

*Journal of the
Conductors Guild*

Volume 33
2017



15 E. Market Street, #22
Leesburg, VA 20178
Phone: (202) 643-4791
E-mail: guild@conductorsguild.org
Website: www.conductorsguild.org

Officers

John Farrer, President
Christopher Blair, Vice President
Julius Williams, President-Elect

John Ross, Treasurer
David Leibowitz, Secretary
Gordon Johnson, Past President

Board of Directors

Marc-André Bougie
Wesley J. Broadnax
Jonathan Caldwell
Rubén Capriles
Peter Cokkinias
Mark Crim

Claire Fox Hillard
Silas Nathaniel Huff
David Itkin
Geneviève LeClair
Paul Manz
Jon C. Mitchell

Dominique Røyem
Jeffrey Schindler
Markand Thakar
Robert Whalen

Atty. Ira Abrams, Counsel to the Board
Jan Wilson*, Executive Director
Nathaniel F. Parker*, Editor, *Journal of the Conductors Guild*

**Ex-officio*

Advisory Council

James Allen Anderson
Pierre Boulez**
Emily Freeman Brown
Michael Charry
Sandra Dackow
Harold Farberman
Adrian Gnam

Michael Griffith
Gordon Johnson
Samuel Jones
Tonu Kalam
Wes Kenney
Daniel Lewis**
Larry Newland

Harlan D. Parker
Donald Portnoy
Barbara Schubert
Gunther Schuller**
Leonard Slatkin

Max Rudolf Award Winners

Herbert Blomstedt
David M. Epstein
Donald Hunsberger
Daniel Lewis**

Gustav Meier**
Otto-Werner Mueller**
Helmuth Rilling
Gunther Schuller**

Jonathan Sternberg
Paul Vermel

Thelma A. Robinson Award Winners

Beatrice Jona Affron
Eric Bell
Miriam Burns
Kevin Geraldi
Carolyn Kuan

Katherine Kilburn
Matilda Hofman
Octavio Más-Arocas
Jamie Reeves
Laura Rexroth

Annunziata Tomaro
Robert Whalen
Steven Martyn Zike

Theodore Thomas Award Winners

Claudio Abbado**
Maurice Abravanel**
Marin Alsop
Leon Barzin**
Leonard Bernstein**
Pierre Boulez**
Sir Colin Davis**

Frederick Fennell**
Bernard Haitink
Margaret Hillis**
James Levine
Kurt Masur**
Sir Simon Rattle
Max Rudolf**

Robert Shaw**
Leonard Slatkin
Esa-Pekka Salonen
Sir Georg Solti**
Michael Tilson Thomas
David Zinman

***In Memoriam*

Journal of the Conductors Guild
Volume 33 (2017)

Nathaniel F. Parker, Editor

Contributors	iv
American Traditionalist Composers and the Music of Samuel Jones Walter Simmons	1
<i>Appalachian Spring</i>: Ballet for Orchestra Aaron Sherber	8
“O Appalachian Spring!”—The Many Versions of Aaron Copland’s “Ballet for Martha,” 1944-2016 Michael Charry	14
Watch <i>to</i> Learn: The Benefits of Participant-Observation in Conducting Study Nicky Gluch	24
A Guide to the Symphonies of Heitor Villa-Lobos Clinton F. Nieweg	32
Guidelines for Contributors and the Publication Process	49

Contributors

Walter Simmons is a musicologist and critic who has been intensely interested in 20th-century music since his early teens. Holding a master's degree in theory and musicology from the Manhattan School of Music, he has contributed to several editions of the *New Grove Dictionary of Music*, *American National Biography*, the *All-Music Guide*, and scores of other publications, including the *American Record Guide* and *Musical America*. In addition, he was a regular contributor to *Fanfare* for 35 years. Simmons has been active as a radio host and producer, a program annotator, lecturer, and teacher, a repertoire consultant, and a producer of recordings and educational materials about music. Through his recording productions—as well as his recommendations to record company executives, conductors and soloists—he has made available commercially more than 85 works never before recorded or, in some cases, even performed. Simmons is a recipient of the ASCAP/Deems Taylor Award for music criticism and the National Educational Film Festival Award. In 2004 his book, *Voices in the Wilderness: Six American Neo-Romantic Composers*, was published by Scarecrow Press, a subsidiary of Rowman and Littlefield. This was followed by a second book, *Voices of Stone and Steel: The Music of Schuman, Persichetti, and Mennin* (2011). Simmons is supervising editor of Rowman and Littlefield's ongoing music series, *Twentieth-Century Traditionalists*. Hundreds of his writings can be found on his website: www.Walter-Simmons.com.

Aaron Sherber was the music director and conductor of the Martha Graham Dance Company from 1998 to 2017 and led them in acclaimed performances with orchestras on three continents. He is the only person to conduct danced performances of *Appalachian Spring* at the Library of Congress since the ballet premiered there in 1944. Mr. Sherber has prepared new editions of more than a dozen pieces written for Martha Graham; these editions have been featured both in his own performances with the Graham Company and in performances by other companies. In 2015, he assisted in the preparation of the new complete orchestral version of *Appalachian Spring*, and he is currently co-editing a critical edition of the original ballet version. Mr. Sherber appeared as a guest conductor at the Juilliard School in March of 2015, leading performances for the dance division. Other positions and guest appearances include Baltimore Concert Opera, Opera Vivente, Baltimore Opera Company, the Washington Symphony Orchestra, Washington Summer Opera Theatre, Maryland Lyric Opera, Boston Conservatory, and the Birmingham Royal Ballet. Mr. Sherber holds degrees in philosophy from Yale College and in conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz.

A past president of the Conductors Guild, **Michael Charry** has conducted orchestras, opera, and dance widely in this country and abroad. He was apprentice conductor and later assistant conductor of The Cleveland Orchestra under George Szell from 1961 to 1972, two years after Dr. Szell's death. His biography of Dr. Szell was published by the University of Illinois Press in 2011. He has taught at the Mannes School of Music since 1988 and was music director of the Mannes Orchestra from 1989 to 1999. He earned a BS and MS in Orchestral Conducting in the class of Jean Morel at the Juilliard School of Music, and studied four summers with Pierre Monteux at his school in Hancock, Maine. On a Fulbright Scholarship, he studied with Hans Schmidt-Isserstedt in Hamburg, Germany. Maestro Charry has a long association with *Appalachian Spring*. He chose the suite for his debut with The Cleveland Orchestra in 1962, conducted the ballet for the Martha Graham Dance Company with members of The Cleveland Orchestra at the Blossom Music Center in 1970, and conducted the world premiere of the extended suite with members of the Kansas City Symphony in 1973, which Copland recorded commercially later that year.

Nicky Gluch is a 2018 Masters of Music candidate at the Sydney Conservatorium of Music. Her thesis is titled “Reconfiguring the Maestro” and explores aspects of the conducting profession in the 21st Century. Nicky has studied conducting with pedagogues such as Colin Metters, Luke Dollman and Larry Rachleff, and in 2017 directed the UNSW Medical Orchestra. In 2016, Nicky was assistant to Julia de Plater on a production of *The Bartered Bride* and in 2015 was the assistant conductor of the Eastern Sydney Chamber Choir. Nicky received a Graduate Diploma in Baroque Flute, from the Sydney Conservatorium in 2016, having studied with Megan Lang and Neal Peres da Costa. Since 2015 she has been a presenter with Fine Music 102.5, as well as working as their feature journalist. Nicky's other writing credits include program notes for Sydney Conservatorium concerts and publications in online music forums.

Clinton F. Nieweg (b. 1937) retired principal librarian of The Philadelphia Orchestra currently does research that locates music for conductors, librarians, and players worldwide. Mr. Nieweg graduated from West Chester University (1959) with a Bachelor of Science in Music Education with a concentration of String Bass, Harp and Orchestra Library Science. Prior to his joining The Philadelphia Orchestra in 1975, Mr. Nieweg was head of the instrumental department at J.W. Pepper & Son, Music Publishers, and rental librarian at Theodore Presser Music Publishers. As a major librarian became a mentor to other students wanting to become orchestra librarians. Creating this career for musicians is a specialty of Mr. Nieweg, as no school is currently offering a program in orchestra librarianship. His students are now librarians at the Chicago Symphony Orchestra, Metropolitan Opera Orchestra, National Symphony (DC), Toledo Symphony (OH), and the New World Symphony (FL), to name a few. In 1989, he received from Maestro Riccardo Muti The Philadelphia Orchestra's *C. Hartman Kuhn Award* for being that year's most valuable member. In 2009, Mr. Nieweg was the first performance librarian to be honored by the Conductors Guild. Mr. Nieweg founded and is past president of MOLA (Major Orchestra Librarians' Association). This is an international organization, with a current membership of 500 librarians, which has held an annual conference for 36 years. Mr. Nieweg retired from The Philadelphia Orchestra in January 2003 and was recognized by his peers for his many years of outstanding service and musicianship. Mr. Nieweg continues to edit orchestra music and has created over 180 corrected *Nieweg Performance Editions* which are published by Edwin F. Kalmus & Co. LC. Critical editions are also available from The Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia.

American Traditionalist Composers and the Music of Samuel Jones

By Walter Simmons

Histories of American classical music in the 20th century typically begin with the bold experimentation of Charles Ives, who created sound collages using familiar American tunes. They then move on to the arrival of jazz and its great influence on American composers such as George Gershwin and Aaron Copland, who were seeking a distinctly American “sound.” Inevitably the subject of an alleged “crisis of tonality” is raised, a phenomenon that led many composers to explore a variety of radical new paths: serialism, indeterminacy, aleatory, microtonality, and others. These new directions were part of an *avant-garde* movement that became known as “Modernism”: an aesthetic perspective that influenced all the arts during and after World War I.

The Modernist position in music held that Romanticism—especially its focus on the emotional life of the composer—was no longer relevant to the concerns of the new century. Around 1920 Arnold Schoenberg devised his “twelve-tone” system—an alternative to the organizing principle of tonality, later developed into a more comprehensive approach known as “Serialism.” Schoenberg actually saw in twelve-tone composition a means of perpetuating the supremacy of Austro-Germanic music into the future, but many of his followers promoted this system as “international,” scorning the provinciality of more nationalistic approaches. Most public audiences, however, were unmoved by—even hostile to—the twelve-tone music they heard. From the outset atonality was aimed at, and appealed to, an elite, specialized group.

During the 1930s, the period of the Great Depression, composers who were unwilling to limit their work to a small group of specialists turned to recognizably American themes and musical styles. They were successful in reaching a broader audience and their music enjoyed a brief period in the limelight. Although the quest to create an American symphonic repertoire dated back to the mid-1800s, it was not until the 1930s and 40s that a distinctive American symphonic school of composi-

tion began to emerge. Most of the composers who participated in this movement—Aaron Copland, Roy Harris, and others—were eager to find an appreciative audience for their work and attempted to evoke a sense of the “American character” or the “American experience” in a way that would be discernible to the untrained listener. Many incorporated jazz, folk, and popular elements in their work; others sought ways of reconciling modernism with more traditional approaches. These composers, too, enjoyed a brief period of attention, as well as popular and critical favor. A handful of composers—Copland and Samuel Barber, for example—developed prominent reputations that outlasted the brief period when these trends were in vogue, and their music is still heard today; however most enjoyed either a brief period of exposure or were overlooked completely.

During the middle decades of the 20th century, Modernists persuaded many influential critics and academicians that theirs was the logical next step. But the American music-loving public never accepted the music composed in the wake of the tonal system. In fact, many European composers at the time who did not embrace Modernism—Ravel, Puccini, Richard Strauss, and Rachmaninoff, for example—were achieving tremendous popular success in the United States, as well as in Europe. By the mid-1950s the Modernists—especially the Twelve-toners—established influential powerbases in the music departments of Princeton, Columbia, and other major American universities, where composers were freed from the responsibility of having to win acceptance for their creative fruits in the marketplace of music lovers. Touting its “internationalism,” this approach, as articulated by provocative, outspoken European advocates like Pierre Boulez and Karlheinz Stockhausen and by Americans like Milton Babbitt, successfully preempted the American symphonic school. In 1952 Boulez wrote, “I . . . assert that any musician who has not experienced . . . the necessity for the [twelve-tone] language is USELESS. For his whole work is irrelevant to the needs of his epoch.”¹

1. Pierre Boulez, *Notes of an Apprenticeship*, (New York, Knopf, 1968), 148.

With an abundance of theoretical writing to elaborate its principles and support its claims, Serialism lent itself to the academic propensity for abstract rationalization, aligning itself with subjects like mathematics, linguistics, and philosophy. Scholars who embraced the Modernist view of musical history propagated it in their teaching and writing, and, by suppressing or discrediting alternative interpretations, succeeded in achieving intellectual hegemony. Composers like Elliott Carter and even Copland, who had embraced the nationalist-populist aesthetic during the 1940s, began to incorporate aspects of Serialism into their work during the 1950s. Recalling in 2000 the “fractious decades after World War II,” Anthony Tommasini described in the *New York Times* how university composers “seized the intellectual high ground and bullied their colleagues and students into accepting serial procedures as the only valid form of modernism. All those fusty holdouts still clinging to tonality were laughably irrelevant, the serialists argued. And if beleaguered audiences and even many critics recoiled from 12-tone music, well, . . . that was their problem.”²

The contemptuous attitude of Modernist composers was crystallized in a notorious article, published with the title “Who Cares If You Listen?” by Serial composer Milton Babbitt.³ Sadly, force-feeding these nontraditional musical styles left the public increasingly uncertain of its own reactions and insecure in its own tastes, leading to a gradual estrangement of the audience from the music of its own time.

The piece of the truth that was suppressed during this aesthetic fiat was that there continued to be many American composers for whom the crisis of tonality was not a central issue, nor were the other issues that concerned the modernists. Yet few of the conventional accounts of American musical history included any but the two or three most prominent of these “Traditionalist” composers, leaving most of them in the lists of miscellaneous “others” typically found at the ends of chapters. Traditionalists were typically dismissed as shallow, unoriginal, or derivative, academic journeymen of limited talent, panderers to commercial interests, or guilty of some other deficiency of character or artistry. By 1979, Serial composer Charles Wuorinen

went so far as to say, “the tonal system, in an atrophied or vestigial form, is still used today in popular and commercial music, and even occasionally in the works of backward-looking serious composers,” adding, “it is no longer employed by serious composers of the mainstream,” having “been replaced or succeeded by the 12-tone system.”⁴

The disparagement and suppression from about 1955 until about 1975 of new music that retained a connection to tonality was reflected in dismissive reviews, few performances, and a minimal number of recordings. The most celebrated figures had admittedly enjoyed sufficient popular success to ensure their works an enduring foothold in the repertoire and other traditionalists who had achieved substantial reputations as a result of their positions as administrators or highly regarded pedagogues were accorded the nominal respect typically associated with such positions. But the works of even these figures, not to mention those with less prominent reputations, were simply disregarded, their contributions denigrated and relegated to the periphery of the musical arena. By the late 1980s serialism had lost many of its followers. Yet, as recently as 2007, critic Alex Ross made no mention of the Traditionalist alternatives to Modernism in his widely-praised book, *The Rest Is Noise: Listening to the 20th Century*.⁵

Some commentators do not accept the Modernist interpretation of musical history, nor many of the assumptions on which it is based. For example, while many theorists have argued that the tonal system served as a fundamental organizing principle for all Western classical music, this is really true only in the Austro-Germanic line of musical evolution; it is not so in the styles that evolved in the other surrounding countries, except insofar as composers in these countries chose to adopt the Austro-Germanic aesthetic. These commentators reject the belief that the evolution of the tonal system proceeded according to a linear progression that led inevitably to the dissolution of tonality altogether. More broadly, one might question the view that music is fruitfully studied as any sort of linear progression, with some hypothetical goal toward which all contenders are racing—the prize going to the one who gets there first.

2. Anthony Tommasini, “Midcentury Serialists: The Bullies or the Besieged,” *New York Times*, July 9, 2000.

3. Milton Babbitt, “Who Cares if You Listen?” *High Fidelity*, February, 1958.

4. Charles Wuorinen, *Simple Composition*, (New York: Longman, 1979), 3.

5. Alex Ross, *The Rest Is Noise: Listening to the 20th Century*, (New York: Farrar, Straus, and Giroux, 2007).

By the late 1970s, Modernist attitudes had begun to lose ground. Discouraged by the unwavering hostility and indifference of audiences to their works, an increasing number of Modernist composers—most notably George Rochberg, Jacob Druckman, and David Del Tredici—began to question the linear view of music history that had served as their aesthetic premise. Many also acknowledged the intellectual snobbery, blind conformity, and self-serving careerism that underlay the agendas of many in the *avant-garde* and began to seek ways of achieving a meeting ground with general audiences. Composers like Philip Glass, Steve Reich, and, later, John Adams had been developing a defiantly tonal, if not simplistic, approach that became known as “Minimalism.” A radical repudiation of the intellectual complexity of Serialism, Minimalism aroused an astonishingly enthusiastic response from audiences; however, most of the composers who had maintained their commitment to traditional tonality all along were now largely forgotten. While the music of a figure as prominent as Samuel Barber was soon heard widely again, he was still identified more as an anachronism than as the most prominent example of a significant aesthetic alternative.

One could argue that the marginalization of these “alternative” figures deprived the listening public of an important and rewarding repertoire; that the value of music lies in the myriad temperaments, personalities, perceptions, and perspectives on life-and-the-cosmos reflected in it; that the most interesting composers are those whose music reveals the most rewarding perspectives, and does so through the means that convey them most effectively and convincingly. One might further argue that the compositional languages adopted by the traditionalists of the 20th century allowed for a richer, subtler, more varied range of musical expression than ever before in history. By retaining the notion of tonality as a center of gravity—but not as a fundamental structural principle and without replacing it with another arbitrary system like Serialism—they freed tonality to function as an expressive parameter of the greatest nuance, in conjunction with other parameters like melody, rhythm, tone color, and so on.

