegro, Andante, Andante; II- Allegro; III- Andante (14' 30").**Date:** I - 2/8/53-4/16/53, II - 8/5/54-4/3/55, III - 4/14/55-5/2/55.**Final Copy:** 59 pp., ink on tissue, dynamics and several expression markings in pencil.**Publication:** Published - special order - 114405660.**Dedication:** To Robert Adler.**First Performance:** Friday, May 22, 1959, Carl Fischer Concert Hall, New York City. Matthew Raimondi, vln.; Lorin Bersohn, vcl.; Lalan Parrott, pn.**Reviews and Articles:** San Francisco Chronicle, Tue., May 28, 1963. San Francisco Examiner, Tue., May 28, 1963.**Recordings:** None.**Notes:** The concert at which the first performance took place consisted only of the works of Shapey and Stefan Wolpe. Five of Shapey's works were premiered that night: Trio for Violin, Cello, and Piano (entry no.20), Piano Trio (entry no. 21) Rhapsodie for Oboe and Piano (entry no.26) String Quartet No. 5 (entry no. 27), and Form for Piano (entry no. 33).

21

Title: Piano Trio

Medium: Vln., Vcl., Pno.

Movements: I-Maestoso; II - Allegro; III-Andante IV-Andante (12').

Date: 4/14/55 - 5/8/55.

Final Copy: 59 pp., ink on tissue.

Publication: Published - special order - 114405660.

Dedication: To Robert Adler.

First Performance: Friday, May 22, 1959, Carl Fischer Concert Hall, New York City.
Matthew Raimondi, vln.; Loren Bernsohn, vcl.; Lalan Parrott, pn.

Reviews and Articles: None (r.s.)

Recordings: None.

Notes: The concert at which the first performance took place consisted only of the works of Shapey and Stefan Wolpe. Five of Shapey's works were premiered that night: Trio for Violin, Cello, and Piano (entry no.20), Piano Trio (entry no. 21) Rhapsodie for Oboe and Piano (entry no.26) String Quartet No. 5 (entry no. 27), and Form for Piano (entry no. 33).

Title: Challenge—The Family of Man

Medium: 4.4.4.4 - Eng. Hn., .3.3.1.1, Pc., Pn., Str.

Movements: Single movement. I-8th=66 (1'55"); II-8th=168 (4'37"); III-8th=84 (4' 45"); IV-8th=50 (2'14"); V-8th=66 (13' 31").

Date: 6/1/55 - 10/17/55.

Final Copy: 39 pp., ink on tissue.

Publication: Published - special order - 0110480.

Dedication: To Dimitri Mitropoulos.

First Performance: Thursday, February 9, 1956, Carnegie Hall, New York City.
Philharmonic Symphony Society of New York, Dimitri Mitropoulos, cond.

Reviews and Articles: None.

Recordings: None.

Notes: Title page states "In one movement". However, the score is marked off with roman numerals and durations at ends of sections.

23

Title: Short Piece for Piano Solo

Medium: Pn.

Movements: Single movement (1' 10").

Date: 9/9/56, MacDowell Colony, NH.

Final Copy: 3 pp., ink on tissue.

Publication: Published - special order - (no Presser cat. no.).

Dedication: None.

First Performance: None (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Written on cover page in Shapey's hand: "Based on the following notes: C, Eb, F, F#, D, E. Given at dinner 9/7/56 by the following persons: Composers Copland, Allenbrook, La Montaine, Shapey, music critic Hughes, writer MacDonald (one note per person)." Shapey recalls that when those in attendance expressed their astonishment at this feat, he replied "What's the big deal? You gave me more notes to work with than I generally give myself!" (Conversation with Ralph Shapey, April, 1993).

Title: Mutations I for Piano

Medium: Pn.

Movements: Eight pages in eight sections, labelled I-VIII (6' 30").

Date: 6/23/56 - 7/31/56, New York City.

Final Copy: 8 pp., ink on tissue.

Publication: Published - special order - 110406880.

Dedication: To Irma Wolpe-Radamacher.

First Performance: Sunday, April 6, 1958, The Nonagon, Second Ave, New York City.
Composer's Showcase Concert Series, Irma Wolpe, pn.

Reviews and Articles: (P) The New York Herald Tribune, Mon., Apr. 7, 1958. (P) The New York Times, Mon., Apr. 7, 1958.

Recordings: None.

Notes:

25

Title: Duo for Viola and Piano

Medium: Vla., Pn.

Movements: Single movement in five sections labelled Andante con espressivo - quasi cadenza - leggiero - andante con espressivo - maestoso (9' 20").

Date: 1957.

Final Copy: 17 pp., ink on tissue, most dynamic and expression marks in pencil.

Publication: Published - special order - 114405590.

Dedication: To Winterry.

First Performance: Wednesday, March 26, 1958, Third Street Music School Settlement, New York City. Walter Trampler, vla.; Lalan Parrott, pn. (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes:

Title: Rhapsodie for Oboe and Piano

Medium: Ob., Pn.

Movements: Single movement (5' 30").

Date: 6/14/57, New York City - 7/21/57, MacDowell Colony, NH.

Final Copy: 12 pp., ink on tissue.

Publication: Published - special order - 114405680.

Dedication: None.

First Performance: Friday, May 22, 1959, Carl Fischer Concert Hall, New York City. Josef Marx, ob.; Lalan Parrott, pn.

Reviews and Articles: The Washington Post, Tue., Nov. 8, 1983.

Recordings: CRI SD 423.

Notes: The concert at which the first performance took place consisted only of the works of Shapey and Stefan Wolpe. Five of Shapey's works were premiered that night: Trio for Violin, Cello, and Piano (entry no.20), Piano Trio (entry no. 21) Rhapsodie for Oboe and Piano (entry no.26) String Quartet No. 5 (entry no. 27), and Form for Piano (entry no. 33).

27

Title: **String Quartet No. 5 with Female Voice****Medium:** Sop., 2 Vln., Vla., Vcl.**Movements:** Single movement . However, penciled in and then erased are Roman numerals for 2nd and 3rd mvts. on pp. 8 & 16 (12').**Date:** 9/1/57, MacDowell Colony, NH - 3/20/58, New York City.**Final Copy:** 27 pp., ink on tissue, voice and piano transcription included, also ink on tissue.**Publication:** Published - special order - 111401200.**Dedication:** To Vera (= Mrs. Shapey)**First Performance:** Friday, May 22, 1959, Carl Fischer Concert Hall, New York City. Valerie Lamoree, sop.; Matthew Raimondi and Nancy Cirillo, vln.; Theodore Israel, vla.; Lorin Bernsohn, vcl.**Reviews and Articles:** The Philadelphia Enquirer, Sun., May 27, 1962.**Recordings:** None.**Notes:** The concert at which the first performance took place consisted only of the works of Shapey and Stefan Wolpe. Five of Shapey's works were premiered that night: Trio for Violin, Cello, and Piano (entry no.20), Piano Trio (entry no. 21) Rhapsodie for Oboe and Piano (entry no.26) String Quartet No. 5 (entry no. 27), and Form for Piano (entry no. 33). Source of text: Vera Klement (=wife): written specifically for Shapey's String Quartet No. 5 (unpublished).

28

Title: Sonata Variations for Piano

Medium: Pn.

Movements: Single movement (no duration given) (r.s.)

Date: 3/13/57.

Final Copy: Could not locate (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First Performance: Sunday, April 6, 1958, Third Street Music School Settlement, New York City.

Reviews and Articles: (P) New York Herald Tribune, Mon., Apr. 7, 1958 . (P) The New York Times, Mon., Apr. 7, 1958.

Recordings: None.

Notes:

29

Title: Walking Upright

Medium: Sop., Vln.

Movements: Eight one-page songs (8').

Date: 8/24/58 - 8/25/58, MacDowell Colony, NH.

Final Copy: 8 pp. ink on tissue.

Publication: Published - special order - 111401220.

Dedication: None.

First Performance: Saturday, December 6, 1958, Third Street Music School Settlement, New York City. Faculty Concert Series, Paula Zwane, sop.; Matthew Raimondi, vln.

Reviews and Articles: None.

Recordings: None.

Notes: Source of text: Vera Klement (=wife) written specifically for Shapey's Walking Upright (unpublished). Portions of this text are also used in Shapey's The Covenant (entry no. 70).

30

Title: Ontogeny for Symphony Orchestra

Medium: 4.2.3.2 - 3.2.1.1, Pn., 9 Pc., Str.

Movements: Single movement (20').

Date: 6/18/58, New York City - 8/20/58, Mac Dowell Colony, NH.

Final Copy: 72 pp., ink on tissue.

Publication: Rental - 0111218.

Dedication: None.

First Performance: Saturday, May 1, 1965, Kleinhans Music Hall, State University of NY at Buffalo. The Buffalo Philharmonic Orchestra, Ralph Shapey, cond.

Reviews and Articles: Chicago Tribune, Fri., May 27, 1966. Chicago Daily News, Fri., May 26, 1966. Henahan, Donal, "Current Chronical," Musical Quarterly, vo. 53, no. 2 (1967).

Recordings: None.

Notes: On title page of ink-on-tissue copy: "Trilogy for Orchestra (Part I)."

31

Title: Invocation - Concerto for Violin and Orchestra

Medium: 2.2.2.2.2 - 3.2.2.1, 3 Pc., Pn., Gui., Str.

Movements: I-Maestoso; II-Recitative; III-With Joy (22' 40").

Date: 8/26/58, MacDowell Colony, NH - 12/4/58, New York City.

Final Copy: 86 pp., ink on tissue.

Publication: Rental.

Dedication: None.

First Performance: Friday, May 24, 1968, Mandel Hall, University of Chicago. Esther Glazer, vln.; Chicago Symphony Orchestra; Ralph Shapey, cond.

Reviews and Articles: (P) Chicago Daily News, Mon., May 27, 1968. Henahan, Donal, "Current Chronical," Musical Quarterly, vol. 53, no. 2 (1967).

Recordings: None.

Notes:

Title: Evocation No. 1 for Violin with Piano and Percussion

Medium: Vl., Pno., 1 Pc (3 Toms, Tam., B Dr., 2 Cym., Wd. Bl., Amelon, Sn., Sticks).

Movements: I-Recitative—with intense majesty; II-With humor; III-With tenderness—with intense majesty—cadenza (18').

Date: 1/59 - 4/59.

Final Copy: 41 pp., engraved.

Publication: Published - 414411610.

Dedication: None.

First Performance: Saturday, March 26, 1960, Third Street Music School Settlement, New York City. Matthew Raimondi, vln.; Paul Price, pc.; Yehudi Wyner, pn.

Reviews and Articles: The San Francisco Examiner, Tue., May 28, 1963. Boston Globe, Wed., Jan. 28, 1981. Disc review: The New York Times, Sun., Apr. 27, 1975.

Recordings: CRI SD 141.

Notes:

33

Title: Form

Medium: Pn.

Movements: Single movement (7' 10").

Date: 4/26/59 - 5/10/59.

Final Copy: 8 pp., ink on tissue.

Publication: Published - special order - 110406920.

Dedication: None.

First Performance: Friday, May 22, 1959, Carl Fischer Concert Hall, New York City. David Tudor, pn.

Reviews and Articles: Vassar Miscellany News, Poughkeepsie, NY, Wed., Nov. 8, 1961.

Recordings: None.

Notes: The concert at which the first performance took place consisted only of the works of Shapey and Stefan Wolpe. Five of Shapey's works were premiered that night: Trio for Violin, Cello, and Piano (entry no.20), Piano Trio (entry no. 21) Rhapsodie for Oboe and Piano (entry no.26) String Quartet No. 5 (entry no. 27), and Form for Piano (entry no. 33).

34

Title: Soliloquy for Narrator, string quartet, and percussion.

Medium: Narr., 2 Vln., Vla., Vcl., Pc.

Movements: Single movement (11' 18").

Date: 7/6/59 - 7/18/59, MacDowell Colony, NH.

Final Copy: 50 pp., ink on tissue.

Publication: Rental - 0140482.

Dedication: None.

First Performance: Friday, November 18, 1960, Kaufman Auditorium, YM-YWHA, 92 St., New York City. Music in Our Time concert series, Max Pollikoff, dir.; Hurd Hatfield, narr.; Gerald Tarack, vln.; Alan Martin, vln.; George (=Jorge) Mester, vla.; Aaron Shapinsky, vcl.; Paul Price, pc.; Ralph Shapey, cond.

Reviews and Articles: None.

Recordings: None.

Notes: Source of text: Shakespeare: Hamlet ("To be or not to be.")

Title: Rituals for Symphony Orchestra**Medium:** 3.3.3.3, A.Sax., T.Sax., Bar.Sax.- 3.2.2.1, 8 Pc., Pn., Str.**Movements:** I-q=54; II-q=54, q=76, q=54 (12' 55").**Date:** 7/25/59 - 8/15/59.**Final Copy:** 67 pp., ink on tissue.**Publication:** Score Published - 41641098.**Dedication:** None.**First Performance:** Thursday, May 12, 1966. Mandel Hall, University of Chicago. Chicago Symphony Orchestra, Ralph Shapey, cond.**Reviews and Articles:** (P) Chicago Daily News, Fri., May 13, 1966, and Sat.-Sun., May 14-15, 1966. (P) Chicago's American, Fri., May 13, 1966. The New York Times, Sun., Oct. 31, 1971, and May 22, 1981. Gramophone, Sept. 1976.**Recordings:** CRI SD 275.**Notes:** (On title page) "This is the third work of a trilogy (Testament to Man) for Orchestra: (I) ONTOGENY for Orch.; (II) INVOCATION—Concerto for Vln. and orch.; (III) RITUALS. It was composed during the summer of 1959 at the MacDowell Colony in Petersborough, NH." Improvisational material for sax. given on p. 68.

36

Title: Movements for Woodwind Quintet**Medium:** Fl., Ob., Cl., Hn., Bsn.**Movements:** I-Adagio; II-Moderato; III-Allegro (no duration given).**Date:** 12/23/59 - 1/14/60.**Final Copy:** 23 pp., ink on tissue.**Publication:** Published - special order, parts: 11440563P, score: 11440563S.**Dedication:** None.**First Performance:** Saturday, February 17, 1962, Dramatic Arts Center, Ann Arbor, MI.
Dorian Woodwind Quintet: John Perras, fl.; David Pekett, ob.; Arthur Bloom, cl.; William Brown, hn.; Jane Taylor, bsn.**Reviews and Articles:** (P) The Michigan Daily, Sun., Feb. 18, 1962. (P) The Ann Arbor News, Mon., Feb. 19, 1962. The New York Times, Mon., Aug. 3, 1981.**Recordings:** None.**Notes:**

37

Title: **This Day for Female Voice and Piano**

Medium: Sop., Pn.

Movements: I-The Universe Resounds; II-Bone of My Bones; III-O Wonderful, Wonderful (4').

Date: 2/3/60 - 2/9/60.

Final Copy: 8 pp., ink on tissue.

Publication: Published - special order - 111401210.

Dedication: To My Wife Vera on the Birth of Our Son.

