

Joel Mandelbaum: CATALOGUE OF WORKS BY CATEGORY (as of 2018)

This version of my catalogue of works with commentary was originally prepared for Ronald Roseman in 1997 for his reference in selecting repertory for the new music group at Queens College. I have since added commentary regarding other works. This version has been renumbered to reflect my evolving views as to which works to be numbered and which not, and which short works to be combined for purposes of numbering and which to leave alone. A number (opus or catalogue number) can mean anything from a two-and-a-half-hour opera to a two-minute song. Where very short works from approximately the same period, or the same text author and the same genre could sensibly be rolled into one catalogue number I have done so, but in some cases a very short work has been left standing alone.

SUMMARY BY NUMBER OF CATEGORIES IN WHICH EACH NUMBERED WORK APPEARS:

Last Digit	0's	10s	20s	30s	40s	50s	60s	70s	80s	90s	100s	110s	120s
0		A	B	J	C	B	J	C	B	I	H	H	F
1	J	J	J	E	B	E	J	B	D	I	F	F	C, E
2	C	K	A	L	C	J	C	C	D	G	H	C	F
3	A	L	E	B	B	E	L	F	B	C	H	J	I
4	D	L	A,C	I	F	B	B	G	F	H	H,J	J	L
5	C	C	D	G	F	J	F	J, I	D	A	I	I	
6	J	B	E	K	E	C	F	E	K	F	G	C	
7	L	K	F	J	H	I	F	I	G, J	G	I	I	
8	A	F	A	F	J	C	F	C	B	I	A	C	
9	G	D	B	I	G	I	A	B	I	B	G	H	

A= Orchestral.

B= Chamber Music without piano.

C= Chamber Music with piano.

D= Solo Works.

E= Special Microtonal Works.

F= Full Song Cycles.

G= Mini Song Cycles.

H= Collections of Short Songs (not in cycles).

I= Individual Songs and Duets.

J= Choral Works.

K= Operas.

L= Satires, Musical Comedies and Film Score

Notations are in bold in the following order with the following signs:

Catalogue#, Title, (author of text)- (year written); duration in minutes (#mins); number of movements, if relevant (#mvts); orchestra description, if relevant (####.###.#); piece scored for (pf/chor/orch); number of songs in song cycles (#ss); instrumental parts (ob.hn.vn.vc); voice categories in song cycles (SMTB); score format with editing notes (P/p & MSx/msx); collection &/

or publishing notes, if any (FI).

#mins	= duration of piece in minutes.
#mvts	= number of movements.
(####.###.#)	= number of woodwinds.brass.percussion players.
pf/chor/orch	= indicates what the piece was scored for: piano/chorus/orchestra.
ob.hn.vn.vc	= solo instrumental parts.
#songs	= number of songs in song cycles.
SMTB	= voice categories for song cycles: Soprano/Mezzo/Tenor/Baritone
P	= the score is digitized & can be printed via computer.
p	= the parts are digitized & can be printed via computer.
MS	= the score is in handwritten manuscript.
ms	= the parts (where relevant) are in handwritten manuscript.
x	= indicates the music may require a bit of editing to be in performance shape.
xx or xxx	= the score or parts will need a considerable amount of editing to be performance ready. (In such cases, should a potential user or repository so wish, I would pay for an assistant to bring materials to performance readiness under my supervision as long as I am able to do so.)
FI	= the score and parts in the Fleisher Collection of the Free Library of Philadelphia.

Instrumental Works

A. ORCHESTRA

3. Scherzo, An Interview with Coach- (1949); 5 mins; (2222.423.1); MS/msxxx.

I do not know whether parts exist. This piece has not been played since an MENC convention in St. Louis in 1950. My recent re-evaluation of very early works has caused me to give this work a number. It was written to put a humorous spin on a disciplinary episode at Interlochen and to give me practice at orchestration. The performance was seriously rehearsed and well received. I treasure a recently discovered photograph of the occasion.

8. Convocation Overture- (1951); 6 mins; (2222.221.2); MS/msx; FI.

Later used as Overture for #17. A readily performable work. Its first performance, as an *entreacte* to an evening of theater presented by the National Convocation of Methodist Youth in Lafayette IN in 1951, had the largest audience before which any work of mine was performed. It has had four performances since, most recently in New York in 2011 by the Nova Philharmonic under Donghyun Kim.

10. Piano Concerto- (1953); 28 mins; 3 mvts; (2222.222.2); P/p; FI.

(but two-piano version partly in ms). Conventional forms. Originally written for and played by Ann Besser Scott, my regard for it was heightened by a splendid performance in 2007 by Hadassah Guttmann of the first movement (Tito Munoz conducting), which was very well received and privately recorded.

22. Sursum Corda- (1960); 17 mins; (2222.322.3.hp); MS/ms; FI.

A risk-taking work with perhaps greater strengths and greater weaknesses than my other early works. Inspired by the peroration demanding fulfillment of the psalmic command to

"give thanks" and by the detail of Gregorian melody I had found most beautiful while serving the Army chaplains (the *Sursum Corda*, whose text declares the saying of thanks to be right and just), the piece is a kind of programmatic survey of aspirations and setbacks, eventually finding reasons to give thanks fully and freely. A passionate work. Had a very recent first public performance by the Nova Philharmonic at Queens College. This was the last of three works written in response to my military experience with the Chaplains Corps. The others were my Mass (#11 section J) and *The Four Chaplains*, (#17, section K).

24. *Sinfonia Concertante*- (1962); 28 mins; 3 mvts; ob.hn.vn.vc; (2022.220.3); MS/ms; FI. Requires good soloists and a very attentive orchestra. As the texture is fuller than in my other works, clarity must be sought in performance. To my ears it is always tuneful, clear, well worked through and interesting. A piano reduction of the orchestral music exists, (MS) making this piece also performable as a quintet. A piano 4-hand arrangement also exists. (MS) Commissioned by Burt and Judy Malkiel who asked for something patterned after the Baroque concerto grosso and containing "rhythmic counterpoint", it was first performed at Queens College about 10 years later. The first movement was performed at my 2007 concert. Of particular interest is the form of the middle movement in which a 9-measure harmonic theme (with horn microtones) is treated alternately as a chaconne with expanding textures and a series of free variations alternately featuring the different soloists. In between an orchestral ritornello appears periodically, expanding each time.

28. Memorial for String Orchestra- (1965); 8 mins; P/p; FI.

What starts out as a framed, contained expression becomes unexpectedly intensified upon the return of the opening theme. This work has had five performances, each with a different conductor.

33. Trumpet Concerto- (1968); 20 mins; 2 mvts; (3232.413.3.hp); MS/ms.

Inspired by Tolstoy's *War and Peace*, the first movement finds the trumpet in its conventional

martial role in a music full of extremes; the second movement is relatively peaceful and steady

throughout. Richard Titone has played this a number of times over 40 years.

69. Cello Concertino- (1985); 10 mins; (2222.210.1); MS/ms; FI.

I thought originally that this would be the first movement of a cello concerto, but the resolution at its conclusion seems so complete that I have been loath to add anything despite having had sketches for more. Sonata form, but with some interesting surprises, especially in how the recapitulation reconstructs the exposition. Dae-il Yang performed this with Munoz in 2007.

95. In Sainte Chapelle- (2002); 9 mins; (1211.210.1); P/p; FI.

A commissioned work for chamber orchestra, based on impressions made by the glass in Ste. Chapelle in Paris. Premiere March 2002 in Minneapolis by the MN Sinfonia under Jay Fishman. Queens performance Feb. 6, 2003. Performance under Dong Hyun Kim in New York in March 2010. Some drama in the middle portion of the work resulting from my discovery, while in the middle of composing the piece, that the windows that had appeared the loveliest, depicted the Book of Revelation, joyously heralding the end of the world by fire, the veneration of which makes it seem to me to be a most dangerous text. Has recently been recorded as part of *Harmonize Your Spirit With My Calm* by Ravello

Records.

108. In Marian Woods- (2007); 16 mins; (2222.323.2.hp.str); P/p; Fl.

A companion piece to *In Sainte Chapel/e*, this work, inspired by Ellen's glass at Marian Woods, Hartsdale, NY, focuses, sequentially, on various window groups ending with the Resurrection. The two final sections, depicting the Crucifixion Chapel and the Resurrection triptych, use Gregorian melodies as their themes. Portions of the bassoon part are microtonally notated, owing to the availability of Johnny Reinhard to play it. If your bassoonist prefers not to deal in microtones, the nearest higher pitch is acceptable.

note: Orchestra is also used in works # 7(section L),12(K),17(K),36(K),44(F),55(J),57(I)75(I & J), 86(K). K are the operas: 12 is *The Man in the Man-Made Moon*, recently performed successfully at Queens College and whose Overture (with or without the Final Fugue added) can be performed on an orchestral concert (I believe the Falletta-Schindler Orchestra at Queens College late in the 1970's actually performed it). 55 and 75 are 15-minute choral works with orchestra that could help fill a program when a choral work is scheduled that is not quite long enough.

B. CHAMBER MUSIC WITHOUT PIANO

16. Wind Quintet #1- (1957); 17 mins; 3 mvts; P/p.

A readily playable, rather Hindemithian work with a songlike middle movement, and a jazzy middle section to the quick finale. Has had some successful student performances in the distant past.