“Traditionalist” refers to composers who embraced the continuing viability of tonality, as well as the musical forms and developmental principles on

which the body of Western classical music has been based. Some of the Traditionalists even used atonality as a legitimate expressive device within tonal works. The most distinguished Traditionalist composers created substantial bodies of work notable for their richness, variety, accessibility, and expressive power; their music reveals distinctive individual features, recognizable stylistic traits, and consistent themes and attitudes, as did the acknowledged masterpieces of the past. Much of this music had—and still has—the ability to bridge the gap between composer and audience, to enrich a musical repertoire that has become stagnant with the endless repetition of the tried and true, and to engage the enthusiasm of those seeking the adventure of discovering new creative personalities and their masterpieces, rather than merely the reassurance and soporific comfort of the overly familiar.⁶

Since the early 1990s, some have begun to reconsider the Traditionalist composers whose work has been languishing in the footnotes of mainstream textbooks. Dismissive judgments made decades ago are being re-examined. Conductors like Gerard Schwarz, Music Director of the Seattle Symphony for many years, undertook a series of highly praised recordings of American Traditionalists so that their music might enjoy a fresh hearing. These were composers who were more concerned with their own individual expressive purposes than with novel compositional procedures.⁷

In an attempt to create clarity in identifying the common aesthetic elements embraced, American Traditionalist composers can be divided into five main categories. As with all such schema, this categorization represents something of an oversimplification; it doesn’t apply to every Traditionalist, and there are some who created works that fall into multiple categories.

1. “Neoclassicists” sought to return to the textural clarity, emotional restraint, and formal symmetry characteristic of music from the 18th century, while adopting bracing harmonic dissonance. They were strongly influenced by composers like Igor Stravinsky and Paul Hindemith. Some of the best-known American Neoclassicists are Walter Piston and Robert Muczynski.⁸

2. “Nationalists” and “Populists” created a

6. Walter Simmons, “Contemporary Music: A Weekend of Reflections,” *Fanfare*, May-June, 1981.

7. Walter Simmons, *Voices in the Wilderness: Six American Neo-Romantic Composers*, (Lanham, MD: Scarecrow Press, 2004).

8. R. James Tobin, *Voices of Clarity and Restraint: Neoclassical Music in America*, (Lanham, MD: Rowman and Littlefield, 2014), 1-11.

distinctly American sound that would appeal to a broad public. Some used elements of jazz and popular music while others used actual American folk tunes. The most prominent examples among this group are Aaron Copland, Leonard Bernstein, and Roy Harris.

3. “Modern Traditionalists” continued to embrace traditional forms such as the sonata, symphony, and concerto, like the Neoclassicists, and they often employed harmonic languages that were quite dissonant. But unlike the Neoclassicists they did not necessarily aim toward clarity and restraint, but more often strove toward a brash, hard-edged monumentality. Many of the Modern Traditionalists displayed recognizably American qualities, but without using actual popular or nationalistic elements. Among the best-known representatives of this group are William Schuman and David Diamond.⁹

4. “American Opera Composers.” Although many of these composers share stylistic features with some of the other groups of traditionalists, they warrant a separate category because these figures have concentrated almost exclusively on the venerable operatic genre. Examples of this group include Gian Carlo Menotti, Carlisle Floyd, and Dominick Argento.

5. “Neo-Romantics” are those composers whose work is primarily concerned with the evocation of mood, the depiction of drama—either abstract or referential—and the expression of emotion—personal, subjective emotion, in particular. The Neo-Romantics embraced many of the stylistic features of late-19th century music, and they may be viewed as the most conservative of the traditionalists. In fact, the very term “neo-Romantic” is less than ideal, as the prefix “neo-” implies the revival of a stylistic concept from the past. But the early Neo-Romantics were not reviving a style from the past—they were evolving along a continuum still very much alive. The composers who served as their chief sources of

influence and points of departure were Richard Strauss, Puccini, Rachmaninoff, Sibelius, Debussy, and Ravel. These composers were still active when the American arch-Neo-Romantic Howard Hanson began composing. And the younger Neo-Romantics viewed these same Europeans as their immediate antecedents. But while the term may not be 100% accurate, it has commonly been used to identify this group of composers.

Perhaps more than any other group among the American traditionalists, the Neo-Romantics have borne a stigma of disrepute. Certainly the general listening public is most readily drawn to music with the qualities associated with the Romantic aesthetic. But an implied assumption underlying much critical and musicological commentary suggests that a direct appeal to the emotions represents a lower form of artistic expression, as if accessibility somehow diminished the magnitude of a work’s aesthetic achievement. Such an attitude plagued the reputations of earlier Romantics like Tchaikovsky, Puccini, Strauss, and Rachmaninoff for years; indeed, it is only since the end of the 20th century that the critical community has acknowledged their greatness without significant reservations. Compounding the problem for the American neo-Romantics are the additional stigmas of being Americans in a field still considered to belong chiefly to Europeans, as well as continuing to embrace a style whose time has allegedly passed. In 1978, when an interviewer inquired of Howard Hanson whether his famous “Romantic” Symphony perhaps appealed to a lower order of listener, the composer commented, “That’s what the intellectual would like to have you think . . . [but] I get letters to this day from those who are not morons saying that their favorite [symphonies] are the Fourth of Brahms and [my] Romantic Symphony.”¹⁰

As recently as 2002, a New York Times critic capped off a begrudging acknowledgment of the effectiveness of a neo-Romantic opera with the revealing statement that it “seems to be a solid work at the lower end of the artistic spectrum, like a piece of furniture from Ikea: secretly better than it’s supposed to be.”¹¹ Similarly, just a couple of years ago Howard Hanson’s opera *Merry Mount*—

9. Walter Simmons, *Voices of Stone and Steel: The Music of William Schuman, Vincent Persichetti, and Peter Mennin*, (Lanham, MD: Scarecrow Press, 2011), 8-12.

10. David Russell Williams, *Conversations with Howard Hanson*, (Arkadelphia, AR: Delta Publications, 1988), 6.

11. Anne Midgette, “Opera Review: Finding the Musical Romance in a Chekhov Play,” *New York Times*, December 14, 2001.

a huge hit when it was premiered by the Metropolitan Opera in 1934—was performed for the first time in New York since its premiere. Writing in *The New Yorker*, Alex Ross gave the performance only passing mention, describing the work as “entertainingly schlocky.”¹²

What does that mean? It seems Ross enjoyed it, but felt the need to protect himself from criticism by his peers by adding the word “schlocky,” derived from a Yiddish word meaning cheap, inferior, or trashy. Both these reviewers acknowledged the appeal of the works they were covering, but felt the need to deprecate their own favorable reactions.

There may be some truth to the claim that composers whose music appeals directly to the emotions may be less concerned with matters typically viewed as “intellectual,” such as formal coherence and structural complexity. But one may legitimately question why an appeal to the intellect necessarily represents an order of artistic experience superior to an appeal to the emotions (except insofar as it satisfies humanity’s vain quest to elevate itself above the animal kingdom). But perhaps a more important question is whether an appeal to the emotions must somehow compromise legitimate formal and structural values. One might argue that there is a Neo-Romantic ideal, in which the expression of emotion, depiction of drama, and evocation of mood are joined with, rather than opposed to, formal coherence, developmental rigor, and structural economy. Instead of representing mutually exclusive polarities, these two aesthetic objectives can complement each other in producing a heightened, intensified artistic experience. It is this ideal toward which the greatest Neo-Romantic composers have striven, and have, at times, achieved.

Like their European predecessors, the American Neo-Romantics tended to emphasize intense, passionate emotional expression, lavishly colored instrumental sonorities, and a rich, chromatic harmonic language derived from expanded triadic harmony. Though they may have been unapologetically conservative, there are points that distinguish them from their European predecessors. For one, most American Neo-Romantics use Classical forms more frequently, economically, and in a more disciplined manner than their European models, such as Mahler and Strauss. Second, they display certain characteristics often identified as “American,” chiefly a heightened importance of rhythmic drive—with patterns that are often irregular, asym-

metrical, and syncopated—and, associated with this, a greater and more varied use of percussion instruments. Third, especially later in the 20th century, the Neo-Romantics expanded the language of their predecessors by raising the “dissonance quotient,” so to speak. Such harmony added richness, harshness, or both, thereby expanding the expressive potential of the language. Fourth, the later American Neo-Romantics used the flow between tonality and atonality as an expressive device, its relative strength or weakness contributing to a sense of emotional stability or lack thereof in the work at hand. Further, in these later Neo-Romantic compositions, a subjective perception of tonality may be absent altogether for periods of time, allowing for the expression of more extreme emotional contrasts. But even when a tonal center is barely perceived, subjectively experienced tensions rooted in tonal expectations serve as important expressive elements.

While the American Neo-Romantic approach emerged during the 1930s, it did not end with that generation of composers. As has been stated, many later composers followed this path, adopting the aesthetic values of their predecessors and extending them in their own personal directions. One of the most distinguished American Neo-Romantics of the “next generation” is Samuel Jones. Jones was born in 1935 and, now in his 80s, continues to actively compose. He was a composition student of Neo-Romantic pioneer Howard Hanson at the Eastman School of Music, where he earned his Master’s and Doctoral degrees. Although his early compositions show Hanson’s strong influence—and one of his later compositions, *A Symphonic Requiem*, is based on Hanson’s best known melody—Jones has developed his own musical language, one that is considerably more technically sophisticated and varied in its expression than that of his mentor.

Jones was born in Mississippi, where he grew up and received his education through his undergraduate degree. In addition to composing, he has been active as both a conductor and a member of the academic world, in the dual roles of teacher and administrator. As conductor, he founded the Alma Symphony Orchestra in Michigan, led the Saginaw Symphony (also in Michigan), and finally served as Music Director of the Rochester Philharmonic—a major orchestra in the city where he received his professional education. He held this position from 1965 to 1972. Perhaps his most distinguished aca-

12. Alex Ross, “Climate Change,” *The New Yorker*, May 26, 2014.

democratic accomplishment was founding the Shepherd School of Music at Rice University in 1973, serving as Dean for six years, and remaining there in various capacities for 24 years. After retiring from the Shepherd School in 1997, he served for 14 years as Composer-in-Residence with the Seattle Symphony Orchestra.¹³

But it is Jones's compositions that represent his primary achievements. Over the years he has amassed a varied output of more than 40 works, including three symphonies, a touching opera based on Truman Capote's well-known story *A Christmas Memory*, a religious oratorio, and even a children's piece for narrator and orchestra based on a story by Eudora Welty. Among his most distinguished contributions are a series of six concertos, all written since 2006. These feature the tuba, the French horn, the cello, the violin, the trombone, and the flute. In many ways these concertos establish Jones's place among contemporary composers as a mature, confident, and eloquent compositional voice. He has been the recipient of numerous awards and commissions from many of the country's most auspicious musical organizations, and his works have been performed by some of America's finest orchestras.¹⁴

Although Jones's productivity as a composer dates back to the late 1950s—the period when twelve-

tone music was dominating the compositional scene—he remained loyal to the Neo-Romantic ideal, and has continued to do so to this day. This can be observed in his rich treatment of the orchestra, as well as in his receptiveness to extra-musical influences, from the wedding anniversary of friends and the Palo Duro Canyon in Texas to the relationship between fathers and their daughters. But in keeping with the Neo-Romantic ideal, his use of extra-musical sources of inspiration does not in any way compromise clarity of formal logic. Regardless of its program, each work stands as an abstract, autonomous entity that does not require an awareness of its source of inspiration in order for it to make sense. Jones's music offers a generous flow of melody, the readily discernable expression of emotion, and a clear sense of tonality, despite a harmonic language that some might at times describe as dissonant.

Samuel Jones is one of the foremost American Neo-Romantics of his generation. His music displays a direct connection to those of his predecessors who followed this aesthetic path. Familiarizing oneself with his works and programming them in orchestral concerts is rewarding to conductors and performers, as well as audiences, while demonstrating that American composers have continued to create appealing and deeply moving contributions to the repertoire.

BIBLIOGRAPHY

- Babbitt, Milton. "Who Cares If You Listen?" *High Fidelity* (February 1958), 38–40, 126–127.
"Biography." Samuel Jones, Composer. <http://samueljones.net/longbio.html>.
Boulez, Pierre. *Notes of an Apprenticeship*. New York: Knopf, 1968.
Midgett, Anne. "Opera Review: Finding the Musical Romance in a Chekhov Play." *New York Times* (December 14, 2001).
Ross, Alex. "Climate Change." *The New Yorker* (May 26, 2014).
_____. *The Rest Is Noise: Listening to the 20th Century*. New York: Farrar, Straus and Giroux, 2007.
"Samuel Jones." *Carl Fischer Music*. <http://www.carlfischer.com/composer/jones-samuel/>.
Simmons, Walter. "Contemporary Music: A Weekend of Reflections." *Fanfare* (May–June 1981), 22–23.
_____. *Voices in the Wilderness: Six American Neo-Romantic Composers*. Lanham, MD: Scarecrow Press, 2004.
_____. *Voices of Stone and Steel: The Music of William Schuman, Vincent Persichetti, and Peter Mennin*. Lanham, MD: Scarecrow Press, 2011.

13. "Biography." *Samuel Jones, Composer*. <http://samueljones.net/longbio.html>

14. "Samuel Jones." *Carl Fischer Music*. <http://www.carlfischer.com/composer/jones-samuel/>

Tawa, Nicholas. *American Composers and Their Public*. Metuchen, NJ: Scarecrow Press, 1995.
_____. *A Most Wondrous Babble*. New York: Greenwood Press, 1987.
_____. *Serenading the Reluctant Eagle: American Musical Life, 1925–1945*. New York: Schirmer Books, 1984.
Tobin, R. James. *Voices of Clarity and Restraint: Neoclassical Music in America*. Lanham, MD: Rowman and Littlefield, 2014.
Tommasini, Anthony. “Midcentury Serialists: The Bullies or the Besieged.” *New York Times* (9 July 2000).
Williams, David Russell. *Conversations with Howard Hanson*. Arkadelphia, AR: Delta Publications, 1988.
Wuorinen, Charles. *Simple Composition*. New York, Longman, 1979.

Editor's Note: A portion of this material originally appeared in a different form as a note prefacing the 2016 score for Aaron Copland's "*Appalachian Spring*: Ballet for Orchestra," published by Boosey & Hawkes. It is used here by permission of the Aaron Copland Fund for Music.

Appalachian Spring: Ballet for Orchestra

By Aaron Sherber

Aaron Copland's ballet score for *Appalachian Spring* was premiered by the Martha Graham Dance Company on October 30, 1944, in the Coolidge Auditorium at the Library of Congress. Owing in large part to space and budgetary constraints, the ballet was scored for an ensemble of thirteen instruments: flute, clarinet, bassoon, piano, double string quartet, and bass. In the months that followed, Copland transformed his ballet score into a suite for full orchestra. This version was premiered by Artur Rodzinski and the New York Philharmonic almost a year later, on October 4, 1945, and it quickly became one of Copland's best-known works. Copland described the suite as "a condensed version of the ballet, retaining all essential features but omitting those sections in which the interest is primarily choreographic."¹ (In 1970, Copland transferred his edits back onto the original ballet, resulting in the thirteen-instrument suite.) To create the suite, Copland made changes in twelve areas of the ballet; these changes are identified in table 1.

In October of 1954, Eugene Ormandy approached Copland about the possibility of restoring all of the cuts to the suite, in order to yield an orchestral version of the complete ballet. This was done with an eye towards a November performance with the Philadelphia Orchestra and the Graham Company (since Graham's choreography could not be used with the suite), as well as a planned recording. Ormandy wrote to Copland, "In order to record the ballet as Miss Graham does it, it will become necessary to fatten up the winds in the last section.

Would you be willing to do this in the next week or so, or would you rather have me do it? ... I feel this shouldn't take you longer than an afternoon..."² It's not quite clear what Ormandy meant by "the last section" because the final section of the piece, beginning at rehearsal 99 (rehearsal 67 in the suite), uses winds only sparingly; he may have been referring to section L, the last of the sections which were changed between the ballet and the suite.

Three weeks later, with Eugene Lester, Graham's music director, at his side, Ormandy wrote again with more urgency: "[T]here are nearly 100 bars which will have to be rewritten and recopied in the orchestration of *Appalachian Spring*... Please hurry! S.O.S! There is no time to lose."³ In fact, the total number of measures which differ between ballet and suite is far greater than Ormandy indicated. It's possible at this point that Copland had already completed (or at least committed to) orchestrating section L—219 bars on its own—and that Ormandy was referring to the other, smaller, nips and tucks, which total around 100 measures.

Despite all the above efforts (and published claims to the contrary), the performance seems ultimately to have used the original thirteen-instrument version of the ballet (possibly with expanded strings, as the Graham Company has often done)⁴; Ormandy's 1957 recording of *Appalachian Spring* restored only sections I and L to the orchestral suite.⁵ In fact, section L is the only one for which we have a manuscript in Copland's hand of an orchestral

1. Aaron Copland, *Appalachian Spring (Ballet for Martha)*, B&H 9054 (New York: Boosey & Hawkes, 1945).

2. Eugene Ormandy to Aaron Copland, 4 October 1954, Aaron Copland Collection, Music Division, Library of Congress, Washington, D.C.

3. Eugene Ormandy to Aaron Copland, 28 October 1954, Aaron Copland Collection.

4. Graham's choreography could not have been performed with the extant orchestral materials as outlined below. Correspondence and conversations between the author and surviving members of the 1954 cast confirmed that no alteration was made to the choreography, and none of the dancers could remember the addition of brass and percussion, which would have indicated an orchestral version rather than the thirteen-instrument version.

5. Aaron Copland, *Appalachian Spring (Complete Ballet)* and *Billy the Kid (Ballet Suite)*, The Philadelphia Orchestra, Eugene Ormandy, released in 1957, Columbia ML 5157.