First Performance: Saturday, April 24, 1965, Butler Auditorium, Capen Hall, State University of New York at Buffalo. Harriett Simons, mezzo sop.; Robert Marvel, pn.

Reviews and Articles: None.

Recordings: None.

Notes: Sources of text: Vera Klement (=wife): written specifically for Shapey's This Day (unpublished). Old Testament: Isaiah. Shakespeare: As You Like It.

38

Title: De Profundis for Solo Doublebass and Instruments

Medium: Vln., Picc. (Fl.), Ob. (Eng. Hn.), Cl. (B. Cl., A.Sax), Hn.

Movements: I-Recitative; II-Scherzo; III-Adagio—Moderato Grandioso (16' 30").

Date: 2/22/60 - 6/14/60.

Final Copy: 28 pp., ink on tissue.

Publication: Rental - 0150486.

Dedication: To Bert Turetzky.

First Performance: Wednesday, March 1, 1961, Hartt College of Music of the Univ. of Hartford. Hartt Chamber Players (performers not listed).

Reviews and Articles: None.

Recordings: None.

Notes:

39

Title: Five for Violin and Piano

Medium: Vln., Pn.

Movements: I-Recitative; II-Capricio; III-Canto; IV-Scherzo (10').

Date: 6/15/60 - 7/3/60.

Final Copy: 21 pp., ink on tissue.

Publication: Published - special order.

Dedication: None.

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes:

Title: **Dimensions for Soprano and 23 Instruments.****Medium:** Sop., Fl., Picc., Ob., Eng. Hn., T. Sax., Hn., Tpt., Pn., 7 Pc., Timp., Db., (20').**Movements:** I-q=44; II-q=48; III-q=40 (no duration given).**Date:** 7/7/60 - 10/3/60, New York.**Final Copy:** 87 pp., ink on tissue.**Publication:** Rental - 0130482.**Dedication:** None.**First Performance:** Saturday, May 13, 1962, New School, New York City. Bethany Beardsley, sop.**Reviews and Articles:** New York Herald Tribune, Sunday, May 14, 1962. Village Voice, May 24, 1962. San Francisco Sunday Chronicle Jun. 17, 1962.**Recordings:** None.**Notes:** Source of Text: wordless syllables.

Title: Incantations for soprano and ten instruments**Medium:** Sop., A.Sax., Hn., Tpt., 2 Pc., Pn., Vcl.**Movements:** I-q=44; II-q=66; III-q=84; IV-8th=44 Recitative (in a thoughtful dream-like manner) (17' 27").**Date:** 1961.**Final Copy:** 92 pp., ink on tissue.**Publication:** Rental - 411410960.**Dedication:** To Bethany Beardsley.**First Performance:** Saturday, April 22, 1961, Composer's Forum, Miller Hall, Columbia University, New York City. Bethany Beardsley, sop.**Reviews and Articles:** Chicago Daily News, Wed., Feb. 19, 1968. The Seattle Times, Fri., Mar 22, 1968. Seattle Post-Intelligencer, Sat., May 23, 1968. Disc reviews: Christian Science Monitor, Mon., May 12, 1969. Stereo Review, Aug, 1969. High Fidelity Magazine, Jun. 1969. Stereo Review, Aug. 1969.**Recordings:** CRI SD 232.**Notes:** Text source: wordless vocalizations.

42

Title: Discourse I for Four Instruments.

Medium: Fl., Cl., Pn., Vln.

Movements: I-With great gesture; II-With intense wildness; III-With tenderness (13' 5").

Date: 7/12/61 - 8/11/61.

Final Copy: 32 pp., ink on tissue, copyist.

Publication: Published - special order - 0160488.

Dedication: None.

First Performance: Wednesday, January 24, 1962, Town Hall, New York City. Aeolian Chamber Players, Harold Jones, fl.; Lewis Kaplan, vln.; Robert Listokin, cl.; Gilbert Kalish, pn.

Reviews and Articles: (P) The New York Times, Thu., Jan. 25, 1962. The New York Times, Mon., Feb. 6, 1989.

Recordings: None.

Notes:

43

Title: Convocation for Chamber Group

Medium: 2 Ob., 2 Tpt., 2 Tmb., Bs. Tmb., 2 Vln., Db.

Movements: Single movement (no duration given).

Date: 1/26/62 - 2/16/62, New York.

Final Copy: 29 pp., ink on tissue.

Publication: Rental - 0150484.

Dedication: None.

First Performance: Unknown.

Reviews and Articles: None (r.s.)

Recordings: None.

Notes: "Was first performed in New York City, 5th Ave. Church, but [is] actually [the] opening of [the] large oratorio 'Praise' written many years later."
(r.s.)

Title: Piece for Violin and Instruments

Medium: Ob., Cl., Bsn., Hn., Tpt., Tmb., Pc., Vcl.

Movements: I-q=44; II-8th=44; III-q=80 (12' 30").

Date: 12/16/61 - 3/20/62.

Final Copy: 14 pp., ink on tissue.

Publication: Rental - 0150490.

Dedication: To Max Pollikoff.

First Performance: Wednesday, May 9, 1962, Kaufman Auditorium, YM-YWHA, 92 St., New York City. Max Pollikoff, vln.

Reviews and Articles: None.

Recordings: None.

Notes: The only available source of information regarding the premiere is a photocopy of a newspaper clipping found in Presser's collection of reviews and articles. The photocopy is of poor quality; the name of the newspaper and its exact date are not readable.

45

Title: Chamber Symphony for 10 solo players

Medium: Fl., Ob., E. Hn., Tpt., Hn., Pc., Pn., Vln., Vcl., Db.

Movements: I-q=56; II-q=72; III-q=50 (11').

Date: 7/15/62 - 9/29/62.

Final Copy: 44 pp., ink on tissue.

Publication: Published - special order - 0150480.

Dedication: To my son, Max.

First Performance: Monday, October 22, 1962, McMillin Academic Theatre, Columbia University, New York City. The Group for Contemporary Music: Harvey Sollberger, fl.; Josef Marx, ob.; Judith Martin, e.hn.; Albert Richman, hn.; Ronald Anderson, tpt.; Raymond Des Roches, pc.; Joan Tower, pc.; Jan Williams, pc.; Kenneth Goldsmith, vl.; William Rhein, db.; Charles Wourinen, pn.; Joel Krosnick, vcl.; Ralph Shapey, cond.

Reviews and Articles: None.

Recordings: None.

Notes:

46

Title: Birthday Piece

Medium: Pn.

Movements: Single movement (5' 30").

Date: 11/7/62-12/5/62.

Final Copy: 7 pp., ink on tissue.

Publication: Published - special order - 110406990.

Dedication: See Notes.

First Performance: Sunday, May 2, 1965, Twenty-Second American Music Festival, National Gallery of Art, Washington, D.C. Howard Lebow, pn.

Reviews and Articles: (P) The Evening Star (Washington, D.C.), Mon., May 3, 1965. (P) The Washington Post, Mon., May 3, 1965.

Recordings: None.

Notes: Title on ink-on-tissue copy reads "Birthday Piece for Stefan Wolpe for Piano."

47

Title: Seven for Piano Four Hands

Medium: Pn.

Movements: Single movement (7').

Date: 6/10/63 - 7/7/63.

Final Copy: 18 pp., ink on tissue.

Publication: Published - special order - 0160542.

Dedication: To Milton and Peggy Salkind..

First Performance: Monday, November 8, 1963, Hall of Flowers, Golden Gate Park, San Francisco. Milton and Peggy Salkind, pn.

Reviews and Articles: None.

Recordings: Friends of Four Hand Piano Music.

Notes: Commissioned by the artists.

48

Title: Brass Quintet

Medium: 2 Tpt., Hn., 2 Tmb.

Movements: I-q=52 (8th=104); II-16th=160; III-q=52 (8th=104) (12' 30").

Date: 6/30/62 - 7/9/63 - 7/22/63, Woodstock, NY.

Final Copy: 28 pp., ink on tissue.

Publication: Published - special order - 114406010.

Dedication: To the American Brass Quintet.

First Performance: Wednesday, Jan 27, 1975, Kaufman Auditorium, YM-YWHA, 92 St., New York City. The American Brass Quintet.

Reviews and Articles: (P) New Yorker, Feb. 9, 1975..

Recordings: New World Records, NW 377-2 (CD)

Notes:

49

Title: String Quartet No. 6

Medium: 2Vln., Vla., Vcl.

Movements: Single movement in six sections (11'43").

Date: 7/26/63 - 8/21/63, Woodstock, NY.

Final Copy: 13 pp., ink on tissue.

Publication: Published - special order - 114405730.

Dedication: To Harold and May Rosenberg (addition to dedication on final copy:
"Written thanks to the Copley award and Stern Family Fund award.
Dedicated to Harold Rosenberg and May Taball.")

First Performance: Monday, November 28, 1966, Eisner and Lubin Auditorium, New York University, New York City. Matthew Raimondi & Anahid Ajemian, vln.; Bernard Zaslav, vla.; Seymour Barab, vcl.

Reviews and Articles: (P) The New York Times, Tue., Nov. 29, 1966. Disc review: Tallahassee, FLA Democrat, Sun., Mar. 5, 1972.

Recordings: CRI SD 275.

Notes: Compositional project for the Copley Award.

Title: Sonance

Medium: Carillon.

Movements: Single movement, in seven sections, marked off with double bars and tempo changes (11').

Date: 2/25/64 - 3/13/64, NYC.

Final Copy: 13 pp., ink on tissue.

Publication: Published - special order - 11440534.

Dedication: To Daniel Robins.

First Performance: Wednesday, July 1, 1964, Rockefeller Memorial Chapel, University of Chicago. Daniel Robins, carillon.

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned by Daniel Robins for the Laura Spelman Rockefeller Memorial carillon. There are two ink-on-tissue versions: one version is labelled "for the Chicago carillon." The other version is labelled "concert pitch."

51

Title: Configurations

Medium: Fl., Pn..

Movements: I-With intense gesture; II-With meditation; III-With joyous abandon (13' 30").

Date: 6/15/64 - 9/11/64, Chicago, Ill.

Final Copy: 19 pp., ink on tissue.

Publication: Published - special order - 114405990.

Dedication: To Sue Ann Kahn.

First Performance: Wed. Mar 23, 1966, Kaufman Auditorium, YM-YWHA, 92 St., New York City. Sue Ann Kahn, fl.; Robert Miller, pn.

Reviews and Articles: (P) The New York Times, Thu., Mar. 24, 1966. Buffalo Courier Express, Wed., Jun. 11, 1980.

Recordings: New World Records, NW 254.

Notes:

Title: String Trio

Medium: Vln., Vla., Vcl.

Movements: I-Molto legato e sonore; II-In a bravura cadenza-like manner: sempre legato (13').

Date: 5/6/65 - 5/27/65.

Final Copy: 18 pp., ink on tissue.

Publication: Published - special order - 11440516S.

Dedication: To the Kindler Foundation.

First Performance: Monday, January 10, 1966, The Textile Museum, Washington, D.C.
Allen Ohmes, vln.; William Preucil, vla.; Joel Krosnick, vcl.

Reviews and Articles: The Washington Post, Wed., Jan. 5, 1966. (P) The Washington Post, Tues., Jan. 11, 1966. (P) The Evening Star, Washington, D.C., Tue., Jan. 11, 1966. Chicago Tribune, Tue., Mar. 8, 1988.

Recordings: None.

Notes: Commissioned by the Kindler Foundation.

53

Title: Partita for Solo Violin

Medium: Vln.

Movements: I-8th=60; II-8th=60; III-q=144 (16').

Date: 11/9/65 - 11/29/65.

Final Copy: 14 pp., pencil on tissue.

Publication: Published - special order - 114404820.

Dedication: To Max Pollikoff.

First Performance: Monday, January 30, 1967, Town Hall, New York City. Max Pollikoff, vln.

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned by the Koussevitzky Foundation.

54

Title: Poeme

Medium: Vla., Perc. (3 Toms, Bs. Dr., 3 Wd. Bl., 3 Irons, 2 Cymb., Lge Tam.)

Movements: Single movement (11' 14").

Date: 1966.

Final Copy: 15 pp., ink on tissue.

Publication: Published - special order - 114405670.

Dedication: To Rhoda Lee Rhea.

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes: Viola tunes C string down to B.

55

Title: **Mutations II**

Medium: Pn.

Movements: Single movement in two sections: I-Of majestic passion - of designs, movements, and forces - of majestic passion - of peace and quiet - of majestic passion - of majestic breadth; II-With furious wildness, intensity, brilliance and sound - of majestic passion - of majestic breadth (13' 30").

Date: 7/3/66 - 8/1/66.

Final Copy: 15 pp., ink on tissue.

Publication: Published - special order - 110406860.

Dedication: Dedicated to Frances Burnett.

First Performance: Wednesday, February 15, 1967, Bowling Green State University, Bowling Green, OH. Faculty Concert Series, Frances Burnett, pn.

Reviews and Articles: The Washington Post, Mon., May 17, 1976.

Recordings: None.

Notes: Commissioned by Bowling Green State University.

56

Title: Partita for Violin and 13 Players

Medium: 1.1.1.1 - 1.1.1.0, 2 Pc., Vln., Vla., Vc., Db.

Movements: I-Adagio maestoso ("of Great Gesture"); II-Adagio delicatissimo ("of Simple Tenderness"); III-Adagio maestoso ("of Great Gesture"); IV-Moderato con brio ("of Happy Verve") (20').

Date: 1/5/66 - 8/30/66.

Final Copy: 86 pp., ink on tissue.

Publication: Rental - 0140480.

Dedication: None.

First Performance: Thursday, January 26, 1967, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago, Esther Glazer, vln.

Reviews and Articles: Chicago Daily News, Thu., Jan. 26, 1967.

Recordings: None.

Notes: Commissioned by the University of Chicago for its 75th Anniversary.

57

Title: For Solo Trumpet

Medium: Tpt.

Movements: I-Legato sostenuto; II-Cadenza; III-Dolce, legato, delicatissimo (10').

Date: 2/2/67 - 2/11/67, Chicago.

Final Copy: 16 pp., ink on tissue.

Publication: Published - special order - 114405620.

Dedication: To Ronald Anderson.

First Performance: (First American performance) Tuesday, March 25, 1969, Kaufman Auditorium, YM-YWHA, 92 St., New York City.. Ronald Anderson, tpt.

Reviews and Articles: (P) The New York Times, Wed., Mar. 26, 1969. Münchner Merkur, Thu., Nov. 13, 1969 .

Recordings: None.

Notes: Also performed Friday, May 17, 1974, Carnegie Recital Hall. Ronald Anderson, tpt. The program notes read: "For Solo Trumpet will be performed tonight against the express wishes of the composer, who has placed a moratorium on all performances and on the availability of his music."

