

1986

"Study in Grey", a One-Act Opera (Original Composition);; And the History of the Louisiana State University Festival of Contemporary Music.

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**"Study in Grey", a one-act opera [Original composition];
and the history of the Louisiana State University Festival of
Contemporary Music**

Penri-Evans, David, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1986

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STUDY IN GREY, A ONE-ACT OPERA;
AND THE HISTORY OF THE LOUISIANA STATE UNIVERSITY
FESTIVAL OF CONTEMPORARY MUSIC

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

the School of Music

by

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May 1986

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Part One

Study in Grey
a one-act opera

STUDY IN GREY

"You may, after the sacrifice of countless thousands of treasure and hundreds of thousands of precious lives, as a bare possibility, win Southern independence, if God be not against you; but I doubt it."

GOVERNOR SAM HOUSTON of TEXAS

(speaking to his State's secessionists)

"We denounce the lawless invasion, by armed force, of the soil of any State or Territory, no matter under what pretext, as among the gravest of crimes..."

ABRAHAM LINCOLN, Inaugural Address, March 1861

(a few weeks before he ordered the invasion of Virginia)

"I have no purpose, directly or indirectly, to interfere with the institution of slavery in the States where it exists. I believe I have no lawful right to do so; and I have no inclination to do so."

ABRAHAM LINCOLN, Inaugural Address

"Mister Lincoln...does not hold the black man to be equal to the white."

ABRAHAM LINCOLN, public speech, 1860

"I shall never bear arms against the Union, but it may be necessary for me to carry a musket in defence of my native state, Virginia, in which case I shall not prove recreant to my duty."

ROBERT E. LEE, private correspondence

Notation Symbols



Highest note possible



Lowest note possible



Random pitches



Arhythmic tremolo



Arpeggiate, on four strings, between bridge and tail piece,
starting with lowest string



Snap pizzicato



Slap body of instrument with palm of hand



remains constant throughout

All transpositions maintained

Dramatic Personae

General Robert E. Lee, baritone

Lieutenant-Colonel Charles Marshall, tenor

Orderly, spoken

Instrumentation

Flute

Oboe

Clarinet in B-flat

Horn in F

Trumpet in B-flat

Cornet in B-flat

Trombone

Tuba

Percussion 1 (Timpani, Glockenspiel, Xylophone,
Marimba, Bass Drum, Suspended Cymbal,
Tam Tam, Guiro)

Percussion 2 (Vibraphone, Side Drum, Bass Drum,
Suspended Cymbal, Crash Cymbals, Tam Tam,
Guiro, Triangle, Bamboo Chimes, Wood
Block, Slap Stick)

Harp

Strings (one player per part may be used, or a complete
section)

Abstract

This dissertation is in two parts. The first part is an original one-act opera, Study in Grey, the second is a history of the Louisiana State University Festival of Contemporary Music.

Study in Grey makes use of a libretto by Michael Coy (which he titled "After the Sacrifice") about General Robert E. Lee the night before the surrender of his troops at Appamattox Court House in 1865. There are three characters: General Robert E. Lee--baritone, Lieutenant-Colonel Charles Marshall (Lee's aide-de-camp)--tenor, and a black orderly--spoken. The orchestra used is a chamber orchestra: one flute, one oboe, one clarinet, one horn, one trumpet, one cornet, one trombone, one tuba, two percussionists, one harp, and strings.

The history of the LSU Festival of Contemporary Music is an investigation of the music, performers, composers, organisers, and circumstances of the Festival from its inception in 1944 through 1986.

As the oldest, continuing festival in the United States dedicated to contemporary music, the LSU Festival has had great importance to the world of new music and to the study of composition at LSU. This study is the first comprehensive study of the Festival and gives an overview of its development and growth during the course of the forty-one festivals.

The information for the study was collected from a number of sources, including the programmes for the Festival; newspaper reviews and announcements (Baton Rouge Morning Advocate, Baton Rouge State Times, and other press resources); and interviews with present and former students, faculty, performers, critics, and audience members who have been involved with the Festival in the past.

STUDY IN GREY (1985)

DAVID PENRI-EVANS

4/4 J=58

FLUTE

OBOE

CLARINET in Bb

HORN in F

TRUMPET in Bb

CORNET in Bb

TROMBONE

TUBA

PERCUSSION 1

PERCUSSION 2

HARP

CHARLES MARSHALL

ROBERT E. LEE

ORDERLY

VIOLIN 1

VIOLIN 2

VIOLA

VIOLONCELLO

DOUBLE BASS

pp

pp

pp

(Stage dark-fade up on slide of Lee's face on upper part of tent or screen)

© 1985 DAVID PENRI-EVANS

5

Fl

Ob

Cl

5

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

5

Vln 1

Vln 2

Vln

Vc

DB

Handwritten musical score for "The Great Waltz" by Johann Strauss II, measures 10-13. The score includes staves for Flute (FL), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt), Cymbal (Cyt), Trombone (Trb), Tuba (Tbn), Percussion (Perc), Harp (Hrp), Marshall, Lee, and Orderly. The music is in 3/4 time and features various dynamics like p, f, and ff, as well as articulations like "Flutter" and "ord".

(Slide change to picture of a r(doubt))

15

FL

Ob

Cl

15

Hrn

Tpt.

Ct

Trb

Tbn

Perc

1

2

Hrp

MARSHALL

LEE

ORDERLY

15

Vln

1

2

Vla

Vc

DB

This page of a musical score contains the following staves and markings:

- Woodwinds:** Flute (FL), Oboe (Ob), and Clarinet (Cl) staves. The Flute staff has a measure with a complex, rapid passage marked with a 'p' (piano) dynamic.
- Brass:** Horns (Hrn), Trumpets (Tpt), Cornets (Ct), Trombones (Trb), and Tuba (Tbn) staves. These staves are currently empty.
- Percussion:** Percussion 1 (Perc 1) and Percussion 2 (Perc 2) staves. Percussion 1 has a single note in the final measure.
- Strings:** Harp (Hrp), Violins (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB) staves. The Harp staff is empty. The string staves have various markings, including 'arco' (arco) and 'pp' (pianissimo).
- Solo Voices:** MARSHALL, LEE, and ORDERLY staves. These staves are empty.
- Rehearsal Markers:** There are three boxed numbers '20' indicating rehearsal points at the beginning of the Flute staff, the Brass section, and the string section.
- Dynamic Markings:** 'p' (piano) is used in the Flute staff. 'pp' (pianissimo) is used in the string staves.

(Slide change to another view of a ridoubt)

25

FL

Ob

CL

Hrn

Tpt

Ct

Trb

Tba

Perc

Hrp

MARSHALL

LEE

ORDERLY

25

Vln

Vln

Vc

DB

(Slide change back to picture of Lee's face)

30 J=80

FL

Ob

CL

Hrn

30 J=80

Tpt

Cat

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

30 J=80

Vln 1

Vln 2

Vln

Vc

DB

mp

mp

mp

(Lights slowly come up to reveal Lee sitting at a table, writing.
Slide fades)

FL

Ob

CL

Hrn

Tpt

Cat

Trb

Tbn

1 Perc

2

Hrp

MARSHALL

LEE

ORDERLY

1 Vln

2

Vln

Vc

DB

35

35

GUERO

mf

NERFANSE

p

35

FL

Ob

Cl

Hrn

Trpt

Crt

Trb

Tba

Perc 1

Perc 2

Hrp

MARSHALL

LEE

ORDERLY

Vln 1

Vln 2

Vln

Vc

DB

Handwritten musical score for measures 40-43. The score includes staves for various instruments and vocalists.

Measures 40-43:

- Fl** (Flute): Measure 40 has a box containing "40".
- Ob** (Oboe): Measure 40 has a box containing "40".
- Cl** (Clarinet): Measure 40 has a box containing "40".
- Hrn** (Horn): Measure 40 has a box containing "40".
- Tpt** (Trumpet): Measure 40 has a box containing "40".
- Cat** (Cello): Measure 40 has a box containing "40".
- Trb** (Trombone): Measure 40 has a box containing "40".
- Tba** (Tuba): Measure 40 has a box containing "40".
- Perc** (Percussion): Measure 40 has a box containing "40".
- Hrp** (Harp): Measure 40 has a box containing "40".
- Marshall** (Marshall): Measure 40 has a box containing "40".
- LEE** (LEE): Measure 40 has a box containing "40".
- ORDERLY** (ORDERLY): Measure 40 has a box containing "40".
- Vln** (Violin): Measure 40 has a box containing "40".
- Vla** (Viola): Measure 40 has a box containing "40".
- Vc** (Violoncello): Measure 40 has a box containing "40".
- DB** (Double Bass): Measure 40 has a box containing "40".

Additional markings include "(GIRL)" above the Percussion staff and "(MB)" below the Percussion staff.

7/8

FL

Ob

CL

45

7/8

Hrn

Tpt

Ctr

Tb

Tbn

45

1

2

Perc

7/8

Hrp

7/8

Mrcsml

7/8

LEE

7/8

ORDERLY

7/8

45

1

2

Vln

Vln

Vc

DB

FL
Ob
Cl
Hrn
Tpt
Cat
Trb
Tbn
Perc 1
Perc 2
Hrp
MARSHALL
LEE
ORDERLY
Vln 1
Vln 2
Vla
Vcl
DB

7/8 6/8 [50]

7/8 6/8 [50]

7/8 6/8 [50]

FL

Ob

Cl

55

Hrn

Tpt

Ct

Trb

Tbn

55

Perc 1

Perc 2

MARUMBA

Hrp

MARSHALL

LEE

ORDERLY

55

Vln 1

Vln 2

Vln

Vc

DB

FL
Ob
CL

Hrn
Tpt
Cat
Trb
Tbn

1
2
Perc

Hrp

MARSHALL

LEE

ORDERLY

1
2
Vln
Vla
Vcl
DB

Handwritten notes:
pp
(Hand)
(KIN)
(Reading)
-p
THIS THEN IS MY LAST LET-TER FRONTIER

60

FL

Ob

CL

Hrn

Tpt

Cat.

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

FIELD,

MY LOVE.

ORDERLY

60

Vln 1

Vln 2

Vla

Vcl

DB

FL

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

Perc 1 (MAR)

Perc 2 (HND)

Hrp

MARSHALL

LEE

ORDERLY

Vln 1

Vln 2

Vla

Vcl

DB

65

65

65

FL

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

Marshall

LEE

ORDERLY

Vln

Vla

Vcl

DB

70

70

70

MEET WITH GEN-ERAL GRANT.

Handwritten musical score for page 19. The score includes the following parts:

- FL** (Flute): Melodic line with a *mp* dynamic marking.
- Ob** (Oboe): Melodic line.
- Cl** (Clarinet): Melodic line.
- Hrn** (Horn): Empty staff.
- Tpt** (Trumpet): Empty staff.
- Ct** (Cornet): Empty staff.
- Trb** (Trombone): Empty staff.
- Tba** (Tuba): Empty staff.
- Perc** (Percussion): Two staves with rhythmic patterns.
- Hrp** (Harp): Empty staff.
- MARSHALL**: Empty staff.
- LEE**: Vocal line with lyrics: "IF IT PLEAS-ES GOD, THERE'LL".
- ORDERLY**: Empty staff.
- Vln** (Violin): Two staves with rhythmic patterns.
- Vln** (Violin): Single staff with rhythmic patterns.
- Vc** (Violoncello): Single staff with rhythmic patterns.
- DB** (Double Bass): Single staff with rhythmic patterns.

75

2/4 6/8

Fl

Ob

Cl

Hrn

75

2/4 6/8

Tpt

Cit

Trb

Tbn

Perc

1 (HAR)

2 (VIB)

Hrp

mp

MARSHALL

LEE

BE NO MORE LET — TERS. I'LL BE

ORDERLY

75

2/4 6/8

Vln 1

Vln 2

Vla

Vcl

DB

80

FL

Ob

CL

Hrn

Tpt

Cit

Trb

Tbn

Perc 1

Perc 2

Hrp

MARSHALL

LEE

BACK ON THE E-STATE BE — FORE TOO MANY

ORDERLY

80

Vln 1

Vln 2

Vla

Vc

DB

Handwritten musical score for page 22, featuring woodwinds, brass, percussion, strings, and vocal soloists. The score is written in 4/4 time.

Woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl). The Flute and Oboe parts are identical, starting with a 4/4 time signature. The Clarinet part is written in a lower register.

Brass: Horn (Hrn), Trumpet (Tpt), Clarinet (Cl), Trombone (Trb), Tuba (Tba). The Horn, Trumpet, and Clarinet parts are identical, starting with a 4/4 time signature. The Trombone and Tuba parts are written in a lower register.

Percussion: Percussion 1 (Perc 1) and Percussion 2 (Perc 2). Percussion 1 is marked (vib) and Percussion 2 is marked (vib).

Strings: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), Double Bass (DB). The Violin 1 and Violin 2 parts are identical, starting with a 4/4 time signature. The Viola, Violoncello, and Double Bass parts are written in a lower register.

Vocal Soloists: MARSHALL, LEE, and ORDERLY. The vocal parts are written in a lower register. The lyrics "DAYS PASS BY." are written under the LEE part.

Handwritten Annotations: The score includes several handwritten annotations, including "4/4" time signatures, "p" (piano) dynamics, and "mf" (mezzo-forte) dynamics. There are also some handwritten notes and markings throughout the score.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems, each marked with a tempo of $\text{♩} = 58$ and a rehearsal mark **90**.