Table 1. Changes from the ballet to the orchestral suite.

	Ballet Measures	Suite Measures	Ballet Action	Description of Change
A	155–190	155–173	Husband	Several small cuts of repeated music, totaling seventeen measures
B	305–309	288	Preacher and Followers	Five measures cut
C	330–332	307	Pioneering Woman	Three measures cut
D	341–362	316–332	Bride intro	Small cuts and alterations at the beginning and end of the passage
E	428–442	398–410	Bride #48	Measures 428–433 cut; measures 434–442 transposed to different key
F	455–456	423	Bride #51	Two repeated measures cut
G	494–500	460	After Bride #55	Seven measures cut
H	507	466	Transition to Sunday Walk	One measure cut
I	529–536	487	Bridge to theme	Eight measures cut
J	537–678	487–586	Theme and variations	The ballet has a theme and four variations; the suite omits the second variation and places the fourth variation before the third variation, transposing it to a different key. It also changes some of the linking material between variations.
K	671–678	587	Bridge to Fear in the Night	Eight measures cut
L	679–897	587	Fear in the Night	219 measures cut

version; Copland labeled this manuscript “No. 6 INSERT”⁶; there are five other inserts, numbered 1 through 5, in another hand.⁷ That Copland wrote “No. 6” on his implies that he was at least aware of the other inserts, even if he wasn’t directly responsible for them. All six inserts are identified in table 2.

In 1988, Leonard Slatkin and the St. Louis Symphony recorded a version of *Appalachian Spring* using all six of these inserts.⁸ Although this recording, as well as the published score which corresponds to it,⁹ is described as “complete,” and although the recording contains more of the ballet music than any other orchestral recording to date, there remain textual and structural differences from the original ballet, specifically sections E, H, J, and K, for which no orchestration exists. (A recording made by Michael Tilson Thomas and the San Francisco Symphony in 2000 includes inserts 3, 5, and 6 but is not labeled “complete”.¹⁰)

The new score for the “Ballet for Orchestra”, completed and premiered in 2016, grew out of a desire to finally have an orchestral version of the entire ballet, one which aligns precisely with the original thirteen-instrument score and which could be used to accompany Martha Graham’s choreography. (A note by Copland in his “No. 6” insert implies that this was something he did envision, even if he never brought the project to completion.¹¹) At the re-

quest of the Aaron Copland Fund for Music, composer and conductor David Newman orchestrated about fifty measures which did not appear in any previous orchestral version; he also adjusted some passages which needed to be brought back to their original key. The rest of the score is drawn from the orchestral suite and the six extant inserts.

The tempo markings in the new score follow those in the original ballet rather than those in the orches-

tral suite, which sometimes differ; the intent was to think of it as an orchestrated version of the ballet, rather than simply as the suite with inserts. The score also tacitly corrects some of Copland’s verbal indications of tempo relationships when they are clearly contradicted by metronome markings and other musical evidence.¹² An example of

this occurs at m. 799 in the ballet (in section L), where Copland wrote “(half = quarter) Twice as fast” in both manuscript sources¹³; however, the measures in question are also marked quarter = 112 while the previous measures are marked quarter = 96. (Also, half = quarter would actually be twice as slow, not twice as fast.) The new score opts for the marking “Poco più mosso, quarter = 112.”

The “Ballet for Orchestra” score also includes a table with commentary on places in the score which either differ from other versions of the piece, or which might differ between concert performanc-

Table 2. Orchestrated inserts added to the orchestral suite.

Insert	Description
1	Section A
2	All music from section B through section D
3	Section F
4	Section G
5	Section I
6	Section L

6. Aaron Copland, *Appalachian Spring: INSERT – for complete ballet*, full score ms., Aaron Copland Collection (ARCO 55-A.1). “INSERT” is in dark ink, matching the music and other text on the page; “No. 6” is lighter and appears to have been added later by Copland.

7. Aaron Copland, manuscript inserts for “Appalachian Spring”, numbered 1 through 5, arranger unknown (Boosey & Hawkes, New York). The author can confirm that the handwriting in these inserts is not that of Eugene Lester, and it was not recognized by Clinton Nieweg as belonging to someone associated with the Philadelphia Orchestra (email correspondence with the author, March 25, 2016).

8. Aaron Copland, *Appalachian Spring* (complete), Saint Louis Symphony Orchestra, Leonard Slatkin, released in 1988, EMI CDC-7 49766 2.

9. Aaron Copland, *Appalachian Spring (Ballet for Martha): Complete* (New York, Boosey & Hawkes, 2010).

10. Michael Tilson Thomas, conductor, *Copland the Populist*, Recorded May 1999, RCA 09026-635112.

11. Copland, *Appalachian Spring – INSERT*, p. 2. Under the last five repeats of an ostinato measure, Copland wrote “* for dance accp’t only.”

12. For danced performances, the Graham Company has traditionally departed from the printed tempi in several places. An example of the Graham tempi can be found on the Criterion Collection’s DVD *Martha Graham: Dance on Film*, which reissues Nathan Kroll’s 1958 of Graham and her company dancing the ballet.

13. Aaron Copland, *Ballet*, full score ms., Aaron Copland Collection (ARCO 55), p.80, and Copland, *Appalachian Spring – INSERT*, p. 14.

es and those using Graham’s choreography. For example, the original ballet does not indicate mutes for the strings in the section which corresponds to rehearsal 19 in the suite, and Graham’s choreography does not use the two fermatas which follow rehearsal 6.

One of the most interesting textual changes occurs in the measures just before rehearsal 79 in the ballet (in the middle of section L). In the original ballet, these measures appear as shown in example 1. Note how Copland continues the G and B in the bass, so that the final chord is the stacked dominant-over-tonic sonority which is so emblematic of the piece. Yet in the same place in his “No. 6” insert for orchestra (ex. 2), Copland explicitly cuts off the bass notes in the third measure, so that the final chord is simply a major third, with none of the tension of the original—a big change in color and affect which also has implications for the choreography. The 2016 score follows Copland’s orchestral insert but makes note of the discrepancy in the table, in case conductors want to handle the passage differently.

Toward the end of the piece, a series of metronome markings provides a subtle indication of how the “meaning” of parts of the music can change on its trip from ballet to suite and back again. Table 3 shows original and revised markings at three places in the last section, after the final reprise of “Simple Gifts”. The markings in the third column appear in Copland’s manuscripts for both the original ballet and the orchestral suite, and they were used in the initial printing of the Boosey & Hawkes pocket score of the suite; however, in a copy of this score on which Copland wrote “Composers’ [sic] Corrected Copy”, he crossed out these markings and changed them to the ones in the fourth column.¹⁴ These revised markings were then used in later printings of the score.

The slower tempi reflect Copland’s experience conducting the music in its suite form and his thoughts about what sounded appropriate in that context. But in the ballet, the music in section L, which comes in the middle of the “Simple Gifts” variations, drastically changes the arc of the second half of the piece, making for a much more complex structure. In this context, the slower tempi arguably give the denouement too much dramatic weight. The “Ballet for Orchestra” score therefore returns to Copland’s original tempo markings in this section.

In addition to authorizing this newly-completed version of *Appalachian Spring*, the Copland Fund decided at the same time to withdraw from circulation the various “extended” versions of the suite (thirteen-instrument and orchestral versions with inserts), so that there are now just the ballet and the suite, each in thirteen-instrument and orchestral versions.¹⁵ It is hoped that the “Ballet for Orchestra” will allow concertgoers to experience Copland’s original conception of the work with the full orchestral textures that most audiences have become familiar with.

Table 3. Metronome marking changes between original manuscripts and corrected score.

Ballet Rehearsal Number	Suite Rehearsal Number	Original Metronome Marking	Revised Metronome Marking
99	67	quarter = 96	quarter = 66
101	69	quarter = 104	quarter = 80
103	71	half = 69	half = 54

14. Aaron Copland, *Appalachian Spring (Ballet for Martha)*, B&H 9054, “Composers’ Corrected Copy” (New York, Boosey & Hawkes, 1945), Juilliard Manuscript Collection, The Juilliard School, New York, <http://juilliardmanuscriptcollection.org/manuscript/appalachian-spring-ballet-martha>.

15. The original ballet has never been published, although it is available for rental from Boosey as copies of Copland’s manuscript score and of copyist’s parts. The author and Jennifer DeLapp-Birkett are currently editing a critical edition of this score for MUSA/A-R Editions, and engraved performance materials based on that edition will be made available by Boosey.

Example 1. *Appalachian Spring*, original ballet, mm.761–763, composer's ms. Used by permission of The Aaron Copland Fund for Music.

Handwritten musical score for Example 1, mm. 761–763 of *Appalachian Spring*. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl), B♭ Clarinet (B♭ Cl), Bassoon (Bn), Piano (Pno), Violin I (Vn1), Violin II (Vn2), Viola (Vla), Violoncello (Vc), and Contrabass (CB). The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The word "pesante" is written above the strings, and "ff" (fortissimo) is written below the strings and woodwinds. The piano part shows a complex texture with many notes and rests.

Example 2. *Appalachian Spring*, orchestral “Insert No. 6,” mm. 83–85, composer's ms. Used by permission of The Aaron Copland Fund for Music.

Handwritten musical score for Example 2, mm. 83–85 of *Appalachian Spring*, titled "Insert No. 6." The score is arranged in two columns. The left column contains parts for Flute (Fl), Clarinet (Cl), Bassoon (Bn), and Piano (Pno). The right column contains parts for Horn (Hn), Trumpet (Tr), Trombone (Tbn), Suspended Cymbal (Susp. Cymb.), Timpani (Timp), Violin I (VI), Violin II (VII), Viola (Vla), Violoncello (Vlc), and Contrabass (C.B.). The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The word "pesante" is written above the strings, and "ff" (fortissimo) is written below the strings and woodwinds. The piano part shows a complex texture with many notes and rests.

BIBLIOGRAPHY

Aaron Copland Collection. Music Division, Library of Congress, Washington, D.C.

- Copland, Aaron. *Appalachian Spring (Ballet for Martha)*. B&H 9054, corrected ed. New York: Boosey & Hawkes, 1945.
- _____. *Appalachian Spring (Ballet for Martha)*. B&H 9054. New York: Boosey & Hawkes, 1945.
- _____. *Appalachian Spring (Ballet for Martha)*. B&H 9054. "Composers' [sic] Corrected Copy." New York: Boosey & Hawkes, 1945. Juilliard Manuscript Collection, The Juilliard School, New York. <http://juilliardmanuscriptcollection.org/manuscript/appalachian-spring-ballet-martha/>
- _____. *Appalachian Spring (Ballet for Martha): Ballet for Orchestra*. "Composers' [sic] Corrected Copy." New York: Boosey & Hawkes, 2016.
- _____. *Appalachian Spring (Ballet for Martha): Complete*. New York: Boosey & Hawkes, 2010.
- _____. *Appalachian Spring (Ballet for Martha): Suite, Version for 13 Instruments*. B&H 19979. London: Boosey & Hawkes, 1972.
- _____. *Appalachian Spring (Complete Ballet) and Billy the Kid (Ballet Suite)*. The Philadelphia Orchestra. Eugene Ormandy. Released in 1957. Columbia ML 5157, 33 $\frac{1}{3}$ rpm.
- _____. *Appalachian Spring (complete)*. Saint Louis Symphony Orchestra. Leonard Slatkin. Released in 1988. EMI CDC-7 49766 2, compact disc.
- _____. *Appalachian Spring: Ballet for Martha*. Ozalid ms. Aaron Copland Collection (ARCO 55-A). Music Division, Library of Congress, Washington, D.C.
- _____. *Appalachian Spring: INSERT – for complete ballet*. Full score ms. Aaron Copland Collection (ARCO 55-A.1). Music Division, Library of Congress, Washington, D.C.
- _____. *Ballet*. Full score ms. Aaron Copland Collection (ARCO 55). Music Division, Library of Congress, Washington, D.C.
- _____. Manuscript inserts for "Appalachian Spring", numbered 1 through 5. Arranger unknown. Boosey & Hawkes, New York.
- Copland, Aaron and Vivian Perlis. *Copland Since 1943*. New York: St. Martin's Press, 1989.
- Graham, Martha. *Martha Graham: Dance on Film*. New York: The Criterion Collection, 2007. 2 DVDs.
- Pollock, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. New York: Henry Holt and Company, 1999.
- Tilson Thomas, Michael, conductor. *Copland the Populist*. Recorded May 1999. RCA 09026-635112, compact disc. Includes Copland's "Billy the Kid", "Appalachian Spring", and "Rodeo".

Appalachian Spring by Aaron Copland
Copyright 1945 by The Aaron Copland Fund for Music, Inc. Copyright renewed.
Boosey & Hawkes, Inc. Sole Agent. Reprinted by Permission.

“O Appalachian Spring!”—The Many Versions of Aaron Copland’s “Ballet for Martha,” 1944-2016

By Michael Charry

One of Aaron Copland’s most inspired and best-loved masterpieces, *Appalachian Spring*, has a complex history from its commissioning in the early 1940s by one of America’s preeminent modern dancers, Martha Graham, to concert suites extracted in 1945 and the 1970s, and the complete ballet version for full orchestra published in 2016.¹ Presented here are the many versions of *Appalachian Spring*, four of which are available for performance as decided in 2016 by the Aaron Copland Fund for Music.²

The working title of *Appalachian Spring* was “Ballet for Martha,” composed mostly while Copland was away from New York City. Graham sent Copland the scenario in May 1943 and followed it with two later revisions. The performance deviated in many details from the scenarios, which Copland accepted as the choreographer’s prerogative.³

As Copland related many times, after he delivered the finished score to Gra-

ham, he asked what she had chosen for the title of the ballet. When she told him that it was “Appalachian Spring,” he replied, “Oh, that’s a pretty name.”⁴ Graham took the title from a line in American poet Hart Crane’s long narrative, “The Bridge,” which describes the journey of a Native-American by foot and canoe through the primitive landscape of the Appalachian region of the country, eventually coming upon a pristine, spring-fed river.⁵ In Graham’s scenario, the dance depicts a young bride and bridegroom facing life together in

their new farmhouse in Pennsylvania in spring in the early 1800s. Copland used the Shaker melody “Simple Gifts” prominently for a set of variations at the core of the ballet and later bemusedly learned that there never had been any Shaker settlements in Pennsylvania.⁶ The Graham Company toured with *Appalachian Spring* in the first half of 1945, performing it in many cities, from Boston and Cleveland to New York. “Graham’s choreography and costumes,

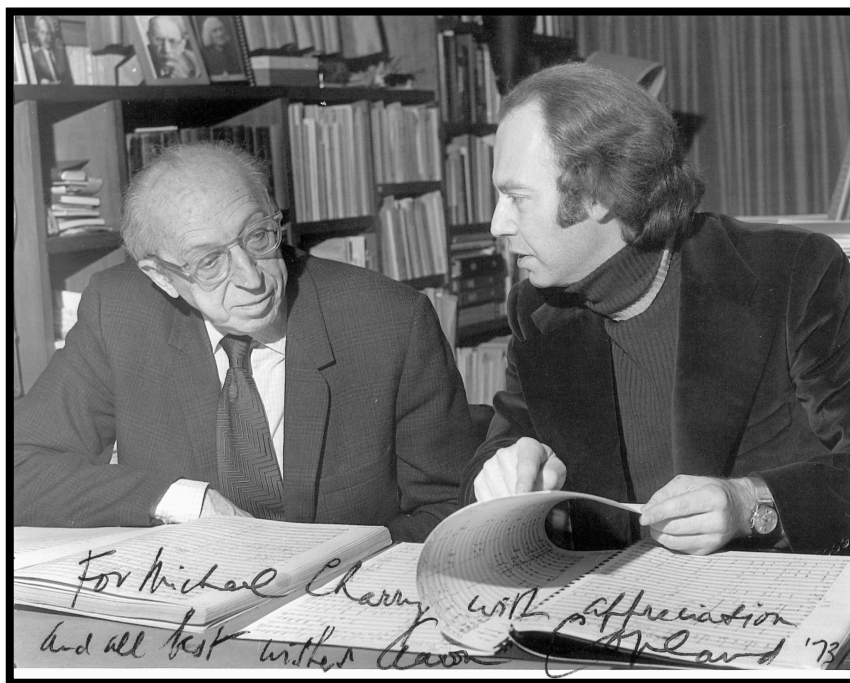


Figure 1. Michael Charry and Aaron Copland reviewing the score of the complete ballet, *Appalachian Spring*, at the composer’s home in 1972.

1. *Appalachian Spring* was one of many commissions by the Coolidge Foundation of the Library of Congress. The Foundation was established in 1925 by Elizabeth Sprague Coolidge (1864-1953), a wealthy patron, one of whose chief interests was chamber music. The premiere of *Appalachian Spring* took place in the Coolidge Auditorium at the Library of Congress, named for Ms. Coolidge, whose generosity helped create the auditorium.

2. The Aaron Copland Fund for Music, www.coplandfund.org. “In keeping with his lifelong devotion to contemporary music, Aaron Copland created the Fund and bequeathed to it a large part of his estate. The Fund was officially announced to the public in 1992. The Fund’s purpose is to encourage and improve public knowledge and appreciation of contemporary American music. The fund operates three grant programs and also grants permission for the use of Copland’s music.”

3. Aaron Copland and Vivian Perlis, *Copland Since 1943* (New York: St. Martin’s Press, 1989), 34.

4. Ibid; Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt, 1999), 402.

5. Brom Weber, ed., *The Complete Poems and Selected Letters and Prose of Hart Crane*, (New York: Liveright, New York, 1966), 72. “...I took the portage climb, then chose/A further valley-shed; I could not stop./Feet nozzled wat’ry webs of upper flows;/One white veil gusted from the very top./ O Appalachian Spring!...”