Title: Partita-Fantasia for Cello and Sixteen Players**Medium:** 2.2.2.2 - 1.1.1.0, 2Pc., Vln., Vla., Db.**Movements:** I-Maestoso; II-Semplice; III-Cadenzas; IV-Rhythmic and joyous (20').**Date:** 3/11/67 - 7/23/67.**Final Copy:** 80 pp., ink on tissue.**Publication:** Rental - 0131036.**Dedication:** For the Serge Koussevitzky Music Foundation in the Library of Congress. Dedicated to the memory of Serge and Natalie Koussevitzky.**First Performance:** Friday, April 19, 1968, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago, Joel Krosnick, vcl.**Reviews and Articles:** (P) Chicago Tribune, Sat. Apr. 20, 1968. The New York Times, Fri., Apr. 6, 1979.**Recordings:** None.**Notes:**

59

Title: Deux

Medium: 2 Pn..

Movements: Single movement (4' 41").

Date: 7/18/67 - 7/30/67, Oxbow, MI.

Final Copy: 18 pp., ink on tissue.

Publication: Published - special order - 110406910.

Dedication: To Philip Lorenze and Ema Bronstein.

First Performance: Monday, April 14, 1969, Hall of the Americas, Pan-American Union, Washington D.C. Philip Lorenze and Ema Bronstein, pn.

Reviews and Articles: (P) The Evening Star (Washington, DC), Tue. Apr. 15, 1969. (P) Washington Post, Tue., Apr. 15, 1969. The New York Times Thu., Apr. 29, 1971.

Recordings: None.

Notes:

60

Title: Three Concert Pieces for Young Players

Medium: Vln., Vla., Vcl., Pc.

Movements: March; Song; Dance (no duration given).

Date: 7/30/67 - 8/1/67.

Final Copy: 16 pp., engraved.

Publication: Published - 114401680.

Dedication: None.

First Performance: Unknown.

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned by The American String Teacher's Association (r.s.)
On the ink-on-tissue title page: "University of Illinois String Project."

61

Title: Songs of Ecstasy for Soprano with Piano, Percussion and Tape

Medium: Sop., Pn., Pc., 2-track stereo tape.

Movements: I-"Of One"; II-"Of Yes"; III-"My Beloved"; IV-"O Wonderful" (20').

Date: 8/30/67 - 9/30/67, Chicago.

Final Copy: 47 pp., ink on tissue.

Publication: Published - special order - 111401190.

Dedication: To my wife, Vera.

First Performance: Friday, May 23, 1969, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago: Neva Pilgrim, sop; John Cobb, pn.; Rick Kvistad & Terry Appelbaum, pc.; Allan Schindler, tape.

Reviews and Articles: Chicago Daily News, May 5, 1969. (P) Chicago Today, Sat., May 24, 1969. (P) Chicago Tribune, Sun., May 25, 1969. Chicago Daily News, Mon., May 26, 1969.

Recordings: None.

Notes: Commissioned by the Fromm Foundation for Neva Pilgrim. Sources of text: Old Testament: Genesis. Walter Benton: This Is My Beloved. Shakespeare: As You Like It. Joyce: Ulysses.

Title: Reyem (or Musical Offering for Flute, Violin, and Piano)

Medium: Fl., Vln., Pn.

Movements: Single movement (6').

Date: 12/9/67 - 12/24/67.

Final Copy: 13 pp., ink on tissue.

Publication: Published - special order - 11440515S.

Dedication: Dedicated to Leonard B. Meyer on his 50th Birthday.

First Performance: Private performance at the University of Chicago for Leonard B. Meyer's fiftieth birthday (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: "Reyem" is "Meyer" spelled backwards. Title on ink-on-tissue copy: "Reyem — a Musical Offering by Three (flute, violin, and piano)."

63

Title: Three Concert Pieces for Chamber Orchestra

Medium: Chamber Orchestra (r.s.)

Movements: Unknown (r.s.)

Date: Unknown (r.s.)

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First Performance: Not performed (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned by the American String Teacher's Association.

Title: Praise (Oratorio for bass-baritone, double chorus, and chamber group)

Medium: 2 Ob., 2 Tpt., 3 Tmb., 4 Pc., 2 Vln, Vla., Vcl., Db.

Movements: I-Convocation; II-Invocation; III-Processional; IV-Interlude (54').

Date: 1971.

Final Copy: 55 pp., ink on tissue.

Publication: Rental - 0131038.

Dedication: None.

First Performance: Saturday, February 28, 1976, Rockefeller Chapel, University of Chicago.

Reviews and Articles: Chicago Sun Times, Sun., Feb. 22, 1976. (P) Chicago Daily News, Sat.-Sun., February 28-29, 1976. Disc reviews: Nevada State Journal, Sun., Aug. 22, 1976. Long Island Press, Sun., Nov. 28, 1976. Newsweek, Mar. 7, 1977. Los Angeles Times, Sun., Oct. 22, 1978.

Recordings: CRI SD 355.

Notes: The February 28-29 premiere was Shapey's first new work to appear since 1969, when he declared a moratorium on all performances of his music for "for personal and religious reasons."
All performers are listed on the liner notes of the recording.
Cello tunes C down to A.
Source of text: Old Testament: Deuteronomy ("Hear O Israel" from the "Shema Israel" Jewish profession of faith).

65

Title: String Quartet No. 7

Medium: 2 Vln., Vla., Vcl.

Movements: I-Fantasy I, II, III, IV; II-Scherzando-leggiero; III-Largo-Largo, molto sostenuto et sonoro; IV-Passacaglia, maestoso (35' 54").

Date: I-7/8/68, II-6/28/71, III-7/10/72, IV-10/21/72, Chicago.

Final Copy: 68 pp., pencil on tissue.

Publication: Published - special order- 114405740.

Dedication: Commissioned by the Fromm Foundation.
To Emanuel Zetlin.

First Performance: Friday, April 22, 1977, Mandel Hall, University of Chicago. The String Quartet of The Contemporary Chamber Players of The University of Chicago: Elliot Golub & Everett Zlatoff-Mirsky, vln.; Lee Lane, vla.; Barbara Haffner, vcl.

Reviews and Articles: (P) Chicago Daily News, Mon., Apr. 25, 1977. (P) Chicago Tribune, Mon., Apr. 25, 1977. Disc Review: Stereo Review, Sept., 1978. Chattanooga Times, Sun., Sept. 24, 1978. American Record Guide, Dec. 1978.

Recordings: CRI SD 391.

Notes: There are several dates of completion of sections written in blue pencil throughout the score.

66

Title: Sonate No. 1 for Solo Violin

Medium: Vln.

Movements: I-Maestoso; II-Quasi march; III-Cantabile; IV-Rhythmic and brilliant (no duration given).

Date: 1972.

Final Copy: 15 pp., pencil on tissue.

Publication: Published - 41441151.

Dedication: None.

First None.

Performance:

Reviews and Articles: None.

Recordings: None.

Notes: Footnote on first page of pencil-on-tissue score referring to opening measures: "taken from String Trio—1965; Kindler Foundation Commission, 2nd mvt."

Title: Fromm Variations (31 Variations) for Piano

Medium: Pn.

Movements: Theme and thirty-one variations (c. 43-45').

Date: Begun 2/66, resumed 3/72, completed 1/28/73.

Final Copy: 77 pp., pencil on tissue.

Publication: Published - special order - 110406950.

Dedication: Dedicated with love and admiration to Paul Fromm for his many years of personal friendship and generosity, and as the patron of twentieth-century music.

First Performance: Thursday, May 17, 1979, Carnegie Recital Hall, New York City. Robert Black, pn.

Reviews and Articles: (P) The New York Times, Sun., May 20, 1979, Sat., Jan. 31, 1981, and Sun., Jun. 7, 1981. Disc reviews: Fort Wayne News-Sentinel, Sat., May 9, 1981. Chattanooga Times, Tue., Jun. 12, 1982. St. Louis Globe Democrat, Dec. 20-21, 1980. Village Voice, Jan. 21-27, 1981.

Recordings: CRI SD 428.

Notes:

Title: O Jerusalem for Soprano and Flute**Medium:** Sop., Fl.**Movements:** I-(Broad, bel canto); II-My Name (With élan); III-Holy City (Amoroso); IV-Shalom Aleichem (10' 40").**Date:** 1974.**Final Copy:** 8 pp., in two fold-out sheets, engraved.**Publication:** Published - 11140103.**Dedication:** None.**First Performance:** Sunday, March 5, 1978, The Pittsburgh New Music Ensemble, Chatham College Theatre, Pittsburgh. Lynne Webber, sop.; David Tessmer, fl.; David Stock, cond.**Reviews and Articles:** (P) Pittsburgh Post-Gazette, Tue. Mar. 7, 1978. The New York Times, Wed., Jun. 11, 1988.**Recordings:** Opus One Recordings, Opus One 121.**Notes:** Begun in Israel during his first visit to that country, finished in Chicago, summer, 1974. Source of text: The text of the entire work consists only of the words "O Jerusalem."

69

Title: Songs of Eros for Soprano, Symphony Orchestra,
and Tape

Medium: 3.3.3.3, A.Sax., T.Sax., Bar.Sax., 4.2.2.1, 6 Pc., Pn., Solo String
Quartet, Str.

Movements: Single movement (30').

Date: 7/1/73 - 6/16/75, Chicago.

Final Copy: 162 pp., pencil on tissue.

Publication: Rental - 0110488.

Dedication: None.

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes: Sources of text: Old Testament: Song of Songs. Songs of Belitis (from
Pierre Louis). Joyce: Ulysses. Whitman: Leaves of Grass.

Title: **The Covenant for soprano and 16 players and prerecorded tapes**

Medium: Fl., Ob., Cl., Bsn., Hn., Tpt., Tmb., Tb., 2 Pc., Pn., 2 Two-track stereo tapes, 2 Vln., Vla., Vcl., Db.

Movements: I-It was; II-God of mercy; III-I believe; IV-It shall (45').

Date: 7/15/77 - 8/23/77, MacDowell Colony, NH.

Final Copy: 189 pp., pencil on tissue.

Publication: Rental - 0131035.

Dedication: Dedicated to Israel's 30th anniversary.

First Performance: Friday, April 14, 1978, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago, Elsa Charlston, sop.; Abraham Stokman, pn.

Reviews and Articles: (P) The Chicago Tribune and The Chicago Sun Times, Mon., Apr. 21, 1978. High Fidelity / Musical America, Jul., 1978, vol. 28, no. 7 (MA p. 36). The New York Times, Sun., May 20, 1979. Disc review: Chicago Tribune, Dec. 12, 1982.

Recordings: CRI SD 435.

Notes: At the premiere performance, first movement Kaddish tape by Gershon Silin, second movement voice tape by Elsa Charlston. Sources of text: Nelly Sachs: O, the Chimneys. Old Testament: Exodus, Isaiah. Walt Whitman: Leaves of Grass. Pierre Louis: Songs of Bilitis. Kadia Molodowsky: A Treasury of Yiddish Poetry. Hayyim Bialik: Modern Hebrew Poetry: Inscription on the Walls of a Cellar in Cologne, Jews Hiding from the Nazis. Vera Klement: Walking Upright (Also see entry no. 29).

71

Title: Twenty-one Variations for Piano

Medium: Pn.

Movements: Theme and twenty-one variations (c. 28').

Date: Begun 6/1/78 - resumed 8/9/78 - completed 8/29/78.

Final Copy: 36 pp., engraved.

Publication: Published - 41041230.

Dedication: None.

First Performance: Saturday, January 20, 1979, Alice Tully Hall, Lincoln Center for the Performing Arts. Abraham Stokman, pn.

Reviews and Articles: (P) The New York Times, Mon., Jan. 22, 1979.

Recordings: CRI SD 496.

Notes: Although not completely clear, I left the above dates (which are preceded by the words "begun - resumed - completed") exactly as Shapey wrote them on the final copy.

Footnote on premiere program: "Written especially for Mr. Stokman."

Title: Trilogy (Song of Songs) I**Medium:** Sop. 1.1.1.1 - 1.1.1.1, Pc., Pn., Four-track tape.**Movements:** Maestoso-largamento, 8th=44; I-8th=q=44; II-dotted q=8th=44; III-triplett q=q=66 Dolce (duration of entire Trilogy: 90').**Date:** 12/2/78 - 6/18/79.**Final Copy:** 192 pp., pencil on tissue.**Publication:** Rental - 0140484.**Dedication:** None.**First Performance:** Saturday, April 30, 1980, Library of Congress, Washington, D.C. The Contemporary Chamber Players of The University of Chicago, Elsa Charlston, sop.; Ralph Shapey, cond.**Reviews and Articles:** (P) The Washington Post, Sun., Mar. 1, 1980. Chicago Tribune, Tue., Mar. 11, 1980. Chicago Sun Times, Tue., Mar. 11, 1980. Complete trilogy (I, II, III) review: Musical America, Aug., 1981, vol. 31, no. 8, MA p. 21.**Recordings:** None.**Notes:** Commissioned by the Elizabeth Sprague Coolidge Foundation Commission from the Library of Congress. Source of text: Old Testament: Song of Songs (See also entry nos. 75 and 77: Song of Songs II and III).

Title: Evocation No. 2 for Cello, Percussion and Piano

Medium: Vcl., Pn., 4 pc. (Xyl., Glock., Woodbl., Cowbells, Timp., Toms, B. Dr., Sus. Cym., Tam.).

Movements: I-Maestoso; II-Spiritoso; III-Cadenza, rubata bravura (18').

Date: 6/22/79 - 7/7/79, Tanglewood.

Final Copy: 36 pp., engraved.

Publication: Published - 11440399P.

Dedication: None.

First Performance: Tuesday, April 14, 1981, The Juilliard School, New York City. Joel Krosnick, vcl.; Gilbert Kalish, pn.; Gordon Gottlieb, James Baker, and Brian Slawson, pc.

Reviews and Articles: (P) The New York Times, Thu., Apr. 16, 1981. The New York Times, Wed., Jan. 11, 1984.

Recordings: None.

Notes: Commissioned by Joel Krosnick.

Title: Three for Six

Medium: Vln. (Vla.), Vcl., Fl. (Picc.), Cl (B. Cl.), Pc., Pn.

Movements: I-Maestoso; II-Semplice, tenderly, cantabile; III-Maestoso vigoroso, Maestoso largamento (16' 27").

Date: 7/8/79 - 8/14/79, Tanglewood.

Final Copy: 73 pp., ink on tissue (there is also an Ozolid copy of pencil on tissue).

Publication: Rental - 11440552S.

Dedication: Dedicated to Robert Black and the New York New Music Ensemble.

First Performance: Sunday, January 25, 1981, Park School, Baltimore. New York New Music Ensemble: Jayne Rosenfield, fl.; Laura Flax, cl.; Curtis Macomber, vln.; Eric Bartlett, vcl.; Daniel Druckman, pc.; Alan Feinberg, pn.; Robert Black, cond.

Reviews and Articles: (P) The Sun Today (Baltimore), Mon., Jan. 26, 1981. The Boston Globe, Tue., Feb. 20, 1990. The New York Times, Sun., Jun. 11, 1988. San Francisco Chronicle, Wed., Feb. 12, 1992.

Recordings: CRI SD 509.

Notes: Commissioned by the Chamber Music Society of Baltimore.