First System:

- FL** (Flute): $\text{♩} = 58$, **90**. Dynamics: mp .
- Ob** (Oboe): mp .
- Cl** (Clarinet): mp .
- Hrn** (Horn): $\text{♩} = 58$, **90**.
- Tpt** (Trumpet): $\text{♩} = 58$, **90**.
- Ctr** (Cello): $\text{♩} = 58$, **90**.
- Trb** (Trombone): $\text{♩} = 58$, **90**.
- Tbn** (Tuba): $\text{♩} = 58$, **90**.
- Perc** (Percussion): $\text{♩} = 58$, **90**. Includes **(HAR)** and **(VIB)** parts.
- Hrp** (Harp): mp .
- MARSHALL** (Marshall): $\text{♩} = 58$, **90**.
- LEE** (Soloist): $\text{♩} = 58$, **90**. Lyrics: "No MORE."
- ORDERLY** (Orderly): $\text{♩} = 58$, **90**.

Second System:

- Vln 1** (Violin 1): $\text{♩} = 58$, **90**.
- Vln 2** (Violin 2): $\text{♩} = 58$, **90**.
- Vln** (Violin): $\text{♩} = 58$, **90**.
- Vc** (Violoncello): $\text{♩} = 58$, **90**. Dynamics: pp .
- DB** (Double Bass): $\text{♩} = 58$, **90**. Dynamics: pp .

95

Fl

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

Perc 1

Perc 2

Hrp

Marshall

LEE

ORDERLY

95

Vln 1

Vln 2

Vla

Vcl

DB

100

FL

Ob

Cl

Hrn

100

Tpt

Cit

Trb

Tba

1 Perc

2

Side Drum

P

Hrp

Marshall

LEE

My Years Under This Flag

ORDERLY

100

Vln 1

2

Vln

Vc

DB

27 5/4

FL

Ob

CL

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

Vln

Vla

Vc

DB

SEVEN SEVEN

TIMPANI

BASS DRUM

DRAW TO A CLOSE. WAR'S LONG ILLNESS HAS EX-HAUSTED IT SELF.

5/4

5/4

Handwritten musical score for measures 105 and 106. The score includes staves for various instruments and vocals.

Instrumental Staves:

- FL (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Ctr. (C trumpet)
- T-b (Trombone)
- Tbn (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- Marshall (Maracas)
- LEE (Vocalist)
- ORDERLY (Vocalist)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- DB (Double Bass)

Measure 105: The key signature changes from one flat to two flats. The time signature is 5/4. The vocal line (LEE) begins with the lyrics "WE HAVE LOST WITHOUT BEING BEAT-EN".

Measure 106: The key signature remains two flats. The time signature is 4/4. The vocal line (LEE) continues with the lyrics "I CAN BEAR DE-FEAT,".

Handwritten Annotations:

- Measure 105: "5/4" written above the staff.
- Measure 106: "4/4" written above the staff.
- Measure 105: "105" written in a box above the staff.
- Measure 106: "105" written in a box above the staff.
- Measure 105: "np" (pianissimo) written above the staff.
- Measure 106: "p" (piano) written below the staff.

Handwritten musical score for page 29. The score includes the following parts and staves:

- FL (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Ct (Cornet)
- Trb (Trumpet)
- Tbn (Tuba)
- Per 1 (Percussion 1) - *wood block*
- Per 2 (Percussion 2) - *mf*
- Hrp (Harp)
- MARSHALL
- LEE - *BUT THE KNOWLEDGE THAT THESE PRICELESS MEN STILL LOOK TO ME TO GUIDE THEM ON,*
- ORDERLY
- Vln 1 (Violin 1) - *mf*
- Vln 2 (Violin 2) - *mf*
- Vln (Violin)
- Vc (Violoncello)
- DB (Double Bass)

The score is written in a single system with two measures. The vocal parts (LEE and ORDERLY) have lyrics written below the notes. The instrumental parts include various woodwinds, brass, percussion, harp, and strings.

FL

Ob

CL

Hrn

Tpt

Ctr

Trb

Tbn

Perc 1

Perc 2

Hrp

Marshall

LEE

ORDERLY

Vln 1

Vln 2

Vla

Vc

DB

IIIO

IIIO

(WOOD BLOCK)

TO FEED THEM, TO EASE THE STING OF LOS-ING,

PP

PP

FL

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

Perc 1

Perc 2

Hrp

MARSHALL

LEE

THAT WEIGHT CANNOT BE BORNE BY ANY-ONE.

ORDERLY

Vln 1

Vln 2

Vla

Vcl

DB

45

115

mp

pp

Pizz

Arco

pp

Handwritten musical score for page 32, featuring various instruments and vocal parts. The score is divided into two systems.

First System:

- FL** (Flute): *flutter* (first measure), *ord.* (second measure).
- Ob** (Oboe): *mp* (first measure).
- Cl** (Clarinet): *mp* (first measure).
- Hrn** (Horn): Empty staff.
- Tpt** (Trumpet): Empty staff.
- Ctr** (Cello): Empty staff.
- Tbb** (Trombone): Empty staff.
- Tbn** (Tuba): Empty staff.
- Perce** (Percussion): **1** (first measure), **2** (second measure). *BASS DRUM* (third measure).
- Hrp** (Harp): Empty staff.
- MARSHALL**: Empty staff.
- LEE**: Empty staff.
- ORDERLY**: Empty staff.

Second System:

- Vln 1** (Violin 1): *And. sul pont.* (first measure), *ord.* (second measure).
- Vln 2** (Violin 2): *And. sul pont.* (first measure), *mp* (second measure).
- Vla** (Viola): *And. sul pont.* (first measure), *mp* (second measure).
- Vc** (Violoncello): *mp* (first measure).
- DB** (Double Bass): *mp* (first measure).

Handwritten notes and markings are present throughout the score, including *And. sul pont.*, *ord.*, *mp*, and *BASS DRUM*.

FASTER $\text{♩} = 112$ **120**

FL

Ob

CL

FASTER $\text{♩} = 112$ **120**

Hrn

Tpt

Ct

Trb

Tbn

Perc

1

2

Hrp

MARSHALL

SIR.

I HAVE YOUR MES-SAGE FOR YOU.

LEE

MAR-SHALL, COME IN.

ORDERLY

FASTER $\text{♩} = 112$ **120**

Vln 1

Vln 2

Vln

Vc

DB

(Enter Marshall)

Handwritten musical score for page 34. The score includes the following parts and staves:

- FL** (Flute): Melodic line with slurs and ties.
- Ob** (Oboe): Melodic line with slurs and ties.
- Cl** (Clarinet): Melodic line with slurs and ties.
- Hrn** (Horn): Melodic line with slurs and ties.
- Tpt** (Trumpet): Melodic line with slurs and ties.
- Ctr** (Cello): Melodic line with slurs and ties.
- Trb** (Trombone): Melodic line with slurs and ties.
- Tbn** (Tuba): Melodic line with slurs and ties.
- Perc** (Percussion): Two staves. The first staff is labeled "(SIDE DRUM)". The second staff has a dynamic marking of **mp**.
- Hrp** (Harp): Two staves, mostly empty.
- MARSHALL**: Vocal part with lyrics: "THEIR GEN'-RAL STAFF WILL MEET WITH YOU TO-DAY."
- LEE**: Vocal part with lyrics: "ARE THE AR-".
- ORDERLY**: Vocal part, mostly empty.
- Vln** (Violin): Two staves. The first staff has a dynamic marking of **mf**.
- Vln** (Violin): Two staves. The first staff has a dynamic marking of **mf**.
- Vc** (Violoncello): Two staves.
- DB** (Double Bass): Two staves.

The score is written in a handwritten style with various musical notations including slurs, ties, and dynamic markings.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings. The instruments listed on the right are DB, VC, Vln, Vln 2, Vln 1, Oboe, Fl, Hr, Trp, Ct, Trb, Tbn, and Hrp. The vocal soloist is labeled 'LEE'. The score includes two boxed measures labeled '125'.

FL

Ob

Cl

Hrn

Tpt.

Ctr

T-b

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

Vln

Vla

Vc

DB

THIS HAS BEEN A LONG TIME IN COMING. HOST-IL-IT-IES HAVE TO CEASE,

Handwritten musical score for "The Ballad of the Flag". The score is written on multiple staves, including woodwinds (FL, Ob, CL), brass (Hrn, Tpt, Cat, Trb, Tbn), percussion (Perc 1, 2), harp (Hrp), and vocal parts (MARSHALL, LEE, ORDERLY). The tempo is marked 130 and 150. The key signature is one sharp (F#). The time signature is 2/4. The score includes lyrics for the vocal parts: "BUT I CAN'T ACCEPT THAT WE'VE LOST." and "THEY'VE TAKEN THE FLAG FROM ME." The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings (mp, mf).

4/4 $\text{♩} = 92$ [135]

FL
Ob
Cl

Hrn
Tpt
Ct
Trb
Tbn

(BASS DRUM)
Perc 1
P (SIDE DRUM)
Perc 2

Hrp

Marshall

LEE af
YOU KNOW THAT I NE-VER WAS ONE TO REL-ISH QUITTING THE

ORDERLY

4/4 $\text{♩} = 92$ [135]

Vln 1
Vln 2
Vla
Vcl
DB

Handwritten musical score for page 39. The score includes the following parts:

- Fl** (Flute): Melodic line with dynamic markings *mf* and *f*.
- Ob** (Oboe): Melodic line with dynamic markings *mf* and *f*.
- Cl** (Clarinet): Melodic line with dynamic markings *mf* and *f*.
- Hrn** (Horn): Melodic line.
- Tpt** (Trumpet): Melodic line.
- Cit** (Cymbal): Percussive line.
- Trb** (Trombone): Melodic line.
- Tbn** (Tuba): Melodic line.
- Perc** (Percussion): Two staves, with dynamic marking *p*.
- Hrp** (Harp): Melodic line.
- MARSHALL**: Vocal part.
- LEE**: Vocal part with lyrics: "FIGHT. SEE MY COAT AND SWORD THEY STAND TO ARMS. YES, BUT HOW UN-".
- ORDERLY**: Vocal part.
- Vln** (Violin): Two staves, with dynamic markings *f* and *ff*.
- Vln** (Violin): Single staff, with dynamic markings *f* and *ff*.
- Vc** (Violoncello): Melodic line.
- DB** (Double Bass): Melodic line.

The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings.

140

FL
Ob
Cl

140

Hrn
Tpt
Ct
Trb
Tbn

Perc
1
2

(SIDE DRUM)

Hrp

MARSHALL

LEE

-WAR-LIKE! HEA-GRE AND SHANK-EN THEY AT-TEND ME, AS IF THE

ORDERLY

140

Vln
1
2

Arco

Vln
Vc
DB

FL
Ob
Cl

Hrn
Tpt
Cat
Tb
Tbn

Hrce
Hrp

Wmsml

Lee
Life Inside Had Re-issued. We All Have

Orderly

Vla
Vla
Vc
DB

Detailed description: This is a musical score for page 41. It features a variety of instruments and vocal parts. The woodwinds include Flute (FL), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt), Cor Anglais (Cat), Trombone (Tb), and Trombone (Tbn). The brass section includes Horn (Hrce) and Horn (Hrp). The strings consist of Violoncello (Wmsml), Violin (Vla), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The vocal part is labeled 'Lee' and includes the lyrics 'Life Inside Had Re-issued. We All Have'. The score is written in a single system with multiple staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a modern, possibly atonal style, with many notes beamed together in groups. The vocal part is written in a single line with lyrics. The instrumental parts are written in multiple staves, with some parts having dynamic markings like 'f' and 'p'. The score is divided into measures by vertical bar lines.

145
rall - - - - -

FL
Ob
Cl

145
rall - - - - -

Hrn
Tpt
Cat
Trb
Tbn

1
Perc
2
(SND DRUM)
P

Hrp

MARSHALL

LEE
WITH ——— END.

ORDERLY

145
rall - - - - -

1
Vln
2
Vln
Vc
DB

150

43

a tempo (♩ = 12)

FL

Ob

CL

Hrn

Tpt

Ctr

Trb

Tbn

Perc 1

Perc 2

Hrp

MARSHALL

LEE

ORDERLY

Vln 1

Vln 2

Vla

Vc

DB

150

a tempo (♩ = 12)

4/4

7/8

mf

f

p

ap

mf

f

7/8

150

a tempo (♩ = 12)

3/4

7/8

44

FL

Ob

Cl

Hrn

Tpt

Cat.

Trb

Tbn

1 MARIMBA

2

Hrp

MARSHALL

LEE

ORDERLY

1 Vln

2

Vln

Vc

DB

f

mf

mp

3rd 4

4 4

7 8

THE MOOD HANGS IN THE AIR. A-CROSS THE VAL-LEY FLOOR WHERE THE

155

45

FL

Ob

Cl



Musical notation for Flute (FL), Oboe (Ob), and Clarinet (Cl) staves. The Flute part features a rapid sixteenth-note melody. The Oboe and Clarinet parts provide harmonic support with sustained notes and some melodic movement.

Hrn

Tpt

Cat

Trb

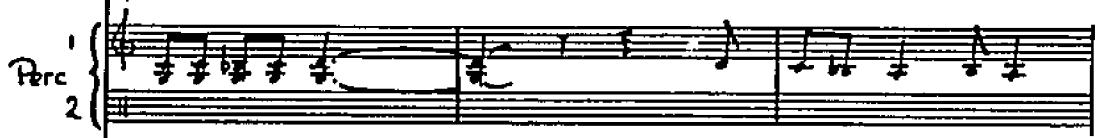
Tbn



Musical notation for Horn (Hrn), Trumpet (Tpt), Cymbal (Cat), Trombone (Trb), and Tuba (Tbn) staves. The Horn and Trombone parts have some melodic activity, while the Trumpet, Cymbal, and Tuba parts are mostly sustained or have simple rhythmic patterns.