6. Copland and Perlis, 33.

Isamu Noguchi's set, and Copland's score...won both a New York Music Critics' Circle Award and a Pulitzer Prize within a few weeks in May."⁷

As with his previous ballets *Billy the Kid* (1938) and *Rodeo* (1942), Copland derived a concert suite from *Appalachian Spring*. The original ballet (1944) is scored for chamber ensemble due to the small size of the pit in the Coolidge Auditorium. The first concert version was titled, "Orchestral Suite from the Ballet, *Appalachian Spring* (1945)." In addition to increasing the size of the orchestration, Copland truncated the music for the suite, making seventeen cuts that range in length from one measure to 219—approximately eight minutes of music. Copland characterized the omitted sections as those in which the "interest is primarily choreographic"⁸ (examples 1 and 2). He also re-composed two sections (examples 3-5) and re-ordered the Shaker Variations, cutting one variation and transposing another into a new key; all of Copland's subsequent versions followed this restructuring in the variations. The 2016 complete ballet for full orchestra—finished 26 years after Copland's death—restores the rewritten sections to their form in the original ballet.

In examining the history of *Appalachian Spring*, the key sources are listed below:

A1. Unpublished condensed score for the ballet, 50 pages, in Copland's hand; titled "Ballet for Martha," signed and dated Cambridge, MA, June 1944.⁹

A2. Complete ballet scored for thirteen instruments: two first violins, two second violins, two violas, two cellos, one double bass, flute, clarinet, bassoon, and piano. The premiere took place in the Coolidge Auditorium of the Library of Congress on October 30, 1944.¹⁰

B. Concert Suite, scored for orchestra by Copland in May 1945. The New York Philharmonic-Symphony gave the premiere on October 4 and 5, 1945, conducted by its music director, Artur Rodzinski.¹¹ Besides scoring for winds in twos, piano, harp, percussion, and strings, Copland made numerous cuts from the ballet and re-composed and rearranged the order of some passages. All subsequent versions except G—the 2016 version—follow the form of this concert suite. It is published by Boosey & Hawkes.

C. Ballet version for orchestra made for a projected performance by Graham and her company in 1954 with the Philadelphia Orchestra, Eugene Ormandy, conductor. Most of the cuts in B were restored but the re-composed and rearranged passages were not, making it unusable for the dancers.¹² Ormandy recorded version C with the Philadelphia Orchestra (Columbia ML 5751).

D. The concert suite with the original orchestration for thirteen instruments, with the same cuts as B. Copland conducted the premiere in August 1970, on the concert series of the Los Angeles Museum of Art, at the instigation and encouragement of its director, Copland's friend, Lawrence Morton. It was published by Boosey & Hawkes in 1972. A note in the score reads: "The composer authorizes for this version an increase in the number of string players up to 8.8.6.4.2 at the discretion of the conductor."¹³ The Graham Company has often augmented the strings in performance.

E. "The complete concert suite in the original orchestration," in the wording agreed on by Copland and the publisher, later referred

7. Pollack, 404. *Appalachian Spring* was performed in New York City in the spring of 1945 at the National Theatre on West 41st Street, now named the Nederlander Theatre.

8. Copland and Perlis, 48.

9. A recording of Copland playing this score on the piano, which he made for Graham's use in choreographing and rehearsing the dance, is available on Pearl Records: GEMM CD 9279, Copland & Bernstein: The Composer as Performer. The recording stops at 22 minutes, suggesting that one or more of the original discs has been lost.

10. The autograph score of *Appalachian Spring* is in The Library of Congress. Copland kept a photocopy of it at his home in Cortland, New York, which we went through together on my visit with him there in 1972 to discuss the premiere of version E, which I would be conducting in Kansas City in 1973. There are a few recordings of the complete ballet on CD: The Saint Paul Chamber Orchestra conducted by Hugh Wolff on Teldec 2292-46314-2 (CD includes *Music for the Theater, Three Latin American Sketches, and Quiet City*) and The Atlantic Sinfonietta conducted by Andrew Schenck, recorded March 15, 1990, on Koch International Classics 3-7019-2 H1. (CD also includes Samuel Barber: *Cave of the Heart [Medea]*).

11. "First radio performance," July 10, 1945, AS Disc 546, © 1990. This Italian CD also includes Gershwin's *An American in Paris*, and music by Heitor Villa-Lobos and John Alden Carpenter.

12. The performance most likely used the original score (A2), probably with added strings.

13. Aaron Copland, *Appalachian Spring: Suite for 13 Instruments* (New York: Boosey & Hawkes, 1972).

Example 1. *Appalachian Spring*, ballet, rehearsal 16. Reduction by Aaron Sherber. Used by permission of The Aaron Copland Fund for Music.

155 **16** Moderato (♩ = 104)

164 **18** Twice as slow (♩ = 52) (♩ = ♩) *mf*

175 **19** As before (♩ = 50) *mf*

185 **20** Slower (♩ = 80) *mp* *sfp*

A Tempo primo (♩ = 104) *p*

Example 2. *Appalachian Spring*, suite, rehearsal 16. Reduction by Aaron Sherber. Used by permission of The Aaron Copland Fund for Music.

155 **16** Moderato (♩ = 104) (♩ = ♩) *p*

162 **17** Twice as slow (♩ = 52) *mf*

170 **18** As before (♩ = 50) *mf*

170 **19** Slower (♩ = 80) *mp* *sfp*

A Tempo primo (♩ = 104) *p*

Example 3. *Appalachian Spring*, ballet, rehearsal 47. Reduction by Aaron Sherber. Used by permission of The Aaron Copland Fund for Music.

The image displays a piano reduction of a section from the ballet *Appalachian Spring*, rehearsal 47. The score is written for piano and includes measures 419 through 50. The music is in 3/4 time and features a variety of textures and dynamics. Measures 419-423 are marked *mf*. Measure 424 is marked *f*. Measures 425-429 are marked *mf*. Measure 430 is marked *f*. Measures 431-434 are marked *f-p*. Measures 435-440 are marked *p*. Measures 441-444 are marked *mf*. Measures 445-448 are marked *sf*. Measure 449 is marked *mf sf*. Measure 450 is marked *sf*. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part is characterized by a steady, rhythmic accompaniment in the bass clef, often consisting of eighth or sixteenth notes. The treble clef part features more complex rhythmic patterns, including chords and melodic lines. The dynamics range from *p* (piano) to *sf* (sforzando).

Example 4. *Appalachian Spring*, suite, rehearsal 44. Reduction by Aaron Sherber. Used by permission of The Aaron Copland Fund for Music.

The image displays a piano reduction of a section from the suite *Appalachian Spring*, rehearsal 44. The score is written for piano and is divided into five systems, each containing three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece begins at measure 389, marked with a rehearsal sign and the number 44. The first system (measures 389-393) features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic. The second system (measures 394-398) shows a more complex texture with multiple voices in both hands, including a forte (*f*) dynamic. The third system (measures 399-403) continues the complex texture, with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The fourth system (measures 404-409) features a dense, rhythmic accompaniment in the left hand and a melody in the right hand. The fifth system (measures 410-414) concludes the section with a forte (*sf*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 5. *Appalachian Spring*, resolution to the A-flat major passage from ballet (at rehearsal 50) and suite (at rehearsal 47). Reduction by Aaron Sherber. Used by permission of The Aaron Copland Fund for Music.

Ballet

The image displays three musical staves. The top staff, labeled "Ballet", shows two measures of music in a key signature of three flats (B-flat major) and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. An arrow points from the end of this staff to a central staff. The central staff, labeled "50", shows four measures of music in the same key signature and time signature. The melody is in the right hand, and the bass line is in the left hand. The first two measures of the central staff have a dynamic marking of *sf*. An arrow points from the end of this staff to the bottom staff. The bottom staff, labeled "Suite", shows two measures of music in a key signature of three sharps (A-flat major) and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. An arrow points from the end of this staff to the central staff.

Suite

to as the “Extended Suite.”¹⁴

F1. “Variations on a Shaker Melody,” a six-minute concert piece extracted from the first concert suite (B), published in 1960 by Boosey & Hawkes in their Youth Orchestra Series.

F2. F1 arranged for band by the composer, (Boosey & Hawkes also lists “Excerpts from Appalachian Spring” for wind band, orchestrated by Robert Longfield.)

G. Complete ballet scored for orchestra, 2016, published by Boosey & Hawkes, edited and engraved by Philip Rothman. It is a true completion of the ballet, corresponding in structure to A2 above and filling in the gaps left in the C. The score contains detailed notes by Aaron Sherber, former Music Director of the Martha Graham Dance Company. Sherber explains, “At the request of the Copland Fund, composer and conductor David Newman orchestrated about fifty measures which did not appear in any orchestral version; he also adjusted some passages which needed to be brought back to their original key.” The score is available for sale and the parts are on rental from Boosey & Hawkes. The premiere took place in Dallas on May 11, 2016, by the Meadows Symphony Orchestra and Meadows Dance Ensemble at Southern Methodist University, conducted by Paul Phillips. It was also performed twice in June 2016 by the Baltimore Symphony, Marin Alsop conductor, with dancers from the Baltimore School of the Arts.

In 2016 the Copland Fund decided to make only four versions available for performance:

1. The complete uncut ballet either danced, performed in concert, or recorded, in the original instrumentation (A2);

2. The complete uncut ballet (2016) scored for same orchestra as the Concert Suite for full orchestra, with restoration of order and original keys as the original ballet (G);

3. Suite (1945) for full orchestra (B);

4. Suite (1972) with same cuts and changes as B, in the original instrumentation (D).

The condensed score of the original version, from which Copland orchestrated the ballet (A1), was completed in June 1944 in Cambridge, Massachusetts. Copland recorded it on the piano for Graham (with the assistance of young pianist, Leo Smit) before he left New York for Hollywood, where he composed the music for the film *The North Star*.¹⁵ According to Pollack, Copland orchestrated the original 13-player version in his New York loft and in Mexico, and Perlis states Copland completed the orchestration on a visit to Helen and Eliot Carter in Fire Island, NY, in July 1944.¹⁶

The changes Copland made for the 1945 Suite are clearly identified in Aaron Sherber’s essay “Notes on This Edition” included in the 2016 version (G) published by Boosey & Hawkes. Building on Sherber’s work, here follows further details regarding cuts and changes Copland made between the ballet and the suite.

Tables 1 and 2 present details of Copland's changes and *errata* I have identified, which have not been incorporated in any of the published versions. Copland’s changes from the Ballet to the Suite took three forms:

1. Cuts of one to 219 measures;

2. Cut measures substituted with new material, usually involving transposition;

3. In the Shaker Variations, Copland cut the 2nd variation, replaced it with the 4th variation transposed.

14. In July 1970 I became acquainted with the complete ballet for the first time when I conducted two danced performances of the ballet with the Martha Graham Dance Company with members of the Cleveland Orchestra at the Blossom Music Center. Inspired by that experience, I persuaded Copland to give me permission to perform the suite in the original orchestration inserting the 219 measures that had been cut from the original ballet just before the end of the Shaker Variations, between rehearsal numbers 64 and 65, because it added another interesting and unknown musical dimension to the score that should be widely known. I conducted the premiere with members of the Kansas City Philharmonic at the Nelson-Atkins Museum of Art in Kansas City, MO, January 7, 1973. Copland thought well enough about this version that he recorded it with a group of New York free-lance musicians later that year for CBS Records, MK 42431, calling it the complete ballet, which it was not quite. It is being withdrawn from performance by decision of the Copland Fund.

15. Copland and Perlis, 33-34

16. Pollack, 392, and Copland and Perlis, 33.

Table 1. Cuts from the ballet to create the suite.

Measure Numbers— Complete Ballet	Measure Duration	Reference in Sherber’s Article
158-163	6	A
166-169	4	A
175-179	5	A
186-187	2	A
305-309	5	B
329 (4 th quarter)-333 (1 st quarter)	3	C
341-347	7	D
359 (2 nd quarter)-360 (2 nd quarter)	1	
428-433	6	E
455-456	2	F
494 (with upbeat)-500	7	G
507	1	H
528 (3 rd quarter)-536 (3 rd quarter)	8	I
572-685 (Variation 2, replaced with transposed version of Varia- tion 4)	14	J
671-678 (transition to “Fear in the Night”)	8	K
679-898	219	L

Table 2. Comparison of the Shaker Variations in ballet and suite.

<u>Ballet</u>	<u>Suite</u>
Theme, A-flat Major	Theme, A-flat Major
Variation 1, G-flat Major	Variation 1, G-flat Major
Variation 2, G-flat major	cut
Variation 3, C Major	Variation 3, C Major
Variation 4, A Major	Variation 4 (transposed): G-flat Major (also re-ordered; appears after Var. 1)
“Fear in the Night” (219 measures)	cut
Variation 5, C Major	Variation 5, C Major

I have identified two typographical errors in both Copland's manuscript and the printed Boosey & Hawkes score of the 1945 suite. When I pointed these out to Aaron Sherber he consulted with the editor and engraver of the 2016 version and program advisor to the Copland Fund, Philip Rothman, who responded: "Although there's a compelling musical case to be made for making the changes, because the music has been performed and recorded so many times in its current state (including by Copland himself), and because there's not any clear evidence that Copland ever indicated these passages should be corrected, we refrained from changing them in the newly published edition."¹⁷

The errors in the 1945 suite and in the 2016 complete ballet for orchestra are:

1. In the 1945 Suite and in the 2016 complete ballet scored for orchestra: 4 measures after rehearsal 38 in the Suite; 4 measures after rehearsal 41 in the 2016 score: trumpets should be read in C and not B-flat. The condensed score (A1) and original ballet (A2) confirm this reading.

2. In the 1945 Suite and in the 2016 complete ballet scored for orchestra: 2 measures before rehearsal 57 in the Suite; 2 measures before rehearsal 61 in the 2016 score: 1st piccolo note should be G-flat. The B-flat is not found in either the condensed score (A1) or the original ballet score (A2).

3. A third misprint in the early printings of the 1945 Suite was corrected in later printings and is also correct in the 2016 edition: Trombones, 3 measures before rehearsal 34 in Suite, trombones should be same as double bass and cello—A, B, C-sharp, E (not A, C-sharp, D-sharp, E). Oddly, in Bern-

stein's recording, he chose in that place to change the bass and cello to the incorrect trombone notes. Proof that A, B, C-sharp, E is correct is found in the original ballet in cello, bass, and bassoon, as well as in the 1972 Suite in the original instrumentation.

A number of articles related to *Appalachian Spring* were published in the *Journal of the Conductors Guild*, Volume 11, Numbers 3 & 4 (Summer/Fall 1990); they include "Oral History, American Music" by Vivian Perlis, "Perlis on Copland: An Interview" by John S. King, Jr., "Score and Parts: Aaron Copland, *Appalachian Spring* Suite, Version for Thirteen Instruments" by Michael Griffith, and "Rehearsal Notes for Aaron Copland, *Appalachian Spring* Suite, Complete Ballet for Thirteen Instruments" transcribed by Lance Friedel. Indeed, scholarship related to the performance of *Appalachian Spring* continues. A critical edition of the original ballet score edited by Jennifer DeLapp-Birkett and Aaron Sherber is in progress; it will be published by Music of the United States of America/A-R Editions. Performance material will be available from Boosey & Hawkes.

As the 75th anniversary of the premiere of *Appalachian Spring* approaches in 2019, its rightly-deserved popularity and appeal shows no sign of abating. My personal interest and love for this work is unwavering. I disagree with the decision by the Copland Fund to withdraw the extended suite version (E) from future performances. I see it as both historic and viable today and plan to present my strong objection to the withdrawal and advocate for its availability for performance to the Copland Fund in the near future. Copland himself saw it as valid and his recording remains as proof of his faith in it to confer it to posterity.

BIBLIOGRAPHY

- Aaron Copland Fund for Music. <https://coplandfund.org>. © 2017.
 Copland, Aaron. *Appalachian Spring*: Suite [Orchestral]. New York: Boosey & Hawkes, 1945.
 _____. *Appalachian Spring*: Suite for 13 Instruments. New York: Boosey & Hawkes, 1972.
 Copland, Aaron and Vivian Perlis. *Copland Since 1943*. New York: St. Martin's Press, 1989.
 Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. New York: Henry Holt, 1999.

Appalachian Spring by Aaron Copland
 Copyright 1945 by The Aaron Copland Fund for Music, Inc. Copyright renewed.
 Boosey & Hawkes, Inc. Sole Agent. Reprinted by Permission.

17. E-mail correspondence with Aaron Sherber, June 6, 2016.



NEW Summer Wind Conducting Institute

July 14-19, 2018 | Mark Scatterday, director

Guest faculty: Donald Hunsberger

Participants will conduct professional wind musicians from the Rochester Philharmonic Orchestra in rehearsal and run-through settings.

Application and audition due April 3, 2018.

BACK BY POPULAR DEMAND

Orchestral Conducting Fundamentals

July 2-6, 2018 | Neil Varon, director

This introductory course explores the technical, musical and psychological fundamentals of conducting. No audition is required; the class is open to anyone wishing to develop conducting skills.

"I would recommend this course to anyone serious about pursuing a career or related career in conducting." - 2016 participant



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER



summer.esm.rochester.edu

summer@esm.rochester.edu

(585) 274-1074 | Toll-free: 1-844-820-3766

Watch to Learn:

The Benefits of Participant-Observation in Conducting Study

By Nicky Gluch

The collective conscience of a hundred musicians is no light burden. Think for a moment of what it would mean to a pianist if by some miracle every key of his instrument should become a living thing.¹

– Charles Munch

Conducting requires far more than a mastery of technique and music, as people are the instrument upon which conductors practice their craft; indeed, in the above quotation Charles Munch perfectly encapsulates the complexity of the profession. Conductors must be skilled communicators: empathetic yet possessing a clear musical vision. While the public only typically sees a conductor in performance, the majority of conductors' time is spent in rehearsal. This interpersonal dynamic adds another dimension to the question: can conducting be taught?