20. First String Quartet- (1959); 22 mins; 4 mvts; P/p.

The outer movements are somewhat thorny and difficult. The second movement (scherzo) and third movement (Andante) are much easier and might constitute a bite-sized unit

for a good student string quartet. Caroll Glenn arranged and supervised a performance of the entire work in or around 1979, but my only recording is at half speed (reel to reel) and I have no access to anything that can play it. A recording also exists of the third movement by the Berkshire Quartet. Despite these performances, the work seems to be virgin territory to me. I have recently printed it and will be seeking a performance.

29. Intermezzo- (1966); 4 mins; va.vc.wind qnt.; MS/ms.

(original title Closing Piece) This mostly slow but fast-finishing septet movement was originally written for Henry Schumann's New Wind Quintet plus Eberl and Kouguell when they were all in residence at QC, as a closing piece for a Music 1 concert series. It is not too difficult and attractive should the right combination of instruments be in place. Eberl conducted a performance in Lake Placid.

41. Romance for String Trio- (1973); 4 mins; vi.va.vc.; MS/ms.

Can be done alone or with #64 and/or with #88. Tonally conservative and with an easy but meaty part for everyone. In 2014 a version was made for string orchestra and retitled *Serenade*. In 2017, it was also arranged for 2 violins and viola. Though the orchestral

version has been performed, it is yet to be performed in either version as a trio.

43 A. Fanfare for 3 Trumpets- (1974); 4 mins; MS/msx.

Composed for when we had three trumpeters simultaneously inducted into Phi Beta Kappa, just before the organization tightened its liberal arts requirement in response to an extreme move in the opposite direction by the college at large. Exposed writing---they had better be good. One of the trumpeters was Susan Hellauer, now known for her work in Anonymous 4. Never since performed as a trumpet trio.

43 B. The same work, for Brass Quintet- MS/ms.

This version arranged for a Presidential induction at the Graduate Center. Individual parts less exposed than in the 3 trumpet version. Harmonically conservative. Effective. Can also be effectively played by a larger brass ensemble.

50. Chaconne and Scherzo- (1979); wind qnt.str trio.db; MS/ms.

A. Chaconne- (1979); 5 mins;

B. Scherzo- (1979); 6 mins;

These short movements can be done together or separately. For full, 9-instrument contemporary ensemble. The Chaconne is a fully tonal tour-de-force in which a non-modulating bass line holds while the upper parts are taken through a wide range of keys. The Scherzo is in one of my somewhat more contemporary idioms in which traditional chords and dissonances are combined in a fairly systematic manner. The Chaconne was performed by the Nova Philharmonic Orchestra in 2011 with an added part for 2nd violin, and was recorded by Ravello Records as part of *Harmonize Your Spirit With My Calm*.

54. Second String Quartet- (1979); 16 mins; 3 mvts; MS/ms.

(shorter version of middle movement is P/p). My most dissonant and difficult work.

The Meridian has done it very well. Only the best and most ambitious of students should even

consider doing it. Contemporary-minded colleagues find this work interesting. Untutored audiences have a problem with it. Uses tetrad formations rigorously. Outer movements are simultaneously serial (a 16-note row based on a single tetrad transposed three times) and a double octatonic scale. Also part of *Harmonize Your Spirit With My Calm* by Ravello Records.

64. Ceremonial for String Trio- (1983); 5 mins; MS/ms.

Designed to complement #41. As of 2017, unperformed.

71. Postlude: Auld Laing Syne for String Quartet- (1986); 4 mins; MS/ms.

I think a rather nice fantasy based on fragments of the Scottish song, composed to say farewell to the founding first violinist of the Meridian Quartet (then under a different name). Was arranged for string orchestra and performed by the Nova Philharmonic in 2014 under the title *Music of Farewell*.

79. Duo Sonata for Violin and Cello- (1989); 22 mins; 3 mvts; P/p.

Probably my strongest chamber work--- performed by Barbara Mallow and Daniel Phillips December 1997, and by other excellent duos before and since. Repeated by two

outstanding students in Fall 2011. Despite (or perhaps because of) its instrumentation, the work is symphonic in nature with a slow, sadly expressive sonata-form first movement and a driving, free-swinging sonata-form finale which is entirely in meters of 11/8 and 11/4. In between, a somewhat cryptic lighter movement with elements of scherzo and of song. If someone came along with an offer to perform it as an orchestral piece, I would probably agree to orchestrate it.

80. The Fish on the Rocks for Clarinet and Percussion- (1989); 10mins; MSX/msx. Originally composed at the request of Michele Fischthal and Roxanne Jurkovich (hence its title, though it does have a programme), it was finally premiered by Katherine Reilly and Asuka Yamamoto in 2007. Recently it was performed again in an arrangement by Michael Lipsey for clarinet and *two* percussionists. Although the initial problems in rehearsal were complicated by the additional performer, Lipsey's version was fully vindicated in the final performance and unless the single percussionist is an extraordinarily skilled mallet player, it is best done with two percussionists.

83. Woodwind Quintet #2 in 31-Tone Temperament- (1991); 14 mins; PX/px. Don't even think about trying this one, unless a spooked generation of woodwind players appears. Johnny Reinhard and his group commissioned this and did a creditable job on it in 1991 and again in 2006, but the odd fork-fingering required would drive most woodwind players crazy. The piece explores the duality suggested by microtonal tunings such as this one: on the one hand, enhancement of the consonances (super-pure thirds and natural sevenths) and on the other hand, artificial scales unthinkable in 12-tone tuning. Sections based on each alternate and occasionally interact.

88. Loss and Remembrance- (1996); 3 mins; string trio; P/p. Composed in memoriam Tadesse Araya, whose daughters went to our CPSM, it was composed to be performed at his memorial by a trio of Prep Schoolers. Hence, it is quite easy, and can be considered for a group of intermediate string players. In 2013 it was performed again, this time by advanced college students and graduates.

99. Wedding Music- (2002 & 2003)

A. Margaret and Raul- (2002); 6 mins; flute & string trio; P/p.

B. Clare and Charles- (2003); 4 mins; 2 cellos; P/p.

Special music composed for the weddings of former QC students Margaret Topogna (to Raul

Campos) and Clare Liu and Charles Wang respectively, the first is an easy work which can be

played by intermediate students. The second is somewhat harder. Both pieces use the first names of bride and groom as themes (H=B, R = D (re), L =A (la) M=E (mi), T =B (ti).

note: normal chamber ensembles also used in works 31,46,53, and 76, which are listed in

section E, page 7, because of their consistent use of microtones.

C. CHAMBER MUSIC WITH PIANO

2. Moderato for Cello and Piano- (1949); 7 mins; MS/ms.

The main reason not to do this very early work is that I have composed extensively for this combination since. This is a good, strong work for a sixteen-year-old. It was performed in 1949 (by Lowell Creitz) and again in 1950, but never since.

5. Sonata for Flute and Piano- (1950); 15 mins; 3 mvts; P/p.

On the other hand, this flute sonata written only a year after the cello piece is a work I continue to program--- recently (off-campus) it was performed in my absence (and I was notified only after the fact) by Emma Hospelhorn and Jan-Piet Knijff. It is not difficult, and each movement seems to work and complement the others. Performed in 2016 by Erin Keppner.

15. Song for Oboe and Piano- (1956); 4 mins; MS/ms.

After withholding this work as probably inferior for over 50 years, I participated in a performance with Antoinette Blakie and found the piece to be well-received and worthy of further performances. It is much lighter and easier than my later oboe sonata.

24 A. Sinfonia Concertante arranged as a Quintet- (1962); 28 mins; 3 mvts; pf;

ob, hn, vn, vc. A longish but tightly integrated 1st mvt. with nice themes. An innovative triple variations structure for the lyrical second movement; A driving, largely hexatonic finale. Of

course, if the four solo instrumentalists learn it well, I would want to find a chamber orchestra to *give* it its true version. Although both performances were extensively rehearsed in this quintet version, it has never been used for a public concert.

40. Two Ceremonials- (1973); fl + hp or pf; vc & pf; P/p; MS/ms.

A. Ceremonial I- (1973); 3 mins;

B. Ceremonial II- (1973); 5 mins;

These are birthday pieces for Ellen, and are in very traditional harmonic language. The flute piece has had no takers, but the cello piece has had a run of performances, including one by Barbara Stein Mallow that received positive reviews.

42. Suite for Alto Recorder and Piano- (1974); 19 mins; 5 mvts; MS/ms.

The five movements are quite diverse in character and probably in style also. Though the harmonic language is conservative throughout, there are differences: the influences on the

1st and 4th movements seem largely French, while the 3rd movement is Mendelssohnian. An

interested recorder player might advantageously be referred to this work. Elena Rojas has chosen the 1st and 3rd movements to perform on the violin late in 2001, and I duly made slight

adjustments to make the version she plays more violinistic. This work has never been performed in its entirety, though Randee Mia Berman performed several movements in 1977.