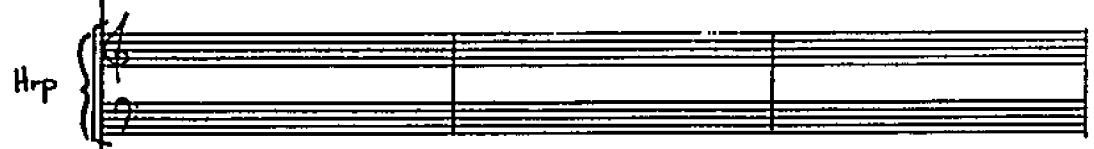
Perc 1

Perc 2



Musical notation for Percussion 1 (Perc 1) and Percussion 2 (Perc 2) staves. Perc 1 has a more active melodic line, while Perc 2 provides a steady rhythmic accompaniment.

Hrp

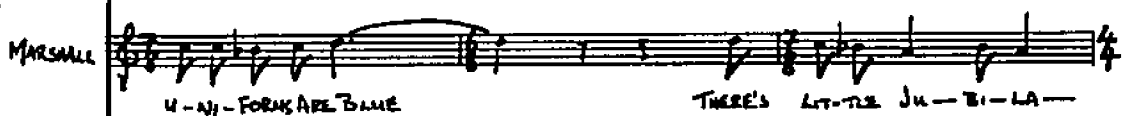


Musical notation for Harp (Hrp) staff, which is currently empty.

MARSHALL

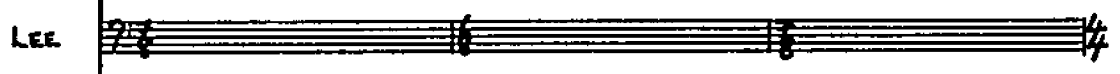
U-NI-FORMS ARE BAME

THERE'S LIT-TLE JU-BI-LA



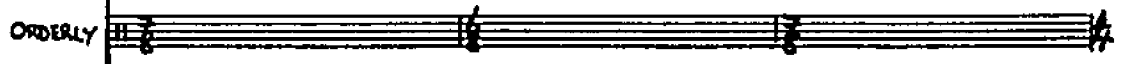
Musical notation for Marshall's vocal line. The lyrics "U-NI-FORMS ARE BAME" and "THERE'S LIT-TLE JU-BI-LA" are written below the staff.

LEE



Musical notation for Lee's vocal line.

ORDERLY



Musical notation for Orderly's vocal line.

155

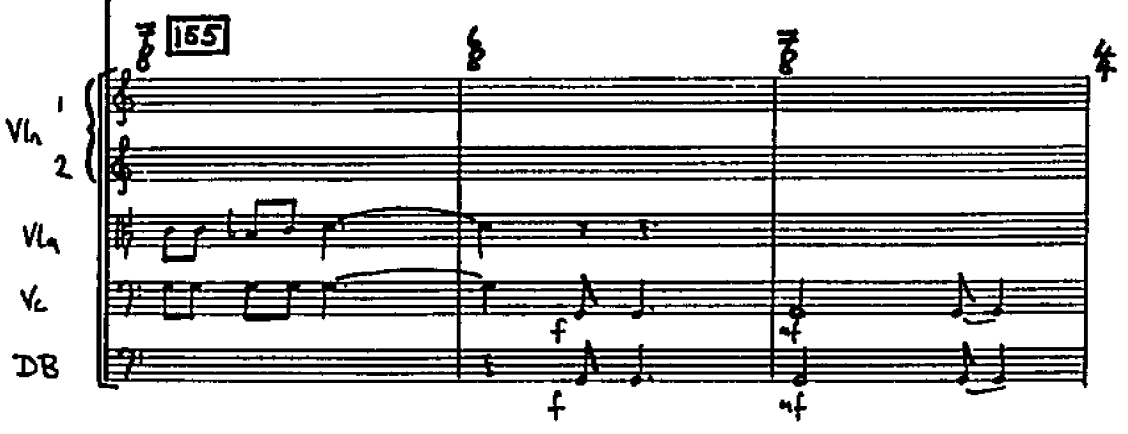
Vln 1

Vln 2

Vln

Vc

DB



Musical notation for Violin 1 (Vln 1), Violin 2 (Vln 2), Violoncello (Vc), and Double Bass (DB) staves. The Violoncello and Double Bass parts have some melodic activity, while the Violin parts are mostly sustained.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into three systems. The first system includes woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trumpet, Trombone, Tuba), percussion (Maracas), harp, and vocal soloists (Marshall, Lee, Orderly). The second system includes strings (Violins, Viola, Violoncello, Double Bass). The score features complex rhythmic patterns, including 4/4, 3/4, and 9/8 time signatures. A boxed number "160" appears in the first system, and a handwritten "46" is in the top right corner. The vocal soloists have lyrics: "TION." and "IT'S MORE LIKE".

System 1:

- Fl:** 4/4, 3/4, 9/8, 4/4. Includes a boxed "160" and a handwritten "46" in the top right.
- Ob:** 4/4, 3/4, 9/8, 4/4.
- Cl:** 4/4, 3/4, 9/8, 4/4.
- Hrn:** 4/4, 3/4, 9/8, 4/4. Includes a boxed "160".
- Tpt:** 4/4, 3/4, 9/8, 4/4.
- Cat:** 4/4, 3/4, 9/8, 4/4.
- Trb:** 4/4, 3/4, 9/8, 4/4.
- Tba:** 4/4, 3/4, 9/8, 4/4.
- Perc:** (MAR) 4/4, 3/4, 9/8, 4/4.
- Hrp:** 4/4, 3/4, 9/8, 4/4.
- MARSHALL:** 4/4, 3/4, 9/8, 4/4. Lyrics: "TION." and "IT'S MORE LIKE".
- LEE:** 4/4, 3/4, 9/8, 4/4.
- ORDERLY:** 4/4, 3/4, 9/8, 4/4.

System 2:

- Vln:** 4/4, 3/4, 9/8, 4/4. Includes a boxed "160".
- Vln:** 4/4, 3/4, 9/8, 4/4.
- Vc:** 4/4, 3/4, 9/8, 4/4.
- DB:** 4/4, 3/4, 9/8, 4/4.

Handwritten musical score for "The Face of the Great" by Marshall Lee. The score is for a full orchestra and includes vocal parts for Marshall Lee and an Orderly. The music is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, harp, and strings. The lyrics are: "NAME-NESS. YOU'VE EVEN SEEN IT IN THE FACE OF GEN-". The score is handwritten and includes dynamic markings such as "pp", "f", and "p".

48

165

FL

Ob

CL

Hrn

Tpt

Ct.

Tbb

Tbn

165

mp

4

Perc

1

2

Hrp

MARSHALL

LEE

-REAL GRANT.

mp

4

GRANT, I KNOW THE MAN SO WELL.

ORDERLY

165

Vln

1

2

Vln

Vc

DB

mp

4

Handwritten musical score for "The Old Folks at Home" by George F. Root. The score is for a full orchestra and includes vocal parts for Marshall, Lee, and the Orderly. The music is in 4/4 and 6/8 time signatures. The vocal parts have lyrics: "SINCE HE MOVED OUT EAST I'VE FOLLOWED HIM CARE-LESSLY." The instrumental parts include Flute, Oboe, Clarinet, Horn, Trumpet, Cello, Trombone, Percussion, Harp, and Double Bass. The score is handwritten and appears to be a rehearsal or working draft.

170

Fl

Ob

Cl

170

Hrn

Tpt

Cat

Trb

Tbn

Perc 1

Perc 2

Vibraphone

mp

Hrp

Marshall

LEE

Know His Mind. You Can Un — der —

ORDERLY

170

Vln 1

Vln 2

Vla

Vc

DB

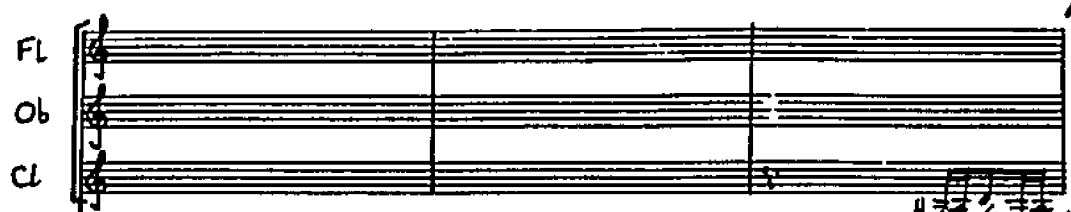
Handwritten musical score for "The Death of King Lear" by Benjamin Britten. The score is for a full orchestra and includes vocal parts for Lee and the Orderly. The music is in 3/4 time and features a tempo change from "rall" to "a tempo" at measure 175. The vocal parts have lyrics: "— STAND A MAN WHEN YOUVE GRIEVED HIM HIS MIND." The orchestration includes woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trumpet, Trombone, Tuba), percussion (Percussion 1 & 2, Harp), strings (Violin 1 & 2, Viola, Violoncello, Double Bass), and a Marshall. The score is handwritten and shows signs of being a working draft.

4/4

FL

Ob

Cl



p

4/4

Hrn

Tpt

Cat.

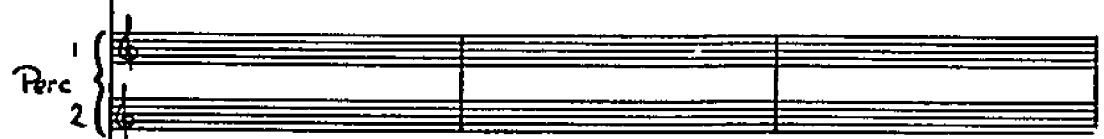
Trb

Tbn



Perc 1

Perc 2



Hrp



MARSHALL

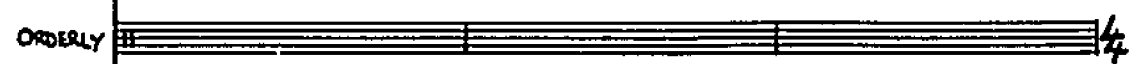


LEE



PAY NO NEED TO STOP — IES

ORDERLY



Vln 1

Vln 2

Vln

Vc

DB



180

FL

Ob

Cl

Hrn

Tpt

Ct

Trb

Tbn

Perc 1

Perc 2

Hrp

Marshall

LEE

OF HIS DRINK ——— INE, THAT MAN IS NO LIGHT-WEIGHT

ORDERLY

180

Vln 1

Vln 2

Vla

Vcl

DB

Handwritten musical score for page 54. The score includes parts for the following instruments and voices:

- FL** (Flute)
- Ob** (Oboe)
- Cl** (Clarinet)
- Hrn** (Horn)
- Tpt** (Trumpet)
- Cat** (Cello)
- Trb** (Trombone)
- Tbn** (Tuba)
- Perc** (Percussion) - includes a vibraphone part marked *(vib)* and *mp*.
- Hrp** (Harp)
- MARSHALL** (Marshall)
- LEE** (Vocalist) - lyrics: "KNOW HIS MIND. THOUGH HE'S BEEN A"
- ORDERLY** (Vocalist)
- Vln** (Violin) - parts 1 and 2
- Vln** (Violin)
- Vc** (Violoncello)
- DB** (Double Bass)

The score is written in a single system with three measures. The woodwinds and strings play a melodic line, while the percussion and harp provide a rhythmic accompaniment. The vocal parts enter in the second measure.

185

FL

Ob

CL

185

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

DEAD — LY EN — E — MY IN THIS TIME OF DEATH.

ORDERLY

185

Vln

Vln

Vc

DB

190

56

rall- - - - -

Fl

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

4p
b2.

rall- - - - -

190

Perc

2

Hrp

MARSHALL

LEE

ORDERLY

190

rall- - - - -

Vln

2

Vln

Vc

DB

Handwritten musical score for measures 57-59, 4/4 time signature. The score includes staves for the following instruments and parts:

- FL** (Flute): Measures 57-59, marked *mf*.
- Ob** (Oboe): Measures 57-59.
- CL** (Clarinet): Measures 57-59, marked *mp*.
- Hrn** (Horn): Measures 57-59.
- Tpt** (Trumpet): Measures 57-59.
- Cnt** (Cornet): Measures 57-59.
- Trb** (Trombone): Measures 57-59.
- Tbn** (Tuba): Measures 57-59, marked *mp* and *p*.
- Perc** (Percussion): Measures 57-59, marked *(ms)*.
- Hrp** (Harp): Measures 57-59.
- MARSHALL**: Measures 57-59.
- LEE**: Measures 57-59.
- ORDERLY**: Measures 57-59.
- Vln** (Violin): Measures 57-59, marked *p* and *mf*.
- Vla** (Viola): Measures 57-59, marked *p* and *mf*.
- Vc** (Violoncello): Measures 57-59, marked *p* and *mf*.
- DB** (Double Bass): Measures 57-59, marked *p* and *mf*.

The score is written in 4/4 time, with measures 57, 58, and 59. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

FL
Ob
CL

Hra
Tpt
Cit
Trb
Tba

Perc 1
Perc 2

Hrp

MARSHALL

LEE

OUR DUEL HAS REACHED ITS CLOSING STAGES.

HE'S A SLOW-MOVED

ORDERLY

Vln 1
Vln 2

Vla

Vc

DB

Handwritten musical score for page 59. The score includes the following parts and markings:

- FL** (Flute): Staff with a melodic line starting in the second measure, marked *mf*.
- Ob** (Oboe): Staff with a melodic line starting in the second measure, marked *mf*.
- CL** (Clarinet): Staff with a melodic line starting in the second measure, marked *mf*.
- Hrn** (Horn): Staff with a melodic line starting in the second measure, marked *p*.
- Tpt** (Trumpet): Staff with a melodic line starting in the second measure, marked *mf*.
- Ctr** (Cello): Staff with a melodic line starting in the second measure, marked *mf*.
- Trb** (Trombone): Staff with a melodic line starting in the second measure, marked *mf*.
- Tbn** (Tuba): Staff with a melodic line starting in the second measure, marked *mf*.
- Perc** (Percussion): Two staves. The first staff has a melodic line starting in the second measure, marked *mf*. The second staff has a melodic line starting in the second measure, marked *mf*. The word "SIDE DRUM" is written above the first staff. The word "Glockenspiel" is written above the second staff.
- Hrp** (Harp): Staff with a melodic line starting in the second measure, marked *mf*.
- MARSHALL**: Staff with a melodic line starting in the second measure, marked *mf*.
- LEE**: Staff with a melodic line starting in the second measure, marked *mf*. The word "SOL-DIER." is written below the staff. The word "I LOOK" is written below the staff.
- ORDERLY**: Staff with a melodic line starting in the second measure, marked *mf*.
- Vln** (Violin): Two staves. The first staff has a melodic line starting in the second measure, marked *f*. The second staff has a melodic line starting in the second measure, marked *f*.
- Vla** (Viola): Staff with a melodic line starting in the second measure, marked *f*.
- Vc** (Violoncello): Staff with a melodic line starting in the second measure, marked *f*.
- DB** (Double Bass): Staff with a melodic line starting in the second measure, marked *mf*.