In his thesis “Orchestral Conductor Training: An Evaluative Survey of Current International Practice at a Tertiary Level” Luke Dollman investigates best practices in conducting instruction at seven leading international institutions. While his research affirms that “areas such as music theory, history, aural training, and score reading are an essential part of a conductor’s background knowledge,” he also observes that “there remain some areas where it is questioned whether or not a student of conducting can be educated. This is the area where the human interaction between the conductor and orchestra come in to play, and is an area that sometimes defies analysis.”²

Dollman goes on to explain that, as one solution, the classroom situation should be made to resemble a professional situation as closely as possible. Crucially, students should be given the opportunity to rehearse the orchestra provided for their class “as if working towards a hypothetical performance.”³ This model is rarely employed due to a combined lack of time and money. Students in a

university program may have access to an orchestra at best once or twice a week. At the Peabody Institute, for example, an orchestra is available for conducting students 3.5 hours per week. When the time is divided between the seven enrolled students, each receives 30 minutes with the orchestra. While this provides adequate opportunity for the teacher to provide feedback on technique, it fails to offer sufficient time for the student to engage in rehearsing the orchestra. This problem of a lack of rehearsal time is exacerbated in the instance of conducting workshops, an industry that has grown exponentially in recent years.

Unlike a university program in which a student may be enrolled for up to five years in a cohort of four to eight students, a conducting workshop lasts from a few days to a week (in the cases of conducting academies, such as Aspen, three to eight weeks) with a standard cohort of about twelve. It can easily be inferred that rehearsal opportunity will be further restricted in workshop settings. Students attend these workshops to learn technique from masters of the field. But there is another reason these workshops have become so lucrative: preliminary auditions for most any conducting positions require submission of a video. Workshops are one of the rare places where students—especially those not enrolled in a university program—obtain video footage.

The video requirement poses an important challenge: students' focus shifts from process (rehearsal) to product (polished performance). The incentive to learn rehearsal technique is lessened and students are more likely to turn to resources such as YouTube to learn how to appear ‘conductorly.’ Further, conducting instruction runs the risk of becoming an industry rather than a site of pedagogy, as students consider the seeming necessity of purchasing opportunities to record themselves working with an orchestra. Indeed, conducting workshops are often promoted based on the

1. Charles Munch, *I am a Conductor*, trans. Leonard Burkat (Westport: Greenwood Press, Inc., 1978), 7.

2. Luke William Dollman, “Orchestral Conductor Training: An Evaluative Survey of Current International Practice at the Tertiary Level” (PhD diss., University of Adelaide, 2013), 235.

3. *Ibid.*, 236.

amount of time each student will have “on the podium” and on whether they will receive professional video footage. As Theodor Adorno reflected, once music becomes a commodity, “Impulse, subjectivity and profanation, the old adversaries of materialistic alienation, now succumb to it.”⁴ In other words, faced with the need for videos to compete amongst their peers, conducting students sacrifice individuality to appear comparable and competitive. A student would rather replicate good technique than learn how they could have achieved that sound by their own initiative through rehearsal. Consequently, the skills they learn are unlikely to be transferable to other pieces or even to another group playing the same piece. Without learning to rehearse, conducting students miss one of the most important aspects of conducting: human interaction.

There is a remedy to this commodification of conducting workshops and the lack of rehearsal time in university programs, available without the need for increased cost or time. Students can realize they are witness to methods of rehearsing, if they consider other valuable means of learning conducting. A conducting teacher does not merely teach their students but ‘rehearses’ them, as the changes they suggest for the student’s technique affect a change in sound. But this is not something a student can take note of while they are on the podium; as an active student they must be focused on the technical instruction. Rather, this rehearsal process is something a student should be observing when their peers and, indeed, their teachers are on the podium. As such, conducting students need to perceive themselves as inhabiting dual roles: they are both active students and participant-observers.

WHY BE A PARTICIPANT-OBSERVER?

The potential space of human capacitation is not just created by the mind-body relation within the individual, for what is clear... is the importance of the mind-bodies of others, and especially the coach in structuring the training process.⁵

– Greg Noble & Megan Watkins

Though the above quotation pertains to sports training, it captures a sentiment equally relevant to conducting study. Implicit is the idea that much can be learned from understanding how and why another person enacts a gesture and how feedback given by one person is interpreted by another. What is the effect of their words or demonstration and how does one come to understand or analyze the mind-body interaction of another? This is where participant-observation can be a valuable tool.

Participant-observation may be somewhat foreign to music students, but it is the cornerstone for those in performance studies. As a field, performance studies was developed in the United States in the 1960s as something of an intersection between theatre and anthropology.⁶ In Australia, Gay McAuley was responsible for pioneering “the application of ethnographic methodologies to the study of rehearsal process.”⁷ Academics—rather than performance—would attend a period of a theater rehearsal, observing performers in action. The idea, stipulated by Kate Rossmanith (some years after McAuley), was for academics to understand the scope of “knowledge about performance-making (that) can be generated by conducting an ethnographic investigation,” that places its emphasis on time spent with practitioners.⁸

In the years between McAuley and Rossmanith, it is clear that their conclusions have been affected by the theories they adopted from other literature.⁹ The practice, however, has remained largely unchanged. Students must first learn the principles of

4. Theodor W. Adorno, “On the Fetish Character in Music and the Regression of Listening” in *The Culture Industry: Selected Essays on Mass Culture* (London & New York: Routledge, 2001), 32.

5. Greg Noble and Megan Watkins, “So, how did Bourdieu learn to play tennis? Habitus, Consciousness and Habituation,” *Cultural Studies* 17:3-4 (2003): 534.

6. Katherine Rossmanith, “Making Theatre Making: Fieldwork, Rehearsal and Performance Preparation,” *Reconstruction* 9:1 (2009).

7. “Honorary Associate Professor Gay McAuley,” The University of Sydney, last modified September 5, 2016, <http://sydney.edu.au/arts/performance/staff/profiles/mcauley.shtml>.

8. Rossmanith, “Making Theatre Making.”

9. The question was put to me whether performance studies is indeed a theory or a methodology. The answer is best put by Michael Jackson in his introduction to *Things as They Are: New Directions in Phenomenological Anthropology*. The unifying assumption of the phenomenology outlined here is that philosophies and theories, like political opinions, should be regarded as part and parcel of the world in which we live rather than transcendent views that somehow escape the impress of our social interests, cultural

field ethnography before they can apply these to theatrical observation.

The rehearsal studies classroom turns to Clifford Geertz to expound the question: what do ethnographers do? Geertz's particular answer is that to 'do' ethnography is to engage in an "intellectual effort, an elaborate venture in, to borrow a notion from Gilbert Ryle, "thick description"."¹⁰ Conceiving of something with "thick description" is to take into account that a behavior or practice may have multiple meanings or interpretations. Said another way, it is about understanding that a single behavior or practice can mean different things to different people and that two behaviors or practices that, to an outsider, might look the same, are understood by practitioners to be distinct.¹¹

As it relates to conducting, no two ensemble members have the same physical or psychological viewpoint. A gesture with a single intention by the conductor, who has the full score, will have different implications to the musicians with their individual parts. That is a physical justification for employing "thick description." A psychological justification is that "thick description" allows a conductor to 'get inside the head' of the orchestra. This is a facet of conductors having 'control' over the musicians: the facility to empathize yet retain a distance so as to exert an effect on the sound.

While the aim of "thick description" is to arrive at the best understanding and provide the least presumptive account of what one has observed, its role is not to bridge the gap between insiders (subjects) and outsiders (observers). Crucial to the concept of ethnography, is the idea that observers retain a distance from those they have observed. This idea informs Geertz's second "principle" of ethnography.

He explains that an ethnographer needs to differentiate between "experience near" and "experience distant" concepts.¹² The former are the terms used by subjects to describe their experiences whereas the latter form the jargon of the observers studying the field. Finding a balance between these two paradigms allows an ethnographer to note both the immediacies of what they are observing and to place these within a larger, or even theoretical, context.

Geertz's field-ethnographic principles are crucial to understanding and undertaking performance studies. But there is also a point of departure that must be discussed. Where in field ethnography the observer is likely to be a true outsider, foreign and uninitiated to the environment they are observing, one who studies performance often comes from a theatre background; they exist on an insider-outsider continuum, both part of and, yet, apart from the action.¹³ This is why the term "participant-observer" becomes more useful. As Rossmanith explains, "you are in the same room as the practitioners, breathing the same air, listening to the same music... you may even participate in some of the activities."¹⁴ For this reason there is exciting potential in conducting students perceiving themselves as participant-observers. The nature of the contemporary instruction paradigms means that only one person can be on the podium at any time and, thus, a student alternates between passive and active learning. The idea, now, is to give agency to that passive experience.

Before considering their application to conducting study, it is useful to understand why Geertz's principles benefit an understanding of performance. Rossmanith provides three reasons. First, observational "distance" allows a participant-observer to "consider how theatre rehearsal and people's lives

habits and personal persuasions. The measure by which the worth or truth of any view is judged must surely be a worldly one. (Bloomington: Indiana Press, 1996, 1). Thus, it is a method but one that is inseparable from the theories (and they need not be, and are most likely not, field specific) that inform it. Following from this idea, as performance studies is a methodology into which theories are incorporated, each academic will have access to, and reference, different theories as per their own backgrounds. Ian Maxwell, for example, in his article "Learning in/through crisis" (*Australasian Drama Studies*, 43-57, 39 (2001)) is informed by his training as a director. His theorist of choice is Bourdieu and this has become a trope in his teaching and writing. Gay McAuley, in her chapter "Rehearsal and Interaction Ritual" in *Not Magic, But Work* (Manchester: Manchester University Press, 2012, 213-31) draws on the writings of Randall Collins and his model of interaction rituals. This might be because she found it a useful or unique angle or wished to test its applicability. But it is unique to her chapter, merely an idea and not a dogma.

10. Clifford Geertz, "Thick Description," in *The Interpretation of Culture: Selected Essays by Clifford Geertz* (New York: Basic Books, 1973), 6.

11. The notion of outsiders and insiders, whilst crucial to field ethnographer, is more fluid in participant-observation as will be discussed later.

12. Geertz's use of this terminology is adapted from a 1971 work by the psychoanalyst Heinz Kohut.

13. Rossmanith, "Making Theatre Making."

14. Ibid.

are intertwined,” with conclusions drawn from what was witnessed rather than from a theoretical overlay.¹⁵ Second, when a participant-observer compares experience-near and experience-distant accounts of a practice, they can articulate the different discourses that go on within and around a field. Finally, naïve participant-observers—those with limited experience in a field—are often able to reveal something about the practice of an insider that, to the insider, may be non-transparent. Participant-observers can dismiss the myth that one may have a “feel” for something and, instead, through observation find a way to explain how and why it occurs.

Turning to conducting, it follows that if students can perceive themselves as participant-observers, then they should be able to understand how conducting and rehearsing people is intimately involved with their, and the musicians’, humanity. Further, participant-observation makes conducting students aware of the different linguistic realms required when talking to an orchestra, as opposed to abstract discussion about music. Finally, participant-observation allows a student to determine how a certain gesture comes about and why it alters the sound. They can translate a demonstrated action—the non-transparent “felt” move—into a purpose-driven concept.

Dealing just in the theoretical realm, there are already perceivable benefits for conducting students. An observational experience allows them to explore facets of conducting that are not their primary concern when they are on the podium. A “thick description” mindset—the recognition that a behavior/practice can have manifold interpretations—is crucial for a conductor. It is useful, then, to look at some practical applications of Geertz’s principles.

HOW TO BE A PARTICIPANT-OBSERVER

The process of acquisition¹⁶ [is] a practical mimesis... which implies an overall relation of identification and has nothing in common with an imitation.¹⁷
– Pierre Bourdieu

The idea that imitation is incompatible with identification—that is, expression of the self—was not new to the writings of Bourdieu. In the essay quoted previously, Adorno claimed imitation to be the consequence of commodification, going so far as to say that “the liquidation of the individual is the real signature of the new musical situation.”¹⁸ Considering participant-observation as an antidote to commodification, to be successful participant-observation must prevent imitation and restore a facility for acquisition.

If the principles of ethnography are thick description and experience-near/experience-distant demarcation then, equally, the method of ethnography is jotting. In the words of Emerson, Fritz, and Shaw, jottings are when “the field researcher makes a brief record of [their] impressions by jotting down key words and phrases. Jottings translate significant observations as quickly rendered notes about actions and dialogue.”¹⁹

The aim of jottings is to capture an impression of what is going on, rather than be a transcription of an event. Due to necessary speed, jottings become highly personalized as each ethnographer comes up with their own shorthand and style that best suits their purpose. Rossmanith explains that jottings often feel “un-academic” but one could argue they are purposely so.²⁰

Jottings require a complete change in mindset, especially for the diligent student used to transcribing every word from their teacher. As Rossmanith describes, “you often feel as if what you are scribbling down is obvious, mundane, and, at the end of the day you always feel as if you have not taken down enough... but this is the process of field jottings. You are painstakingly gathering piles of de-

15. Ibid.

16. The concept of acquisition is adapted from linguistics. In linguistics, acquisition is defined as: the act or process of achieving mastery of a language or a linguistic rule or element. Acquisition, thus, is active and procedural.

17. Pierre Bourdieu, quoted in Noble and Watkins, “So, how did Bourdieu learn to play tennis?” 525.

18. Adorno, “On the Fetish Characterisation in Music,” 35.

19. Robert M. Emerson, Rachel I. Fretz, and Linda L. Shaw, *Writing Ethnographic Fieldnotes* (Chicago: University of Chicago Press, 1995), 19-20.

20. Rossmanith, “Making Theatre Making.”

21. Ibid.

tails and thoughts before providing an analysis.”²¹ The need for analysis is the principal justification for engaging in ethnographic practice. It counters Dollman’s idea that “human interaction between the conductor and orchestra...defies analysis,” suggesting instead that the impediment to analysis is a lack of an appropriate method of data collection.²² Watching films of a professional conductor—as distinct from films made for self-evaluation—provides too literal a depiction of what happened. This can only facilitate imitation. Jottings, through their fragmented nature, provide a space for interpretation. They point to salience rather than metadata, particularly as it pertains to the individual observer. This is how participant-observation works towards acquisition of information.

Jottings ask an observer to identify with what they have observed. Not being in the same medium as the observation—writing to capture a visual form—they limit the scope of reproducibility, calling upon each observer to interpret what they have noted. It is for this reason that one can claim jottings to be, as previously mentioned, “un-academic.” In a standard lecture setting, students are presented with facts or a specific opinion that they are asked to notate. In many fields, particularly the sciences, the reproducibility of these facts is crucial for success. Where opinions are interpreted or debated, there is still a requirement to engage with the material as originally presented. For this reason, notes amongst students should have a high degree of similarity; jottings, as has been explained, work in contrast to this very premise.

Returning to the methods of ethnography, jottings recorded in situ should be turned into field notes within a few days.²³ It is in this translation from observation to long-form depiction that the analysis occurs. Within performance studies, there are certain recommendations as to how these field-notes should be written. Eminent Danish anthropologist Kirsten Hastrup is adamant in her belief that they be written in the first person and in present tense.²⁴ Her reason for the former is that she says it is important to admit to the fiction of ethnography; as to writing in the present tense, Hastrup states that this

prevents a distancing between the ethnographic events, as they happened, and the analysis of them.²⁵

The notion of the “fiction” of ethnography emerges out of the individuality of jottings. What is initially written is subject to the interest of individuals, further compounded when they apply their analysis. As James Clifford observed, ethnography is therefore a “partial” truth, “committed and incomplete.”²⁶ Where in field ethnography this may raise concerns related to potential bias, in conducting pedagogy it is an advantage. Cognitive bias is unintentional, but it can be illuminating. If students recognize what they wrote down—if they notice a specific focus or trend—then they may be able to determine their areas of concern. For example, a student who notes how another’s downbeats are attended to, but not their dynamics, may subconsciously be doing so because they are worried about their own downbeats. Thus, the bias of jottings and the analysis drawn from them can be used as a pedagogical aid.

Hastrup suggests many practical benefits to writing field-notes using her method. By writing in the present tense, field-notes are kept relevant with passing time. They become something that can be returned to, rather than merely a fixed moment in time. As conductors perform pieces multiple times throughout their career, field-notes thus become a compendium of advice on specific pieces, as well as a resource that can be extended to other repertoire. While the relevance may decrease as conductors become more established, it can provide a fantastic sense of security the first time they conduct a piece outside a workshop or classroom setting. Having a set of notes from their time as observers allows conductors to notate far more than they could on the score. Further, by not being written on the score, students have advice that is interpretable and, as such, applicable to other pieces and settings. This is the acquisition of knowledge provided by field-notes, a practical mimesis.

21. Ibid.

22. Dollman, “Orchestral Conductor Training,” 235.

23. Rossmannith, “Making Theatre Making.”

24. Kirstin Hastrup, “Writing Ethnography: State of the Art,” in *Anthropology and Autobiography*, ed. Judith Okley and Helen Callaway (London: Routledge, 1992), 126-7. In her chapter Hastrup explains that “Truly, fieldwork takes place in an autobiographic past—but we are not writing autobiography. We are writing ethnography, and the discourse presents an implicational order which must have a general validity beyond the moment of the recorder events... The dialogue was ‘then’, but the discourse is ‘now’.”

25. Ibid.

26. James Clifford, “Introduction: Partial Truths,” in *Writing Culture: The Poetics and Politics of Ethnography* (Berkeley: University of California Press, 1986), 7.