56. Sonata for 2 Pianos- (1980); 15 mins; 2 mvts; MS.

This is a good, strong work, which has had a number of performances. I especially like the later second movement. (The first movement was written in 1965 for the Lang sisters but finished too late for them and premiered instead by Josephine Parascandolo and Suzanne Notar. The complete sonata was finished too late for that team. I have played it with Pamela Ross and later with Leonard Lehrman). There are some rhythmic challenges ... your pianists should have some successful experience with demanding solo repertory in contemporary styles as well as good chamber experience before attempting this.

58. Sonata for Oboe and Piano- (1981); 23 mins; 3 mvts; MS/ms.

(The finale is also printed in A minor, probably a preferable key for it). Originally written for the QC senior recital of Ellen Haag. This sonata seems to me to be a bit long for its content, especially the rondo finale patterned somewhat after that of Schubert's posthumous A Major Piano Sonata. The other movements are shorter and perhaps more interesting and might be considered as detached entities. A curious factor: I now think the finale is in the wrong key. I conceived it in A minor and at the last minute decided, wrongly I now believe, to transpose it to Bb minor. Though the first two movements exist only in manuscript, I put the finale into the computer to have available versions in both keys, and would enjoy the opportunity to try both out with an interested oboist.

62. Sonata for Clarinet and Piano- (1983); 16 mins; 3 mvts; P/p.

Also composed as a QC senior recital piece, this time for Michele Grossman. Quite a bit shorter than the oboe sonata, and I think it works better. The slow middle movement evokes the popular idiom, and the finale is a light romp. Also successfully performed by Regan Nikol in 2000 and by Asuka Yamamoto in 2008.

70. Sonata for Cello and Piano- (1986); 27 mins (now 23 mins); 4 mvts.

Yet another senior recital piece, this time for Janet Holmes. In 1997, I revised this rather extensive piece. I have shortened the first movement by about 4 minutes, and have written a new finale, since its chief champions do not want any part of my original finale, a comic Quodlibet with Narrator. The first movement is intensively expressive The second movement is, I think, a very original scherzo. The third a romanza with a few microtones for the cello. The new finale is tuneful with a sad ending. The old one (still more than acceptable to me) is playful and has very few notes of my own in it. To use this finale the cellist must like to (and be able to) imitate animal sounds (especially of dogs and cats) on the cello.

72. Rabbi Azrael's Prayers- (1987); 5 mins; vc & pf; MS/ms.

I arranged this from my opera *The Dybbuk* at the request of Janet Holmes, my cellist of preference, who knew and liked both the music and texts of these prayers. In the opera these two prayers precede and follow the Exorcism scene. Here the exorcism is replaced with a meditative passage reflecting the character of Rabbi Azrael.

78. Westwind for Flute, Clarinet, Bassoon and Piano- (1988); 4 mins; P/px.

A relatively minor occasional piece written for Laura Medlin when she formed an ensemble of these instruments, it will hardly be missed until the next time this particular grouping is formed.

93. Movement for Viola and Piano- (2000); 4 mins; P/p.

Designed to be the middle movement when my Clarinet and Piano Sonata is played on the Viola

(the outer movements are very slightly altered as well). Heavy on the C-string, double stops

and pizzicato to counterbalance a relative dearth of those elements in the outer movements, this

rather bleak utterance can also stand by itself. As of now, unperformed.

112. Waiting for the Thaw- (2008); 11 mins; 3 mvts; vn.vc.pf; P/p.

A purely instrumental version of the Frost songs, (#68), so that the music can be heard while the Frost Estate continues to be rumored to disallow musical settings.

116. To Make the Center Hold- (2009); 10 mins; pf 4 hands; P/p.

Commissioned for a performance in Nov. 2009 by the duo-piano team of Stephanie Ho and Saar Ahuvia. Unusual in that it tends to pair the inner hands of the two players against the outer

hands. I thought the pianists, especially as they were a married pair, might enjoy this unusual

cut against the grain.

118. Prelude and Postlude for Piano Trio- (2012); 6 and 9 mins, respectively.

The first is a kind of processional. The second can stand alone as an expressive work based on the themes of the final song in #45. The recit. Line "Then who might sing in all the muted wood" becomes the main theme of the Allegro section. It is also my thought that any one movement of #112 can serve as the middle movement of a set with these two pieces. The postlude has been especially well received. The prelude has not yet been performed.

121. Fantasy With Upper Partial for Horn and Piano- (2015); 6 mins. (also in Section E)

D. SOLO WORKS

PIANO SOLO

4. Prelude and Poem- (1949 & 1950); P & MS.

A. Prelude- (1949); 3 mins;

B. Poem- (1950); 3 mins;

The Prelude was written in 1949, the Poem a year later. The Prelude is recorded by Leonard Lehrman on a LICA disc, and reissued by Ravello Records on *Harmonize Your Spirit With My Calm*. The Poem was performed only once at a Yale Summer School concert in 1950. Both pieces are essentially ternary, and both seem to have weathered fairly well.

19. Sonata- (1958); 17 mins; 6 mvts; MS.

Requested by a fellow Fulbright scholar and performed by him and later by me in 1960. I have not sought any performances since then. A somewhat unusually shaped work in

that it starts with fragments and interludes and gradually grows, engendering a full-fledged slow movement and rondo-finale.

25. Little Pieces (2 kleine Puckstuckchenleine; Intermezzo; Sonatina after Scarlatti)- (1964); 2,1,2 & 4 mins; MS. The first two pieces were written for Ellen to play and they were performed once by Arbie Orenstein. The Sonatinetta was performed by Pamela Ross. The Intermezzo awaits its first performance. All this was a long time ago.

82. Homage for Piano- (1990); 5 mins; P.

A senior recital piece written for and played by Audrey Schneider. The title refers three ways: to Ms. Schneider, to Schumann whose style is its closest ancestor, and to Ellen who particularly loves Schumann and has always encouraged me to write in this manner.

HARP SOLO

81. Two Studies for Harp- (1990); 5 & 4 mins; MS.

Written for my friend, Laura Sherman, and played by her on her senior recital. The first is called *Diatonic Study*. The second, *Chromatic Study*, realizes my long-held wish to write for harp tuned counter-intuitively to B#-C#-D-Eb-Fb-G-Ab most of the way through. Using such a scale on an instrument capable of all 12 pitches at once would seem artificial to me, but picking these pitches on an instrument designed to be diatonic made the various tonal passages feel richer. Even with this unusual pattern of pitches, major triads can be formed on Ab, C (as B#), and E (as Fb). As of May 2014, Ms. Sherman, who now publishes a line of harp music has plans to publish these pieces.

ORGAN SOLO

85. Study for Well-Tempered Organ- (1992); 5 mins; 1 mvt; P.

This was written for the Queens College organ. It is designed to show off the differences among the keys in an unequal temperament, contrasting dankest Eb minor with warmest C major .A just Eb major chord is achieved at the end by using the terz-quint stop to provide the upper notes of the triad. This has been performed by Philip Brisson and Jan- Piet Knijff, and I hope will be played by future organists as well. Any well-tempered organ will attain the same effect. In equal temperament the basic piece still works but the contrasts are much less intense.

E. SPECIAL MICROTONAL WORKS

23. Nine Preludes in 19-Tone Temperament- (1961); 20 mins; 2 Pf; MS/p.

This requires special tuning of the pianos. Due to their placement in my doctoral dissertation which has received acclaim in microtonal circles, these preludes have had a bit of a following. They are quite interesting as very diverse experimental pieces. A 2008 performance in Chicago, involving pianos with a slightly different tuning than mine, caused me to write a revised performance edition which should be used for any future performance. Besides the Chicago performance and its original rendition in 1961, there has been a performance in Graz, Austria around 1990.

26. Ten Studies in 31-Tone Temperament (based on a Textural Theme of A.D. Fokker after the Genera of L. Euler special organ)- (1963); 15 mins. (Organ version, MS. Trio version,

P/px.) Synthesizers now make this performable outside Holland, and a performance by Musical Concordance in December, 1997 with synthesizer, flute and bassoon worked very well. A version without either organ or synthesizer, with viola and double bass added, is contemplated. For microtonally advanced performers only.

31. Xenophony #1- (1966); 7 mins; 3 mvts; for 3 Hns & Trb; MS/msx; Pp. Has been performed twice, long after its writing. An interesting work: in the outer movements the horns play the upper harmonics in the F series. In the dissonant middle movement they explore microtonal dissonances using upper harmonics in diverse harmonic series. David Jolley supervised the most recent performance in or about 2000. An arrangement for 4 horns without trombone has been made in 2014 and is unperformed.

35. Three Dream Songs (Judy Berman Woolfe)- (1971); 6 mins; 3 songs; S; Version 1- in 31-tone temperament with 2 vns. and 31-tone organ MS.(An interesting chamber-music project should you have violinists interested and a keyboard player willing to learn the Terpstra or 31-tone Scalatron. A parallel version exists in ordinary tuning (see section G.)

46. Xenophony #2- (1977); 16 mins; 4 mvts; for wind qnt.vn.vc.db. & 31-t.org; MS/msx. Nota Bene has already performed this work as has Dinu Ghezzo's New Repertory Ensemble. It uses a typical new music group "enhanced" by our scalatron (the Terpstra can substitute for the Scalatron). A lot of different ideas using microtones are employed. My favorite passage involves the double-bass playing consecutive notes of the 31-tone scale by fingering like a violin.