200

FL

Ob

Cl

200

Hrn

Tpt

Cit.

Trb

Tbn

Perce

Hrp

Marshall

LEE

FOR-WARD TO STAND-ING IN HIS PRESENCE

AD-VEE-SAR-IES FORM A

ORDERLY

200

Vln

Vln

Vc

DB

Amo

Amo mp f d.

Amo mp f d.

Amo

Handwritten musical score for page 61. The score includes staves for the following instruments and parts:

- FL (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Cat (Cello)
- Trb (Trombone)
- Tba (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- MARSHALL (Marshall)
- LEE (Vocalist)
- ORDERLY (Vocalist)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln (Violin)
- Vc (Violoncello)
- DB (Double Bass)

The vocal parts (LEE and ORDERLY) have lyrics written below them:

LEE: SORT OF LOVE. A GIFT-ED MAN LIKE THAT SHOULD BE A MATH-ED MAN

ORDERLY: (No lyrics visible)

The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, mf, af, f).

205 $\text{♩} = 88$

Fl

Ob

Cl

205 $\text{♩} = 88$

Hrn

Tpt

Cat.

Trb

Tbn

Perc

1 Xylophone

2 Bass Drum

Hrp

MARSHALL f

SIR, DON'T SPEAK OF NORTH AND SOUTH TOGE- THER

LEE

HE-RO, BOTH NORTH AND SOUTH.

ORDERLY

205 $\text{♩} = 88$

Vln 1

Vln 2

Vla

Vc

DB

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into three systems. The first system includes woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trumpet, Cor Anglais, Trombone, Tuba), percussion (Xylophone, Bass Drum), harp, and vocal soloists (Marshall, Lee, Orderly). The second system includes strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The tempo is marked $\text{♩} = 88$. The key signature has one flat. The score includes various musical notations such as notes, rests, dynamics (e.g., f , mf), and articulation marks. The lyrics for the vocal soloists are: MARSHALL: SIR, DON'T SPEAK OF NORTH AND SOUTH TOGE- THER; LEE: HE-RO, BOTH NORTH AND SOUTH. The score is numbered 205 in the top left of each system.

FL
Ob
CL

210

Hrn
Tpt
Cat
Trb
Tbn

210

1
2
Perc

TAM TAM
SNAP STICK

pp
f
f

Hrp

MARSHALL
LEE
ORDERLY

210

Vln
Vln
Vln
Vc
DB

Arco
Pizz
Arco
Pizz
Arco
Pizz
Arco
Pizz
Arco
Pizz

f
f
f
f
f
f

NE

YET. WERE IN RA-INS, YES - BUT WERE STILL A PRO-PE A-PORT.

Handwritten musical score for the piece "The Little Boy Who Swam with the Fish". The score is written on ten staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines. The first staff is for Flute (FL), followed by Oboe (Ob), Clarinet (CL), Horn (Hrn), Trumpet (Tpt), Cello (Clt), Trombone (Trb), Tuba (Tba), Percussion (Perc), and Harp (Hrp). The vocal parts are for Marshall, Lee, and Orderly. The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score is written in a single system, with the vocal parts and string section starting in the third measure. The piece concludes with a "rall" (rallentando) marking and a dashed line indicating the end of the piece.

Handwritten musical score for measures 215 and 216. The score is divided into two systems, each starting with a tempo marking of $\text{♩} = 60$ and a measure number in a box (215).

System 1 (Measures 215-216):

- Fl:** Flute part, starting with a whole note G4.
- Ob:** Oboe part, starting with a whole note G4.
- Cl:** Clarinet part, starting with a whole note G4.
- Hrn:** Horn part, starting with a whole note G4.
- Trpt:** Trumpet part, starting with a whole note G4.
- Ctr:** Contrabass part, starting with a whole note G4.
- Tpb:** Trombone part, starting with a whole note G4.
- Tbn:** Tuba part, starting with a whole note G4.
- Perc:** Percussion part, consisting of two staves with rhythmic notation.
- Hrp:** Harp part, consisting of two staves with rhythmic notation.
- MARSHALL:** Solo part, consisting of two staves with rhythmic notation.
- LEE:** Solo part, consisting of two staves with rhythmic notation.
- ORDERLY:** Solo part, consisting of two staves with rhythmic notation.

System 2 (Measures 215-216):

- Vln 1:** Violin 1 part, starting with a whole note G4.
- Vln 2:** Violin 2 part, starting with a whole note G4.
- Vla:** Viola part, starting with a whole note G4.
- Vc:** Violoncello part, starting with a whole note G4.
- DB:** Double Bass part, starting with a whole note G4.

Lyrics:

FOUGHT TO THE UTTER MOST REACHES OF MY EN-DUR-ANCE, BUT NOW THAT HAS

Full - - - - - FASTER $\text{♩} = 112$

FL mp

Ob mp

CL mp

Full - - - - - FASTER $\text{♩} = 112$

Hrn

Tpt

Cit

Trb

Tbn

Perc 1

Perc 2

Side DRUM

Hrp

MARSHALL

WE ARE JO-NAH EX-GULPED BY THE

LEE

FIN-ISHED, IT'S TIME FOR HEAL-ING.

ORDERLY

Full - - - - - FASTER $\text{♩} = 112$

Vln 1

Vln 2

Vln

Vc

DB

220

67

FL
Ob
Cl

Musical notation for Flute (FL), Oboe (Ob), and Clarinet (Cl) staves. The Flute and Clarinet parts feature a melodic line with eighth and sixteenth notes, while the Oboe part provides harmonic support with sustained notes and some melodic movement.

220

Hrn
Tpt
Cat
Trb
Tbn

Musical notation for Horn (Hrn), Trumpet (Tpt), Cymbal (Cat), Trombone (Trb), and Tuba (Tbn) staves. The Horn and Trumpet parts have sustained notes. The Cymbal part has a rhythmic pattern. The Trombone and Tuba parts have a melodic line with eighth and sixteenth notes.

1
2
Perc

Musical notation for Percussion (Perc) staves. The notation includes a "SLAP STICK" instruction and a dynamic marking of *mf*.

Hrp

Musical notation for Harp (Hrp) staff. The staff is empty, indicating no music for this instrument in this section.

MARSHALL
LEE
ORDERLY

Musical notation for vocal parts: MARSHALL, LEE, and ORDERLY. The MARSHALL part has lyrics: "WARR BUT WERE WARR, UN-CHANGED. WE KNOW HOW TO RE-SIST." The LEE part has lyrics: "No is". The ORDERLY part is empty.

220

1
2
Vln
Vln
Vc
DB

Musical notation for Violin (Vln), Viola (Vln), Violoncello (Vc), and Double Bass (DB) staves. The Violin and Viola parts have a melodic line with eighth and sixteenth notes. The Violoncello and Double Bass parts have a melodic line with eighth and sixteenth notes.

Handwritten musical score for page 68, featuring various instruments and vocal parts. The score is written on multiple staves, with time signatures changing from 3/8 to 4/4. The instruments listed include FL (Flute), Ob (Oboe), CL (Clarinet), Hrn (Horn), Tpt (Trumpet), Cnt (Contra Bass), Trb (Trombone), Tbn (Tuba), Perc (Percussion), Hrp (Harp), Marshall (Maracas), Lee (Vocal), Orderly (Vocal), Vln (Violin), Vla (Viola), Vc (Violoncello), and DB (Double Bass).

The lyrics for the vocal parts are:

WE HAVE IT IN OUR POWER TO MAKE THIS W-IND-ER
MUST NOT BE
WORK AS HARD-ITS? LIVE IN

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *f*, *mf*, *sf*).

Handwritten musical score for "The People's Choice" by John Williams. The score is for a full orchestra and includes vocal parts for Marshall, Lee, and Orderly. The music is in 4/4 time and features a crescendo and poco markings. The lyrics are: "THIS PEOPLE IS NOT BROKEN YET. COME LIKE HUNTED BEAST? NO, SIR. THIS PEOPLE IS NOT ORDERLY".

Handwritten musical score for "The Lord of the Rings" featuring the "Die-Ni-Ty" theme. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt), Cello (Cel), Trombone (Trb), Tuba (Tba), Percussion (Perc), Harp (Hrp), Marshall, Lee, and Orderly. The lyrics "DIE-NI-TY; YES, IT WAS GLOR-I-ous BUT NOW WE MUST" are written below the vocal parts. The score is written in 5/8, 2/4, and 5/8 time signatures.

240

FL *Slow d=62*

Ob

CL

Hrn *Slow d=62*

Tpt {

Ct {

Trb

Tbn

240

Perc 1 *SHRIMPED CYMBAL*

2

Hrp

Marshall

LEE *WE DON'T WANT MORE SLEEP - NUR. TO-NUR-LOW NUR-YOU RE-MOVE TURT*

ORDERLY

240

Vln 1 *Slow d=62*

Vln 2

Vla

Vcl

DB

Handwritten musical score for "The Blue Danube" by Johann Strauss II. The score is written on ten staves, each with a different instrument or vocal part. The notation is in 3/4 time and includes various musical symbols such as notes, rests, and dynamic markings.

The staves are labeled as follows:

- FL (Flute)
- Ob (Oboe)
- CL (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Cnt (Cornet)
- Trb (Trombone)
- Tba (Tuba)
- Perc (Percussion)
- Hrp (Harp)
- MARSHALL (Marshall)
- LEE (Lee)
- ORDERLY (Orderly)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- DB (Double Bass)

The score includes the following lyrics:

OLD AND RAGGED W-I-F-E-Take OFF HAT-RED TOO MY FRIEND, YOU'RE

245 J=58 3/4 250

FL

Ob

CL

Hrn

Tpt

Cat

Trb

Tbn

1 Perc

2

Hrp

MARSHALL

LEE

HOME FROM THE WAR.

ORDERLY

245 J=58 3/4 250

Vln 1

Vln 2

Vla

Vc

DB

76

FASTER $\text{♩} = 112$

$\frac{4}{4}$

FL
Ob
CL

FASTER $\text{♩} = 112$

$\frac{4}{4}$

Hrn
Tpt
Ct
Tbn
Tbn

Perc
2

Hrp

Mrcm

LEE

HERE, TAKE MY WANTED A-GREE-MENT TO GENERAL

ORDERLY

Vln
2

Vln

Vc

DB

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into two systems, each marked with a boxed number "255".

First System (Measures 1-4):

- FL (Flute):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- Ob (Oboe):** Measures 1-4, marked with a 4/4 time signature.
- CL (Clarinet):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- Hrn (Horn):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- Tpt (Trumpet):** Measures 1-4, marked with a 4/4 time signature.
- Ctr (Cello):** Measures 1-4, marked with a 4/4 time signature.
- Trb (Trombone):** Measures 1-4, marked with a 4/4 time signature.
- Tbn (Tuba):** Measures 1-4, marked with a 4/4 time signature.
- Perc (Percussion):** Measures 1-4, marked with a 4/4 time signature.
- Hrp (Harp):** Measures 1-4, marked with a 4/4 time signature.
- MARSHALL:** Measures 1-4, marked with a 4/4 time signature.
- LEE:** Measures 1-4, marked with a 4/4 time signature. Lyrics: "GRANT. TELL HIM I'LL MEET HIM AFTER".
- ORDERLY:** Measures 1-4, marked with a 4/4 time signature.
- Vln 1 (Violin 1):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- Vln 2 (Violin 2):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- Vla (Viola):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- Vc (Violoncello):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".
- DB (Double Bass):** Measures 1-4, marked with a 5/4 time signature and a boxed "255".

Second System (Measures 5-8):

- FL:** Measures 5-8, marked with a 4/4 time signature.
- Ob:** Measures 5-8, marked with a 4/4 time signature.
- CL:** Measures 5-8, marked with a 4/4 time signature.
- Hrn:** Measures 5-8, marked with a 4/4 time signature.
- Tpt:** Measures 5-8, marked with a 4/4 time signature.
- Ctr:** Measures 5-8, marked with a 4/4 time signature.
- Trb:** Measures 5-8, marked with a 4/4 time signature.
- Tbn:** Measures 5-8, marked with a 4/4 time signature.
- Perc:** Measures 5-8, marked with a 4/4 time signature.
- Hrp:** Measures 5-8, marked with a 4/4 time signature.
- MARSHALL:** Measures 5-8, marked with a 4/4 time signature.
- LEE:** Measures 5-8, marked with a 4/4 time signature. Lyrics: "GRANT. TELL HIM I'LL MEET HIM AFTER".
- ORDERLY:** Measures 5-8, marked with a 4/4 time signature.
- Vln 1:** Measures 5-8, marked with a 5/4 time signature and a boxed "255".
- Vln 2:** Measures 5-8, marked with a 5/4 time signature and a boxed "255".
- Vla:** Measures 5-8, marked with a 5/4 time signature and a boxed "255".
- Vc:** Measures 5-8, marked with a 5/4 time signature and a boxed "255".
- DB:** Measures 5-8, marked with a 5/4 time signature and a boxed "255".