LEARNING TO REHEARSE

Being a conductor is kind of a hybrid profession because most fundamentally, it is being someone who is a coach, a trainer, an editor, a director.²⁷

– Michael Tilson Thomas

Said another way, the essence of being an effective conductor is found in rehearsing, rather than performing, music. While a coach is present during a match, perhaps making some adjustments at half-time, the vast majority of their work is done before the game begins. Indeed, this concept further emphasizes the value of the participant-observer as a core in conducting studies. It is the coach's structuring of the training process that facilitates the potential for human capacity, be that of athletes, musicians, or students. If a conductor adopts the role of coach/trainer, rehearsal technique should be a focus of their tuition; yet, this is rarely the case.

Without increasing the time students have access to an orchestra, they will have insufficient time to learn and practice rehearsal technique; this makes the ability to learn while off the podium even more critical. During this time students can observe their teacher and even their colleagues hard at work in rehearsal; if they engage as participant-observers, rather than simply 'waiting their turn' students can now give agency to their passive experience.

A conducting teacher instructing their student is analogous to a conductor rehearsing the orchestra, in that the goal of their instruction is the same: both are trying to affect a change in the sound of the orchestra, be that through their student's body or their own. The methods of instruction are also analogous: a mixture of verbal corrections and gestural demonstration. Australian conductor Graham Abbott explains that rehearsal technique is "like a doctor developing a bedside manner, you need to develop a way to tell someone certain things, or to elicit certain information, or to obtain a certain result and you have to choose your words carefully."²⁸ The statement is equally applicable to best-practice instruction.

This optimistic vein need not contradict situations where students are receiving less than ideal instruction. Though this may be an impediment to them on the podium, off the podium their situation is un-

changed. Jottings are observations, not steps to be enacted, and thus can be analyzed to elucidate why something is not working. What is it about the teacher's method that is not getting through to the student? Is the disconnect happening in the teacher's explanation or the student's understanding? As a participant-observer, no time is wasted. Every articulation and situation offers the opportunity for evaluation and learning.

Below are three hypothetical field-notes from a conducting workshop. Each scenario is followed by an explanation of what lessons about rehearsal technique might be drawn from them.

Scenario 1.

It is the first day of the conducting workshop. The students are working with two pianos.

Sam is called up for his turn. He's nervous. He starts conducting but the pianists aren't with him. Sam bumbles an apology and tries to explain what he wants. As he does this, the teacher walks over to him, places his hand on his shoulder and says, "Just start from the beginning." Sam starts again but still can't get the pianists to be with him. This time the teacher takes his arm and demonstrates how to give a clearer downbeat. It works! While Sam conducts, the teacher turns to the other students and explains why the downbeat was now effective.

Three lessons from this scenario:

1. Conductors need to be clear and concise when giving feedback or asking for a change in technique/character.
2. Where words may be effective, conductors can often affect a change by altering or clarifying their gesture.
3. Just as the teacher turned his focus from Sam to the whole class, so conductors should address a section, or even the full orchestra, as often as possible. This prevents individuals feeling targeted and ensures that the cohort remains engaged.

Scenario 2.

It is the third day of the conducting workshop. The students are working with a string ensemble.

27. Michael Tilson Thomas, *Viva Voce—Conversations with Edward Seckerson*, (Boston: Faber and Faber, 1994).

28. Graham Abbott, as quoted in Dollman, "Orchestral Conductor Training," 82.

Belinda is a competent conductor but the teacher is worried that she is missing some of the character of the piece, a Mozart symphony. "Mozart was too much of a larrikin for this to be in six," the teacher remarks. He asks Belinda if she will try and conduct the same section again. Belinda does so and, having grasped the feedback, makes it work well in three. The teacher clearly agrees: "better now you're showing some phrasing and shapes."

Three lessons from this scenario:

1. Conductors need to ascertain whether a change required to obtain the sound they desire is technical or stylistic.
2. Metaphors and analogies can be an effective way to convey a message, but they must be connected to technique: why something is not working and how to change it.
3. Conductors need to acknowledge when a requested change results in improvement. Praise is at least as important as criticism.

Scenario 3.

It is the final day of the conducting workshop. The students are working with a small orchestra.

The teacher has to give further feedback to Charles, who has been struggling throughout the week. Sensitive to this, the teacher frames his critique as leading to an improvement in the sound. "Your tension translates to the musicians bow arms. You need to give them permission to play beautifully." By making music the goal and subject, criticism becomes less personal.

The lesson that can be learnt from this scenario is a crucial one: conducting is not about the conductor and their ego, rather, it is about the music. Sound must always remain the goal.

Reviewing these three scenarios, a trend becomes evident: technical instruction by a conducting teacher to active students is translated as lessons in communication by the observers. As Abbott stated, refined communication results in good rehearsal technique and, thus, participant-observation can facilitate the acquisition of this crucial skill. But the concept of communication goes deeper; indeed,

imbued in it is the idea of a two-way exchange. Knowing how to listen is as important as knowing what to say and, for a conductor, listening to the orchestral sound and understanding the needs of musicians is key. Pierre Boulez persuasively conveyed this when he said:

The first fault you notice [in a masterclass] is that the conductor is so preoccupied with himself that he doesn't hear what is happening. Conducting is not just a question of giving initiatives but also of being receptive to what the orchestra does. If there is not this reciprocity, a conductor will fail. You notice immediately those who conduct mechanically 'for themselves' and who are not receptive to what they hear.²⁹

Boulez's presentation of jeopardizing one's hearing echoes Adorno's sentiment of regressed listening. Adorno's thesis is that turning music into an object, a commodity ("fetishisation"), regresses the capacity to listen. By extension, when a conducting workshop places emphasis on the product—podium time or a final video—a student's ability to listen will similarly regress. Video encourages self-preoccupation; students strive to look as impressive as possible, which, following Boulez, impacts their facility to hear. This challenge is precisely why it is critical for students to give agency to their passive experiences. Given the current emphasis on capturing a perfect video, students must learn the skills of listening and rehearsal technique through different means. Participant-observation is training in listening and communication. Students can learn this craft through jottings and, if implemented, can circumvent the commodification of conducting workshops. The benefits of participant-observation are thus two-fold.

CONCLUSION

One may disengage from the world the better to grasp it, but this disengagement is not transcendence. Rather it should be construed as a way of seeing one part of the world from the vantage point of another.³⁰
– Maurice Merleau-Ponty

Participant-observation requires a "shift from

29. Pierre Boulez and Cecile Gilly, *Boulez on Conducting* (London: Faber and Faber, 2003), 6.

30. Merleau-Ponty, "From Maus to Lévi-Strauss," in *Signs*, trans. R. C. McCleary (Evanston: Northwestern University Press, 1964), 119

standing outside or above to situating oneself elsewhere within the field of enquiry.”³¹ In the context of conducting, “standing elsewhere within” occurs when a passive student is jotting observations of the student being taught on the podium instead of merely watching (“standing outside or above”). Rather than detracting from what they could learn by watching, participant-observation allows students to actively engage in learning during passive participation in a workshop. Where watching may permit a student to gain more technical instruction, jotting allows them to also learn rehearsal technique.

As previously noted, Dollman questions whether the facet of conducting that depends on human interaction can be taught in the current models of instruction. Participant-observation, if carried out in an informed and guided manner, indeed broadens the scope of what may be learned. By giving agency to their passive experience, students can learn in two realms: conducting technique when they are on

the podium and rehearsal technique (and by extension communication skills) off it. The methodology is simple—short notes are taken and later transcribed—but the results are significant and varied. Not only will students learn aspects of rehearsal technique, but they will also engage with the human aspect of their profession.

As Merleau-Ponty suggests, by disengaging from the active world, students will come to understand that they are in the presence of a coach or trainer. Following Tilson Thomas’s wisdom, students may then realize that it is crucial that they, too, perceive themselves as such. Through jotting, the students facilitate Bourdieu’s acquisition of knowledge and thus surpass the mere imitation of instructed technique. They will have been able to assess how and why things work—or fail—and, as such, they will realize the true marvel and burden of their profession, as Munch expressed: through their bodies, they must affect not only music but also the human beings in front of them.

BIBLIOGRAPHY

- Adorno, Theodor W. “On the Fetish Character in Music and the Regression of Listening.” In *The Culture Industry: Selected Essays on Mass Culture*. London & New York: Routledge, 2001.
- Clifford, James. “Introduction: Partial Truths.” In *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley: University of California Press, 1986.
- Dollman, Luke William. “Orchestral Conductor Training: An Evaluative Survey of Current International Practice at the Tertiary Level.” PhD diss., University of Adelaide, 2013.
- Emerson, Robert M., Fretz, Rachel. I. & Shaw, Linda L. *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press, 1995.
- Geertz, Clifford. “Thick Description.” In *The Interpretation of Culture: Selected Essays by Clifford Geertz*. New York: Basic Books, 1973.
- Hastrup, Kirstin. “Writing ethnography: State of the art.” In *Anthropology and Autobiography*. Edited by Judith Okley & Helen Callaway. London: Routledge, 1992.
- Jackson, Michael. “Introduction.” In *Things as They Are: New Directions in Phenomenological Anthropology*. Edited by Michael Jackson. 1-50. Bloomington: Indiana University Press, 1996.
- Maxwell, Ian. “Learning in/through crisis.” *Australasian Drama Studies* 39 (2001): 43-57.
- McAuley, Gay. “Rehearsal and Interaction Ritual.” In *Not Magic, But Work*. 213-31. Manchester: Manchester University Press, 2012.
- Munch, Charles. *I am a Conductor*. Trans. Leonard Burkin. Westport: Greenwood Press, Inc., 1978.
- Noble, Greg and Watkins, Megan. “So, how did Bourdieu learn to play tennis? Habitus, Consciousness and Habituation.” *Cultural Studies* 17 (2003): 520-538.
- Rossmann, Katherine. “Making Theatre Making: Fieldwork, Rehearsal and Performance Preparation.” *Reconstruction* 9:1 (2009). Accessed May 15, 2013.
- Thomas, Michael Tilson. *Viva Voce—Conversations with Edward Seckerson*. Boston: Faber and Faber, 1994.
- University of Sydney. “Honorary Associate Professor Gay McAuley.” Last modified September 5, 2016. <http://sydney.edu.au/arts/performance/staff/profiles/mcauley.shtml>.

31. Michael Jackson, “Introduction,” in *Things as They Are: New Directions in Phenomenological Anthropology* (Bloomington: Indiana University Press, 1996), 9.

A Guide to the Symphonies of Heitor Villa-Lobos

By Clinton F. Nieweg

Symphony No. 1 “O Imprevisto” (L’Imprévu) (The Unforseen) (The Unexpected) for Orchestra		
Composed: 1916	Opus Number: 112	Appleby Catalogue: W114
Autograph Score: Museu Villa-Lobos; 147 pages		
Publisher: Max Eschig #2503; ©1977 & 1997		
Rental Agent: Boosey & Hawkes		
Performance Duration: listed as 22’, 26’, and 30’ in various catalogues		
Instrumentation 4[1.2.pic.pic] 3[1.2.EH] 3[1inBb/A. 2.inBb/A. bcl] 3[1.2.cbn] — 4 4inBb/A 3 1 — tmp+2 (bd, cyms, tri, tam-tam, caixa clara {sd}, glock) — 2hp — cel — str [divided]		
Premiere August 30, 1920; Orquestra da Sociedade de Concertos Sinfônicos do Rio de Janeiro; Heitor Villa-Lobos, conductor; Theatro Municipal, Rio de Janeiro		
Recording SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor; Recorded 1997; Released 1999; Classic Production Osnabrück (CPO) 999 568-2. (Complete Symphonies CPO 777516.) Total Performance Duration: 26’12” Performance Duration by Movement: I. Allegro assai moderato - Allegro (7’11”) II. Adagio (8’06”) III. Scherzo (Allegro vivace) (4’02”) IV. Allegro com brio (6’53”)		
Note 1. “After the premiere Villa-Lobos revised the score, adding tam-tam, glockenspiel, and side drum/snare drum to the percussion section that were not in the autograph.” (Villa-Lobos, <i>sua obra</i> 2009, 41)		

Symphony No. 2 “Ascensão” (The Ascension) for Orchestra		
Composed: 1917; revised 1944	Opus Number: 160	Appleby Catalogue: W132
Autograph Scores: 1. Museu Villa-Lobos; 321 pages. 2. Library of Congress, Washington, D.C.; 1 microfilm reel; 35 mm.; 321 pp.; Belwin-Mills Pub. Corp., ©1978.		
Publisher: Ricordi Americana/Belwin Mills, NY ©1978		
Rental Agent: Alfred/Luck’s		
Performance Duration: 50’		
Instrumentation 4[1.2.pic.pic] 3[1.2.EH] 3[1Bb/A. 2.Bb/A. bcl] 3[1.2.cbn] — 4 4inBb/A 4 1 — tmp+2 (tam-tam, bombo {bd}, pratos {crash cyms}, caixa clara {sd}, tambour de basque = pandeiro {Brazilian tambourine}, glock ¹) — 2hp — cel – str [divided]		
Premiere May 6, 1944; Orquestra Sinfônica da Rádio Nacional; Heitor Villa-Lobos, conductor; Rio de Janeiro U.S. Premiere: November 21 or 26, 1944; Werner Janssen Symphony Orchestra, Los Angeles; Heitor Villa-Lobos, conductor; Philharmonic Auditorium, Los Angeles, CA		
Recordings 1. Werner Janssen Symphony Orchestra, Los Angeles; Heitor Villa-Lobos, conductor; Philharmonic Auditorium, Los Angeles, CA. Recorded 1944; Orchestra listed as Maracanã Symphony Orchestra [<i>sic</i>]; Aries LP901. Total Performance Duration: 51’46” Performance Duration by Movement: I. Allegro non troppo (21’02”) II. Allegretto scherzando (9’35”) III. Andante Moderato (11’35”) IV. Allegro (15’34”) 2. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor; Recorded 1998; Released 2006; CPO 999 785-2. ² Total Performance Duration: 51’15” Performance Duration by Movement: I. Allegro non troppo (17’54”) II. Allegretto scherzando (8’52”) III. Andante Moderato (10’43”) IV. Allegro (13’46”)		
Notes 1. Glockenspiel is not consistently included in all instrumentation lists. 2. The back cover of the SWR Radio-Sinfonieorchester Stuttgart recording has errors in movement titles for Symphony No. 2: it repeats the same title 4 times. Correct titles are given inside the booklet.		

Symphony No. 3 “A Guerra” (The War)

for Orchestra, Fanfare Band, and Chorus (ad libitum)

Composed: 1919; revised 1955**Opus Number:** n/a**Appleby Catalogue:** W152**Autograph Score**¹: Museu Villa-Lobos; 176 pages**Publisher:** Ricordi Americana/Belwin Mills ©1978**Rental Agent:** Alfred/Luck’s**Performance Duration:** listed as 25’, 33’, and 35’ in various catalogues**Instrumentation—Version 1: Original**²**Orchestra and Chorus**3[1.2.pic] 3[1.2.EH] 3[1inBb.2inBb.bcl] 3[1.2..cbn] — 4 4inBb 4 1 — tmp+4
(bloco de madeira {wdblck}, 2bd, 2sd, matracas {ratchets}, pratos {crash cyms},
tam-tam) — 2hp — cel, pno — str — SATBB Chorus (ad libitum in IV movement)**Fanfare Band**1Eb piccolo bugle, 2Bbbugles, 4Bbcrt, 4tbn, 2Ebsaxhns, 2Bbbar, 2Ebbass,
2Bbbass**Instrumentation—Version 2: Orquestra Sinfônica do Estado de São Paulo (OSESF)****Corrected Edition**³**Orchestra**6[1.2.3.4.pic1,pic2] 3[1.2.EH with low Bb] 3[1.2.bcl] 4[1.2.3.4/cbn] — 4 4 4 1 — 2tmp+5 (bloco de
madeira {wdblck}, bombos {bds}, caixa {sd}, matracas {ratchets}, pratos {crash cyms}, tam-tam, tri, xyl)
— 2hp — cel, pno — str [no chorus listed]**Fanfare Band**

1Eb piccolo bugle, 2Bbbugles, 4Bbcrt, 2Ebsaxhns, 4tbn, 2Bbbar, 3basses

PremiereAugust 30, 1920; Orquestra da Sociedade de Concertos Sinfônicos do Rio de Janeiro; Heitor Villa-Lobos,
conductor; Theatro Municipal, Rio de Janeiro**Recordings**

1. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1998; Released 2002; Classic Production Osnabrück (CPO) 999 712-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 34’29”
Performance Duration by Movement:
I. Allegro quasi giusto “A vida e o labor” (Life and Work) (6’34”)
II. Como um scherzo “Intrigas e cochichos” (Intrigues and Whispers) (4’38”)
III. Lento e marcial “Sofrimento” (Suffering) (16’11”)
IV. Allegro impetuoso “A batalha” (Battle) (7’06”)
2. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Released, 2012; Naxos 8.573151 [performed from the OSESF corrected edition]
Total Performance Duration: 34’29”
Performance Duration by Movement:
I. Allegro quasi giusto “A vida e o labor” (Life and Work) (6’24”)
II. Como um scherzo “Intrigas e cochichos” (Intrigues and Whispers) (4’34”)
III. Lento e marcial “Sofrimento” (Suffering) (14’01”)
IV. Allegro impetuoso “A batalha” (Battle) (6’30”)

Notes

1. There are two manuscript scores of the symphony, the 1st version lacking the third movement and with a somewhat larger instrumentation which includes: 2 (or 4) flutes, 2 (or 4) clarinets, 3 bassoons, 4 (or 8) horns, 4 trumpets (or cornets), 2 (or 4) bass drums, 2 (or 4) snare drums, xylophone — with strings specified 26.24.12.12 players. (1st Version see: Fleisher Collection Free Library of Philadelphia; Call Number: U-1544. ms. score (201 pp.) + parts sc: Photoneg. pts: Microfilm. str: Microfilm.) I. Allegro, quasi justo, II. Movimento vivo. Como um scherzo, III. Allegretto impetuoso with fanfarra. This version does not include the *Lento e marcial* “Sofrimento” movement composed after 1946 [sic?], listed in some reference sources as the third movement, and does not have a chorus part.