51. Four Miniatures for Archifoon- (1979); 7 mins; published by Diapason Press. The archifoon is an electric instrument made in Holland with the same keyboard design as Prof. A.D.Fokker's pipe organ, which used to reside in Teyler's Museum in Haarlem. The keys are in straight rows, unlike those of the (otherwise similarly designed) scalatron and Terpstra keyboards. These four works, very difficult on the latter instruments, were conceived at the archifoon, on which they are much easier to play. Can be done on our scalatron if it gets restored. Much harder on the Terpstra--probably needs two performers. Though short, each of these miniatures can be done alone. They are good beginner's pieces for students interested in learning to "play" the scalatron or the Terpstra.

53. Study on the 7th Partial for Wind Quintet- (1979); 4 mins; MS/ms. Though microtonal, this is really quite playable, unlike my 2nd Woodwind Quintet. The guiding principal here is as follows : Three instruments play exclusively their normal notes; the flute plays normally but tunes 1/3 semitone flat. The horn mediates between the flute and the others, its 7th partial being in the flute's system. The trio is in the key of the 7th partial, and is essentially for flute with horn drone on its 7th partial.Performed at a LICA concert

in 2013. (C .Neidich participated in a 1982 performance).

76. Sonata for 2 violins in 31-Tone Tuning- (1987); 9 mins; 2 mvts; Px/pxx. Useful but only as a special project for violinists wishing to learn the unique fingering style of 31-tone temperament. This was written for and performed by Bouw and Jeanne Lemkes, a specially trained pair of Dutch violinists .

83. Woodwind Quintet#2 in 31-tone Temperament- (1991) (also listed under chamber music). Not for ordinary students ... see in section B above. A movement toward a second 2-vn. sonata has been completed and performed in an adaptation for keyboard synthesizer ... it is as yet unnumbered. Released on CD by American Festival of Microtonal Music in 2003 rather oddly on a CD labeled "Electronic" because performed on a synthesizer. The tempo of the recording, which was made without my supervision, is too fast to the point of total distortion.

121. Fantasy With Upper Partial for Horn and Piano- (2015); 6 mins. (also in Section C)

Microtonal instruments are also used in #35A(section G) and #36(section K). Microtonal details appear with some frequency also in #24(sections A & C), #75(l), #86(K) and #108(A).

VOCAL WORKS

F. FULL SONG CYCLES (*for a listing of the separate song titles see Appendix A.*)

18. Fatal Interview (Millay)- (1958); 20 mins; #1; 8 songs; S; P. (but some performers seem to prefer the MS). Received its first performance in 2009 by Rachel Smyth Godinger with Raymond Erickson at the piano. Its fifth song has been sung often and recorded. This cycle was very well received upon its performance, leaving me baffled as to why I was unable to get it performed for 50 years. Mae Crane had premiered two of the songs in the 1960's and privately recorded the others, presumably intending to perform them in concert, but when she died unexpectedly, I do not seem to have made any effort to find another singer for the full cycle until 2009.

27. The Falling of the Leaves (Yeats)- (1964); 21 mins; #2; 10 songs; Pf or Pf 4-hands, or wind qnt.string trio.pf ensemble; SATB. (Version with Pf 4-hands is P, which means vocal parts are P. Full ensemble version and single piano version are MS/msx). This has been done with success at QC several times. It is one of my best early works and combines vocal and instrumental forces in a manner educational to both. Originally composed as a companion piece to Brahms' *Liebeslieder Waltzes*, but has never been performed in that context. The 10 settings include solos for each voice, two duets, three quartets and a trio.

38. Memory (Bly, Roethke, Yeats)- (1973); 10 mins; #3; 3 songs; M or B; MS. Starts with Bly's *Looking Into a Face* and finishes with Yeats' line "I see your face". Has

been performed as a cycle by three singers. Constance Beavon made the middle song, from which the title of the cycle is derived, a regular contribution at faculty concerts.

44. She (Roethke)- (1975); 17 mins; #4; (2222.423.2.hp); 5 songs; Pf or orch; S&B; MS/msxx. The orchestral version is probably overkill for songs whose effectiveness rests partly in their intimacy. Still, with soprano and baritone in tow, they might make an interesting contrast in an orchestral program. The middle song is a duet and, I think, works quite effectively by itself. It is surrounded by solo songs for each. I think the two baritone songs are stronger than the soprano songs when taken out of cycle. Perhaps this reflects my view that Roethke the poet speaks more authentically in his own voice than in that of his young beloved.

45. A Wind of Fall (Leonie Adams)- (1975); 14 mins; #5; 4 songs; pf (P) or cl.hn.vc.pf ensemble; S; MS/ms. Note the chamber version of this. The parts are not hard. A good singer is needed. These have been done mostly in the piano version, but two performances with four instruments worked well also.

65. Light and Shade (Susan Fox)- (1983); 16 mins; #6; 4 songs; ob.pf; S; P/p. (oboe uses separate part only in last song, as the other, shorter songs can be played from score without page turns). This is the cycle which has received my best press. The last song is almost as long as the other three combined. The middle two songs appear to make a good shorter group by themselves. The second song uses English Horn rather than oboe.

66. By Flowing Waters (Li Pai)- (1984); 8 mins; #7; 4 songs; fl.cl.vc, No Pf; S; MS/ms. Very short, fairly simple songs. Mildly oriental flavor. Sachie Ueshima sang them quite recently.

67. I Journey Back (Millay)- (1984); 13 mins; #8; 5 songs; S; P. Composed some 25 years after as a kind of sequel to #18 and taken from later poems in the same Millay work. Has had several performances as well as the recording by Erika Sunnegardh.

68. In Deep Woods (Frost)- (1985); 9 mins; #9; 3 songs; T; MS. Composed to honor Queens College President Saul Cohen upon his departure from the college.

Saul put his position at risk going over the head of Chancellor Murphy to gain State approval of our splendid New Music Building. When our Department wished to honor him on his departure he was asked to name his favorite poet. He indicated that it was Frost. Through the grapevine I have learned that the Frost Estate routinely turns down permission requests to set his poems to music, so visible public performances must wait until the 2030's when his copyrights expire, unless the Estate changes its policy. These are some of my best songs. To make the music available without the words, I have recently arranged these songs to be played without words by piano trio in a single work, which I call "Waiting for the Thaw"(see #112 in

Category C). The three Frost poems set are *Never Again Would Birdsong Be the Same*, *Stopping by Woods on a Snowy Evening* and *The Road Not Taken*.

73. With Primeval Candor (Sarton)- (1986); 17 mins; #10; 5 songs; vc.pf; M; P/p.

One of my very best cycles. Some very good mezzos have done it. The cycle was created as a kind of homage to Sarton, whose poetry had particularly brought spiritual uplift to my wife. Individual songs can be done as excerpts. The last two in particular make a nice, shorter unit. The fourth song, *Evening Music*, has also been arranged for vocal duet (soprano and mezzo, with string quartet P/p).

84. Gestalt at Sixty (Sarton)- (1991); 16 mins; #11; 3 songs; cl.vc.pf; S; P/p.

A single poem in three parts ... best done as a unit, but the final section, my favorite, can be done by itself. Has been done by both sopranos and mezzos. The outer movements are done alike by both, but the middle movement has two distinct versions, with sections transposed while others are done in the original key (soprano) when the mezzo sings. Hence separate scores and parts exist for the two versions. The middle song contains numerous short quotations of other works. The soprano version, as the original one, is probably the best, but it was recorded (in the soprano version!) by a mezzo, Constance Beavon, and the texture of a mezzo's voice might be best when the third song is done alone.

96. Quiet Homecoming (Leonie Adams)- (2002); 14 mins; #12; 5 songs; Pf; M; P.

Though listed as a cycle, designed for performance of single songs as well. Average length about 3 minutes. Mezzo, but transposable for other voices. Four are new; one old but not previously released can be done by one singer but is actually printed as a duet--mezzo and baritone. The complete cycle received its premiere in 2009, stunningly, by Emily Duncan Brown and Gilad Paz.

101. The Past Is Now (Sarton)- (2004); 9 mins; #13; 3 songs; Pf; Sopr; P/p.

A version also exists with string orchestra accompaniment.

111. The Flamenco Dancer (Karen Etheldattar)- (2009); 13 mins; #14; 4 songs; vn.pf; M; P/p. The poet's four distinct impressions from the diverse dances of Pilar Rioja.

Premiered Nov. 15, 2009 by Roz Woll with Blanca Gonzalez, violin. If a guitarist-composer ever wanted to arrange these (especially the last) to include a guitar in the accompaniment, I would be favorably inclined.

120. The Face of Things (D.R.Goodman)- (2015); 9 mins; #15; 3 songs; Bn.Pf; S or M.

Three selected poems, the latter two are sonnets. Bassoon is an unusual obbligato instrument. The last song is called "The Question of Suicides at Niagara Falls" and, while using Mendelssohn's water music from *Elijah* is nonetheless somewhat unique in its conception and may stand apart from my other songs.