75

Title: Trilogy (Song of Songs) II**Medium:** Bar., 1.1.1.1 - 1.1.1.1, Pc., Pn.**Movements:** I-8th=44 (triplett 8th=66); II-dotted 8th=66; III-q=60 (duration of entire Trilogy: 90').**Date:** 1/20/80 - 4/16/80, Chicago.**Final Copy:** 92 pp., pencil on tissue.**Publication:** Rental - 0140486.**Dedication:** None.**First Performance:** Friday, April 24, 1981, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago, Paul Kiesgen, bass.**Reviews and Articles:** (P) Chicago Tribune, Mon., Apr. 27, 1981.**Recordings:** None.**Notes:** Cello tunes C down to A. Source of text: Old Testament: Song of Songs (See also entry nos. 72 and 77: Song of Songs I and III)..

76

Title: Four Etudes for Violin

Medium: Vln.

Movements: Four movements (r.s.), (8' 22") (r.s.)

Date: 1980

Final Copy: Could not locate (r.s.)

Publication: Published - special order - 114406000.

Dedication: None (r.s.)

**First
Performance:** None (r.s.)

**Reviews
and Articles:** None.

Recordings: Titanic (r.s.)

Notes: Originally published by the American String Teacher's Association (r.s.)

77

Title: Trilogy (Song of Songs) III

Medium: Sop., Bar., 1.1.1.1 - 1.1.1.1, Pc., Pn., Two-track tape.

Movements: Single movement (duration of entire Trilogy: 90').

Date: 7/21/80 - 11/30/80.

Final Copy: 100 pp., pencil on tissue.

Publication: Rental - 0140488.

Dedication: None.

First Performance: Friday, April 24, 1981, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago, Elsa Charlston, sop.; Paul Kiesgen, bass.

Reviews and Articles: (P) Chicago Tribune, Mon., Apr. 27, 1981.

Recordings: None.

Notes: Cello tunes C down to A. Source of text: Old Testament: Song of Songs (See also entry nos. 72 and 75: Song of Songs I and II).

78

Title: Fanfares for Brass Quintet

Medium: 2 C Tpt., Hn., Tmb., Tb.

Movements: Single movement (3' 15").

Date: 1981.

Final Copy: 6 pp., engraved.

Publication: Published - 414402840.

Dedication: None.

First Performance: WFMT (= Chicago radio station) 1981, [Shapey's] 60th Birthday Concert, Sunday, June 21, 1981. Contemporary Concerts, Inc., Chicago (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned by WFMT in celebration of their 30th birthday.

79*

Title: Evocation No. 3 for Viola and Piano

Medium: Vla., Pn.

Movements: I-Passacaglia; II-Scherzo; III-Song (17' 09").

Date: 5/7/81 - 8/4/81.

Final Copy: 22 pp., engraved.

Publication: Published - 41441162.

Dedication: None.

First Performance: Monday, October 18, 1982, Alice Tully Hall, Lincoln Center for the Performing Arts, New York City. Thomas Riebel, vla.; Susan Tomes, pn.

Reviews and Articles: (P) The New York Times, Sun., Oct. 24, 1982.

Recordings: None.

Notes: An asterisk to the right of the entry number indicates that the composition was generated by an organized collection of pitches Shapey has devised that he calls "The Mother Lode". This system is discussed in detail in Part II (page 127). Commissioned by the Naumburg Foundation for its International Viola Competition.

80*

Title: Concerto Grosso for Woodwind Quintette

Medium: Fl., Bsn., Hn., Ob., Bb Cl.

Movements: I-Tuttis; II-Solis; III-Scherzo (Quasi march); IV-Epilogue (12').

Date: 8/17/81 - 9/5/81.

Final Copy: 24 pp., engraved.

Publication: Score and parts published - 11440442.

Dedication: Boehm Quintet.

First Performance: Sunday, February 20, 1983, Guggenheim Museum Auditorium, New York City. The Boehm Quintet: Sheryl Henze, fl.; Phyllis Lanini, ob.; Don Stewart, cl.; Joseph Anderer, hn.; Robert Wagner, bsn.

Reviews and Articles: None

Recordings: None.

Notes: Commissioned by the Boehm Quintet.

81*

Title: Songs (for Soprano and Piano)

Medium: Sop., Pn.

Movements: I-Dreams; II-Hope; III-Death (4').

Date: 1982.

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: Elsa Charlston.

First Performance: November, 1982, Merkin Concert Hall, New York City. Elsa Charlston, sop.; Lambert Orkis, pn.

Reviews and Articles: Chicago Tribune, Wed., Apr. 6, 1983.

Recordings: Opus One Recordings, Opus One 106.

Notes: Also scored for soprano, violin, clarinet, cello, and piano (entry no. 94). Sources of text for both works: E. A. Poe: A Dream Within a Dream. Christina Rossetti: Mirage. Arthur O'Shaugnessy: Ode. Longfellow: A Psalm of Life. Robt. Browning: Easter Day. Pedrow Calderon de la Barca: La Videas Sueno II. Old Testament: Genesis, Isaiah. John Bunyon: The Pilgrim's Progress. Charles Leland: Brand New Ballade: The Masher. Wordsworth: Ode: Intimations of Mortality. Alice Meynell: The Shepherdess. Wm. Morris: The Wanderers. Shakespeare: The Tempest, Anthony and Cleopatra. Robt. Bridges: I Love All Beauteous Things. P. B. Shelly: The Indian Serenade. John Clare: First Love. John Milton: Paradise Lost. Owen Mert (E. R. B. Lytton): Lucille. Oscar Wilde: The Ballad of Reading Gaol. Wm. Walsh: Song of All Torments. Alfred Lord Tennyson: Lancelot and Elaine. Edward Young: The Revenge. Algernon Charles Swinburne: Atlanta in Calydon. E. B. Browning: To George Sand: A Desire. Wm. Drummond: Sonnet IX: Sleep, Silence child. Rbt. Southey: Carmen Nuptiale, The Lay of the Laureate, The Dream.

82*

Title: Passacaglia for Piano

Medium: Pn.

Movements: Single movement in four sections labelled Maestoso, Appassionata, Esaltazione, Maestoso (13').

Date: 1982.

Final Copy: 14 pp., engraved.

Publication: Published - 41041256.

Dedication: Commissioned by and dedicated to Robert Black.

First Performance: April, 1983, Abraham Goodman House, New York City. Robert Black, pn.

Reviews and Articles: (P) The New York Times, Wed., Apr. 20, 1983.

Recordings: None.

Notes: See entry no. 88.

83*

Title: Double Concerto for Violin, Cello, and Orchestra

Medium: 2.2.2.2 - 1.2.2.2, 5 Pc., Pn., Str.

Movements: I-Maestoso; II-Maestoso; III-Vivace (31'30").

Date: 7/25/82 - 12/29/82.

Final Copy: 90 pp., ink on tissue.

Publication: Rental - 0111219.

Dedication: Dedicated to my Beloved.

First Performance: Monday, January 23, 1984, The Juilliard School, New York City. Festival of Contemporary Music, Robert Mann, vln.; Joel Krosnick, vcl.; Juilliard Symphony, Ralph Shapey, cond.

Reviews and Articles: (P) The New York Times, Thu., Jan. 26, 1984. (P) New York, Feb. 6, 1984.

Recordings: None.

Notes: Commissioned by Joel Krosnick. Viola, cello, and double bass tune C down to A.

84*

Title: Discourse II

Medium: Vln., Pn., Cl., Vcl.

Movements: I-Maestoso; II-Brillante; III-Delicato (15' 46").

Date: 4/10/83 - 5/16/83, Chicago.

Final Copy: 55 pp., ink on tissue.

Publication: Published - special order - 0160489.

Dedication: Lewis Kaplan--Aeolian Players [sic].

First Performance: Bolden College, ME (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned by Lewis Kaplan for the Aeolean Players.
The duration given in the Presser catalogue of 7'13" is incorrect. 7' 13" is the duration up to the end of a section on p. 32.

85*

Title: **Fantasy**

Medium: Vln., Pn.

Movements: I-Variatione (Theme and four variations); II-Scherzo; III-Cantabile, Delicato (11' 53").

Date: 5/24/83 - 6/4/83.

Final Copy: 22 pp., ink on tissue.

Publication: Published - special order - 114404660.

Dedication: None.

First Performance: Monday, April 6, 1987, Merkin Concert Hall, New York City (r.s.)

Reviews and Articles: Disc review: Ovation , May , 1987, vol. 8, no. 4, p. 62.

Recordings: New World Records, NW 333.

Notes: Commissioned by Eugene and Sylvia Gratovich.

86*

Title: Mann Duo for Violin and Viola

Medium: Vln. (Vla.), Vla. (Vln.)

Movements: I-Theme and variations (4); II - Song / tenero; III - Vivo; IV - Epilogue esaltazione (12' 30").

Date: 6/8/83.

Final Copy: 11 pp., engraved.

Publication: Published - 11440438.

Dedication: Bobby and Nicholas Mann.

First Performance: Thursday, January 12, 1984, Kaufman Auditorium, YM-YWHA, 92 St. , New York City. Robert Mann, vla.; Nicholas Mann, vln.

Reviews and Articles: (P) The New York Times, Fri., Jan. 13, 1984.

Recordings: None.

Notes: Page 1 of the final copy lists this work as the third work in a trilogy: I-Krosnick Soli (entry no. 87), II-Duo Variations (entry no. 100), III-Mann Duo for Violin and Viola.
Viola and cello tune C strings down to A.

87*

Title: Krosnick Soli for Solo Cello

Medium: Vcl.

Movements: Theme and ten variations (10').

Date: 6/20/83 - 7/7/83.

Final Copy: 10 pp., ink on tissue.

Publication: Published (Presser) - 0160270. (Also see Notes below).

Dedication: Dedicated to my dear friend Joel Krosnick and his wife Dinah.

First Performance: Carnegie Recital Hall, New York City. Joel Krosnick, vcl. (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Commissioned and published (engraved) by the American String Teacher's Association. Page 1 of the final copy lists this work as the first work in a trilogy: I-Krosnick Soli, II- Duo Variations (entry no. 100), III- Mann Duo for Violin and Viola (entry no. 86).
Cello tunes C down to A.

88*

Title: Passacaglia for Piano and Orchestra

Medium: Pn. and Orchestra (r.s.)

Movements: Single movement (r.s.)

Date: 1983.

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First None (r.s.)
Performance:

Reviews None (r.s.)
and Articles:

Recordings: None.

Notes: An "expanded" version of the Passacaglia for Piano (entry no. 82) (r.s.)

89*

Title: Gottlieb Duo for Piano and Percussion

Medium: Pn., Pc (3 Irons, 3 Woodbl., 5 Temple Bl., 3 Cym., Tam, 3 Toms, B.Dr., Glock.)

Movements: I-Maestoso; II-Scherzo; III-Song (7' 52").

Date: 9/27/84 - 11/27/84, Chicago.

Final Copy: 30 pp., ink on tissue.

Publication: Published - special order - 114404650.

Dedication: Commissioned by and dedicated to Gordon Gottlieb.

First Performance: April 28, 1985, Merrill Lynch Sunday Series, Quad City, MS. Gordon Gottlieb, pn.; Tuesday, March 31, 1987, Merkin Concert Hall, New York City. Gordon Gottlieb, pn. (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes:

90*

Title: Psalm I For Soprano, Oboe, and Piano

Medium: Sop., Ob., Pn.

Movements: Prologue: Prais'd Be; I-Sonore-Master of the Universe; II-Maestoso-Thy Covenant; III-Largamento-Day of Wrath; Epilogue-Esaltazione-O God! (7' 9").

Date: 10/29/84 - 12/8/84.

Final Copy: 15 pp., ink on tissue.

Publication: Published - special order - 111401170.

Dedication: Dedicated to my very dear friend Henry Weinberg.

First Performance: Saturday, January 17, 1987, Baltimore Museum of Art.

Reviews and Articles: The Sun Today (Baltimore), Mon., Jan. 19, 1987 (r.s.)

Recordings: None.

Notes: Sources of text: Whitman: When Lilacs Last in the Dooryard Bloom'd. P. B. Shelly: Prometheus Unbound. Rebbe of Kotzk: The Promise (trans. by Chaim Pottock). Henry Arthur Jones and Henry Hermon: The Silver King (see also entry no. 93).

91*

Title: Groton Three Movements for Young Orchestra

Medium: Young Orchestra (r.s.)

Movements: Three movements (r.s.)

Date: 1984.

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First None (r.s.)

Performance:

**Reviews
and Articles:** None.

Recordings: None.

Notes:

92*

Title: Harmaxiemanda for Piano

Medium: Pn.

Movements: Single movement (1' 30").

Date: 1984.

Final Copy: 3 pp., engraved.

Publication: Published - 11040677.

Dedication: Wedding present to Carter Harman and Wanda Maximillian, Dear Friends.

First Performance: (Date unknown) Rutgers University, Wanda Maxmillian, pn. (r.s.)

Reviews and Articles: None (r.s.)

Recordings: None.

Notes:

93*

Title: Psalm II**Medium:** Sop., Ob., Vla., Vc., Db., Pn., Chorus.**Movements:** (8').**Date:** 1984.**Final Copy:** Cannot locate (r.s.)**Publication:** Not published.**Dedication:** None (r.s.)**First Performance:** None (r.s.)**Reviews and Articles:** None.**Recordings:** None.**Notes:** Sources of text: Whitman: When Lilacs Last in the Dooryard Bloom'd, Prometheus Unbound. Rebbe of Kotzk: The Promise (trans. by Chaim Pottock. Henry Arthur Jones and Henry Hermon: The Silver King (see also entry no. 90).

94*

Title: Songs No. 2 for Soprano and Four Instruments

Medium: Sop., Vln., Cl., Vcl., Pn.

Movements: I-Beams; II-Hope; III-Death.

Date: 1984.

Final Copy: Information not available (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes: Same as Songs for Soprano and Piano (entry no. 81).

95*

Title: Tango Variations on a Tango Cantus for Piano

Medium: Pn.

Movements: Single movement (no duration given) (r.s.)

Date: 1984.

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First Performance: Thursday, February 27, 1986, DTW's Bessie Schönberg Theater, New York City. Yvar Mikhashoff, pn. (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes:

96*

Title: Concertante No. I for trumpet and ten players

Medium: Tpt. Solo, 1.1.1.1- 1.0.0.0, Pc., Str.

Movements: I-Prologue; II-Song; III-Epilogue (10' 30").

Date: Begun 8/8/80 - resumed 7/18/84 - completed 9/3/84.

Final Copy: 46 pp., ink on tissue.

Publication: Rental - 0140481.

Dedication: Commissioned by and dedicated to Ronald K. Anderson.

First Performance: Friday, April 24, 1987, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago (featuring John Bruce Yeh, cl.), Ronald Anderson, tpt., Ralph Shapey, cond.

Reviews and Articles: (P) Chicago Sun Times, Sun., Apr. 26, 1987.

Recordings: New World Records, NW 355-2 (CD).

Notes:

97*

Title: Variations for Organ

Medium: Org.

Movements: Theme and six variations (18').

Date: 3/12/85 -3/24/85.

Final Copy: 12 pp., engraved.