2. Symphony No. 3 may also be available from European American Music (EAM). [Not Confirmed. See post on website.] EAM lists the instrumentation and performance duration as: 2(pic).2(ca).2(bcl).2(cbn) - 4.2.4.1-timp.perc-pno-str, Dur: 25'.

3. Orquestra Sinfônica do Estado de São Paulo (OSESF) Corrected Edition edited by Thomas Hansen, musical revisions by Cláudio de Freitas e CDM-Osesp, supervised by Isaac Karabtchvsky. Published by OESEF, CBRA035; score and performance materials available on rental.

Symphony No. 4 “A Vitória” (The Victory)

for Orchestra and Fanfare Band

Composed: 1919**Opus Number:** n/a**Appleby Catalogue:** W153**Autograph Scores:**

1. Museu Villa-Lobos; 147 pages.

2. Library of Congress, Washington, D.C.; 1 microfilm reel; 35 mm.; 176 pages; Belwin-Mills Pub. Corp., ©1978.

Publisher: Ricordi Americana/Belwin Mills ©1978**Rental Agent:** Alfred/Luck's**Performance Duration:** listed as 30' and 31' in various catalogues**Instrumentation—Version 1: Original (Museu Villa-Lobos Listing)**Orchestra

4[1.2..pic.pic] 3[1.2.EH] 3[1.2.in A/Bb. bcl] 3[1.2.cbn] 2[t.b] — 4 4 in A/Bb 4 1 — tmp+8 (cyms, bd, tambor, side drum, tam-tam, bells=sinos {tubular bells}, sistrum/sistro {metal jingles attached to a frame}, pandeiros/small frame drums {Brazilian tambourines}, chocalho {metal tube shaker}, guizos {slgh-bells}, tri, xyl) — 2hp — cel, pno — str

Fanfare Band

Sax[satbar], 1Eb piccolo bugle, 3Bbbugles, 3crt, 2hn, 2Ebsaxhns, 2trbn, euph, 3basses

Concertino Ensemble

Ebcl, 4sax[s.a.t.b], euph, small frame drum/pandeiro {Brazilian tambourine}, tria, crash cyms, bd.

Instrumentation—Version 1: Original (Alfred/Luck's Listing)Orchestra

2+2 2+1 2+1 3+1 / 4.4.4.1, timp+8 (bd, tam-tam, xyl, bells, pandeirios {Brazilian tambourines}, triangles, pratos {crash cyms}, snare drum, bells = sinos {tubular bells}, guizes {bells/slgh-bells}, sistro/sistrum {metal jingles attached to a frame}, chocalhos {metal tube shakers}), 2 hp, cel, SATB sax — str

Fanfare Band

Sax[satbar], E crt, 3Bbbugles, 3crt, 2hn, 2Ebsaxhns, 2trbn, euph, 3basses

Concertino Ensemble

n/a

Instrumentation—Version 2: Orquestra Sinfônica do Estado de São Paulo (OSESF)

Corrected Edition³

Orchestra

4[1.2.3/pic2.pic1] 3[1.2.EH] 4[1.2.Ebsop.bcl] 3[1.2.cbn] 4[s.a.t.b] — 4 4 4 1 —
tmp+8 (bombos {bds}, caixa {sd}, pandeiros {Brazilian tambourines} pratos {crash
cyms}, sinos {tubular bells}, tambor {drum}, tam-tam, triangles, xyl) — 2hp — cel,
pno — str.

Fanfare Band

[Sax[satbar]], 3Bbbugles, 3crt, 2hn, 2Ebsaxhns, 2tbn, 1bar, 3basses

Premieres

First Movement: September 1920; Orquestra da Sociedade de Concertos Sinfônicos do Rio de Janeiro; Heitor Villa-Lobos, conductor; Theatro Municipal, Rio de Janeiro

Complete: June 6, 1955; Fanfarra e Orquestra Nacional da Radiodifusão Francesa; Heitor Villa-Lobos, conductor; Théâtre des Champs Elysées, Paris

Recordings

1. Orchestre National de la Radiodiffusion Francaise; Heitor Villa-Lobos, conductor;
Recorded 1955; EMI CDZF 67229, Urania WS121133.
Total Performance Duration: 28'29"
Performance Duration by Movement:
I. Allegro impetuoso (6'27")
II. Andantino (5'38")
III. Lento (5'55")
IV. Allegro avec fanfare (10'36")
2. Simon Bolivar Orchestra of Venezuela; Enrique Arturo Diemecke, conductor;
Recorded 1996; Dorian Sono Luminus Recordings 90228/Naxos
Total Performance Duration: 30'26"
Performance Duration by Movement:
I. Allegro impetuoso (7'12")
II. Andantino (5'46")
III. Andante (6'16")
IV. Lento-Allegro (11'41")
3. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1997; Released 1998; Classic Production Osnabrück (CPO) 999 5252.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 30'41"
Performance Duration by Movement:
I. Allegro impetuoso (6'50")
II. Andantino (5'54")
III. Andante (6'23")
IV. Lento-Allegro (11'34")
4. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Released, 2013; Naxos 8.573151 [performed from the OSESF corrected edition]
Total Performance Duration: 30'25"
Performance Duration by Movement:
I. Allegro impetuoso (6'36")
II. Andantino (6'11")
III. Andante (7'24")
IV. Lento-Allegro (11'12")

Symphony No. 5 “A Paz” (Peace) for Orchestra, Chorus, and Fanfare Band		
Composed: 1920, rev. 1946 (?)	Opus Number: n/a	Appleby Catalogue: W170
Autograph Score: Lost ¹		
Performance Duration: 25’		
Movements ² I. Allegro II. Scherzo III. Moderato IV. Allegro grandioso		
Notes 1. Marcelo Rodolfo from the Villa Lobos Museum in Rio, said that he’s been looking for that score for the last 20 years. Maestro Eleazar de Carvalho planned to conduct it at Carnegie Hall in 1950 [<i>sic</i>], but he had to cancel it because he never received the score. There is some suspicion that it could be with someone related to [Villa-Lobos’s] first wife. (http://www.villalobos.ca/symphonies) 2. “ program with the following information was found: “5 March 1961, New York - Carnegie Hall. New York Philharmonic; Eleazar de Carvalho, Conductor. 1st hearing in New York.” However, the conductor Eleazar de Carvalho informed the Villa-Lobos Museum that, in addition to never having owned the score, this concert was not performed.” (Museu Villa-Lobos [<i>sic</i>]) That date can not be correct as Carvalho was not conducting the New York Philharmonic at Carnegie that day. There are programs from June 1950, and October 1959 showing on the NYP and Carnegie archives with Carvalho conducting. The Villa-Lobos Symphony No. 5 is not on those programs. (Carnegie Hall)		

Symphony No. 6 “Sobre as Linhas das Montanhas do Brasil” (On the Outline of the Mountains of Brazil) for Orchestra		
Composed: 1944	Opus Number: n/a	Appleby Catalogue: W447
Autograph Score: Museu Villa-Lobos; 120 pages		
Publisher: Ricordi Americana/Belwin Mills ©1978		
Rental Agent: Alfred/Luck’s		
Performance Duration: listed as 25’ and 30’ in various catalogues		
Instrumentation—Version 1: Original 4[1.2.3/pic.4/pic] 3[1.2.EH] 3[1.2.bcl] 3[1.2.cbn] — 4 4 4 1 — tmp+2 (bds, sd, pratos {crash cyms}, surdo {Brazilian metal shell tenor drum}, Indian drum, tam-tam, vib) — 2hp — cel — str		
Instrumentation—Version 2: Orquestra Sinfônica do Estado de São Paulo (OSESF) Corrected Edition 4[1.2.3/pic.4/pic] 3[1.2.EH] 3[1.2.bcl] 3[1.2.cbn] — 4 4 4 1 — tmp+2 (bombos {bds}, caixa {sd}, pratos {crash cyms}, surdo {Brazilian metal shell tenor drum}, Indian drum, tam-tam, vib) — 2hp — cel — str		
Premiere April 29, 1950; Orquestra Sinfônica do Theatro Municipal, Heitor Villa-Lobos, conductor; Theatro Municipal, Rio de Janeiro.		

Recordings

1. Slovak Radio Symphony Orchestra (Bratislava) a.k.a Symfonický orchester Čs. rozhlasu v Bratislave; Roberto Duarte, conductor;
Recorded: 1995; 1996 Marco Polo/2004 Naxos/2009 Alliance
Total Performance Duration: 24'59"
Performance Duration by Movement:
I. Allegro non troppo (5'50")
II. Lento (8'33")
III. Allegretto quasi animato (4'33")
IV. Allegro (6'06")
2. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1997; Released 2001; Classic Production Osnabrück (CPO) 999 517-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 25'40"
Performance Duration by Movement:
I. Allegro ma non troppo (5'59")
II. Lento - Adagio (9'25")
III. Allegretto quasi animato (4'33")
IV. Allegro (5'59")
3. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Released, 2012; Naxos 8.573043 [performed from the OSESP corrected edition]
Total Performance Duration: 28'49"
Performance Duration by Movement:
I. Allegro non troppo (6'56")
II. Lento (11'52")
III. Allegretto quasi animato (4'11")
IV. Allegro (5'50")

Symphony No. 7 “Odisséia da paz” (Odyssey of Peace)

for Orchestra

Composed: 1945¹

Opus Number: n/a

Appleby Catalogue: W458

Autograph Score: Museu Villa-Lobos; 232 pages (Villa-Lobos, Heitor. 1978. VII sinfonia. New York City: G.[sic] Ricordi.)

Publisher: Ricordi Americana/Belwin Mills ©1978

Rental Agent: Alfred/Luck's²

Performance Duration: listed as 25', 30', and 35' in various catalogues

Instrumentation—Version 1: Original

5[1.2.3.pic.pic] 4[1.2.3.EH] 5inB♭[1.2.3.bcl.bcl] 5[1.2.3.cbn.cbn] — 6 4inB♭ 4 1
— tmp +6 (bombo{bd}, caixa {sd}, chocalho {metal tube shaker}, guizos {jingles/slgh-bells}, pandeirão {Brazilian tambn}, pandeiro sem soalhas {tambn without jingles}, pratos {crash cyms}, reco-reco {rasp}, sistro/sistrum {metal jingles attached to a frame}, surdo {Brazilian metal shell tenor drum}, tam-tam, tri, vib, glock, xyl) — 2hp — 3[cel, pno, novachord] — str

Instrumentation—Version 2: Orquestra Sinfônica do Estado de São Paulo (OSESP) Corrected Edition

5[1.2.3.pic.pic] 5[1.2.3.EH1.EH2] 5[1.2.3.bcl1.bcl2] 5[1.2.3.cbn1.cbn2] — 6 4 4 1 — tmp+5 (bombo {bd}, caixa {sd}, chocalho de metal {metal tube shaker}, guizo {jingles/slgh-bells}, pandeiro {Brazilian tambn}, pratos {crash cyms}, reco-reco {rasp}, sistro {metal jingles attached to a frame}, surdo {Brazilian metal shell tenor drum}, tam-tam, tri, vib, xyl, glock) — 2hp — cel, pno, novachord — str

Premiere

March 25, 1949; BBC Symphony Orchestra; Heitor Villa-Lobos, conductor.

Recordings

1. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1998; Released 2002; Classic Production Osnabrück (CPO) 999 713-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 36'02"
Performance Duration by Movement:
I. Allegro Vivace (6'24")
II. Lento (14'46")
III. Scherzo (Allegro non troppo) (7'33")
IV. Allegro preciso (10'26")
2. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Released, 2011; Naxos 8.573043 [performed from the OSESP corrected edition]
Total Performance Duration: 39'28"
Performance Duration by Movement:
I. Allegro Vivace (7'03")
II. Lento (14'08")
III. Scherzo (Allegro non troppo) (7'20")
IV. Allegro preciso (10'57")

Notes

1. Written for a competition in Detroit MI, and signed by the author under the pseudonym of A. Caramuru.
2. Not cataloged on the Alfred/Luck's rental website but Luck's may have an uncatalogued incomplete set, per email to Mr. Nieweg June 29, 2017.

Symphony No. 8
for Orchestra**Composed:** 1950**Opus Number:** n/a**Appleby Catalogue:** W499**Autograph Score:** Museu Villa-Lobos; 133 pages (Dedication: Olin Downs)**Publisher:** Eschig #2504 ©1978**Rental Agent:** Boosey & Hawkes**Performance Duration:** listed as 26' and 30' in various catalogues**Instrumentation**

4[1.2.pic.pic] 3[1.2.EH] 3[1inBb.2inBb.bcl] 3[1.2.cbn] — 4 4inBb 4 1 — tmp + 2 (tam-tam, pratos {crash cyms}, xyl) — 2hp — pno, cel — str [divided]

Premieres

January 18, 1955; Philadelphia Orchestra; Heitor Villa-Lobos, conductor; Carnegie Hall, New York.

European Premiere: March 15, 1955; Orchestra of the Concert Society of the Paris Conservatory; Heitor Villa-Lobos, conductor; Salle Gaveau, Paris.

Recordings

1. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1997; Released 2001; Classic Production Osnabrück (CPO) 999 517-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 25'40"
Performance Duration by Movement:
I. Andante-Allegro-Tempo I (7'07")
II. Lento (assai) (7'21")
III. Allegro (giusto) (4'57")
IV. Molto Allegro (6'05")
2. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Recorded, 2015; Released, 2017; Naxos 8.573777 [performed from the OSESP corrected edition]
Total Performance Duration: 24'16"
Performance Duration by Movement:
I. Andante (7'05")
II. Lento assai (6'26")
III. Allegretto scherzando (4'27")
IV. Allegro giusto (6'18")

Symphony No. 9
for Orchestra**Composed:** 1951 | **Opus Number:** n/a | **Appleby Catalogue:** W510**Autograph Score:** Museu Villa-Lobos; 133 pages (Dedication: Olin Downs)**Publisher:** Eschig #2505 ©1952**Rental Agent:** Boosey & Hawkes**Performance Duration:** listed as 20' and 30' in various catalogues**Instrumentation**

3[1.2.pic] 3[1.2.EH] 3[1inBb.2inBb.bcl] 3[1.2.cbn] — 4 4inBb 4 1 — tmp+2 (tam-tam, pratos {crash cyms}, coco {coconut hulls}, bombo {bd}, xyl, vib) — hp — cel — str [divided]

Premieres

May 16, 1966; Philadelphia Orchestra; Eugene Ormandy, conductor; Caracas, Venezuela.

Recordings

1. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1999; Released 2002; Classic Production Osnabrück (CPO) 999 712-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 19'05"
Performance Duration by Movement:
I. Allegro (3'59")
II. Adagio (5'42")
III. Scherzo (Vivace) (3'40")
IV. Allegro (giusto) (5'44")

2. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
 Recorded, 2016; Released, 2017; Naxos 8.573777 [performed from the OSESP corrected edition]
 Total Performance Duration: 21'54"
 Performance Duration by Movement:
 I. Allegro (4'25")
 II. Adagio (6'49")
 III. Scherzo (Vivace) (4'06")
 IV. Allegro giusto (6'34")

Symphony No. 10 “Oratorio: Sumé Pater Patrium” (Father of Fathers) “Sinfonia ameríndia com coros” (Amerindian Symphony with Chorus)

for Orchestra, Tenor, Baritone, and Bass Soloists, and Chorus¹

Composed: 1952-1953 | **Opus Number:** n/a | **Appleby Catalogue:** W511

Autograph Score: Museu Villa-Lobos; 118 pages (Dedication: à Mindinha)

Publisher: Eschig #2506 ©1952 ME 9353

Rental Agent: Boosey & Hawkes

Performance Duration: listed as 60', 65', and 70' in various catalogues

Instrumentation

4[1.2.pic1.pic2] 3[1.2.EH] 4[1.2.3inBb.bcl] 3[1.2.cbn] — 4 4inBb 4 1 — tmp+3 (tam-tam, pratos {crash cyms), chocalho {metal tube shaker}, coco {coconut hulls}, rugido de leão {lion's roar - string drum}, sinos {bells}, gong, guizos {jingles/slgh-bells}, bd, xyl, marim, pio {bird call}, pandeiro/small frame drum {Brazilian tambn}, tri, chimes) — 2hp — 3[cel, pno, organ] — str [divided] – T, Bar, B solos – SATB chorus

Premiere

April 4, 1957; Orchestre RadioSymphonique de Paris; Choeur de la Radiodiffusion Française; Jean Girardeau, tenor; Camille Maurane, baritone; Jacques Chalude, baritone; Heitor Villa-Lobos, conductor; Théâtre des Champs-Élysées, Paris.