The score concludes with a final measure marked with a 6/8 time signature.

6 *crescendo* - - - - - 3 260 78 4

FL

Ob

CL

6 *f crescendo* - - - - - 3 260 4

Hrn

Tpt

Cat

Trb

Tbn

1 Perc

2

(SIDE DRUM)

f

Hrp

MARSHALL

SIR.

LEE

ORDERLY

6 *crescendo* - - - - - 3 260 4

Vln 1

Vln 2

Vla

Vcl

DB

(Exit Marshall)

Handwritten musical score for measures 265-268. The score is written in 4/4 time, marked "slow" with a tempo of 58. The key signature has one flat (B-flat). The score includes staves for the following instruments:

- FL (Flute)
- Ob (Oboe)
- CL (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Cat (Cello)
- Trb (Trombone)
- Tbn (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- MARSHALL (Marshall)
- LEE (Lee)
- ORDERLY (Orderly)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- DB (Double Bass)

The score features several measures of music, including a section marked "265" in a box. The music is characterized by a slow, melodic line in the woodwinds and strings, with a prominent bass line in the double bass and cello. The harp provides a soft, arpeggiated accompaniment. The percussion is minimal, with a few light taps. The overall mood is somber and reflective.

(Lee lies down on cot-lights fade out)

Handwritten musical score for a symphony orchestra, measures 270-271. The score includes staves for Flute (FL), Oboe (Ob), Clarinet (CL), Horn (Hrn), Trumpet (Tpt), Cello (Clt), Trombone (Tb), Tuba (Tbn), Percussion (Perc), Harp (Hrp), Maracas, Lute (LEE), Oboe (Oboe), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The key signature is one flat (B-flat) and the time signature is 4/4. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like 'pp'.

275

Fl

Ob

Cl

275

Hrn

Tpt

Cit

Trb

Tbn

Perc

2

BAMBOO CRIMES

mp

Hrp

MARSHALL

LEE

ORDERLY

275

Tutti

Vln

2

Vln

Vc

DB

pp

280

Fl

Ob

Cl

280

Hrn

Tpt

Cat.

Trb

Tbn

1 *GLUCKENSPAL*
Perc *(Hand Percussion)*
2 *GUIRO*
p

Hrp

MARSHALL

LEE

ORDERLY

280

1
Vln
2
Vln
Vc
DB

A LITTLE
FASTER $\text{♩} = 96$

285

FL

Ob

CL

mp

A LITTLE
FASTER $\text{♩} = 96$

285

Hrn

Tpt

Ctr

Trb

Tbn

Perc

1 BAMBICO CHIMES

2

mp

(Cresc.)

mp

Hrp

mp

MARSHALL

LEE

ORDERLY

A LITTLE
FASTER $\text{♩} = 96$

285

Vla

1

2

Vla

Vc

DB

(Lights come up-Lee is sitting at desk, writing)

Handwritten musical score for "The Rose Tree" by J. S. G. (1890). The score is for a full orchestra and includes vocal parts. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt), Clarinet (Cat), Trombone (Trb), Tuba (Tbn), Percussion (Perc), Harp (Hrp), Marshall, Lee, and Orderly. The second system includes parts for Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The score features various musical notations, including notes, rests, and dynamic markings. The tempo is marked "Allegretto" and the mood is "Moderato". The score is dated 1890.

Handwritten musical score for page 85, featuring various instruments. The score is written on multiple staves, with some instruments grouped together. The notation includes notes, rests, and dynamic markings.

Instruments and parts shown:

- FL (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Ctr (C trumpet)
- Trb (Trombone)
- Tbn (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- MARSHALL (Marshall)
- LEE (Lee)
- ORDERLY (Orderly)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln (Violin)
- Vc (Violoncello)
- DB (Double Bass)

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *sf* (sforzando). The harp part features a continuous arpeggiated figure. The percussion parts show rhythmic patterns. The string parts (Vln, Vc, DB) provide a harmonic foundation.

295

FL

Ob

CL

295

Hra

Tpt

Ctr

Tb

Tba

Perc

1

2

VIBRAPHONE

Hrp

MARSHALL

LEE

MP

VER-GUN-IA

IS THE QUEEN OF THE SOUTH.

ORDERLY

295

Vln

1

2

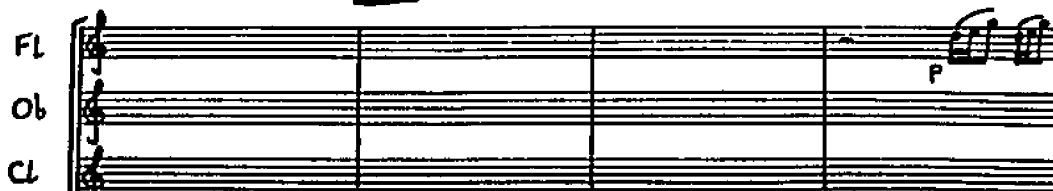
Vln

Vcl

DB

300

FL
Ob
Cl

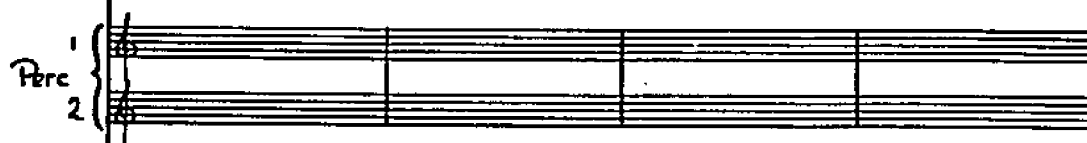


300

Hrn
Tpt
Cat.
Trb
Tbn



Perc
1
2



Hrp



MARSHALL



LEE



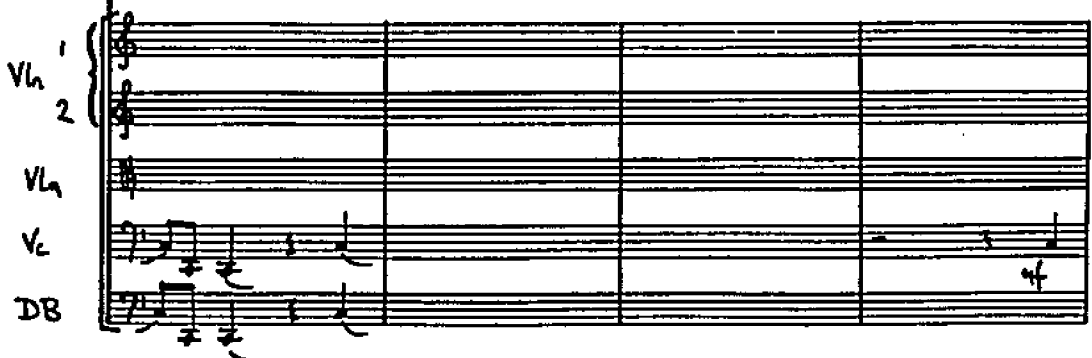
IT IS RIGHT THAT THE WAR SHOULD END HERE;

ORDERLY



300

Vln
1
2
Vln
Vc
DB



305

FL

Ob

Cl

305

Hrn

Tpt

Cat.

Trb

Tbn

Perc

2

(vib)

Hrp

MARSHALL

LEE

THE STATE WHICH GAVE MEANING TO THE CAUSE.

ORDERLY

305

Vln

2

Vln

Vc

DB

FL

Ob

CL

310

Hrn

Tpt

Cat

Trb

Tbn

310

1 Perc

2

MARUMBA

Hrp

Marshall

LEE

WITHOUT VIR-GIN-IA THERE WAS ONLY AN OUT-BURST,

ORDERLY

310

1 Vln

2

Vln

Vc

DB

FL

Ob

Cl

Hrn

Tpt

Alt

Tbn

Perc

Hrp

Marshall

LEE

ORDERLY

Vln 1

Vln 2

Vla

Vcl

DB

(mar)

(vib)

With HER

THERE'S A HEN-TY GOT-TOW KING-DOH.

mp

f

315

91

FL
Ob
Cl
Hrn
Tpt
Cat.
Trb
Tbn

1
Perc
2

Hrp

MARSHALL

LEE

ORDERLY

315

1
Vln
2
Vln
Vla
Vcl
DB

320

diminuendo - poco a poco - - - - -

FL
Ob
Cl
Hrn
Tpt
Gt
Trb
Tbn

diminuendo - poco a poco - - - - -

p

320

Perc

1 (Hr) 2 (Vn)

Hrp

Marshall

Lee

ORDERLY II

diminuendo - poco a poco - - - - -

320

Vln 1
Vln 2
Vln
Vc
DB

Fl
Ob
Cl
Hrn
Tpt
Ct.
Trb
Tbn

325

rall-

pp

325

rall-

Perc 1
2

Hrp

pp

pp

pp

Marshall

LEE

325

VIR-GIN-IA, THE VIR-GINLAND.

ORDERLY

rall-

Vln 1
2

Vln

Vc

DB

p

p

p

p

Arco

Arco

p

$\text{♩} = 80$

FL
Ob
Cl

$\text{♩} = 80$

Hrn
Tpt
Ct
Ttb
Tbn

1
Perc
2

Hrp

MARSHALL

LEE

AND THEY'RE RAINING ON YOU! THEY'RE ALREADY ON FOR EVER. AND

ORDERLY

$\text{♩} = 80$

Vln 1
Vln 2
Vla
Vcl
DB

330

FL

Ob

CL

330

Hrn

Tpt

Ctt

Tbb

Tbn

Perc

Hrp

Marshall

LEE

ORDERLY

330

Hrn

Tpt

Ctt

Tbb

Tbn

Perc

Hrp

Marshall

LEE

ORDERLY

330

Vln

Vln

Vc

DB

THIS WAS NOT YOUR STRONG-HEE. As LOVE AS YOU STAY BECAUSE FROM TIDE

Handwritten musical score for page 96. The score includes staves for the following instruments and parts:

- FL (Flute)
- Ob (Oboe)
- CL (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Ctr (Cello)
- Trb (Trombone)
- Tbn (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- Marshall (Maracas)
- LEE (Vocal part)
- ORDERLY (Vocal part)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vcl (Violoncello)
- DB (Double Bass)

The vocal parts, LEE and ORDERLY, have the following lyrics:

FRAY, I RE-FUSED TO ENTER IT. BUT ONCE

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *pp*, *f*, and *mar*.

335

FL
Ob
CL

335

Hrn
Tpt
Crt
Tbb
Tbn

Perc
1
2

Hrp

Marshall

LEE
YOUR SWORD WAS DEATH,
HINE WAS BE-SIDE YOU.

ORDERLY

335

Vln
1
2
Vla
Vc
DB

340 *rall* - - - - -

FL

Ob

Cl

Hra

Tpt

Cat

Trb

Tba

Perc 1

2

Hrp

MARSHALL

LEE

ORDERLY

340 *rall* - - - - -

Vln 1

2

Vln

Vc

DB

Handwritten musical score for measures 345-348. The score includes staves for various instruments and voices, with tempo markings and dynamic markings.

Top Section (Measures 345-348):

- FL, Ob, Cl:** Flute, Oboe, and Clarinet staves. Tempo marking: $\text{♩} = 58$. Measure number: 345.
- Hrn, Tpt, Cat, Trb, Tbn:** Horn, Trumpet, Cymbal, Trombone, and Tuba staves. Tempo marking: $\text{♩} = 58$. Measure number: 345.
- Perc 1, 2:** Percussion staves.
- Hrp:** Harp staff. Dynamic marking: *p*.
- MARSHALL, LEE, ORDERLY:** Vocal staves.

Bottom Section (Measures 345-348):

- Vln 1, 2:** Violin staves.
- Vla:** Viola staff.
- Vc:** Violoncello staff. Dynamic marking: *p*.
- DB:** Double Bass staff. Dynamic marking: *p*.

Handwritten notes and markings are present throughout the score, including slurs, ties, and specific notes in the Tpt, Cat, and Vc staves.

FL

Ob

Cl

350

Hrn

Tpt

Cat

Trb

Tbn

1

Perc

2

Hrp

MP

P

MARSHALL

LEE

P

HOW SHALL WE COME OUT OF THIS, YOU AND I?

ORDERLY

350

1

Vln

2

Vln

Vc

DB

P

P

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings. The instruments listed on the right are DB, VC, VLA, VLA 1, VLA 2, ORDERLY, LEE, MARSHALL, HRP, HERE 1, HERE 2, TB, TB, CT, TPT, Hrn, CL, OB, and FL. The vocal soloist LEE has lyrics written below the staff: "IS MY FAMILY SAFE, W-WE EYE-M-CONT-OY?".

355

5/4

4/4

Fl

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

355

5/4

4/4

Perc

2

SIDE DRUM

f

Hrp

MARSHALL

LEE

WHAT A-BOUT MY BEAN-TI-FUL HOUSE,

TRAMP-LED AND BULLE-T-ED BY YAN-KEE

ORDERLY

355

5/4

4/4

Vln

2

Vln

Vc

DB

Handwritten musical score for measures 360-363. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and vocal soloists. The time signature is 4/4.

Measures 360-363:

- Fl, Ob, Cl:** Woodwinds, all staves are empty.
- Hrn, Tpt, Ctr, Trb, Tbn:** Brass instruments. Horns and Trumpets have notes in measures 360 and 363. Trombones and Tuba are empty.
- Perc:** Percussion. Snare drum (1) has a note in measure 360. Bass drum (2) has notes in measures 360 and 361.
- Hrp:** Harp. Notes in measures 360, 361, and 363. Dynamics: *mp* in measure 360, *p* in measure 363.
- Marshall:** Empty staff.
- LEE:** Vocal soloist. Notes in measures 360, 361, and 363. Lyrics: "TROOP-ERS." in measure 360, "ON ME-GW-IA" in measure 363. Dynamics: *mf* in measure 363.
- ORDERLY:** Empty staff.
- Vln 1, Vln 2:** Violins. Empty staves.
- Vla:** Viola. Empty staff.
- Vc:** Violoncello. Notes in measures 360, 361, and 363. Dynamics: *p* in measure 363.
- DB:** Double Bass. Notes in measures 360, 361, and 363. Dynamics: *p* in measure 363.