Publication: Published - 11340036.

Dedication: None.

First Performance: Monday, March 10, 1986, The Church of the Ascension, 5th Ave., New York City. David Schiller, org.

Reviews and Articles: The New York Times, Sun., Mar. 2, 1986, and (P) Wed., Mar 12, 1986. The Reader—Chicago's Free Weekly—Fri., May 4, 1990.

Recordings: None.

Notes: Commissioned by a grant from the National Endowment for the Arts by David Schiller, David Craighead, and Donald Sutherland.

98*

Title: **Kroslish Sonate for Cello and Piano**

Medium: Vcl., Pn.

Movements: I-Maestoso; II-Delicato; III-Maestoso (22').

Date: 3/27/85 - 4/6/85.

Final Copy: 16 pp., engraved.

Publication: Published - 11440457.

Dedication: Dedicated to two dear friends, Joel Krosnick and Gilbert Kalish.

First Performance: Wednesday, April 14, 1986, Harvard/Fromm Foundation Concert (location unknown) Joel Krosnick, vc.; Gilbert Kalish, pn. (r.s.)

Reviews and Articles: (P) Boston Globe, Thu., Apr.15, 1986.

Recordings: New World Records, NW 355-2 (CD).

Notes: Footnote regarding the beginning of the first measure of the treble and bass piano staves: "Taken from my Double Concerto" (entry no. 98). Cello tunes C down to A.

99***Title:** **Symphonie Concertante****Medium:** 3.2.3.3 - 4.3.3.1, 2 Timp., 6 Pc., Pn., Vcl., Str.**Movements:** I-Maestoso, Brilliante; II-Scherzo (Vivo, Brilliante, Rhythmic) and Trio; III-Song: Cantabile (30').**Date:** 8/18/85.**Final Copy:** 82 pp., ink on tissue, copyist.**Publication:** Published - special order - 0111259.**Dedication:** The Philadelphia Orchestra.**First Performance:** Thursday, April 2, 1987, Philadelphia Academy of Music. The Philadelphia Orchestra, Ricardo Muti, cond.**Reviews and Articles:** (P) The Philadelphia Enquirer, Fri., Apr. 3, 1987. (P) City Paper (Philadelphia), Fri., Apr. 3 - Fri., Apr. 10, 1987, issue No. 138. (P) The New York Times, Thu., Apr. 9, 1987. (P) South Star (Philadelphia), Thu., Apr. 9, 1987.**Recordings:** None.**Notes:** Constitutional Commission underwritten by Johnson and Higgins Insurance Co., Phila.

100*

Title: Duo Variations for Violin and Cello

Medium: Vln., Vcl.

Movements: Single movement, theme and variations (r.s.)

Date: 1985.

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: Paul Zukovsky, Joel Krosnick.

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes: Page 1 of the final copy lists this work as the second work in a trilogy:
I-Krosnick Soli (entry no. 87), II-Duo Variations,
III- Mann Duo for Violin and Viola (entry no. 86).
Cello tunes C down to A.

101***Title:** **Mann Soli for Solo Violin****Medium:** Vln.**Movements:** Single movement.**Date:** 1985.**Final Copy:** Cannot locate (r.s.)**Publication:** Not published.**Dedication:** Robert Mann.**First
Performance:** None (r.s.)**Reviews
and Articles:** None.**Recordings:** None.**Notes:**

102

Title: Soli for Solo Percussion**Medium:** 1 Pc., three set-ups (A: Glock, Wd. Bl., Irons, 4 Cymb., 4 Timp.; B: Toms, B. Dr., Vib., 4 Timp., 4 Tam.; C: Roto Toms, Temple Bl., Mar., Croc.) (r.s.) (See Notes).**Movements:** Three movements (r.s.)**Date:** 1985.**Final Copy:** 32 pp., ink on tissue.**Publication:** Not published.**Dedication:** Gordon Gottlieb.**First Performance:** Tuesday, January 26, 1993, Manhattan School of Music, New York City. New Music Consort; William Trigg, pc.; William Sigmund, sound engineer. (r.s.)**Reviews and Articles:** None.**Recordings:** None.**Notes:** Mvt. I is taped (A). Mvt. II he goes to B and plays against tape of A (Duet) Mvt. III he goes to C and plays against tape A & B (Trio) (r.s.)

103*

Title: Concerto for Cello, Piano, and String Orchestra

Medium: Vcl., Pn., Str.

Movements: I-Prologue. Maestoso—variations; II-Psalm. Misterioso; III-Rondo. Spiritoso, gioioso—Epilogue. Maestoso (25' 25").

Date: 4/12/86 - 11/29/86, Chicago.

Final Copy: 95 pp., ink on tissue.

Publication: Rental - 416411300.

Dedication: Dedicated to dear friends Joel Krosnick and Gil Kalish.

First Performance: Monday, July 31, 1989, Tanglewood. The Boston Symphony, Joel Krosnick, vcl.; Gilbert Kalish, pn.

Reviews and Articles: (P) Los Angeles Herald Examiner, Thu., Aug. 3, 1989. (P) Newsday, Mon., Aug. 7, 1989. (P) The Village Voice, Tue., Aug. 22, 1989. (P) The Berkshire Eagle, Fri., Aug. 4, 1989. (P) The Boston Globe, Wed., Aug. 2, 1989.

Recordings: None.

Notes:

104*

Title: Songs of Love (I am My Beloved's)

Medium: Sop., Pn.

Movements: Two movements (r.s.)

Date: 1986.

Final Copy: Cannot locate.

Publication: Not published.

Dedication: Rondi Charlston (r.s.)

First Performance: Monday, April 30, 1990, Carnegie Recital Hall, New York City (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Sources of Text: Old Testament: Song of Songs. Gibran: The Prophet. Whitman: Leaves of Grass. These text sources are also used in Shapey's Songs of Love (And My Beloved Is Mine) (entry no.105).

105*

Title: Songs of Love (And My Beloved is Mine)

Medium: Bar., Pn.

Movements: Unknown (r.s.)

Date: 1986.

Final Copy: Cannot locate (r.s.)

Publication: Not published.

Dedication: None (r.s.)

First Performance: None (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Sources of Text: Old Testament: Song of Songs. Gibran: The Prophet. Whitman: Leaves of Grass. These text sources are also used in Shapey's Songs of Love (I Am My Beloved's) (entry no.104).

106*

Title: **In Memoriam for Soprano, Baritone and Nine Players**

Medium: Sop., Bar., 1.1.1.1 - Hn., 2 Vln., Vla., Vcl.

Movements: Single movement (no duration given).

Date: 7/7/87 - 7/17/87.

Final Copy: 49 pp., ink on tissue, copyist.

Publication: Rental - 0050009.

Dedication: For my dear friend, Paul Fromm, 1906 - 1987.

First Performance: Sunday, October 4, 1987, Mandel Hall, University of Chicago (performers unknown) (r.s.)

Reviews and Articles: None (r.s.)

Recordings: None.

Notes: Sources of text: Old Testament: Psalms 121 and 23 (Kaddish).

107*

Title: Theme Plus Ten for Harpsichord

Medium: Hpschd.

Movements: Theme and ten variations (c.12').

Date: Chicago 3/21/87 Aspen, Colorado 7/27/87 - 8/3/87.

Final Copy: 14 pp., engraved.

Publication: Published - 41041288.

Dedication: Commissioned by and dedicated to Bob Conant.

First Performance: October (day unknown), 1987, Skidmore College, Saratoga Springs, NY.
Bob Conant, hpschd. (r.s.)

Reviews and Articles: Daily News Gazette (Schenectedy, NY) (r.s.)

Recordings: None.

Notes: Suggestions for harpsichord registration are provided by Robert Conant in a preface to the published score.

108*

Title: Concertante No. II**Medium:** Alto Sax solo, 1 (Picc., B.Fl.). 1 (E.H.). 1 (Eb Cl., B.Cl.).1 (B. Bsn.) -
1.1 (Picc. Tpt.). 1 (B. Tmb.), 3 Pc., Solo Str. (VI. II doubles Vla.)**Movements:** I-Variations; II-Rondo scherzo; III-Passacaglia (21' 5").**Date:** 7/4/87 - 10/8/87.**Final Copy:** 94 pp., ink on tissue, copyist.**Publication:** Rental - 0030852.**Dedication:** NEA and Cynthia Sikes.**First Performance:** Friday, April 21, 1989, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago (featuring Cynthia Sykes, alt. sax.), Ralph Shapey, cond.**Reviews and Articles:** Chicago Sun Times, Sun., Apr. 16, 1989. (P) Chicago Tribune, Sun., Apr. 23, 1989.**Recordings:** None.**Notes:** Cello and contra bass tune C string down to A.

109*

Title: Songs of Joy for Soprano and Piano

Medium: Sop., Pn.

Movements: I-Maestoso; II-Leggiero, Rhythmic; III-Allegro, Gioia (9' 4").

Date: 10/9/87 - 10/18/87.

Final Copy: 20 pp., pencil on tissue.

Publication: Published - special order - 111401140.

Dedication: To my dear Elsa
Anniversary gift (10/12/87).

First Performance: Saturday, March 11, 1989; WFMT (=FM radio station, Chicago), Elsa Charlston, sop.; Erik Weimer, pn. (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes: Sources of text: Keats: Endymion, Ode To Melancholy. Old Testament: Isaiah. Rbt. Browning: Saul. Milton: The Passion. Thomas Hardy: The Darkling Thrush. Shakespeare: Sonnets. Southey: Thalia the Destroyer. Schiller: An Die Freude. Blake: Infant Joy (r.s.: All of the above taken from the Oxford Dictionary of Quotations, 3rd ed. (1979), Angela Partington, ed., Oxford University Press Inc., NY.)

110*

Title: Variations On A Cantus for Piano

Medium: Pn.

Movements: Theme and five variations (6').

Date: 10/21/87 - 10/25/87.

Final Copy: 8 pp., engraved.

Publication: Published - 11040681.

Dedication: Dedicated to my dear friend Shulamit (=Shulamit Ran) on her birthday, October 21, 1987, and Get Well, October 20, 1987.

First None (r.s.)
Performance:

Reviews None (r.s.)
and Articles:

Recordings: None.

Notes:

111*

Title: Variations for Viola and Nine Players

Medium: Solo Vla., Fl. (Picc., Bs.Fl.), Eb Cl., Cl. (A Cl.), Bs.Cl., Pc., Pn.

Movements: I-Variations; II-Scherzo; III-Chant. (no duration given).

Date: 1/5/86 - 11/5/88.

Final Copy: 71 pp., ink on tissue, copyist.

Publication: Rental - 0150494.

Dedication: Walter Trampler.

First Performance: Friday, April 20, 1990, Mandel Hall, University of Chicago. The Contemporary Chamber Players of The University of Chicago (featuring Walter Trampler, vla.), Ralph Shapey, cond.

Reviews and Articles: (P) Chicago Tribune, Mon., Apr. 23, 1990.

Recordings: None.

Notes:

112*

Title: Songs of Life**Medium:** Sop., Vcl., Pn.**Movements:** Three movements, listing not available (r.s.).**Date:** 1988.**Final Copy:** 59 pp., ink on tissue.**Publication:** Not published.**Dedication:** Library of Congress.**First Performance:** Thursday, February 28, 1991 - March 1, 1991, Washington D.C. 70th Birthday Concert (r.s.)**Reviews and Articles:** None.**Recordings:** None.**Notes:** Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Sources of text: Whitman: Leaves of Grass. Edmond Rostand: La Princess Lointaine. Shakespeare: Timon of Athens. Oscar Wilde: A Woman of No Importance. Longfellow: Resignation. Thomas Osbert Mordaunt: Verses Written During the War. Henry James: Letter to H. G. Wells. Julian Grenfell: Into Battle. P. B. Shelley: Adonais. All of the above taken from the Oxford Dictionary of Quotations, 3rd ed. (1979), Angela Partington, ed., Oxford University Press Inc., NY.

113*

Title: Thanks to the Human Heart for Soprano and Piano

Medium: Sop., Pn.

Movements: Unknown (r.s.)

Date: 1988.

Final Copy: Cannot locate (r.s.)

Publication: Not published..

Dedication: Ellen T. Harris (r.s.)

First Performance: None (r.s.)

Reviews and Articles: None.

Recordings: None.

Notes:

114

Title: Two for One for Solo Snare Drum

Medium: 1 Sn. Dr.

Movements: Two movements (4' 30").

Date: 9/30/88 - 10/1/88.

Final Copy: 4 pp., copyist.

Publication: Smith publications.

Dedication: Stuart Saunders Smith.

First None (r.s.)
Performance:

Reviews None.
and Articles:

Recordings: None.

Notes: Published as part of a four-volume set of works for solo snare entitled The Noble Snare: Compositions for Unaccompanied Snare Drum In Four Volumes. Shapey's "Two For One" is in volume four.

115*

Title: Concerto Fantastique for Symphony Orchestra

Medium: 3.3.3.3 - 4.4.4.1., 12 Timp., 8 Pc., Str.

Movements: I-Variations, Maestoso; II-Elegie to Paul Fromm, Largo;
III-Intermezzo—
Homage to the Chicago Symphony Orchestra, Cantabile; IV-Rondo—To
The Chicago Symphony Orchestra, Maestoso (53' 38").

Date: 1/10/88 - 9/8/89.

Final Copy: 150 pp., ink on tissue, copyist.

Publication: Published - special order - 0111366.

Dedication: Chicago Symphony Orchestra.

First Performance: Thursday, November 21, 1991, Mandel Hall, University of Chicago.
Chicago Symphony Orchestra, Ralph Shapey, cond.

Reviews and Articles: The University of Chicago Chronicle, Thu., Nov. 7, 1991. The Chicago Tribune, Sun., Nov. 10, 1991, Tue., Nov. 12, 1991, and Tue., Nov. 19, 1991. The Chicago Daily Herald, Thu., Nov. 21, 1991. (P) Chicago Sun Times, Fri., Nov. 22, 1991. (P) Chicago Tribune, Fri., Nov. 22, 1991.

Recordings: None.

Notes: Commissioned by the Chicago Symphony Orchestra for the University of Chicago and the Chicago Symphony Orchestra Centennial. Written under date on last page of ms: "God HELP ME!"

116

Title: Soli for Percussion Duo**Medium:** 2 Pc. (Pecussionist A: Timp., Roto Toms, Glock., Xyl., Mar., Wd. Bl., Toms, Cymb., Chimes. Percussionist B: Timp., Roto Toms, Crot., Vib., Dulcimer, Sn., B. Dr., Tams, Chimes.**Movements:** Single movement (20').**Date:** 1989.**Final Copy:** 54 pp., ink on tissue.**Publication:** Not published.**Dedication:** Erik Charlston and Gordon Gottlieb.**First Performance:** Friday, April 19, 1991, Fromm Concert, Chicago (r.s.).**Reviews and Articles:** None.**Recordings:** None.**Notes:**

117*

Title: Intermezzo for Dulcimer and Keyboards

Medium: Dulcimer, Pn., Celeste.(r.s.)

Movements: Single movement (r.s.) (no duration given).