122. Unfurl the Light (Susan Fox)- (2017); 12 mins; #16; 6 songs; Pf; S.

The poems, taken from a collection of more than 50 called "Border House" describing life in and around a country home in France. Inspired by the voice of Emily Misch I have added coloratura to several of the songs. The poems depict the author's observations of nature as the seasons unfold, and culminate in her plans for a bronze peacock that will take all light and guard it, "whatever the storm, whatever the darkness of our living night".

G. INTEGRATED SMALL GROUPS OF SONGS (Mini-Cycles)

9. Psalms 139 and 140 for Mezzo and Cello- (1952); 6 mins; vc; no pf; M; P.

Received two performances in the 1950's, none since. I'm eager to hear them again... I think they are quite distinctive in the way they use this somewhat unusual combination. The second of these was composed while I was studying with Dallapiccola at Tanglewood and both were premiered that summer by Betty Allen, then a student there.

35. Three Dream Songs (Judy Berman Woolfe)- (1971); 6 mins; 3 songs; S; published by Fanning Verlag.

Note Version 1- in 31-tone temperament with 2 vns. and 31-tone organ (see section E).

Version 2- in 12-tone temperament with piano (publ by Fanning Verlag). The comparison between these versions is interesting. I worked the piece out on the 31-tone organ in Holland. The few who have heard both versions agree with me that the 31- is better if you can do it that way. For the singer, the two versions should seem identical, even though the middle song does not end up in the same key in the two versions. I wanted two versions from the start, in order to demonstrate that one could create a body of music that could serve as a transition to microtones by being a kind of bridge.

49. Two Irish Songs (Yeats)- (1979); 7 mins; 2 songs; vn.pf.drums ad lib; B; MS/ms.

These have been often performed and always well-received. The poems are:

A. Into the Twilight, and

B. The Fiddler of Dooney. In the half-dozen or more performances, the ad libitum drum part was played only once ... by the then student, Michael Lipsey.

74. Borne by Warm Breezes (Caren Shilling)- (1987); 6 mins; 3 songs; cl.pf; S; MS/ms. Short and simple songs which were very well received at a LICA performance.

87 A. Two Prayers for the Sabbath (Gates of Prayer)- (1995); vc.obb; S.

This work has been performed in both solo and choral versions. It is harmonically very conservative. The first of them was composed for Lisa Rosenbaum Hest to celebrate her investiture as a cantor. The second was added several years later to celebrate Ellen's first major synagogue commission. Only the second requires cello. Only the second is also available in a choral version. A meditation for the cello connects these prayers when both are sung.

92. Love Found and Lost and Found Again (Sarton)- (ca1992); 10 mins; S or M; P.

A pairing of two autobiographical poems which Sarton wrote about 10 years apart. The second is a very short, humorous antidote to the gloomy mood with which the long first song ends. The song titles do not match the poem titles which are *Der Abschied* and *Myself to Me*. I did not wish to invite comparison with Mahler's overwhelming masterpiece, and having re-titled the first of this group, it seemed appropriate to re-title the second as well.

97. Bettina's Christmas Cards (Elizabeth S. Blake)- (2008); 7mins; 7 songs; any Voice; P. Ms. Blake sends out annual original verses on her Christmas cards. Over about six years I have set seven of them. All can be sung by one singer (voice category irrelevant) but

four have a duet version as well. Intended for informal renditions.

106. *Two Shakespeare Sonnets*- (2002, 2006); 3 mins/ea; P.

A. Sonnet 106, composed for Leonard Lehrman and Helene Williams' wedding (2002) after being started nearly a half century earlier to celebrate the marriage of Roger and Ellen Hahn but left unfinished; and

B. Sonnet 73, composed for Downtown Music Productions (2006). They work well together. 73 in particular seems to need 106 as a companion piece.

109. *Two Settings of Mildred Berwitz*- (2005, 2007); S&B; P.

A. Why Did I Let May Slip By? (Soprano), and

B. In the Catskills (Baritone). Ms. Berwitz, a longtime participant in the Q.C.

Orchestral Society both as a violist and a bassist, requested that I set these poems. I was happy

to oblige. The second one has not been sung in public.

H. COLLECTIONS OF SHORT SONGS (not necessarily integrated)

47. *Four Short Songs from the 1970's*- MS.

A. Rainbows of Darkness (Laura Eliasoph)- (1973).

B. Rondeau (M.R. Mandelbaum)- (1973).

C. Shadows (Lisa Giordano)- (1977).

D. Patricia's Family (Ellen Mandelbaum)- (1978).

Randomly collected as a group. The authors of the poetry are, respectively, the daughter of a high school classmate and friend; my father; a Queens College student; and my wife.

94. *Three Prayers (with diverse authors)*- (2002); P.

A. Prayer Before Work (Sarton)- 2 mins; Sopr.

B. Be At My Side (Leah Fichandler)- 3 mins; Solo voice or Chorus.

C. Psalm 23- 2 mins; Solo voice.

The first of these has been performed and recorded. The others have had only informal performances at Three Arrows, Putnam Valley, NY.

100. *Opus 100*- Individual Songs (completed ~2000 to 2010)

A. Les Pas (Valery)- (ca 1999); 3 mins; S; P? Was begun when I was first unsuccessful in my search for a preexisting setting of Valery for use in Gestalt at 60 (opus 84). When I found the Honneger work I set this song aside, but finished it later.

B. Overheard Before Winter Recess (Jean Murphy)- (2004); 2 mins; P.

A charming poem found 54 years later in our 1950 high school yearbook exhorting seniors to start studying.

C. The Lover Mourns for the Loss of Love (Yeats)- (2009), 2 mins; P.

Composed almost in its entirety during a long stopover in the Madrid airport.

102. *Two late Sarton Poems*- (2005).

A. Barcarole (Sarton)- 4 mins; Mezzo. (Poem title is Coming Into Eighty.)

B. Absence and Illness (Sarton)- 3 mins; Mezzo, P.

103. *Four Settings of Ogden Nash*- Baritone.

A. Pretty Halcyon Days- (1948); 3 mins; MS.

Won first prize in National Scholastic competition, 1948.
B. A Lady Thinks She's Thirty- (1983); 2 mins; TTBB; a capella.
C. The Private Dining Room- (1988); 3 mins; P; and
D. Let George Do It If You Can Find Him- (2005); 4 mins; P.
All humorous, of course, and can go as a group or separately.

104. *Three Songs*- Sketched Early (1951-4) but Completed late- (2004-6); P/p.
A. The Scholars (Yeats)- 2 mins.
B. Sing Me No More (B.J.R.Stolper with Fl. obbligato)- 4 mins.
C. The Two Priests (A.MacLeish)- 2 mins. With optional choral version.
All three are recent products of my re-assessment of early (and, in this case, previously unfinished) works.

105. *Three Settings of Poems*- chosen by my Composition Classes
A. When Serpents... (E.E.Cummings)- (2005); 2 mins; P.
B. Nothing Gold Can Stay (Frost)- (2014); 2 mins; P.
C. A Dream Within a Dream (Poe)- (2015); 3mins; va.pf; P.
In each of these composition classes the students chose a poem which everyone was to set. I did my settings along with them. None of them were performed outside of the class. The Poe seems the most worthy of the three to be heard in public.

110. *Two Short Poems of Karen Etheldattar*- (2009); P/p.
A. When I Look at You- with violin or flute part optional.
B. Making Play- accompanied only by a toy instrument with five notes.
These were studies in setting Etheldattar preparatory to composing *The Flamenco Dancer*.

119. *Two Songs for Community Church Auctions*- P.
A. Five Ways (W.Stevens)- (2012); S,A,T or B.
B. For Grandsir (T. Hart)- (2013); T or B.
The auction terms limit the winner's choice to fourteen lines. Marjorie Vai, having picked Stevens' *Thirteen Ways of Looking at a Blackbird*, authorized me to set five of them. Except for performances directly related to the church auction, I would discourage performances, since it is not of the entire poem. *For Grandsir*, on the other hand, is a complete setting and certainly available for use.

I. INDIVIDUAL SONGS AND DUETS

34. The Bold Hills (Robinson)- (1968); 4 mins; tpt.cl.fl.pf; M&B; MS/msxx.

39. The Crazy Moon (Yeats)- (1973); 3 mins; B; MS.

57. Memorial (Ecclesiastes)- (1981); 6 mins; Pf (2121.211.1); B; P. Composed for my father's memorial service, upon his request that this text be read on that occasion. A substantial work. Title uses upper case for last two letters. (Everyone called him Mal). An orchestral version (P/p) has been added in 2014. Unperformed in this version as of 2017.

59. The Avowal (Wilbur)- (1982); 3 mins; T; MS.

Wilbur's poem was actually a translation from an earlier French poem. I later learned that the same poem had been set in French by Chausson with the loud and soft portions of each stanza the reverse of mine.

75 B. The Three-fold Blessing- (c. 1990); 4 mins; vc.pf; S.

The coda to *A Mourner's Kaddish* (#75, section J) arranged for Soprano, Cello and Piano. The text is actually separate from the Kaddish, and this segment can stand alone. It is the only part of the Kaddish arranged as a trio.

77. The Donor of the Great Bell of Cuzco (Susan Fox)- (1988); 5 mins; pf or ob.guitar.marimba.db,cl (ad lib) ensemble; S; P/px. Please note the unusual instrumentation here. Commissioned for a group with the above instrumentation, minus the clarinet, it exists in two versions---my preferred one has the added clarinet. The singer also plays a pair of chimes, or it can be done by an additional player. A version with just piano and oboe is also available.