Handwritten annotations include "SUSPENDED CRYSTAL" above the Percussion staff in measure 360, and "TROOP-ERS." and "ON ME-GW-IA" below the LEE staff in measures 360 and 363 respectively.

FL

Ob

CL

Hrn

Tpt

Cat

Trb

Tbn

Perc 1

Perc 2

Hrp

MARSHALL

LEE

ORDERLY

Vln 1

Vln 2

Vln

Vc

DB

BEWARE SHE WAS?

I THINK NOT, I THINK NOT.

pp

pp

Handwritten musical score for page 104. The score includes parts for woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trumpet, Cornet, Trombone, Tuba), percussion (Percussion 1 and 2, Harp), strings (Violins 1 and 2, Viola, Violoncello, Double Bass), and vocal parts (Marshall, Lee, Orderly). The vocal parts have lyrics: "BEWARE SHE WAS?" and "I THINK NOT, I THINK NOT." The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like "pp".

365

FL

Ob

CL

365

Hrn

Tpt.

Ctr

Trb

Tbn

Perc

2

Banjo Cymbals

Hrp

Marshall

Lee

Orderly

365

Vln 1

Vln 2

Vla

Vc

DB

(The rushlight starts to flicker and die)

FL

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

Vln

Vla

Vc

DB

370

370

370

mp

THE TA-TER - WHAT'S THE MAT-TER?

p

p

p

$\text{♩} = 63$

107

FL
Ob
Cl

$\text{♩} = 63$

Hrn
Tpt.
Ct
Trb
Tbn

1 Perc
2

Hrp

MARSHALL

LEE

ORDERLY

$\text{♩} = 63$

1 Vln
2
Vln
Vc
DB

(Taper goes out)

375

FL
Ob
Cl

375

Hrn
Tpt
Ct
Trb
Tbn

Perc
1 (WOOD BLOCK)
2

Hrp

MARSHALL

LEE
WHERE ARE YOU?
Can You Get Me An Orange

ORDERLY

375

YESIR?

Vln 1
Vln 2
Vln
Vc
DB

(Enter Orderly)

FL
Ob
Cl

Hrn
Tpt
Ct
Trb
Tbn

Perc
1
2

Hrp

MARSHALL

LEE
RUSH LIGHT. I DON'T KNOW YOU. DO YOU RE-COG-NISE ME?

ORDERLY
SIR. GUESS NOT, SIR. YOUR THE BIG GENERAL, SIR.

Vln
1
2

Vln
Vc
DB

mp

mp

(SIDE DRUM)

(SIDE CYMB)

(Orderly fashions a new taper during the following conversation)

Handwritten musical score for "The Man Who Got Ahead" by George Gershwin. The score is for a full orchestra and includes vocal parts for Marshall, Lee, and Orderly. The tempo is marked "♩ = 80". The key signature has one flat (B-flat). The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4, and the third in 4/4. The vocal parts have lyrics: "THIS MAN IS UTTERLY UN-IM - PRESSED" and "TAKE A LESS-SON FROM THIS,". The instrumental parts include Flute, Oboe, Clarinet, Horn, Trumpet, Trombone, Percussion, Harp, Violin, Viola, and Double Bass.

FL

Ob

CL

385

Hrn

Tpt

Cat

Trb

Tbn

1

Perc

2

Hrp

MARSHALL

LEE

BIG GENERAL. HERE'S A MAN YOU CAN'T EV-ER TOUCH. WHERE ARE YOU

ORDERLY

385

Vln

Vla

Vc

DB

FL

Ob

CL

Hrn

Tpt

Cat

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

FROM? WHERE'S YOUR HOME? YES, BUT O-RIG-IN-A-WAY.

ORDERLY

WELL-THE-DEAD, SIR.

Vln

Vln

Vc

DB

4p

390

FL
Ob
Cl

Musical notation for Flute (FL), Oboe (Ob), and Clarinet (Cl) staves. The Flute staff has a treble clef and a key signature of one flat. The Oboe and Clarinet staves have a treble clef and a key signature of one flat. The notation includes various notes, rests, and slurs across three measures.

390

Hrn
Tpt
Cnf
Trb
Tbn

Empty musical staves for Horn (Hrn), Trumpet (Tpt), Contrabass (Cnf), Trombone (Trb), and Tuba (Tbn). The staves are arranged vertically and are currently empty.

1
Perc
2

Empty musical staves for Percussion 1 (Perc 1) and Percussion 2 (Perc 2). The staves are arranged vertically and are currently empty.

Hrp

Empty musical staves for Harp (Hrp). The staves are arranged vertically and are currently empty.

MARSHALL

Empty musical staff for Marshall. The staff is currently empty.

LEE

Empty musical staff for Lee. The staff is currently empty.

ORDERLY

Empty musical staff for Orderly. The staff is currently empty.

THAT DON'T MATTER NO MORE. LONG TIME AGO. PROBABLY AIN'T THERE NO MORE. WRECKED AND BROKE UP WHITE SIR.

390

1
Vln
2
Vln
Vc
DB

Musical notation for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vln), Violoncello (Vc), and Double Bass (DB) staves. The Violin 1 and Violin 2 staves have a treble clef and a key signature of one flat. The Viola, Violoncello, and Double Bass staves have a bass clef and a key signature of one flat. The notation includes various notes, rests, and slurs across three measures.

FL

Ob

Cl

Hrn

Tpt

Cnt

Trb

Tbn

(SUSPENDED CYMBAL)

Perc 1

Perc 2

Hrp

MARSHALL

LEE

SO WHAT - WILL YOU DO WHEN HIS-TER LINCOLN FREES YOU?

ORDERLY

Vln 1

Vln 2

Vln

Vc

DB

rall - - - - - $\text{♩} = 63$

[395]

FL
Ob
Cl

mp
rall - - - - - $\text{♩} = 63$

[395]

Hrn
Tpt
Cxt
Tbn
Tba

Perc
1
2

Hrp

Muscle

LEE

ORCHELY

LAST MEAS 1 WHOS

rall - - - - - $\text{♩} = 63$

[395]

Vln
1
2
Vln
Vc
DB

FL
Ob
Cl

Hrn
Tpt.
Cat.
Trb
Tbn

Perc
1
2

Hrp

Marshall

LEE

ORDERLY

With The Field Hospital Captain And Her Doctor I Marched Serenely With Him, Being A Brave Soldier On The Farm

Vln 1
Vln 2
Vla
Vc
DB

400

FL

Ob

Cl

400

Hrn

Tpt

Ctr

Trb

Tbn

1 Perc

2

Hrp

MARSHALL

LEE

ORDERLY

HE'S ONE OF THOSE NEGRO SOLDIERS HE TOLD ME ALL THEM FREE NEGERS WANTS 'EM; NO ONE GIVE 'EM WATER
 NOW, BEEN TO CHARLESTON. CROWDING UP THE TOWNS. AIN'T TO DRINK, NOTHING THERE FOR THIS
 NO ONE OLD MAN - EXCEPT MAYBE

400

Vln 1

Vln 2

Vln

Vc

DB

405

FL
Ob
CL

405

Hrn
Tpt
Cat
Trib
Tbn

1
Perc
2
TAM TAM
mp

Hrp

Marshall

LEE
mp
BUT WHEN THE ARMY BREAKS UP?

ORDERLY
CHORUS. TROT'S FREEDOM FOR YOU.

405

1
Vln
2
Vln
Vla
Vc
DB

FL
Ob
CL

Hrn
Tpt
Ct
Trb
Tbn

1
Perc
2

Hrp

MARSHALL

LEE

ORDERLY

THE FUTURE DON'T SCARE ME, SIR. YOU SEE I CAN'T FEAR NO LONGER.

1
Vln
2

Vla

Vc

DB

WE OF US WANT TO

crescendo — — — *poco* —

FL
Ob
Cl

crescendo — — — *poco* —

Hrn
Tpt
Cat
Trb
Tbn

Perc
1
2

Hrp

MARSHALL

LEE
HELP YOU PEO-PLE.

ORDERLY

YES SIR. SIT ON YOUR BECH, SIP YOUR JUICES, AND THINK HOW YOU CAN
per crescendo — — — *poco* —

Vln
1
2

Vln
Vc
DB

— — — — — 9 — — — — — p o c o —

FL
Ob
CL

— — — — — poco —

Hrn

Tpt

Cat

Trb


Tba

Perc 1 {

Perc 2 {

Hrp

Marshall

LEE 

ORDERLY

HELP US.

NO SIR. IT'S A PLAN FACT. YOU'RE

— — — — — 0000 — — — — —

Handwritten musical score for strings, measures 1-2. The score is written on five staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs. The first measure shows a series of eighth and sixteenth notes in the Violin 1 part, while the other parts have longer note values. The second measure continues the melodic lines for Violin 1 and Violin 2, with the Viola and Violoncello providing harmonic support.

FL
Ob
Cl

Hrn
Tpt
Ctn
Trb
Tbn

Perc
1
2

Hrp

Marshall

LEE

ORDERLY

RICH, AND YOU AIN'T ABOUT TO GET POOR. I'M POOR, AND EITHER I RUN OR STAY, YOU OUN' COME TART.

Vln
1
2

Vln

Vc

DB

Handwritten musical score for the piece "THERE ARE THINGS I CAN DO." The score is written on a system of staves for various instruments and voices. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as "♩ = 58". The score includes a rehearsal mark "415" in a box. The instruments and voices are: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt), Cello (Clt), Trombone (Trb), Tuba (Tbn), Percussion (Perc 1 and 2), Harp (Hrp), Marshall, Lee, and Orderly. The lyrics "THERE ARE THINGS I CAN DO." are written under the vocal line. The score is marked with dynamics such as "ff" (fortissimo) and "p" (piano). The piece ends with a double bar line.

420

FL

Ob

CL

420

Hrn

Tpt

Ctr

Trb

Tbn

Perc

1

2

Hrp

Marshall

LEE

ORDERLY

420

Vln

1

2

Vln

Vc

DB

425

FL

Ob

Cl

425

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

THAT HAW'S MY FAN-NEE.

ORDERLY

425

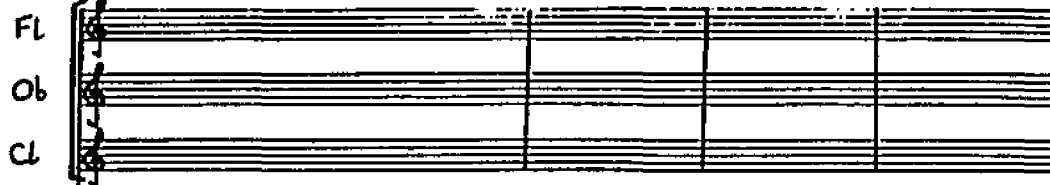
Vln

Vln

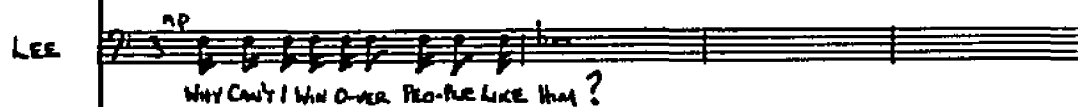
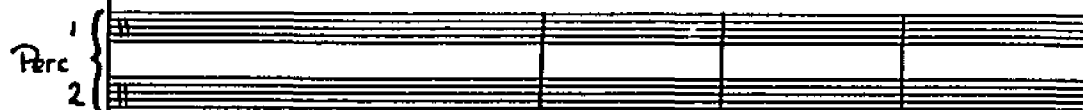
Vc

DB

430



430



430



435

FL
Ob
CL

Hrn
Tpt
Ct
Trb
Tbn

Perc 1
2

Hrp

Marshall

LEE

ORDERLY

Vln 1
2

Vln
Vc
DB

435

SUSPENDED CYMBAL

WHY CAN'T I PERSUADE HIM TO PRE-

Handwritten musical score for a scene. The score includes staves for various instruments and vocal parts. The key signature has one flat (B-flat), and the time signature is 7/8.

FL (Flute) and **CL** (Clarinet) play a melodic line with a slur and a *p* (piano) dynamic marking.

Hra (Horn), **Tpt** (Trumpet), **Cit** (Cymbal), **Trb** (Trombone), and **Tbn** (Tuba) play a rhythmic pattern with a slur and a *f* (forte) dynamic marking.

Perc (Percussion) consists of two staves, both of which are empty.

Hrp (Harp) plays a chordal accompaniment with a slur and a *f* (forte) dynamic marking.

MARSHALL (Marshall) is an empty staff.

LEE (Lee Harvey Oswald) has a vocal line with lyrics: "SEEK THE SOUTH? LONG LA-BOR HIS SAVED OUT HIS LIFE FORCE."

ORDERLY is an empty staff.

Vln (Violin) consists of two staves, both of which are empty.

Vln (Violin) and **Vc** (Violoncello) play a melodic line with a slur and a *f* (forte) dynamic marking.

DB (Double Bass) plays a rhythmic pattern with a slur and a *f* (forte) dynamic marking.

440

FL
Ob
Cl

440

Hrn
Tpt
Ct
Trb
Tbn

Perc
1
2

Hrp

MARSHALL

LEE
SLAVERY HAS CRIPPLED HIS SPIRIT.