Date: 1990.

Final Copy: 17 pp., ink on tissue.(r.s.)

Publication: Not published.

Dedication: Collins Trier.

First Performance: Sunday, January 26, 1992, Mandel Hall, University of Chicago. Shapey 70th Birthday Celebration Concert (r.s.), Collins Trier, dulcimer.

Reviews and Articles: (P) Chicago Tribune, Tue., Jan. 28, 1992.

Recordings: None.

Notes:

118*

Title: Centennial Celebration for Soprano, Mezzo Soprano,
Tenor, Bass, and Twelve Players

Medium: Sop., M-Sop., Ten., Bar., Chorus, Fl., A. Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., B. Bsn. C Tpt., Bb Picc. Tpt., Hn., 2 Vln., Vla., Vcl., Db., .

Movements: Introduction; I-Choral Chant; II-Dedication; III-In Memory; IV-Prayer of Thanksgiving (no duration given).

Date: 12/1/90 - 5/31/91.

Final Copy: 93 pp., ink on tissue (r.s.).

Publication: Not published.

Dedication: Dedicated to the University of Chicago.

First Performance: Sunday, January 26, 1992, Mandel Hall, University of Chicago. Shapey 70th Birthday Celebration Concert (r.s.)

Reviews and Articles: Chicago Tribune, Tue., Jan. 28, 1992.

Recordings: None.

Notes: Sources of Text: Old Testament: Psalm 148. Wm. Wordsworth: The Excursions, Character of the Happy Warriors. P. B. Shelly: The Witch of Atlas. Henry Vaughan: They Are All Gone. Donne: The Legacy. W. S. Gilbert: Iolanthe. Catullus: Carmina. (r.s.: All of the above taken from the Oxford Dictionary of Quotations, 3rd ed. (1979), Angela Partington, ed., Oxford University Press Inc., N.). Bernard O. Brown (Dean, Rockefeller Memorial Chapel): Excerpts from the Rockefeller Memorial chapel Service of Dedication, 10/2/88.

119*

Title: Movement of Varied Moments for Two

Medium: Fl., Vib.

Movements: Single movement (7').

Date: 10/28/91 - 11/06/91.

Final Copy: 10pp., Copyist

Publication: Smith Publications.

Dedication: In celebration of the opening of the Sylvia Smith archives, University of Akron, March 3, 1992.

First Performance: Tuesday, March 3, 1992, University of Akron, Akron, OH (r.s.)

Reviews and Articles: None (r.s.)

Recordings: None.

Notes:

120***Title:** **Trio 1992****Medium:** Vln., Vcl., Pn.**Movements:** Three movements (r.s.)**Date:** 1992.**Final Copy:** 45 pp., ink on tissue, copyist.**Publication:** Published - special order - 114406670.**Dedication:** Joel Krosnick, Gilbert Kalish, and Joel Smirnoff.**First Performance:** Sunday March 7, 1993, Miller Hall, Columbia University, New York City.
Joel Smirnoff, vln.; Joel Krosnick, vcl.; Gilbert Kalish, pn.**Reviews and Articles:** None.**Recordings:** None.**Notes:**

II. SHAPEY'S COMPOSITIONAL METHOD

THE MOTHER LODGE

The Mother Lode

It seems appropriate to include in this catalogue an explanation of "The Mother Lode", the method that Shapey has been using in all of his compositions since 1981 (beginning with his *Evocation No. 3* for Viola and Piano). That is, *Shapey's last forty-one consecutive works were written from a single row and its associated simultaneities and (often) rhythms.* Furthermore, he shows no signs of discontinuing his use of it. Only three works written since 1981 are not based on the Mother Lode. All three are for unpitched percussion instruments: *Soli for Solo Percussion* (entry no. 102), *Two for One for Solo Snare Drum* (Entry no. 114), and *Soli for Percussion Duo* (entry no. 116).

This explanation presents the "Mother Lode," briefly explains its anatomy, and points out its presence in the openings of an assortment of Shapey's works. It is neither an analysis nor a critical evaluation of the method.

Shapey's Structures Worksheet (The "Mother Lode")

Example 1 is a copy of Shapey's Mother Lode which he wrote out and sent to me in 1992 (a cleaner copy is drawn immediately below it). On this worksheet, the prime of a twelve-note row—labelled P0-1-12—is on the bottom staff.¹ Shapey frequently uses this row, or some transformation

¹When asked why two rows of numbers — 1-12 and 12-1 — appear below the worksheet, Shapey replied "Sometimes I'm using the retrograde pitches above as well

of it, as a cantus firmus. Its retrograde—labelled R₀-1-12—is on the top staff.² A series of "assigned aggregates" (the term Shapey applies to the pitches between prime and retrograde) appears on the middle staves.³

Below that is a rhythm, which Shapey tells us is "the cantus rhythm." Shapey explains: "There's not much to say about this rhythm except that it is the rhythm of the cantus that I thought up from the beginning. I have A and B so I can switch around. I put it down as something I might use. I might have used it religiously early on. But basically, sometimes I use it, sometimes I choose not to."⁴

Let us first examine the row. Notice that if we reversed the two adjacent pitches B and G so that the first hexachord reads F#, D, E^b, A, G, B, the two hexachords of the row would be inversionally equivalent. Presenting the row as Shapey does results in eight consecutive semitone-

as the pitches of the prime below. Having both sets of numbers on the bottom makes for easy reading" (telephone conversation with Ralph Shapey, February, 1993).

²This discussion duplicates Shapey's idiosyncratic labelling. That is, P₀-1 is the first pitch of the untransposed row/cantus firmus, and so on. R₀-12 refers to the same pitch as P₀-12. The designation R₀, then, informs the reader that the retrograde is in operation. Thus, in any given transposition, the numbers 1-12 always represent the same pitch classes. P₁-1-12 indicates that the row is transposed up a semitone, and so on.

³Some of the pitches (mostly in the retrograde) are written several leger lines above the treble staff. I originally recopied Shapey's worksheet placing these pitches an octave lower and added an octave sign. When I showed my copy to Shapey, he requested that I recopy the worksheet exactly as he sent it to me. His reason: "I'm a violinist. I wrote them up there because I'm comfortable in that register; I think in that register. And when I compose, I tend to use those pitches in that register" (telephone conversation, March, 1992).

⁴Telephone conversation with Ralph Shapey, February, 1993).

related simultaneities between the prime and its simultaneously occurring retrograde pitch. Only the first and last prime and retrograde order numbers are not related to each other by a semitone.

Shapey explains that in constructing the Mother Lode, he saw to it that each simultaneity "would include at least one interval of a third, a fifth, and a tritone."⁵ Apparently, Shapey considers the intervals with 3, 4, 8, and 9 semitones as "thirds" and the intervals with 5 and 7 semitones as "fifths." Shapey states that, in addition to the inclusion of a third, fifth, and tritone, yet another criterion for the construction of the Mother Lode was that certain simultaneities should be related to each other by common tones to allow for smooth voice leading in chord progressions.⁶

⁵Telephone conversation with Ralph Shapey, June, 1992.

⁶Telephone conversation with Ralph Shapey, March, 1992

Example 1A. Shapley's worksheet (the "Mother Lode").

The image shows a handwritten musical score for guitar, consisting of two systems of staves. The first system includes staves for guitar (A), bass (B), treble (C), double bass (D), electric (E), and fretboard (F). The guitar staff (A) contains a sequence of chords: $(C)^2$, 11 , 10 , $(9,2)$, $(E)(6)$, 7 , 6 , 5 , (11) , 3 , 2 , $\#10$. The fretboard staff (F) shows a sequence of fret numbers: 10 , 0 , 0 , 0 , 4 , 5 , 6 , 7 , 8 , 9 , 10 , 11 , 12 . The second system includes staves for guitar (A), bass (B), treble (C), double bass (D), electric (E), and fretboard (F). The guitar staff (A) contains a sequence of chords: $(C)^2$, 11 , 10 , $(9,2)$, $(E)(6)$, 7 , 6 , 5 , (11) , 3 , 2 , $\#10$. The fretboard staff (F) shows a sequence of fret numbers: 10 , 0 , 0 , 0 , 4 , 5 , 6 , 7 , 8 , 9 , 10 , 11 , 12 .

Example 1B. Shapey's worksheet (the "Mother Lode").

RO-1 (C)
 1 10 9 (B) 8 7 6 5 4 (A) 3 2 1

+3 -2 TT +2 -6 -2 +3 +2 TT -2 +3

PO-1 2 3 4 5 6 7 8 9 10 11 12
 12 11 10 9 8 7 6 5 4 3 2 1

Cantus
 J. (60)

1 2 3 4 5 6 7 8

B

5 6 7 8

A 3 5 B 5 6 11 (F) (F) 9 10 11 (F) (F) 12

In example 1, we can see that the "assigned aggregates"⁷ of P0-5 and 8 have the same pitch classes, that P0-1 and 4 have Ab, C, G, and B in common, that the aggregates of P0-1 and 12 differ only by one pitch (A^b in P0-1, A in P0-12), and so on. The relationship of the aggregates of P0-1 and 12 is especially significant. That these two order numbers differ by one pitch means that the passage from the end of the unfolding of the row and its simultaneities to the beginning of the next unfolding can be exceptionally smooth. At the same time, the fact that P0-1 and P0-12 aggregates differ by only one pitch means that the completion of any given unfolding of the row will not be one of total return to the opening sonority.

The Mother Lode can be described yet another way: it includes many adjacencies of segments of the row. In the example below, the "Mother Lode" is shown with those pitches circled that are verticalized consecutive order numbers in P0; the order numbers are listed above each simultaneity.

⁷Hereto and after I will refer to the "assigned aggregates" as aggregates.

Example 2. Mother Lode with circled adjacencies.

For example, the consecutive vertical aggregate pitches of P0-1 include P0-5, 6, 7, 8; the vertical assigned aggregate pitches of P0-2 include P0-9, 10, 11, 12; the vertical aggregate pitches of P0-3 include P0-4, 5, 6, 7, 8, 9.

The uncircled pitches (that is, those which are not part of the vertical consecutive order numbers) of P0-1-3 and 5-8 have a relationship with each other that is similar to the intervals prominent in the row. Each simultaneity in the Mother Lode includes the intervals of a fifth, a third, and a tritone. The uncircled pitches of P0-1-3 make up three dyads of a fifth (F#-C#), a third (D-F#), and a tritone (B^b-E), the very same intervals. In the group of order numbers and aggregates from P0-5-8, there are four uncircled pitches which comprise a pair of thirds (B-G, and G#-B). The "assigned aggregates," then, are directly derived from the row itself, which consists mostly of thirds (P0-1-2, 5-6, 7-8, 11-12), plus two tritones (P0-3-4, 9-10) and two fifths (the relationship between P0-1 and 12).

The openings of five selected works which employ the Mother Lode are discussed below. The choice of openings as opposed to some other segment of a work was not completely arbitrary; it seemed best to observe the unfolding of the Mother Lode in parallel contexts, over a brief span, and in different works selected from early, middle, and recent Mother Lode compositions.

ANALYSES

Entry No. 79: Evocation No. 3 for Viola and Piano (1981)
(Score on p. 150).

I. Passacaglia⁸

The viola presents P₀-1-12 in bars 1-3. In bars 2-3 the row unfolds in the piano in the bass as a passacaglia-like theme in dotted eighths. In bars 2-3, on the first of the two bass staves in the piano, also in dotted eighths, are twelve dyads of assigned aggregates (C-G, C[#]-E, B^b-A, and so on) copied exactly from the Mother Lode worksheet, third staff down. Finally, on the treble staff in the piano, twelve trichords of aggregates occur, copied exactly from the top two staves of the Mother Lode worksheet. These include the retrograde as the top pitch, treated as an equal member of the assigned aggregates.

The row begins again in bar 4, in augmented and slightly varied rhythms, and arrives on P₀-12 at a cadence at the end of bar 10. Above this the viola, beginning on the last beat of bar 3, presents first the order numbers P₀-1-4. Then a series of assigned aggregate collections in an unordered series occurs — sometimes as rolled chords, sometimes linearly — with the retrograde treated as an equal member of the assigned aggregates. That is, aggregate 1 (C-G[#]-B) occurs in bar 4 as a rolled chord

⁸ In this work Shapey omits bar lines in several places on the score. For easier reference dotted bar lines and measure numbers where changes of meter occur have been added by the author.

with an aggregate 1 pitch as the first pitch in the melodic line that follows. This melodic line consists of the pitches of aggregates 2, 11, 1, 5, 6, and 8 (circled in the score). In bar 7 the unfolding of the Mother Lode in the viola continues with aggregate 1 (or 12), 8, and 11 over passacaglia pitches G[#] and C (P₀₋₇ and 8) in the bass. In bar 8, above P₀₋₉ (B^b) in the bass, the viola unfolds aggregate 1 (or 12) as a rolled chord, followed by the pitches of aggregate 8 (E, F, C[#], and B^b at the beginning of bar 8). Bar 8 continues with three pitches of aggregate 11 (B, A, E^b), then aggregate 1 (or 12) as a rolled chord with B^b as its uppermost pitch (possibly a doubling of P₀₋₉). In bar 9 and 10 in the bass the last three pitches of the passacaglia occur (E, F, C[#]) above which is the unfolding of aggregates 3 and 1 in bar 9, and P₀₋₁₋₄ at the cadence in bar 10. The third phrase (bars 11 - 12) repeats bars 2-3.

In the fourth phrase (bars 13-18) the piano consists solely of a series of twenty-four quintuplets, each introduced by a sixteenth rest. The five-note simultaneities at the beginning of each quintuplet consist of aggregates 1-12 in bars 13-16 and repetitions of bar 13 in bars 17 and 18.

Also in the piano in bars 13-18, the linear pitches that follow each unfolding, for example, in bar 5 (C-F[#], D, E^b, A) are generated in three ways. The first quintuplet in bar 13 is an unfolding of P₀₋₁₋₄ (F[#], D, E^b, A). The second quintuplet in that bar is made up of the pitches of aggregate 2 (G-C[#]) plus three pitches "borrowed" from aggregate 10. The third and fourth quintuplet are an unfolding of pitches with the same intervals as those of the unfolding of P₀₋₁₋₄, i.e., the intervals 4, 1, 6.

Bar 14 repeats bar 13. Bars 15 and 16 in the piano unfold aggregates 5-12 which occur as a series of eight simultaneities at the beginning of each of the eight quintuplets. The linear pitches, again, are generated by the intervals of P_0-1-4 (4, 1, 6). Finally, as the viola cadences in bars 17 and 18 where the piano presents two consecutive repetitions of bar 13. In bars 17 and 18, the pitches in the viola include two pitches from aggregate 4 (G[#]-B) and three pitches from aggregate 5 (G, F, C[#], the latter of which is also the cadential P_0-12).

Entry No. 81: Krosnick Soli

Below is a series of twelve four-note simultaneities which Shapey has extracted from the Mother Lode and which appear as grace note chords on page two of the working copy of his score. It is from these simultaneities, along with the row (which Shapey excludes from his sketch of the grace note simultaneities) that Shapey has constructed his *Krosnick Soli*. Shapey says that he extracted four-note simultaneities because he was working with a four-stringed instrument.⁴

Example 3 Grace note simultaneities extracted from the Mother Lode.