89. To Autumn (Keats)- (1996); 7 mins; Ten Vc. Pf; P/p.

Set to celebrate the marriage of Janet Holmes to Ed Maday, the poem selected by them. Rufus Hallmark sang this on several occasions.

90. Out of Time (Stepanchev)- (1997); 4 mins; fl.vc.hp; S; P/p.

Premiered by Christine Schadeberg's people including Chris Oldfather, piano instead of harp. Then in 2000 performed again, this time with harp. Commissioned by William Green, to whom it is dedicated, to celebrate the installation of Steve Stepanchev as the first Poet-Laureate of Queens.

91. Guarda la Luna (Fox)- (1997); 3 mins; str quartet; S&M or B; P/px.

Vocal duo and string quartet. For a companion piece, have arranged the fourth song in #73.

98. Renunciation (A.Meeropol)- (2003); 3 mins; Solo voice; P.

Commissioned by Leonard Lehrman for a centennial celebration of Meeropol's work.

107. Melee (Brenda Carpenter Osayim)- (2006); 5 mins; S; P.

An intense setting of a poem evoking crashing waves and strong emotions.

115. Dawn By The Sea (Malcolm Day)- (2010); 3 mins; T; P.

A lyrical love-poem.

117. This Isle Is Full of Noises (Shakespeare)- (2010); 3 mins; T; P.

Caliban to his co-conspirators.

123. Veterans Day (Rose Styron)- (2018) 3 mins. (trpt.&Pf.) S. The burial of a marine with quotations of birdcalls, taps, hymns and a hint of the funeral march from Mahler's 5th.

J. WORKS FOR CHORUS

1. *Two Christmas Choruses*- with piano accompaniment.

A. A Christmas Message (Elizabeth S. Blake)- (1946).

B. A Christmas Carol (Samuel T. Coleridge)- (1948); MS.

A recent successful performance of the earlier work prompted me to promote these two very early works into the numbered catalogue.

6. Of Music (Shakespeare)- (1951); 5 mins; a capella (P) or with mixed ensemble (msxxx) While considering (and rejecting) this work for my 2014 choral presentation, I came to the conclusion that this would work better as a movement for string quartet, or even saxophone quartet, and expect to offer it in this context.

11. Mass- (1954); 22 mins; Men's voices with organ or orchestra (though only a sketch for the orchestral score exists); P. Recently printed in the hope of finally having a performance. In 2014 have printed a version for women's chorus in light of an offer by Prof. Sandra Babb to have it performed that way. Its premiere, after 60 years, was by women's voices.

21. Psalms 120 and 121- (1960); 4 & 5 mins; with pf or fl.cl.hn/vn.vc. & db; MS/ms & MS/ms. Strong works. 121 was recently performed by Jan-Piet Knijff's group. The Q.C. Choir also performed Psalm 121 Fall 2011.

30. Three Pastoral Choruses (MacLeish)- (1967); 3,6 & 3 mins; with two cl. & S solo; P/ms. The three poems are *An Eternity*, *Nocturne* and *Mistral Over the Graves*. The middle one deploys the chorus in unusual ways, often having principal lines jump from section to section with overlaps. The clarinet and bass clarinet are predominant in this one; two regular clarinets are used less conspicuously in the first one and the last one is a *cappella*. So far they have only been done individually; I would like to hear them performed as a cycle.

37. The Everlasting Voices (Yeats)- (1972); 2 mins; a cappella; P.

48. The Cloisters, Fort Tryon Park (Samuel Yellen)- (1978); 8 mins; with 4 fl. hn. trn. va. vc. db. hp. or 4 recorders, cornetto, sackbut, treble viol, viola de gamba, bass viol. and 2 lutes. There have been three performances to date, all with the modern instruments. The work is conceived to sound structurally somewhat different in the two versions, with the middle stanzas, set in a quasi-Medieval style, emerging as more significant with the early instruments

52. Psalm 126 (Hebrew)- (1979); 4 mins; with piano or organ or ensemble such as string quartet; (P). (No parts exist for quartet version.) H. Rosenbaum has chosen this setting, composed to celebrate the Camp David Accords, as his specimen of my work to perform on several occasions.

55. Sea Surface Full of Clouds (Stevens)- (1979); 16 mins; SATB soloists & orchestra; MS/ms (choral parts alone, P). Performed on two occasions at Queens College, most recently by the Choral Society in 2004. This fascinating poem in five extremely parallel stanzas was set by me, at first involuntarily, then with mounting enthusiasm as I discovered that the supposed modernism of its style was merely a velour hiding a deeply

classical core. I have considered this work a turning point in my emphasis from seeking a synthesis between my more conventional roots and the demands of the prevailing modernist aesthetic, to discarding all attempts to please the modernists and exulting in my roots.

60. The Farm (MacLeish)- (1982); 7 mins; a cappella or with cello; can be done as a quintet, five parts (two basses); SATBB; MS. The poem is historic Americana, and the middle portions simulate three period styles in American choral music. I would think an interesting curiosity at the very least. Performed at Queens College in 2014.

61. On the Edge of Song (Susan Fox)- (1983); 4 mins; with Pf or str. sextet; MS/ms. This very short but moderately difficult choral work was my first of many collaborations with Susan Fox. Performed, 2014, in version with fl.cl.vc. & pf.

75. A Mourner's Kaddish (Aramaic, Hebrew & English)- (1987); 15 mins; with orch. (6222.4231.2.hp) (MS/ms) or org.fl.hn.vn.vc. (MS/ms) with hp & perc. ad lib. The chamber version has never been used. Unusual is a passage near the beginning where performers can insert themes representing their recollections of persons being mourned (MS/ms). The extra flutes are tuned microtonally flat.

87 B. Two Prayers for the Sabbath (Creation)- (1995); 3 mins; with keyboard, vc optional; SATB; P/p. (Refer to #87 A in section G above). This is the choral version of the second of these prayers (the first exists for soloist only).

113. Choral Response and Hymn for U.U. (Goethe-Southworth, J.H.Holmes)- (2005, 2007); 1 min, 3 mins; P. Two versions of the choral response exist.

114. Sunset Concert in Sainte Chapelle (S.Fox)- (2006); 5 mins; vn.va.vc.db.fl.cl; SATB, Sopr solo, P/p. Uses thematic material of #95 with voices.

104 B. The Two Priests (MacLeish)- (ca 2009); 2 mins; Pf; SATB; P. Also available for solo tenor (see under #104, section H). This version completed circa 2009. Performed, 2014.

note: substantial choral material in (categories) #'s (L) 7, (K)12, (L)13, (F)27, (K)36, (K)86.

K. OPERAS

12. The Man in the Man-Made Moon (own libretto)- (1955); 40 mins; (1111.111.1.str); P/p. The overture makes a short and snappy orchestral piece. One could also do the final fugue as a purely orchestral number with a minimum of arranging to compensate for the missing vocal parts. Roles for high baritone, low baritone, patter baritone, tenor, soprano. Basically a choral, comic opera, many choral lines can be done as solos. Chorus can be small. A jealous Man in the Moon confronts the robotic man in the first

man-made moon. The scientist responsible for the man-made moon ingeniously crafts a solution. Full of alliterations, puns, send-ups especially of events of the 1950's. Recent performance at Queen's College proved topics and humor remain current and fresh.

17. The Four Chaplains (M.R.Mandelbaum)- (1957); 40 mins; (2121.221.2.hp.str); MSX/msxx. A single copy of the full score exists, with a set of parts probably needing considerable editing. No complete piano-vocal score was ever made. Excerpts totaling about a third of the full work have been assembled and printed in piano-vocal format in more recent times. Work was completed and performed under tough deadline and I was the conductor-coach. For 40 years my assumption has been that the work was not worth the editing time. Now I'm not so sure. If, at some future time, enough of my work is validated sufficiently to make the resuscitation of this pageant-opera seem worthwhile, an ambitious musicologist could reconstruct it from existent materials including the recording of the Harvard premiere, 1957.

36. The Dybbuk (S.Ansky ps.)- (1972); 155 mins; 4 acts; (2222.4231.3.hp), 31-tone keyboard instrument.str; MS/msxxx. Was very well received by all who worked on concert performances without orchestra in 1971 (before orchestration was completed) and 1972, in the production of 1978 and in various excerpts performed under varying conditions. Though my own views must be discounted, of course, I feel it belongs in regular opera repertoires. Sticks very closely to Ansky's play in the Alsberg translation. Performers must obtain permission for the use of the copyrighted translation. Orchestral materials are not in good shape. I have contemplated arranging an orchestral suite from the music of The Dybbuk (and have been encouraged to do so) and might, should a potential performer ask for it. A concert performance of about 40% of it took place in 2017 with full orchestra, A video exists online.