ORDERLY

440

Vln
1
2
Vln
Vc
DB

FL

Ob

CL

Hrn

Tpt

Ctr

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

Vln

Vln

Vc

DB

DAWN THIS CON - FED - ER - A - CY! ANN - UN - D JUNT - ED, STU - PID

445

FL
Ob
Cl

445

Hrn
Tpt
Ctn
Trb
Tbn

1
Perc
2

Hrp

MARSHALL

LEE
THAT'S ED, LEE-DE-FINED, LEE-PRO-VED, I NEV-ER

ORDERLY

445

1
Vln
2
Vln
Vc
DB

Handwritten musical score for page 133. The score includes staves for the following instruments and parts:

- Fl (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Cit (Cymbal)
- Trb (Trombone)
- Tbn (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- MARSHALL (Vocal part)
- LEE (Vocal part with lyrics: "HELD OUT THE FAINTEST HOPE FOR IT.")
- ORDERLY (Vocal part)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln (Violin)
- Vc (Violoncello)
- DB (Double Bass)

The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings such as *mf* and *sf*. The lyrics for the vocal parts are: "HELD OUT THE FAINTEST HOPE FOR IT."

450

FL

Ob

Cl

Handwritten musical notation for Flute (FL), Oboe (Ob), and Clarinet (Cl) staves. The Flute staff has a melodic line with a slur over the first two measures and a fermata in the third. The Oboe and Clarinet staves have a similar melodic line with a slur and a fermata. The key signature has one sharp (F#) and the time signature is 3/4.

450

Hrn

Tpt

Cit

Trb

Tbn

Handwritten musical notation for Horn (Hrn), Trumpet (Tpt), Cymbal (Cit), Trombone (Trb), and Tuba (Tbn) staves. The Horn, Trumpet, and Cymbal staves have a rhythmic pattern of eighth notes. The Trombone and Tuba staves have a melodic line with a slur and a fermata. The key signature has one sharp (F#) and the time signature is 3/4.

1 Perc

2

Handwritten musical notation for Percussion (Perc) staves. The first staff is labeled '1' and the second is labeled '2'. Both staves are empty.

Hrp

Handwritten musical notation for Harp (Hrp) staff. The staff is empty.

MARSHALL

Handwritten musical notation for Marshall staff. The staff is empty.

LEE

Handwritten musical notation for Lee staff. The staff is empty.

ORDERLY

Handwritten musical notation for Orderly staff. The staff is empty.

450

1 Vln

2

Vln

Vc

DB

Handwritten musical notation for Violin (Vln), Viola (Vc), and Double Bass (DB) staves. The Violin and Viola staves are empty. The Double Bass staff has a melodic line with a slur and a fermata. The key signature has one sharp (F#) and the time signature is 3/4.

Handwritten musical score for page 135. The score is organized into systems of staves. The instruments and parts are as follows:

- Fl** (Flute): Empty staff.
- Ob** (Oboe): Empty staff.
- Cl** (Clarinet): Empty staff.
- Hrn** (Horn): Empty staff.
- Tpt** (Trumpet): Staff with musical notation.
- Ctr** (Cello): Staff with musical notation.
- Trb** (Trombone): Staff with musical notation.
- Tbn** (Tuba): Staff with musical notation.
- Perc** (Percussion): Two staves, labeled 1 and 2, both empty.
- Hrp** (Harp): Empty staff.
- MARSHALL**: Empty staff.
- LEE**: Empty staff.
- ORDERLY**: Empty staff.
- Vln** (Violin): Two staves, labeled 1 and 2, both empty.
- Vln** (Violin): Empty staff.
- Vc** (Violoncello): Staff with musical notation.
- DB** (Double Bass): Staff with musical notation.

The musical notation includes various notes, rests, and accidentals (sharps, flats, and naturals) across the staves.

455

FL

Ob

Cl

455

Hrn

Tpt

Cut

Trb

Tbn

Perc

1

2

Hrp

MARSHALL

LEE

ORDERLY

455

Vln

1

2

Vla

Vc

DB

460

FL

Ob

Cl

460

Hrn

Tpt

Ct

Trb

Tbn

1
Perc
2

Hrp

MARSHALL

LEE

ORDERLY

460

1
Vln
2

Vla

Vc

DB

Pizz

Pizz

af

FL
Ob
Cl

Hrn
Tpt
Ct.
Trb
Tbn

Perc
1
2

Hrp

MARSHALL

LEE
mf
SO WANT HAVE I BEEN FIGHT-ING FOR?
NOT THE CON-FED-ER-A-CY.

ORDERLY

Vln
1
2
Vla
Vc
DB

Detailed description: This is a handwritten musical score for page 138. The score is organized into systems. The first system includes woodwinds: Flute (FL), Oboe (Ob), and Clarinet (Cl). The second system includes brass and woodwinds: Horn (Hrn), Trumpet (Tpt), Cor Anglais (Ct.), Trombone (Trb), and Tuba (Tbn). The third system includes Percussion (Perc) with two staves. The fourth system includes Harp (Hrp). The fifth system includes a vocal part for MARSHALL. The sixth system includes a vocal part for LEE, with lyrics: "SO WANT HAVE I BEEN FIGHT-ING FOR?" and "NOT THE CON-FED-ER-A-CY." The seventh system includes a vocal part for ORDERLY. The eighth system includes strings: Violin (Vln) with two staves, Viola (Vla), Violoncello (Vc), and Double Bass (DB). The score is written in a clear, legible hand with various musical notations including notes, rests, and dynamic markings like *mf*.

FL

Ob

Cl

Hrn

Tpt

Ct.

Trb

Tbn

Perc 1

Perc 2

Hrp

MARSHALL

LEE

NOT SLAVE - RY.

ORDERLY

Vln 1

Vln 2

Vln

Vc

DB

445

465

465

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on a system of staves with a common time signature. The instruments and parts are listed on the left side of the staves:

- FL (Flute)
- Ob (Oboe)
- CL (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Cat (Cello)
- Trb (Trombone)
- Tbn (Tuba)
- Perce (Percussion)
- Hrp (Harp)
- MARSHALL (Marshall)
- LEE (Vocal Soloist)
- ORDERLY (Orderly)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vln (Violin)
- Vc (Violoncello)
- DB (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings. The vocal part (LEE) has lyrics written below the notes:

I WANT-ED MY PRO-PE TO BREAK FREE OF PRO-GRESS, I WANT-ED

The score is written in a handwritten style, with some corrections and annotations visible. The dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). The tempo marking *And* (Andante) is also present.

470 rall - -

Fl
Ob
Cl

470 rall - -

Hrn
Tpt.
Ct.
Trb
Tbn

Perc 1
2

Marimba

Hrp

Marshall

LEE
THE SOUTH TO RE-MAIN AS IT WAS.

ORDERLY

470 rall - -

Vln 1
2

Vln
Vc
DB

(Pizz)
(Pizz)

FL
Ob
Cl

----- a tempo (♩=58)

Hrn
Tpt
Ctn
Trb
Tbn

(Mar)
Perc 1
2

Hrp

MARSHALL
LEE
ORDERLY

----- a tempo (♩=58)

Vln 1
2
Vla
Vc
DB

Arco
Arco

475

FL

Ob

CL

475

Hrn

Tpt

Cit

Trb

Tbn

1

Perc

2

Tam-tam

Hrp

Marshall

LEE

ALL WE ARE IS TO BE LEFT A-LONE. THAT HOPE EV-AP-OR-A-TED

ORDERLY

475

Vln 1

Vln 2

Vla

Vc

DB

FL

Ob

Cl

Hrn

Tpt

Ctr

Trb

Tbn

Perc

1

2

(Timp)

BASS DRUM

GRAND STAIR

Hrp

MP

Marshall

LEE

A LONG WAY BACK. MY PURPOSE HAS BEEN FULFILLED.

ORDERLY

Vln

1

2

Vln

Vc

DB

480

Fl

Ob

Cl

480

Hrn

Tpt

Cut

Trb

Tbn

1 Perc

2

Hrp

MARSHALL

LEE

THIS WAR SHALL BE KNOWN AS THE FIRST WHERE COURAGE COUNTED LESS THAN

ORDERLY

480

Vln 1

Vln 2

Vla

Vcl

DB

FL
Ob
Cl

Hrn
Tpt
Ct.
Trb
Tbn

Perc
1 (Wood Block)
2

Hrp

MARSHALL

LEE
TIG-IRON PRO-DUC-TION AND STEEL STA-TIS-TICS.

ORDERLY

Vln 1
Vln 2
Vln
Vc
DB

Handwritten musical score for a 1947 recording. The score is written on ten staves, with the following parts labeled on the right side: DB, VC, Vln, Vln 2, Vln 1, Oboe, LEE, MARIANNE, Hrp, Here 2, Here 1, Tbn, Tpb, Cat, Tpt, Hrn, Cl, Ob, Fl. The score includes various musical notations, including notes, rests, and dynamic markings such as *p*, *mp*, *pp*, and *f*. There are also tempo markings like *And. Toccata* and *And. Toccata*. The score is dated 1947 and includes the number 147.

490

FL
Ob
CL

490

Hrn
Tpt {
Ct {
Tb
Tbn

Perc 1 {
2 {

5me Batterie (all. mar.)

Hrp

mp crescendo

Musculi

LEC

OVERLY

490

Vln 1 {
2 {
Vln
Vc
DB

FL
Ob
Cl

[495]

Hrn
Trpt
Ct
Tb
Tb

[495]

Hrc
2

Hrp

Wgswall

Lee

Orchestr

[495]

Vln
2
Vln
Vc
DB

FL

Ob

Cl

Hrn

Tpt

Cyt

Tbn

Tba

Perc

Hrp

Marshall

LEE

ORDERLY

Vln 1

Vln 2

Vla

Vcl

DB

(TAM TAM AND TAMPAN!)

TAM TAM

mf

(Start slides of Wars.
Start with scenes from the Civil War then move to other wars)

500

FL

Ob

CL

500

Hrn

Tpt

Cat

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

ORDERLY

500

Vln 1

Vln 2

Vla

Vcl

DB

Handwritten musical score for a symphony orchestra, page 152. The score is written on 15 staves, with instruments listed on the right side. The key signature is one sharp (F#) and the time signature is 4/4.

Instruments listed on the right:

- DB (Double Bass)
- VC (Violoncello)
- VL (Violin)
- VL 2 (Violin 2)
- VL 1 (Violin 1)
- ORCHELY (Orchestra)
- LEE (Lute)
- MARSHALL (Marshall)
- Hrp (Harp)
- Trc 2 (Trumpet 2)
- Trc 1 (Trumpet 1)
- Tb (Trombone)
- Tp (Trumpet)
- Cf (Clarinet)
- Tpt (Trumpet)
- Hr (Horn)
- Cl (Clarinet)
- Ob (Oboe)
- Fl (Flute)

Handwritten notes and markings:

- Staff 10: *(TAM TAM AND TUBA)*
- Staff 11: *(GALLI CROW)*
- Staff 12: *(TAM TAM AND TUBA)*
- Staff 13: *(GALLI CROW)*
- Staff 14: *(TAM TAM AND TUBA)*
- Staff 15: *(GALLI CROW)*

Handwritten markings:

- Staff 1: **505**
- Staff 10: **505**
- Staff 15: **505**

Handwritten markings:

- Staff 1: *ff*
- Staff 10: *ff*
- Staff 15: *ff*

Handwritten musical score for page 153. The score is written on multiple staves, each labeled with an instrument or vocal part. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

The instruments and parts are:

- FL (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hra (Horn)
- Tpt (Trumpet)
- Cut (Cello)
- Trb (Trombone)
- Tbn (Tuba)
- Perce (Percussion)
- Hrp (Harp)
- MARSHALL (Marshall)
- LEE (Lee)
- ORDERLY (Orderly)
- Vln (Violin)
- Vln (Violin)
- Vc (Violoncello)
- DB (Double Bass)

The score is divided into measures by vertical bar lines. The first measure of the FL part shows a complex melodic line. The Tpt part has a dynamic marking of *mf*. The Trb part has a dynamic marking of *mf*. The Tbn part has a dynamic marking of *mf*. The Perce part has a dynamic marking of *mf*. The Harp part has a dynamic marking of *mf*. The MARSHALL part has a dynamic marking of *mf*. The LEE part has a dynamic marking of *mf*. The ORDERLY part has a dynamic marking of *mf*. The Vln parts have a dynamic marking of *mf*. The Vc part has a dynamic marking of *mf*. The DB part has a dynamic marking of *mf*.

Handwritten musical score for "The Metal Touch" by Lee. The score includes parts for Flute, Oboe, Clarinet, Horn, Trumpet, Cello, Trombone, Percussion, Harp, Marshall, Lee, and Orderly. The lyrics are: "FUTURE IS ME-TAL-NE AND CUD TO THE TOUCH. BARRIED WIRE STIF-LES THE ORDERLY". The score is marked with "510" in a box.

Handwritten musical score for 'The Lord of the Rings' featuring the 'Horn of Gondor' theme. The score is for measures 515-517. It includes parts for Flute (FL), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt), Cymbal (Cyt.), Trombone (Trb), Tuba (Tbn), Percussion (Perc), Harp (Hrp), Marshall, Lee, and Orderly. The lyrics 'SOUL... HA - CAMES, HA - CAMES UN - HAT-ING UN - PIT-Y - ING,' are written under the Lee part. The score is marked with dynamics like *mf*, *f*, and *b7*.

FL
Ob
CL

f

Hrn
Tpt
Ct
Trb
Tbn

(TAM TAM AND)
TIMPANI

Perc 1
2

Hrp

MARSHALL

LEE

STRIDE IN RHYTHM TO-WARD TO-MOR-ROW. WHIR-RING, CRAWLING,

ORDERLY

Vln 1
2

Vln
Vc
DB

Arco

af

520

FL
Ob
CL

520

Hrn
Tpt
Cut.
Trb
Tbn

1
2
Perc

TRAINING
4f
4f
SURPRISE
f

Hrp

Marshall

LEE

SING-ING, LUGG-ING, THEY ARE THE AR-BI-TERS OF MAN'S MEAN-ING.