The image displays two staves of musical notation. The top staff, labeled 'RO-12', shows a sequence of 12 four-note chords, each with a number above it (1 through 12). The bottom staff shows the same 12 four-note chords extracted from the original notation, with the numbers 1 through 12 written below each chord.

⁴ Telephone conversation with Ralph Shapey, March, 1992.

Shapey explains that his only criterion for the selection of these "grace note simultaneities" was their sound.¹⁰ In this altered collection, Shapey has kept the retrograde order numbers as the top pitches. In addition, Shapey has made two alterations in the "grace note simultaneities." All of them were made by excluding one pitch from the Mother Lode with two exceptions: grace note simultaneities 7 and 9. Grace note simultaneity 7 excludes three pitches (C, A, B^b), doubles the B, and includes an E which Shapey says he "borrowed" from aggregate 8.¹¹ Grace note simultaneity 9 is the only simultaneity which contains its corresponding order number—P₀-9 (B^b)—from the row/cantus firmus.

Section I

The *Krosnick Soli* consists of a theme and variations in eleven sections labelled simply I to X, with a Coda. Shapey explains that he regards each variation as a solo piece, hence his use of the Italian plural, *Soli*.

In bars 1-6, the row appears in the bass as a cantus firmus/passacaglia theme. Above this the assigned aggregates appear as arpeggiated figures

¹⁰ Telephone conversation with Ralph Shapey, March, 1992.

¹¹ "Borrowing" is the term Shapey uses to describe a procedure he employs often in his music. For example, because P₀-3 (E^b) has as its simultaneous retrograde pitch R₀-10 (E), Shapey perceives a relationship between assigned aggregates 3 and 10. Therefore, when he is employing the order number or aggregates of P₀-3 he feels free to "borrow" one or more pitches from P₀-10. Shapey says he does this "all the time" in his music. (Telephone conversation with Ralph Shapey, March, 1992)

with the retrograde occurring simultaneously above it. Again, Shapey says he presents the Prime and Retrograde in this fashion often in his music.¹² Actually, he does this in all five of the pieces discussed here.

The retrograde in the top voice is treated in this section as an equal member of the aggregates. Also, in this opening section, Shapey withholds use of the bottom pitch of each "grace note simultaneity;" they will appear in the next section.

The work begins with stern, double-dotted figures, above which are heard briskly rolled trichords reminiscent of the Bach suites for solo cello. Indeed, Shapey instructs the player to "break chords (as in Bach) bottom to top and back to bottom held notes."¹³ In addition, Shapey employs *scordatura*, tuning the first string down from C to A.

Section II

Section II (bars 7-15) is the first variation. Here the row and aggregates unfold over nine bars through ten ascending arpeggiations. The simultaneous retrograde, heard as the highest pitches in the rolled chords in section I, is absent. The lowest members of the grace note simultaneities which were omitted from section I have now been added: C in bar 7, B^b in bar 8, F[#] in bar 9, and so on.

While the pitches of the row in Section I were unfolded in the bass as a quasi-passacaglia theme, the pitches of the row in Section II appear in the

¹² Telephone conversation with Ralph Shapey, August, 1989.

¹³ Shapey, Ralph. *Krosnick Soli for Solo Cello*, p. 1.

uppermost voice, usually as points of arrival of the ascending arpeggiated aggregates. The shifting of emphasis from bass to soprano is assisted by assigning dotted rhythms to the highest register and by the absence of a downbeat at the beginning of each upward-sweeping quintuplet.

In bar 7 aggregate 1 is followed by P₀-1 and 2. In bar 8, aggregate 2 is followed by P₀-3, 4, and 5. Aggregates 3 and 4 unfold in bar 9, aggregate 5 unfolds in bar 10, followed in the same bar by P₀-6 and 7. Bar 11 begins with aggregate 6 followed by a repeat of P₀-4 (so labelled because this A belongs to no neighboring aggregate) and aggregate 7. Bar 12 consists of P₀-8, 9, and 10 followed by three pitches from aggregate 8.

Bar 13 is introduced by aggregate 9 with B natural instead of B^b as one of the aggregate pitches. Possibly this is "borrowed" from aggregate 10 which follows. P₀-11' occurs at the end of bar 13. Bar 14 consists of aggregate 11 followed by P₀-11, bar 15 consists of aggregate 12 followed by P₀-12.

Entry No. 90: Psalm I for Soprano, Oboe, and Piano (1984).
(Score on p. 154)

Prologue

In the Prologue (bars 1-6) the soprano and oboe simultaneously unfold the prime of P_0 in the cantus rhythm (example 1) and the retrograde, almost in first species counterpoint. This simultaneous unfolding of prime and retrograde recurs in all of the works selected for this discussion. Shapey states that he does this often in his music.¹⁴

Section I

In section I ("Master of the Universe"), each instrument operates independently, unfolding the row and/or its assigned aggregates. In the soprano line, the pitches from aggregate 1 ($G^\sharp, C^\sharp, G, C, F^\sharp$) begin in bar 8, followed by pitches from aggregate 2 (the overlapping F^\sharp , then F, B^\flat, E) in bar 9, followed by the pitches of aggregate 3 (the overlapping E , then $E^\flat, A, D, B^\flat, F^\sharp$), and so on. The score is marked to show that aggregates 4, 5, 6, 7, and 8 unfold from bar 9 to the cadence in bar 17. As the soprano phrase draws to its close in bars 13-14 (with the text "O God, O God"), the opening motive $F^\sharp - D$ (i.e., P_0-1-2) recurs. These two pitches are derived from the currently unfolding aggregate 6. It should also be noted that in the soprano part the order numbers — both prime and retrograde — are treated as equal members of the assigned aggregates (R_0-12 in bar 8, then P_0-1, R_0-

¹⁴ Telephone conversation with Ralph Shapey, August, 1989.

3, and P₀-3 in bar 9, etc.) This is not always the case in Shapey's *Mother Lode* works.

In the first phrase (bars 7-14), the oboe enters in bar 7 and the soprano enters in bar 8 in strict imitation, though some soprano pitches are in different registers.¹⁵ The only exception is the addition of aggregate-pitch E in the oboe in bar 11.

Along with this oboe-soprano imitation, the piano unfolds the prime, retrograde, and aggregates. The piano part consists of arpeggiated sixteenth notes followed by dotted figures. Shapey selects aggregates 3-12 to unfold in bars 7-13 and aggregates 1-12 to unfold in bars 14-18. At the same time, the dotted figures at the end of each arpeggiation contain the retrograde of the row in the upper register and the prime in the lower register. P₀-1-12 and R₀-12-1 each unfold once, simultaneously, in bars 7-13. From bar 14 to the cadence in bar 18, aggregates 1-12 unfold once again, this time with the order numbers treated as equal members of the aggregates. After the cadence on the downbeat of bar 18, there is a closing statement where the soprano and oboe repeat the opening (bars 1-7).

In this work, as in others discussed here, the unfolding of the row delineates the structure. The arrival at P₀-12 or its aggregate (or the arrival on R₀-1, if the retrograde is unfolding) coincides with cadences and ends of sections.

¹⁵ There is an error in bar 12 in the soprano. "The G underneath the word *a* in the passage 'show me a sign' is supposed to be an E" (telephone conversation with Ralph Shapey, March, 1993).

Entry No. 107: Theme Plus Ten (1987)
(score on p. 159)

Theme

The theme (bars 1-13) consists of the unfolding of P₀-1-12 as a cantus firmus in octaves in the bass, and the unfolding of aggregates 1-12 above it. In these aggregates both prime and retrograde order numbers are included as equal members (order numbers labeled). The unfolding of P₀-1-12 delineates the structure of the opening theme (for the cadence at the end of the opening theme coincides with the arrival of P₀-12). In addition, each order number and its corresponding aggregate is confined to a single measure and each measure changes meter.

The aggregates unfold in a pattern. They are written as a series of repeating dyads, sometimes in the same register, usually in a different register, often inverted, and appearing as a series of "voice crossings," as indicated in the score. Bar 1 is typical of the rest of the section, and of the next two variations as well. For example, the dyad C-F# on the third beat in the treble staff occurs inverted on the fourth beat of the bass staff. The C#-G# on the second beat of the bass staff occurs inverted on the treble staff (the dyads are circled in the score).

Variation I

Variation I (bars 14-26) consists of twelve arpeggiations of the twelve aggregates unfolding over thirteen bars of alternating 3/4 and 3/8 meter. The order numbers occur in both the right hand and left hand in

octaves and are interspersed with the aggregates (for example, in bars 14-19 the pattern is: aggregate 1, P₀-1-2, aggregate 2-3, P₀-3-4, aggregate 4-5, P₀-5-6, and so on). As in bars 1-13, prime and retrograde order numbers occur not only in octaves but as equal members of the aggregates, distributed through the arpeggiations. Also as in bars 1-13, each of the twelve aggregates is combined with prime and retrograde order numbers as equal members of the aggregates. A Complete set of the twelve aggregates and order numbers are confined to a single bar as dyads in various registers, and often in "voice crossings" within each bar (circled and connected by a dotted line in bars 1-16).

Variation II

Variation II (bars 27-39) is less contrapuntal and more rhythmically direct than variation I. The twelve order numbers occur as downbeats in each of the thirteen bars (the last two bars contain P₀-12), while the aggregates occur as a series of tetrachords in a repeating double-dotted rhythm. Once again, order numbers appear as equal members of the aggregates and individual pitches and dyads occur in frequent voice crossings throughout the variation.

Entry No. 102: Concertante No. 2 for alto saxophone and fourteen players (1987)
(Score on p. 162)

I. Variations

In *Concertante No. 2* all twelve order numbers plus the retrograde and the assigned aggregates unfold in the opening phrase (bars 1-5). The complete row (P₀-1-12) occurs, in unison, in the bass trombone and double bass in the cantus rhythm. In the solo saxophone P₀-1-7 unfolds in the first bar (in a different rhythm from the cantus), P₀-1-6 recurs in the second bar, then P₀-7-12 unfolds in the third bar, and P₀-8-12 in the fourth and fifth bars. Likewise, in the piccolo trumpet R₀-12-1 unfold over bars 1-5. Finally, in the remaining wind instruments (piccolo, oboe, E^b clarinet, bassoon, and horn) aggregates 1-12 unfold as simultaneities over bars 1-5.

In the second section (bars 6-15) an ostinato consisting of P₀-1, 2, 3, 4 - 9, 10, 11, 12 recurs ten times in roto toms and timpani as a series of dotted eighth notes. This is joined in bar 6 by various percussion instruments of indefinite pitch. In bar 9 the cello simultaneously unfolds R₀-12, 11, 9, 10 — 3, 4, 2, 1 in identical rhythm to the roto toms. The cello repeats these pitches, in the same order, in bar 13.

Beginning in bar 8 the saxophone presents a series of arpeggiations made up of the assigned aggregates and certain pitches derived from the row. Aggregates 1 - 4 unfold in bar 8. Note that in bar 8 the pitches of aggregate 4 (F-C[#]-B^b-E) are also P₀-5, 6, 7, 8, which are "missing" from the ostinato in timpani and roto toms.

In the context of P_0 , R_0 , and its aggregates Shapey also includes fragments of the row, as in bar 9 in the saxophone where Shapey unfolds seven pitches: C^\sharp , A, B^b , E, F^\sharp , D, D^\sharp . Shapey describes these pitches as derived from the intervals of P_0 -1-7 (i.e., the intervals 8, 1, 6, 2, 8, 1). Such transpositions of segments of the row occur "all the time" in his music.¹⁶

Also in bar 9 the cello enters and unfolds, in identical rhythm, the pitches of the roto toms: P_0 -12, 11, 9, 10, and P_0 -1, 2, 3, 4. These four pitches could also be in the Retrograde. The cello re-enters in bar 11 with a reordering of the same eight pitches: order numbers 12, 11, 9, 10, and P_0 -1, 2, 3, 4. At the next entry of the cello in bar 13, these pitches occur as P_0 -1, 2, 3, 4 - 9, 10, 11, 12. Finally, in bar 15, they recur as R_0 -12, 11, 10, 9 - 4, 3, 2, 1 with P_0 -1 (C^\sharp) as a cadential pitch.

In bar 10 the saxophone unfolds aggregates 5, 6, and 5 again. This is imitated in the trumpet in bar 11. Also in bar 11 the saxophone repeats the pitches of bar 9 (C^\sharp , A, B^b , E, F^\sharp , D, D^\sharp) as the trumpet plays the pitches of the saxophone from bar 10 (E, C, F, C^\sharp , etc.).

In bar 12, the saxophone unfolds aggregates 9, 10, and 11, that are repeated in bar 13 by the trumpet. At the same time in bar 13, the saxophone continues with a transposition of P_0 -8-12: G, F, B, C, C^\sharp . In bar 14, the saxophone first plays a C,¹⁷ then unfolds aggregates 11 and 12.

¹⁶ Telephone conversation with Ralph Shapey, February, 1993.

¹⁷ This pitch is neither borrowed nor retained from the previous aggregate. Two likely possibilities are that Shapey considers this C an anticipation of the C in the following agg 12, or that it is P_0 -8.

Finally, in bar 15, the saxophone repeats its pitches from bar 13 as the trumpet unfolds aggregate 12.

APPENDIX A

SCORES FOR ANALYSES

Evocation No. 3 for Viola and Piano

Duration: c. 16' 30"

RALPH SHAPEY
(1981)

I. Passacaglia

Maestoso $\text{♩} = 40$ ($\text{♩} = 60$) $\text{♩} = 50$ 9 10 11

Viola P_0 - 1 2 3 4

Piano P_0 - (agg) 1 2 3 4 5 6 7 8

R.H. L.H.

$\text{♩} = 53.33$

agg 1, 2, 3, 4, 5, 6, 7, 8

③ 12

P_0 - 1 2 3 4

rubato-quasi cadenza $\text{♩} = 69$ ($\text{♩} = 34.5$) ($\text{♩} = 103.5$) ($\text{♩} = 86.25$)

agg 1, 2, 11

(f) coll' 8

P_0 - 1 2

- ① Viola plays from score.
- ② Comma equals a short breath pause.
- ③ Irrational rhythms: play as sight picture.
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5 $\text{♩} = 172.5$

(agg 11)

(agg 1)

(d)

(d)

(agg 5)

(agg 6)

(agg 8)

(p₀) coll'8)

3 4 5 6

7

(agg 1)

(agg 8)

(agg 11)

(agg 1 (12))

(d)

(agg 3)

(agg 1)

mf

p₀-1 2 3 4

(coll'8)

7 8 9 10 11 12

(B) **Maestoso** $\text{♩} = 40$

11

(p₀) coll'8)

(agg 9)

(agg 4)

(agg 8)

R.H.