36 A. The Dybbuk- (1978); 135 mins; 2 acts; MS/msxxx.

[Performance Version for Queens College.] This version was created under duress and a dominating stage director. The few changes I regarded as improvements have been incorporated into the original score. Still, the existence of multiple versions is typical of the opera genre, and future performers might want to see for themselves if there is anything they like here. Most of the changes are cuts and a rearrangement of scenes to begin near the end of the story and flash back (I don't like it). There' are two additions: a choral segment for the wedding scene (text by John Olon-Scrymgeur), and a transition between what were originally acts I and II to replace the intermission to reflect the passage of time and the impact of Channon's death on Leah. Either or both could easily be added to the original version. I would say "yes" to the Interlude should the reasonable decision be made to omit the first intermission, and "no" to the stylistic misfit (both text and music) in the wedding scene, unless the user really likes it.

86. The Village- (1995); 140 mins; 2 acts; (2222.323.2.hp.str); P/pxx.

Both full and vocal scores are in excellent condition. The orchestral parts to the first act are also in usable shape, but the parts for the second act have not been edited to take into account the revisions after the premiere. Would take about 50 hours of work, (for which I would gladly pay should there be prospects for a performance or even simply to leave the materials in usable shape). The libretto, by Susan Fox, is based on the true story of her husband's childhood survival of the Holocaust under the protection of French villagers. I have also considered preparing a suite of orchestral excerpts, but am less disposed to doing it for this than for #36, because the words, even more important

here with its ongoing political implications, are not known to the listeners as they might be through cultural dissemination in the case of #36. The four arias sung intermittently from Paris by the rescued child's mother can be and have been excerpted from the opera. *The Village* had five performances at Queens College in 1995, the last two sold out by word of mouth. Audiences demonstrably receptive.

L. SATIRES, MUSICAL COMEDIES AND FILM SCORE

7. Secret Symphony K-13 (w. Steven A. Davis)- (1951); 18 mins; 4 mvts; chor & orch; MSX/msx. This work, a full, orchestrated symphony with chorus, was composed as a kind of celebration of Interlochen with humor, and performed at the all-camp party on the 13th of August, 1951. It would not have been possible without a host of volunteer copyists. David Klein was concertmaster and producer. John Dalley (later of the Guarneri String Quartet), whose imitation wolf-whistle, played throughout the summer, is featured near the end of the 2nd movement, was assistant concertmaster. I like the work but by now am probably the only person who remembers how it goes. Scores and parts are exactly in the shape they were left on Aug. 14th, 1951, and I will try to have them preserved, but I doubt that they will ever be used. Too bad. Perhaps materials should be sent to Interlochen for archival preservation if they are interested.

13. Tea and Empathy (Dorothea Schmidt Wender)- (1956); musical in 2 acts; MS & P. (Only some songs in score. Full work recorded). This work, which even earned a rave review from the Harvard Crimson, is on a private CD. I also have written out the scores of about half the songs, though the performance was almost entirely learned by rote. Among the participants who later went on to distinguished careers: pianist and music director Joe Raposo and choreographer Liz Keen.

14. Love Defies Analysis (Leah Fichandler)- (1956); musical in 2 acts; MSXXXX. (No score except for 2 songs; only a primitive recording) Exists only on a distorted tape. Several nice songs in a short musical based on the premise of a romance between two people under psychoanalysis, in which one analyst recommends marriage and the other is against marriage. The first of three musicals written for and produced at Three Arrows, Putnam Valley, N.Y.

32. A Two Bedlam House (John Garrett)- (1967); musical in 1 act. Very little remains of this 3 Arrows Musical for which I wrote the score but had to miss the performance. The story evokes the generational warfare of the time. I have tried to reconstruct the best two musical numbers, one the love duet and the other an antiphonal chorus beginning with the line "It's not so bad being fifty, if your bones are in place." The love duet is in good shape.

63. As You Dislike It (Leah Fichandler)- (1983); musical in 2 acts; MSX. The best preserved of the 3 Arrows musicals since a decent video was made (a copy may be hard to find) and I also kept manuscript copies of most of the songs. Most of the cast were the same people who had done my show 27 years earlier and were now in their seventies. Knowing that they would have constricted ranges, I insisted on auditioning the entire cast before composing a single song, and was delighted after the performance, when singer after singer was complimented on how well they sang.

124. Gold Coasting (2018)-Pp (Fl.Cl.Bn.Tp.Trn.Pf. Str. qrt.) 13 mins. A replacement score for the sound track composed in 1953 and lost. Written sketches and recollections of the 1953 score are combined with newly composed materials and c;loosely synchronized to the pre-existing film.

UN-NUMBERED AND OFF-LISTED:

Y and N after each indicate whether a manuscript of the music is available.

- 1948 We Plan Together. Incidental music for the educational film. (film is available,)
1948 Piano Sonata on Telephone Number Themes (taped; only partly written out). N.
1948 Adirondack Twilight for pf. (taped; not written out) N. The tape may be damaged by now,
and much of the music forgotten.
1948 Slumber Music: Prelude to a Nightmare ch. orch. N.
1948 On Before Us (Bettina Blake) A school song for Horace Mann-Lincoln. Y.
1949 Night Must Fall: Incidental Music (ensemble). N.
1949 Six Episodes from My Life ant Lincoln: pf. Y (one copy only)
1951 Afterwards: Incidental Music orch. N.
1951 Adams House Cantata Men's voices and piano YP. (Perhaps should be archived at Harvard. Has recently been sent for that purpose. Songs are now printed.
1952 Overture on themes from Sullivan's The Sorceror N. (tape exists)
1952 An Extra Song for Mrs. Partlett in Gilbert and Sullivan's The Sorceror N. (tape exists)
Written for Dorothy Barnhouse to sing in the Leverett House production.
1953 Gold Coasting: Incidental Music N. (a print of the film is in the possession of Nelson Galassi of the Harvard class of 1953. He resides in Italy. His copy lacks the sound track, however and Michael Weishan at Harvard has not been able to locate any. As of June 2018. I have since completed a replacement based on sketches from the original score.
1953 Movement for Violin and Piano N.
1953 Piano Sonata in D a nearly complete abandoned sketch ?
1955 Hear, O Israel voice, flute and cello (given to Dorothy Steck, ms. lost) N.
1955 Thespis: New Settings for the lost Sullivan tunes. Only choral parts can be found. This was actually performed, but the soloists probably never got more than lead sheets.
1956 Chaconne for Piano. N
1956 Two songs, "Out Takes" from Tea and Empathy. N.
1956. Incidental Music for a production of Ansky's The Dybbuk. (recording exists, no usable ms)
Several of these segments became the basis for my opera, although the opera's central structural element was created later. Principal use would be for anyone interested in tracing the musical roots for the opera.
1973 Birthday Pieces and Raggedy Ann. Y. Short pieces composed for friends and privately played for them. The very conventional style was not representative of my work at that time.
1973 I Was Born Upon Thy Banks (Thoreau. Written for theory class (cho. & small ens.) Y.
1978 Day of the Knight (a Queens College fight song based on a tune from #14, sect. I). Y.
1978 Benny O'Lum and Heather Shacoot (R. Berman) songs with obligatos Y.
1985 Die Sterne und Striche auf Immer str. qrt. Y. msx (maybe only as parts).
Odd mix of Mozart and Sousa. *Conceived* as a tribute to President Saul Cohen who named Mozart and Sousa as his *favorite* composers. Preceded by a comic speech

the gist of which is that there are early sketches for The Stars and Stripes Forever in Mozart's handwriting. You should know about this should there be occasions for comedy and a string quartet is present.

1988 A movement toward a second sonata for two violins in 31-tone temperament, also arranged for synthesizer. MS, p. Will probably be given a regular number. Was recorded among the Pitch series, but I was not consulted in advance about the performance, which is so much too fast as to be completely distorted.. Since it sticks to an Euler mode, (3.5.7.7) wick uses only 12 pitch classes,

1991 Sonata Movement for Trio. Y. P. On Themes by my Theory Students

1992 Nine Numbers for a Musical on A Tale of Two Cities (Irene Rudoy) Y. P.

I don't know what to do with these orphaned songs. Ms. Rudoy was introduced to me by a friend and seemed very eager to do a production based on her script in her native Florida. She seemed enthusiastic about the songs. Then, one day, she asked that I have an orchestration of the songs recorded, to use as a backdrop for her production. I *voiced* the view that live music was far better, even if financial restraints drastically cut back the number of musicians. I never heard from her again. Two of these numbers seem particularly strong: Song of the Common Man (Mme. LaFarge and chorus) and "I Must Love Her Only With My Eyes", in which Sidney Carton's sad monologue is combined with an ardent love duet.

2005 The Tower on the Mountain Y.P. (vocal quartet, SATB) 3 minutes. P. Written for the resident quartet at The Mountain in Highlands N.C. and as yet unperformed ... evidently they only wanted to use their own material. The localized text renders the work useless in any other setting.

2006 A Letter to Jewish Week (own prose text) Y.P. A special-occasion piece set to a letter written to Jewish week about reference to God being a Republican. Leonard Lehrman requested the piece. It exists and has been performed, but too limited to be assigned a number.

2011 A string Quartet movement Y. P/p. based on The Village, Act I sc. 5, created for a string quartet concert memorializing the victims of Kristalnacht. P/p

2014 A second song for Mrs. Partlett, more comic than the 1952 song, text by Emily Kingsley, sung by her at a Sorcerer reading. P. Y.