Recordings

1. Santa Barbara Symphony Orchestra; Gisèle Ben-Dor, Conductor;
 Recorded 2000-2001; Koch International Classics 3-7488-2 HI.²
 Total Performance Duration: 57'20"
 Performance Duration by Movement:
 I. Allegro: (The Earth and Its Creatures) (8'21")
 II. Lento: (War Cry) (7'15")
 III. Scherzo: (Allegretto scherzando) “Iurupichuna” (6'32")
 IV. Lento: The Joy of the Creator; Sweet Melody, at the Feet of the Virgin (23'38")
 V. Poco allegro: Glory in Heavens and Peace on Earth!; Portents of Darkness and Light; Veni, Sancte Spiritus! (15'22")
2. Orquesta Sinfónica de Tenerife; Victor Pablo Pérez, conductor;
 Recorded: 1998; Harmonia Mundi Ibérica HMI 987041.
 Total Performance Duration: 66'48"
 Performance Duration by Movement:
 I. Allegro: “A terra e os seres” (The Earth and Its Creatures) (9'45")
 II. Lento: “Grito de Guerra” (War Cry) (8'51")
 III. Scherzo (Allegretto scherzando) “Iurupichuna” (7'09")
 IV. Lento: “A voz da terra e a aparição de Anchieta” (The Voice of the Earth and the Appearance of Anchieta) (27'12")
 V. Poco allegro (Glory in Heavens, and Peace on Earth (13'12"))

3. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1999; Released 2007; Classic Production Osnabrück (CPO) 999 786.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 73'28"
Performance Duration by Movement:
I. Allegro: "A terra e os seres" (The Earth and Its Creatures) (9'39")
II. Lento: "Grito de Guerra" (War Cry) (10'43")
III. Scherzo (Allegretto scherzando) "Iurupichuna" (7'04")
IV. Lento: "A voz da terra e a aparição de Anchieta" (The Voice of the Earth and the Appearance of Anchieta) (30'40")
V. Poco allegro (Glory in Heavens, and Peace on Earth) (15'22")
4. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Recorded, 2013; Released, 2014; Naxos 8.573243 [performed from the OSESP corrected edition]
Total Performance Duration: 60'26"
Performance Duration by Movement:
I. Allegro: "A terra e os seres" (The Earth and Its Creatures) (8'23")
II. Lento: "Grito de Guerra" (War Cry) (8'32")
III. Scherzo (Allegretto scherzando) "Iurupichuna" (6'20")
IV. Lento: "A voz da terra e a aparição de Anchieta" (The Voice of the Earth and the Appearance of Father Anchieta) (25'01")
V. Poco allegro (Glory in Heavens, and Peace on Earth) (12'10")

Notes

1. Libretto in Portuguese/Latin.
2. Edition revised and edited by Gisèle Ben-Dor; who compiled two different versions.

Symphony No. 11 for Orchestra

Composed: 1955 | **Opus Number:** n/a | **Appleby Catalogue:** W527

Autograph Score: Museu Villa-Lobos; 138 pages (Dedication: in the memory of Serge and Natalie Koussevitzky) (Autograph manuscript of the score, held by the Library of Congress, Washington, DC.)

Publisher: Eschig #2507 © 1955

Rental Agent: Boosey & Hawkes

Performance Duration: listed as 22' and 26' in various catalogues

Instrumentation

4[1.2.pic1.pic2] 3[1.2.EH] 3[1inBb.2inBb.bcl] 3[1.2.cbn] — 4 4inBb 4 1 — tmp + 2 perc (tam-tam, pratos {crash cyms}, tri, matraca {ratchet}, bombo {bd}, marim, xyl, vib) — 2hp — pno, cel
— str [divided]

Premiere

March 2, 1956; Boston Symphony Orchestra; Heitor Villa-Lobos, conductor; Symphony Hall, Boston, MA.

Recordings

1. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1997; Released 1999; Classic Production Osnabrück (CPO) 999 568-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 26'04"
Performance Duration by Movement:
I. Allegro Moderato (7'02")
II. Largo (7'31")
III. Scherzo (Molto vivace) (3'22")
IV. Molto Allegro (8'09")
2. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
Recorded, 2013; Released, 2014; Naxos 8.573243 [performed from the OSESP corrected edition]
Total Performance Duration: 27'33"
Performance Duration by Movement:
I. Allegro Moderato (8'47")
II. Largo (7'19")
III. Scherzo (Molto vivace) (2'53")
IV. Molto Allegro (8'34")

Symphony No. 12
for Orchestra**Composed:** 1957 | **Opus Number:** n/a | **Appleby Catalogue:** W539**Autograph Score:** Museu Villa-Lobos; 129 pages (Dedication: à Mindinha)**Publisher:** Eschig #2508 © 1957**Rental Agent:** Boosey & Hawkes**Performance Duration:** listed as 22', 23, and 25' in various catalogues**Instrumentation**

3[1.2.pic] 3[1.2.EH] 3[1inBb.2inBb.bcl] 3[1.2.cbn] — 4 4inBb 4 1 — tmp +2 (tam-tam, pratos {crash cyms}, coco {{cyms}}, 3coco {coconut hulls - low medium high}, xyl) — hp — cel — str [divided]

Premiere

April 20, 1958; National Symphony Orchestra; Howard Mitchell, conductor; Lisner Auditorium, Washington, DC.

Recordings

1. SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
Recorded 1997; Released 1998; Classic Production Osnabrück (CPO) 999 525-2.
(Complete Symphonies CPO 777516.)
Total Performance Duration: 23'28"
Performance Duration by Movement:
I. Allegro non troppo (5'49")
II. Adagio (8'24")
III. Scherzo (3'39")
IV. Molto Allegro (5'36")

2. Orquestra Sinfônica do Estado de São Paulo; Isaac Karabtchevsky, conductor;
 Recorded, 2014; Released, 2015; Naxos 8.573451 [performed from the OSESP
 corrected edition]
 Total Performance Duration: 24'50"
 Performance Duration by Movement:
 I. Allegro non troppo (6'16")
 II. Adagio (7'44")
 III. Scherzo (Vivace) (3'45")
 IV. Molto Allegro (6'57")

Sinfonieta No. 1 in B-flat Major "A memória de Mozart"

Composed: 1916 | **Opus Number:** n/a | **Appleby Catalogue:** W115

Autograph Score: Museu Villa-Lobos; 66 pages

Publisher: Peermusic © 1955

Rental Agent: Peermusic Classical NY

Performance Duration: listed as 20' and 22' in various catalogues

Instrumentation

2 2 2inBb 2 — 2inF 2 2 0 — tmp — str

Premiere

December 1, 1954; Los Angeles Chamber Symphony Orchestra; Heitor Villa-Lobos, Conductor; University of California at Los Angeles, CA.

Recording

SWR Radio-Sinfonieorchester Stuttgart; Carl St. Clair, conductor;
 Recorded 2000; Released 2002; Classic Production Osnabrück (CPO) 999 713-2.
 (Complete Symphonies CPO 777516.)

Total Performance Duration: 21'18"

Performance Duration by Movement:

I. Allegro giusto (4'41")

II. Andante non troppo (11'42")

III. Andantino (4'55")

Sinfonieta No. 2 in C Major

Composed: 1947 | **Opus Number:** n/a | **Appleby Catalogue:** W483

Autograph Score: Museu Villa-Lobos; 80 pages

Publisher: Peermusic © 1960

Rental Agent: Peermusic Classical NY

Performance Duration: listed as 17' and 20' in various catalogues

Instrumentation

1[1/pic] 1[1/EH] 1[1/bcl] 1 1Ebalto sax — 3inF 2 2 1 — tmp + 1 (tam-tam,
 pratos {crash cyms), bombo {bd}, xyl) — hp — cel — str

Premiere

March 15, 1948; Orquestra da Academia Filarmônica Romana; Heitor Villa-Lobos,
 conductor; Rome

Recording

Orquestra Sinfônica do Theatro Municipal do Rio de Janeiro; Sílvio Barbato,
conductor.

Total Performance Duration: 21'30"

I. Animato

II. Moderato Assai

III. Scherzando e Allegro (final)

PUBLISHERS/RENTAL AGENTS

Durand Salabert Eschig

A member of the Universal Music Publishing Classical group

16 Rue des Fossés St Jacques, 75005 Paris, France

Phone: +33 (0)1 44 41 50 90

Fax: +33 (0)1 44 41 50 91

<http://www.durand-salabert-eschig.com>

The Eschig catalog numbers as matched with the Symphony numbers:

Symphony No. 1 Eschig catalog number 2503

Symphony No. 8 Eschig catalog number 2504

Symphony No. 9 Eschig catalog number 2505

Symphony No. 10 Eschig catalog number [2506] number not shown

Symphony No. 11 Eschig catalog number 2507

Symphony No. 12 Eschig catalog number 2508

Boosey & Hawkes, Inc. (U.S. Agent for Eschig)

Rental: 229 West 28th Street, 11th Floor, New York, NY 10001, U.S.A.

Phone: +1(212) 358-5300 Ext. 2

Fax: +1(212) 358-5307

usrental@boosey.com

www.boosey.com

Zinfonia

Zinfonia Holdings Pty Ltd.

Peter Grimshaw. BTM Innovation Pty Ltd.

Ulrich Steffen Eck

info@zinfonia.com

www.zinfonia.com

Zinfonia catalogs 8 of the Symphonies — 6 from Eschig and 2 from Belwin Mills

Orquestra Sinfônica Do Estado De São Paulo (OESEP)

CENTRO DE DOCUMENTAÇÃO MUSICAL E EDITORA CRIADORES DO BRASIL

Praça Júlio Prestes, Nº 16 - 01218 020, São Paulo – SP, Brazil

Phone: +(55) 11 3367 9500

+(55) 11 3367 9566

+(55) 11 3367 9561

Fax: +(55) 11 3367 9521

criadoresdobrasil@osesp.art.br

documentacao@osesp.art.br

www.osesp.art.br

OSESP Catalog:

Maria Elisa Peretti Pasqualini; Catalog of Brazilian works edited by OSESP 2008/2009

2nd edition: Editora Criadores do Brasi : obras brasileiras editadas pela OSESP = (Brazilian works edited by OSESP) Catalogue 2011/2012

“Due for completion in 2017, the series will use entirely new editions of the scores, which have been re-edited jointly by Karabtchevsky, the orchestra’s archivist and São Paulo orchestral musicians.”

— Gramophone; Charlotte Smith; 8 November 2012

Maria Elisa Peretti Pasqualini, Executive Publisher of Criadores do Brasil; As of 2017,
Coordenadora do Arquivo Artístico do Theatro Municipal de São Paulo

Phone: +(55) 11 3367 9561/3367 9566

editora@osesp.art.br

“After detailed musicological revision, the drafts of the sheet music enter the performance calendar of the orchestra and the choir in order to discover any additional technical changes that need to be made before publishing a final version, available to the public and other symphonic groups.”

— Publisher’s Website

Post from 2015:

“In conjunction with the Academia Brasileira de Música (ABM), Durand-Salabert-Eschig is bringing up to date its editions of several works by the Brazilian composer Heitor Villa-Lobos. As part of a wide-reaching editorial programme, a number works that have long languished in poor-quality editions are being thoroughly revised and re-engraved. The new editions are mainly of orchestral works.

The new editions are being prepared under the aegis of musicologist Roberto Duarte of the ABM and David Bray, Head of the Editorial Department at Éditions Durand, with contributions from other eminent Brazilian musicians and the collaboration of OSESP (Orquestra Sinfônica do Estado de São Paulo – the São Paulo State Symphony Orchestra). They provide for the first time a properly researched and corrected edition, to be published by Éditions Durand/Eschig. The first pieces to appear, in the autumn/winter of 2015, will include: Symphony n° 10 – Ameríndia.”

Ricordi Americana/Belwin Mills/Luck’s Music Library

The publisher Ricordi Americana = G. Ricordi & Co. NY = Franco Colombo Publications ca. 1925 to 1969, purchased by Belwin Mills 1969 to 1994, transferred to Alfred Music, transferred to Luck's/Alfred rental. Always a separate publisher from Casa Ricordi Milan/Boosey.

Luck’s Music Library

32300 Edward; P.O. Box 71397; Madison Heights, MI 48071, U.S.A.

Phone: (248) 583-1820

(800) 348-8749 (toll free)

Fax: (248) 583-1114

alfredrental@lucksmusic.com

www.lucksmusic.com

Ricordi Brazil

Al. Eduardo Prado n° 292 - Campos Elíseos. São Paulo - SP cep: 01218-010

Phone: +(55) 11 3331 6766

Fax: +(55) 11 3222 4205

ricordi@ricordi.com.br

Deliveries only in Brazil

PERCUSSION INSTRUMENTS IN VILLA-LOBOS'S SYMPHONIES¹

Bloco de Madeira = wood block

Bombo = Bass Drum

Caixa = [Aluminum] Snare Drum a.k.a Side Drum

Chocalho = metal tube shaker. An aluminium or wooden frame with a number of rows, each carrying pairs of jingles (*platinelas*). The *chocalho* is played by shaking it back and forth and pumping the arms up and down.

Coco = An instrument constructed by cutting a coconut shell in two halves. The insides are held in the palms of the hands and the outsides of the shells are struck together.

Ganzá = Brazilian rattle cylindrically shaped, and can be either a hand-woven basket or a metal canister which is filled with beads, metal balls, pebbles, or other similar items.

Guizo = jingles/sleigh-bells attached to a wooden handle

Matracas = ratchet

Pandeiro = a type of hand frame drum popular in Brazil. The drumhead is key tunable, and the rim holds metal jingles (*platinelas*), which are cupped creating a crisper, drier and less sustained tone on the pandeiro than on the tambourine. As it is held in one hand, and struck on the head by the other hand to produce the sound, it is played as a drum.

Pio = An imitation birdcall produced by rubbing two pieces of wood together. Villa-Lobos preferred a conductor's baton and a cigar box.

Pratos = crash cymbals

Reco-reco = rasp; or *reco-recos* can have 3 or 4 springs for a louder sound. The player rhythmically strikes the metallic springs with a metal stick and can produce various tones by muffling the springs down with either the thumb or some tape.

Rugido de leão = Lion's Roar - string drum

Sinos = Tubular Bells/Chimes

Sistro = Sistrum: Consists of a metal frame crossed by horizontal rods fixed to the frame which rattle when the sistrum is shaken; sometimes metal rings are threaded onto the rods to increase the volume. The *sistro* is played by shaking or beating it with a stick.

Surdo [Maracanã] = Brazilian metal or wood shell tenor drum. The bass drum of Brazilian music, light weight, they are key tunable and come with 2-ply heads with the outer ply made of synthetic leather to have more low end.

SELECTED BIBLIOGRAPHY AND RESOURCES

Academia Brasileira de Música. "Projeto Villa-Lobos Digital."

<http://www.abmusica.org.br/pagina.php?n=projeto-villa-lobos-digital&id=27>.

Appleby, David P. *Heitor Villa-Lobos: A Bio-Bibliography*. Bio-Bibliographies in Music No. 9. Westport, CT: Greenwood Press, 1988.

Beck, John H., ed. *The Encyclopedia of Percussion*. 2nd edition. New York: Routledge, 2013

Duarte, Roberto. *Revisão das obras orquestrais de Villa-Lobos*. 2 vols. Universidade Federal Fluminense, 1989 and 1994.

Enyart, John William. "The Symphonies of Heitor Villa-Lobos." Ph.D diss. University of Cincinnati. 1984.

Girsberger, Russ and Anthony J. Cirone. *Practical Guide to Percussion Terminology*. Ft. Lauderdale: Meredith Music, 1998.

Heitor Villa Lobos website.

<http://villalobos.ca> (©1994 to 2012)

<http://villalobos.iu.edu> (© 2013 to present)

Museu Villa-Lobos. "Villa-Lobos: Sua Obra."

http://museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf

Peppercorn, Lisa M. *Villa-Lobos, the Music: An Analysis of his Style*. Translated by Stefan de Hann. London: Kahn & Averill Press, 1991.

1. Russ Girsberger and Anthony J. Cirone, *Practical Guide to Percussion Terminology* (Ft. Lauderdale: Meredith Music, 1998), and John H. Beck, ed., *The Encyclopedia of Percussion*, 2nd edition. (New York: Routledge, 2013).

Tarasti, Eero. *Heitor Villa-Lobos: The Life and Works, 1887-1959*. Jefferson, NC: McFarland, 1995.

Villa-Lobos Music Society, Inc.

153 E. 92nd Street 4r, New York, NY 10128

Alfred Heller, President (b. 8 December 1931, NY, New York)

Phone: 212-427-5103

Email: greenmansionsproject.info

Website: <http://www.greenmansionsproject.info>

Alkamar Music Publisher (ASCAP)

Wright, Simon. *Villa Lobos*. New York: Oxford University Press, 1992

Journal of the Conductors Guild

GUIDELINES FOR CONTRIBUTORS

1. The manuscript should be for readers who have expertise in diverse areas of music and conducting, and are interested in broadening their knowledge of current research and writing in the field.
2. The body of the manuscript must be a minimum of 3,000 words, not including footnotes.
3. The manuscript must be double-spaced with 1” margins on the top, bottom, and sides, and set in black, Times New Roman, 12-point font.
4. Citations must conform to style recommendations in the Chicago Manual of Style, footnote format, with bibliography and discography, as appropriate.
5. Graphs, musical examples and pictures should be high resolution (minimum 300 dpi) and accompanied by texts and captions as they are to appear in the articles. These items must be submitted as separate files (a photo embedded in a Word document is not acceptable). Files in the jpg format are preferred.
6. The author is responsible for determining whether any examples, figures, etc. from other sources are still under copyright. The author is responsible for obtaining all necessary permissions to reproduce these items in the *Journal* as part of their article and providing the editor with documentation of these permissions.
7. Prior to publication the author will sign a standard publication agreement with the Conductors Guild.
8. Manuscripts submitted simultaneously to other journals will not be considered.

THE PUBLICATION PROCESS

1. Submit an electronic version of the manuscript and a 100-word abstract via email to the *Journal* editor: journal@conductorsguild.org.
2. The editor reviews the submitted materials and may:
 - a. accept the article for publication;
 - b. forward the article to members of the peer review committee;
 - c. recommend revisions before submitting the article to the peer review committee;
 - d. determine that the article is not appropriate for publication in the *Journal*.
3. The peer review of submitted manuscripts is a double-blind process. As part of the peer review process, each article will be evaluated by 2-3 members of the peer review committee. The editor will communicate feedback from the peer review process, as appropriate, to the author.
4. Once an article is accepted, the editor will initiate the revision process, as necessary, and work with the author to arrive at a final version for publication.
5. The publications coordinator will format the final article with pictures, graphs, musical examples, etc., and send to the editor for final approval.
6. The formatted proofs are sent back to the author for final approval.
7. The manuscript is then published in the *Journal of the Conductors Guild*.



Advancing the Art and Profession

19350 Magnolia Grove Square, #301
Leesburg, VA 20176