L.H.

f

f

p₀-1 2 3 4

11 12

⓪ A medium breath pause.
414-41162

13) Dolce ♩=69

5 6 7 8

mf cantabile

p *p* *p* *p* *p* *p* *p* *p*

agg 1 agg 2 agg 3 agg 4

15)

9 10 11 12

P0-1

agg 5 agg 6 agg 7 agg 8 agg 9 agg 10 agg 11 agg 12

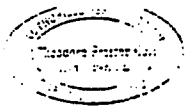
17)

4 5

P0-12

mp *mf* *mp* *p*

① Roll chord, if necessary, whenever chord is too large for hand.
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Krosnick Soli Sola for Cello

6/20/83 - 7/7/83

Moderato
♩ = 52

*2 = break chords, (as in Bach) bottom to top & back to bottom held notes

* Lower "E" 7' to "A" (concert pitch)

* suggested as easier by Joel (also on pg 5)

Dolce
♩ = 54

⑦

⑩

⑬

Psalm I ^{for} soprano, oboe, piano

Maestoso
♩ = 50
Pol. rit.

Pr. legato
Prais'd be

Aspir. sharp
12/10/84 - 12/10/94

soprano
f Prais'--d be Prais'd be The f--thom-

oboe
f *Ro-12* 11 10 9 8 7

Sop
less the U--mi-verse be Prais'd Prais'd Be

ob
f 6 5 4 3 2 1

11

Sop *f* we have no more strength to suffer show me a sign

ob *f*

Pno *simile* *mf*

13

Sop *f* (m) o Go(d) --- d o Go(d) --- d o the wise

ob *f*

Pno *f*

① (A) 3 4 5 6 7 8 9 10

Sop *f* Put back thy U--mi--Verse Prais'd be thy fa --- thom-

ob *f* (R) 10 9 8 7 6 5 4 3

Sop 11 12

less U --- mi --- verse

ob *f* 2 1

Commissioned by and dedicated to Robert Conant

Theme Plus Ten

for Harpsichord

RALPH SHAPEY

Duration: c. 12'

THEME
Maestoso (♩)=45

*The symbol \cup indicates an upbeat (weak); the symbol \sloperightarrow indicates a downbeat (strong).

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VARIATION II
Vivo (♩ = 60)

agg 1 etc. agg 2 agg 3

27

p *f*

12 31 10

agg 4 agg 5 agg 6

30

14 15 16

agg 7 agg 8 agg 9 agg 10

33

6 5 4 7 8 9 10

agg 11 agg 12

37

20 12 9

CONCERT SCORE

CONCERTANTE NO. II FOR
ALTO SAXOPHONE AND FOURTEEN PLAYERS

RALPH SHAPEY

I. VARIATIONS

Maestoso ♩=42

The score consists of 17 staves. The instruments are: Trumpets (3), Trombones (3), Alto Saxophone (1), Percussion I (TAM-TAM, BASS DRUM, SYMPHONIC Cymbals, TAM-TAM), Percussion II (VIBRAPHONE, SLIDEBELL, GONG), Percussion III (TAM-TAM), Alto Saxophone (1), Violin, Viola, Cello, and Double Bass. The score includes dynamic markings such as *mf*, *f*, *agg 1*, *agg 2*, *agg 3*, *agg 4*, *pp*, *f*, *pp-1*, and *f*. There are also performance instructions like "written of concert sketch" and "written of original score transposition".

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pp-1 2

E

② *agg 5* *agg 6* *agg 7* *agg 8* *agg 9* *agg 10* *agg 11*

PICC. *mf* *f*

OBOE *mf* *f*

CLAR *mf* *f*

BSN *mf* *f*

HORN *mf* *f*

P TPT *mf* *f*

B TBN *p* *mf* *f*

PER I

PER II

PER III

SAX *p* *mf* *f*

VLN

VLA

CELLO

BASS *p* *mf* *f*

MUSIC MASTER

7

PER I. Toms f 3 BD Tpl B Cym 3

PER III Acia drums f 1 2 3 4 9 10 11 12

8

SAX agg 1 5 agg 2 agg 3 agg 4

PER I Toms f 3 BD Tpl B Cym 3

PER III Roto drums mf 1 2 3 4 9 10 11 12

9

SAX derived from 10 4 f

P TPT agg 1 agg 2 (sic) agg 3 agg 4

CELLO 12 11 9 10 11 12 mf Pizz molto vib

PER I Toms f 3 BD Tpl B Cym 3

PER III Roto drums mf 1 2 3 4 9 10 11 12

MUSIC MASTER

⑩

agg 5 agg 6 agg 5

SAX

TPT

CELLO

PER I

PER III

Tom BD Cym. Tom BD Cym.

mf

9 10 11 12

9 10 11 12

⑫

agg 9 agg 10 agg 11

SAX

TPT

CELLO

PER I

PER III

Tom BD Cym. Tom BD Cym.

Rolo #p. mf

mf

9 10 11 12

1 2 3 4 9 10 11 12

⑭

agg 11 agg 12

SAX

PER I

PER III

Tom BD Cym. Tom BD Cym.

mf

9 10 11 12

MUSIC MASTERS

Detailed description: This page contains three systems of musical notation, numbered 10, 12, and 14. Each system includes staves for Saxophone (SAX), Trumpet (TPT), Cello (CELLO), Percussion I (PER I), and Percussion III (PER III). The Saxophone parts feature handwritten annotations such as 'agg 5', 'agg 6', 'agg 5', 'agg 9', 'agg 10', 'agg 11', and 'agg 12', with some notes circled in blue. The Percussion parts are marked with 'Tom', 'BD', and 'Cym.' and include rhythmic notation. The Cello part has a '(sax)' annotation. The Percussion I part has a 'Rolo #p. mf' annotation. The page is numbered 166 at the top right and has 'MUSIC MASTERS' at the bottom left.

MUSIC MANUSCRIPT

ASS
ELLO
LA
LN
AX

ASS
ELLO
LA
LN
AX

B Somero $\text{♩} = 42$

ERRIII
ERRI
ELLO
RPT
SAX

(15)

(SAX, m.13)

APPENDIX B

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APPENDIX C

DISCOGRAPHY

PREFACE TO THE DISCOGRAPHY

There are twenty recordings of works by Ralph Shapey. These occur on four labels. The discography is organized by record manufacturer, and within each of these sections in the numerical order of the serial number for ease of reference. The catalogue entry number of the recorded work is cited next, followed by the title and performers. The technical information about the recordings provided on the record jacket varies. An attempt has been made to make the entries as consistent as possible. Works by other composers on each recording are listed but without detailed information. An index of recorded works by catalogue entry number keyed to recording serial numbers is provided at the end of the discography.

DISCOGRAPHY

FRIENDS OF FOUR HAND MUSIC (no serial no.) (entry no. 47) - *Seven For Piano, Four Hands* (1963). Milton and Peggy Salkind, pn. Liner notes by Andrew Imbrie. Commissioned, recorded, and produced by The Friends of Four Hand Music, 1645 Edith St., Berkely, Calif. (no recording date cited).

CRI RECORDS

CRI SD 141 (entry no. 32) - *Evocation No. 1* for violin, with piano and percussion (1959). Matthew Raimondi, vln.; Yehudi Wyner, pn.; Paul Price, percussion. (Also featured on the recording: Yehudi Wyner: *Serenade For Seven Instruments*).

CRI SD 232 (entry no. 41) - *Incantations* for soprano and ten instruments (1961). Bethany Beardsley, sop.; The Contemporary Chamber Players of the University of Chicago; Ralph Shapey, cond.. (Also featured on the recording: John MacIver Perkins: *Music for Thirteen Players* (1964), and *Caprice* (1963). Both works recorded by Walter Key (no date given). Liner notes by Carter Harman.

CRI SD 275 (entry no. 35 and 49) - *Rituals* for symphony orchestra (1959). London Sinfonietta with Ray Swingfield, a. sax.; Richard Fudoli, t. sax.; Roy Willoc, bar. sax.; W. Thomas McKinley, pn.; Ralph Shapey, cond. Recorded by Eric Tomlinson (no date given). (Entry no. 49) - *String Quartet No. 6* (1963). The Lexington Quartet of the Contemporary Chamber Players of the University of Chicago: Elliot Golub, vln.; Everett Zlatoff-Mirsky, vln.; Roger Moulton, vla.; John Hill, vcl.. Recorded by Bruce Swedien (Also featured on the recording: Seymour Schifrin: *Three Pieces for Orchestra*).

CRI SD 355 (entry no. 64) - *Praise* An oratorio for bass-baritone, chorus, and chamber orchestra (1971). Paul Geiger, bass-bar.; The Contemporary Chamber Players of the University of Chicago; Ralph Shapey, cond. Recording released 1976.

CRI SD 391 (entry no. 65) - *String Quartet No. 7* (1972). Quartet of the Contemporary Chamber Players of the University of Chicago: Elliot Golub, vln.; Everett Zlatoff-Mirsky, vln.; Lee Lane, vla.; Barbara Haffner, vcl.. Recorded in Chicago by Richard Mintel, April, 1977.

CRI SD 423 (entry no. 26) - *Rhapsodie* for oboe and piano (1957). James Ostryniec, ob.; Charles Wourinen, pn.. (Also featured on the recording: George Rochberg: *La Bocca Della Verita* for oboe and piano; Ruth Crawford Seeger: *Diaphonic Suite No. 1* for solo oboe; Gunther Schuller: *Trio* for oboe, viola, and horn; Joseph Julian: *Wave Canon* for oboe and tape; Lawrence Singer: *Work* for solo oboe). All works recorded by David Hancock, April - July 1979, New York City.

CRI SD 428 (entry no. 67) - *Fromm Variations* for Piano (1973). Robert Black, pn.. Recorded by David Hancock, New York, February, 1980.

CRI SD 435 (entry no. 70) - *The Covenant* for soprano, sixteen players and two pre-recorded tapes (1977). Elsa Charlston, sop.; The Contemporary Chamber Players of the University of Chicago; Ralph Shapey, cond.; voice tapes recorded by Elsa Charlston and Gershon Silins, bar.. Recorded by Richard Mintel, Chicago, September, 1981.

CRI SD 496 (entry no. 71) - *Twenty-One Variations for Piano* (1978). Wanda Maximilien, pn.. (Also featured on the recording: Gerald Chenoweth: *Three*

Musics for Piano Solo, Robert Moevs: *Una Collana Musicale* (1977): Nos. 1, 3, 4, 7, 8, 9, 13). All works recorded by David Hancock, New York City, spring, 1983.

CRI SD 501 (entry no. 3) - *Sonata* for piano (1952). Wanda Maximilien, pn.. Recorded by Roger Rhodes, New York City, January, 1984. (Also featured on the recording: Ruth Crawford Seeger: *Three Songs* for alto, oboe, piano, and percussion; Witold Lutoslawski: *Epitaph* for piano; Charles Ives: *Adagio Sostenuto* for string quartet and piano; Otto Leuning: *Legend* for oboe and strings).

CRI SD 509 (entry no. 74) - *Three for Six* (1979). New York New Music Ensemble: Jayne Rosenfield, fl.; Laura Flax, cl.; Daniel Druckman, percussion; Alan Feinberg, pn.; Cyrus Stevens, vln.; Eric Bartlett, vcl.; Robert Black, cond.. Recorded by David Hancock (no date given). (Also featured on the recording: Shulamit Ran: *Apprehensions*).

NEW WORLD RECORDS

NW 254 (entry no. 51) - *Configurations* for flute and piano (1964). Sophie Sollberger, fl.; Robert Black, pn.. (Also featured on the recording: Harvey Sollberger: *Sunflowers*; Robert Morris: *Motet on Doo-Dah*; Robert Hall Lewis: *Inflections I*; Andrew Imbrie: *Three Sketches*; Robert Erickson: *General Speech*). All works recorded at Columbia Recording Studios, 30th Street, New York.

NW 333 (entry no. 85) - *Fantasy* for violin and piano (1983). Maryvonne Le Dizes-Richard, vln.; Jean-Claude Henriot, pn.. (Also featured on the recording: Elliott Carter: *Riconoscenza*, Tod Machover: *Hidden Sparks*; John Melby:

Concerto for Violin and Computer - Synthesized Tape). All works recorded at IRCAM (Institut de Recherche et Coordination Acoustique / Musique), Centre Georges Pompidou, Paris, January, 1985. Liner notes by Tim Page.

NW 355-2 (CD) (entry no. 96 and 98) - *Concertante No. 1* for Trumpet and Ten Players (1984). Ronald Anderson, tpt.; The Contemporary Chamber Players of the University of Chicago: Carole Morgan, fl. / a. fl. / picc.; Marc Fink, ob. / E. hn.; John Bruce Yeh, cl. / E flat cl. / b. cl.; Peter Brusen, bass.; Collins Trier, bsn.; Douglas Hill, hn.; Peter Labella, vln.; Sharon Polifrone, vla.; Elaine Scott Banks, vcl.; Douglas Waddell, percussion; Ralph Shapey, cond. Recorded at Mandel Hall, Chicago, April 1987. (Entry no. 98) - *Kroslish Sonate* for cello and piano (1985). Joel Krosnick, vcl.; Gilbert Kalish, pn. Recorded at the Sommer Center, Concordia College, Bronxville, New York, April, 1987. (Also featured on the recording: Faye-Ellen Silverman: *Restless Winds*, *Speaking Alone*, and *Passing Fancies*).

NW 377-2 (CD) (entry no. 48) - *Brass Quintet* (1963). The American Brass Quintet: Raymond Mase and Chris Gekker, tpt.; David Wakefield, hn.; Michael Powell, t. tmb.; Robert Biddlecome, b. tmb.. (Also featured on the recording: Maurice Wright: *Quintet*; William Bolcom: *Quintet*; Jacob Druckman: *Other Voices* for Brass Quintet). All works recorded at RCA Studio A, New York, October 10 - 12, 1988. Liner notes by Elaine Guregian.

OPUS ONE RECORDINGS

Opus One 106 (entry no. 81) - *Songs for Soprano* (1982). Elsa Charlston, sop.; Lambert Orkin, pn. (Also featured on the recording: Frank Martin: *Quatre Sonnets (A Cassandre)*). Both works recorded in New York, 1984 . Liner notes submitted by the artists and compiled by Max Schubel.

Opus One 121 (entry no. 68) - *O Jerusalem* for soprano and flute (1974). Elsa Charlston, sop.; Carole Morgan, fl. (also featured on the recording: Glenn Gass: *Breathless*, Frank Stemper: *Chamelion* , and *Two Pieces for Baby*. Liner notes by the artists, compiled by Max Schubel (no recording locations or dates cited).

RECORDED WORKS IN ORDER OF ENTRY NO.

ENTRY NO.	RECORDING
47	Friends of Four Hand Music. CRI
3	CRI SD 501
26	CRI SD 423
32	CRI SD 141
35	CRI SD 275
41	CRI SD 232
49	CRI SD 275
64	CRI SD 355
65	CRI SD 391
67	CRI SD 428
70	CRI SD 435
71	CRI SD 496
74	CRI SD 509
	NEW WORLD
48	NW 377-2 (CD)
51	NW 254
85	NW 333
96	NW 355-2 (CD)
98	NW 355-2 (CD)

OPUS ONE

68

Opus One 121

81

Opus One 106

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