2014 Am 15 Mai, 1896 (baritone). Text by Johannes Brahms. A spoonerism-filled thank-you note in verse to Eusebius Mandeczewski, presumably after a visit on the date enshrined in the title. Selected more for the author of the text than anything else...hence off-listed, at least for now, but might be fun to perform. Premiered by Helene Williams, August, 2015.Y.

APPENDIX A: Titles or First Lines of Poems Included in the Song Cycles

#1: Fatal Interview (based on sonnets from the group with the same title by E. St.V. Millay)

- i. **Of all that ever in extreme disease...v**
- ii. **No lack of counsel from the shrewd and wise...iii**
- iii. **Now, by this moon, before this moon shall wane...xxii**
- iv. **Heart, have no mercy on this house of bone...xxix**
- v. **Love is not all, it is not meat nor drink...xxx**
- vi. **Sorrowful dreams remembered after waking...xxxiii**
- vii. **Most wicked words, forbear to speak them out...xxxiv**
- viii. **Love me no more, now let the god depart...xxxix**

#2. The Falling of the Leaves (Yeats)

- i. **The Players Ask for a Blessing On Their Psalteries and On Themselves (trio, S,T,B)**
- ii. **The Boat, the Cloak and the Shoes (duet, M&B)**
- iii. **The Lake Isle of Innisfree (solo, T)**
- iv. **A Drinking Song (quartet)**
- v. **The Ragged Wood (duet, S&T)**
- vi. **When You Are Old (solo, B)**
- vii. **Her Anxiety (solo, S)**
- viii. **Three Movements (quartet)**
- ix. **The Falling of the Leaves (solo, M)**
- x. **Under Ben Bulbin (IV) (quartet)**

#3. Memory (three authors)- Solo, either M or B.

- i. **Looking Into a Face (Robert Bly)**
- ii. **Memory (Theodore Roethke)**
- iii. **A Deep-Sworn Vow (Yeats)**

#4. She (Roethke)- for S&B.

- i. **Light Listened (B)**
- ii. **The Young Girl (S)**
- iii. **She (duet)**
- iv. **Light Listened (B)**
- v. **Her Words (S)**

#5. A Wind of Fall (Leonie Adams)- Solo, S.

- i. **The Horn**
- ii. **Twilit Revelation**
- iii. **A Wind of Fall**
- iv. **Twilight of the Wood**

#6. Light and Shade (Susan Fox)- S, with Oboe obbligato.

- i. **Shadows**
- ii. **Clava**
- iii. **What the Greek Sun Did to Me**

iv. **Cluny Unicorn Tapestries**

#7. By Flowing Waters (Li Pai)- S.

- i. **Going to See the Clear Cold Spring at Nanyang**
- ii. **Pulling a Lotus Flower as a Present**
- iii. **Looking at the Tienmen Hills**
- iv. **Ballad of Hsiangyang**

#8. I Journey Back (Millay, from Fatal Interview, last group)- S.

- i. **Even at the moment of our earliest kiss...xlvi**
- ii. **Now, by the path I climbed, I journey back...xlvi**
- iii. **A heart once broken is a heart no more...l**
- iv. **If, in the days to come, you may recall...li**
- v. **O, sleep forever in your Latmian cave...lii**

#9. In Deep Woods (Robert Frost)- T.

- i. **Never Again Would Birdsong Be the Same**
- ii. **Stopping By Woods on a Snowy Evening**
- iii. **The Road Not Taken**

#10. With Primeval Candor (May Sarton)- M with Cello obbligato.

- i. **Girl With Cello**
- ii. **A Glass of Water**
- iii. **The Lady and the Unicorn**
- iv. **Evening Music**
- v. **Invocation**

#11. Gestalt at Sixty (Sarton...a single poem in three parts)- Cello and Clarinet obbligato.

#12. Quiet Homecoming (Adams)

- i. **For Harvest**
- ii. **Death and the Lady**
- iii. **Quiet**
- iv. **Song**
- v. **Homecoming**

#13. The Past Is Now (Sarton)

- i. **The Tides**
- ii. **December Moon**
- iii. **Rinsing the Eye**

#14 The Flamenco Dancer (Etheldattar...a single poem in four parts.)- Violin obbligato.

#15 The Face of Things (D.R.Goodman)- S or M. Bassoon obbligato.

- i. **A Certain Joy**
- ii. **The Face of Things**
- iii. **The Question of Suicides at Niagara Falls**

- #16 Unfurl The Light (Susan Fox).**
- i. The Blessed Coming of Winter**
 - ii. Compost**
 - iii. Summer Song**
 - iv. Mirabelle**
 - v. Autumn Evening**
 - vi. The Blessed Coming of Winter**
 - vii. The Bronze Peacock**

APPENDIX B: Works Available on Recording

**On Ravello Records (distributed by PARMA)- *Harmonize Your Spirit with My Calm*:
95. In Sainte Chappelle, 50A. Chaconne 54. Second String Quartet, 4A. Prelude.**

On Capstone 8793 (distributed by PARMA)- Song Cycles # 5,6,8. Sung by Erika Sunnegardh.

On Capstone 8813 (PARMA)- Song Cycles 10,11, 13. (also mini-cycle opus 92, collection of songs, opus 94A and opus 102.) Sung by Constance Beavon.

Single Works on Group CD's:

**Prelude for Piano op. 4A, Leonard Lehrman, piano, Capstone CPS 8661.
Love Is Not All op. 18E, Helene Williams, sopr., Lehrman, piano. CPS 8667.
String Quartet #2 op.54 The Meridian Quartet, CPS 2162.
The Village: Maman's Arias op. 86. Luisa Bogza, Prague Radio Orch. MMC 2162.
Renunciation (Abel Meeropol) op. 98. OC 6055**

Privately Recorded CD's:

- 1. Orchestral Music (2007)- Tito Munoz, conductor.**

Concertino for Cello; Piano Concerto, first movement; Sinfonia Concertante, first movement; In Marian Woods. Also, Maman's arias from The Village, Erica Sunnegardh, soprano Also contains short works by John Davison, Bernhard Heiden and Leonard Lehrman, conducted by me.

- 2. Unsung Songs Concert (2009).**

Fatal Interview (Millay--1958); From Bettina's Christmas Greetings (Elizabeth Blake---2002-2008); Quiet Homecoming (Leonie Adams---2002-2006); Sing Me No More (B.J.R.Stolper---1952); when I look at you; Making Play; The Flamenco Dancer (Karen Ethelsdattar---2008-2009).

- 3. Community Church Concert (2006).**

Two Irish Songs (1977—Yeats); Light Listened (from 4th Song Cycle---Roethke); The Private Dinner Party and Let George Do It If You Can Find Him (Ogden Nash); Heard

Before the College Boards (2004---Jean Marks Murphy); Why Did I Let May Pass Me By? (c.2002---Mildred Berwitz); Melee (2006---Brenda Carpenter Osayim); With Primeval Candor (1986—May Sarton,) sung by Constance Beavon...live...not her performance on Capstone.

4. Sacred Spaces (composite).

In Ste. Chapelle- 2002; Sunset Concert in Ste. Chapelle (Susan Fox)- 2013; The Cloisters, Fort Tryon Park (1978---Samuel Yellen); In Marian Woods- 2007.

5. Choral Concert (2014).

The Everlasting Voices (Yeats); Fortieth Anniversary Hymn (John Haynes Holmes); Dawn Beside the Sea (Malcolm Day, sung by Christian Gibbs); Five Ways (Wallace Stevens, sung by Kathryn Wieckhorst); The Two Priests (Archibald MacLeish); An Eternity (MacLeish); Mistral Over the Graves (MacLeish); The Farm (MacLeish); For Grandsir (Thomas Hart, sung by Victor Starsky); Les Pas (Paul Valery---sung by JinXiang Yu); On the Edge of Song (Susan Fox) *The Village: Act II scene 2* (Fox); *The Man in the Man-Made Moon*, segment 13. A better rendition of the entire Man in the Man-Made Moon is on an Aaron Copland School of Music Podcast for April 15, 2015.

A note regarding the Sixteen Song Cycles:

In the beginning, it was symphonic music and not Lieder that attracted me and overwhelmed me with the greatness of classical music. I think that had the musical world been laid at my feet, I would have become primarily a symphony composer rather than a song composer. But in the real musical world, with its critic-driven antipathy to new music that does not exhibit modernism, orchestra conductors have been, consistently, among the most resistant to taking up my works. Under the shelter of poets who were not required to give up the syntax of the English language the way composers have been compelled to abjure the syntax of tonal harmony, I have found, in the song cycle, a refuge for my symphonic impulses. Critics, when they have written about my songs, have generally preferred the simplest ones. I attribute this in part to the fact that they write after hearing the songs only once, but also in part to there being a sense that there should be a sharp separation between the worlds of the symphony and the song. I do not feel that there needs to be such a separation. I would urge anyone performing or listening to one of my song cycles to look for ways in which the working-through of themes in the music and the network of allusions in the poem reinforce one another. Along with every other song composer, I hope that the emotional imagery of the poem puts the listener in the best possible frame of mind to respond to the music. I also try, consciously as well as unconsciously, to make the music serve, like a particularly expressive reading, to make the hearer particularly aware of the splendid qualities of the poem that caused me to want to set it in the first place.