ORDERLY

520

Vln 1
Vln 2
Vla
Vcl
DB

FL
Ob
Cl

Hrn
Tpt
Ct
Trb
Tbn

Perc
1
2

Hrp

MARSHAL

LEE
WAR SHALL BE WAGED, AND WAR WON, BY RI-TONS,

ORDERLY

Vln
1
2

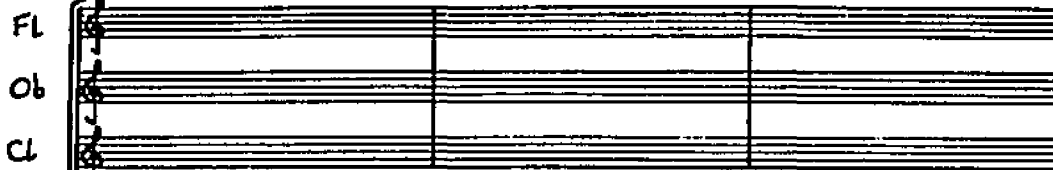
Vla

Vc

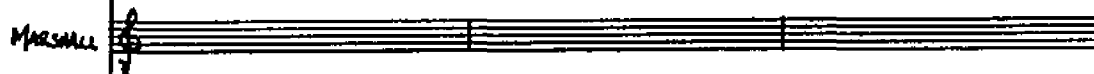
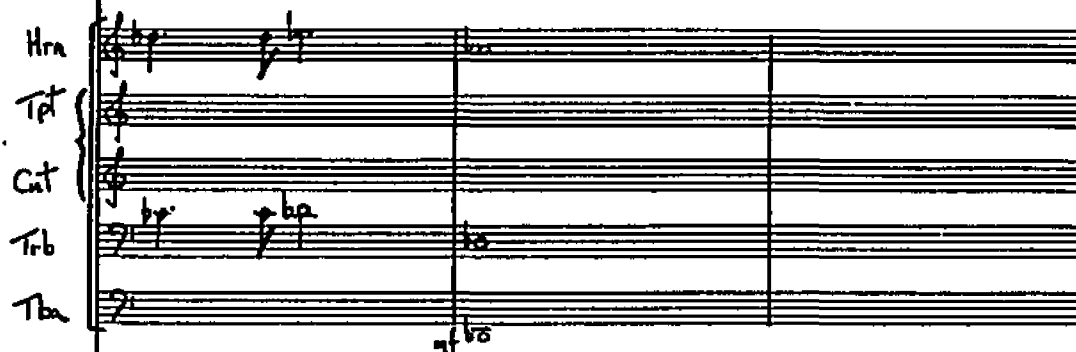
DB

Handwritten musical score for page 158. The score includes staves for woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trumpet, Cornet, Trombone, Tuba), percussion (Percussion 1 and 2, Harp), strings (Violin 1 and 2, Viola, Violoncello, Double Bass), and vocal parts (MARSHAL, LEE, ORDERLY). The LEE part includes the lyrics: "WAR SHALL BE WAGED, AND WAR WON, BY RI-TONS,". The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

525



525

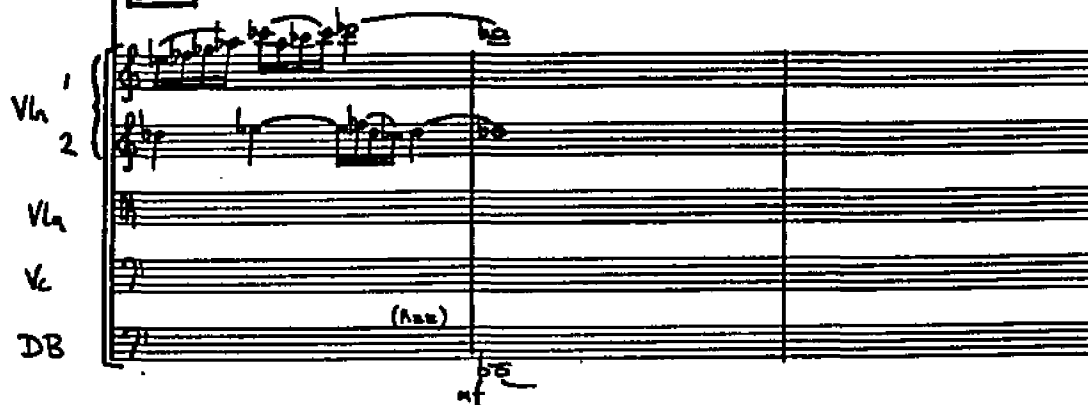


CRANKS AND CRMS.

MAN HAS BUNT HIS MON-STER.



525



Handwritten musical score for page 161. The score includes the following parts and staves:

- FL** (Flute): Melodic line with trills and slurs.
- Ob** (Oboe): Melodic line with trills and slurs.
- CL** (Clarinet): Melodic line with trills and slurs.
- Hrn** (Horn): Melodic line.
- Trpt** (Trumpet): Melodic line.
- Cat** (Cello): Melodic line.
- Trb** (Trombone): Melodic line.
- Tbn** (Tuba): Melodic line.
- Perc** (Percussion): Includes **(Timp)** (Tympani), **TRUMLER** (Trombone), and **SLAP STICK** (Slap Stick). Dynamics include **f** (forte).
- Hrp** (Harp): Melodic line.
- MARSHALL**: Melodic line.
- LEE**: Melodic line.
- ORDERLY**: Melodic line.
- Vln** (Violin): Melodic line.
- Vla** (Viola): Melodic line.
- Vc** (Violoncello): Melodic line.
- DB** (Double Bass): Melodic line.

The score is written in a handwritten style with various musical notations including trills, slurs, and dynamics. The percussion part includes specific instructions for the TruMLER and SLAP STICK. The string parts include various melodic lines and dynamics.

535 *diminuendo* -----

FL
Ob
CL

535 *diminuendo* -----

Hrn
Tpt
Cat
Trb
Tbn

(TIMP)

Perc
1
2

Hrp

MARSHALL

LEE

ORDERLY

535 *diminuendo* -----

Vln
1
2
Vln
Vc
DB

540

FL
Ob
Cl

540

Hrn
Tpt
Ct.
Trb
Tbn

Perc
1
2

Hrp

MARSHALL

LEE

ORDERLY

540

Vln
1
2
Vln
Vc
DB

Handwritten musical score for page 164. The score is written on ten systems of staves, each with a label on the left. The instruments and parts are:

- FL (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Hrn (Horn)
- Tpt (Trumpet)
- Cut. (Cutoff)
- Tib (Tibetan bell)
- Tbn (Tuba)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Hrp (Harp)
- Marshall (Marshall)
- LEE (LEE)
- ORDERLY (ORDERLY)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla (Viola)
- Vc (Violoncello)
- DB (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "(TAM TAM AND TIMPANI)" is written above the Percussion 1 staff. The percussion parts are marked with "1" and "2". The harp part is marked with "Hrp". The vocal parts are marked with "MARSHALL", "LEE", and "ORDERLY". The string parts are marked with "Vln 1", "Vln 2", "Vla", "Vc", and "DB".

545

FL

Ob

Cl

545

Hra

Tpt

Ctr

Trb

Tbn

Perc

1 (BASS DRUM)

2

Hrp

MARSHALL

LEE

THE FUTURE IS METAL-LIC AND

ORDERLY

545

Vln 1

Vln 2

Vla

Vc

DB

FL
Ob
CL

550

Hrn
Tpt
Cat
Trb
Tbn

(TANTAN AND)
TAMPAK

Perc 1
2

Suppressed Cymbal
mp

Hrp

ap

Marshall

LEE

Cold To THE TOUCH. BARE WIRE STINGES THE SOUL.

ORDERLY

550

Vln 1
2

Vln
Vc
DB

Handwritten musical score for page 167. The score includes the following parts:

- FL** (Flute): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Ob** (Oboe): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- CL** (Clarinet): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Hrn** (Horn): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Tpt** (Trumpet): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Cat** (Cello): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Trb** (Trombone): Bass clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Tbn** (Tuba): Bass clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Perc** (Percussion): Two staves. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Hrp** (Harp): Treble and Bass clefs, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- MARSHALL**: Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- LEE**: Bass clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter. Lyrics: NO MORE TRUE SOLDIERS AF-TER THIS DAY, WORK-ING MEN WHO MASS ON
- ORDERLY**: Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Vln** (Violin): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Vla** (Viola): Treble clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- Vc** (Violoncello): Bass clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.
- DB** (Double Bass): Bass clef, key signature of one flat. Notes: quarter, quarter, quarter, quarter, half, quarter.

Fl
Ob
Cl

[565]

Hrn
Trp
Ct
Trb
Tbn

Perc 2

(Dry Timb. Amd.)
(sustained cymbal) (loud stick)
mf

Hrp

Wgsmu

LEE

BAT — THE FIELDS.
NEE-LES O-K-O-U-CAN-NUM CUM ANO DIE,

ORDERLY

[565]

Vln 2
Vln
Vc
DB

crescendo -

Fl
Ob
Cl

crescendo -

Hrn
Tpt
Ct
Trb
Tbn

Perc
1
2

Hrp

MARSHALL

LEE

ORDERLY

crescendo -

Vln
1
2
Vln
Vc
(Rez)
DB

LOOKED IN HESITANTLESS, MAR — D'ROUS GRIP. HE — CAN — I — CAN MAR — PONS WILL

560

FL
Ob
CL

560

Hrn
Tpt
Ct
Trb
Tbn

(TANTAN AND)
TIANPANI
Perc
1
2

Hrp

MARSHALL

LEE

RANGE OUR TOWNS. WHO WILL BE SAFE? WHO SPARED?

ORDERLY

560

Vln
2
Vln
Vc
DB

FL

Ob

Cl

565

Hrn

Trp

Cut

Trb

Tbn

Perc

Hrp

MARSHALL

LEE

NOW HE RIDES HIS MON-STER.

ORDERLY

566

Vln

Vla

Vcl

DB

(piano)

FL

Ob

Cl

Hrn

Tpt.

Cut

Trb

Tbn

Perc

Hrp

Maracas

LEE

ORDERLY

Vln 1

Vln 2

Vla

Vcl

DB

Handwritten musical score for page 172, featuring various instruments and vocal parts. The score includes staves for Flute (FL), Oboe (Ob), Clarinet (Cl), Horn (Hrn), Trumpet (Tpt.), Cymbal (Cut), Trombone (Trb), Tuban (Tbn), Percussion (Perc), Harp (Hrp), Maracas, LEE, ORDERLY, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vcl), and Double Bass (DB). The notation includes notes, rests, and various performance markings such as *flutter*, *and*, *f*, *gliss*, *Ass.*, *Ass. #p*, and *Ass. #f*. The percussion part includes markings for *(TIMP)* and *(SNEEDOWN)*. The harp part features a series of chords. The vocal parts (LEE and ORDERLY) are represented by empty staves. The string parts (Vln 1, Vln 2, Vla, Vcl, DB) include various notes and rests, with some markings like *Ass.* and *Ass. #p*.

This is a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl (Flute), Ob (Oboe), Cl (Clarinet), Hrn (Horn), Tpt (Trumpet), Cat (Cymbal), Trb (Triangle), Tbn (Tom), Perc (Percussion), Hrp (Harp), Marshall, LEE, ORDERLY, Vln 1 (Violin 1), Vln 2 (Violin 2), Vla (Viola), Vcl (Violoncello), and DB (Double Bass). The score is written in a single system, with measures 570 and 571 indicated by a box labeled '570'. The music features a variety of notes, rests, and dynamic markings, including 'f' (forte) and 'p' (piano). The notation is complex, with many notes and rests, and some instruments have specific markings like 'flatter' and 'and.' (andante). The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

575

Fl

Ob

Cl

575

Hrn

Tpt

Cat

Trb

Tbn

1 Perc

2

Hrp

Marshall

LEE

WARS. THE SAC-RI-FICE IS O-VER THE BAND HAS BEEN

ORDERLY

575

1 Vln

2

Vln

Vc

DB

FREELY

580

FL

Ob

Cl

FREELY

580

Hrn

Tpt

Ct

Tb

Tbn

Perc
1
2

(Timp)

TAN TAN

mp

Hrp

MARSHALL

LEE

LET.

AMERICANS OF THE FUTURE, IF OUR PLAN IS TO HAVE ANY MEANING, LISTEN TO ME,

ORDERLY

FREELY

580

Vln 1

Vln 2

Vla

Vcl

DB

f > mf

f

FL
Ob
Cl
f
diminiente (J=69)

Hrn
Tpt
Cit
Ttb
Tbn
f
diminiente (J=69)

Perc 1
2

Hrp
ap
b $\frac{7}{5}$
b $\frac{7}{5}$

MARSHALL

LEE
HEED ME.
ap
IN THE QUI-ET

ORDERLY

Vln 1
2
Vln
Vc
DB
f
P
P
diminiente (J=69)

585 $\frac{3}{4}$ rall - - $\frac{4}{4}$

Fl

Ob

Cl

585 $\frac{3}{4}$ rall - - $\frac{4}{4}$

Hrn

Tpt

Cut

Trb

Tbn

Perc 1

Perc 2

Hrp

MARSHALL

LEE

OF THIS VIR-GIN-IA DAWN, A NEW A-PPE-LOU IS PHAS FUL-LY

ORDERLY

585 $\frac{3}{4}$ rall - - $\frac{4}{4}$

Vln 1

Vln 2

Vla

Vcl

DB

FL $\frac{4}{4}$ - - - - - $\text{♩} = 58$ **590**

Ob

Cl

Hrn $\frac{4}{4}$ - - - - - $\text{♩} = 58$ **590**

Tpt

Cit

Trb

Tbn

Perc 1

2

Hrp

Marshall

LEE

BORN.

ORDERLY

Vln 1 $\frac{4}{4}$ - - - - - $\text{♩} = 58$ **590**

2

Vla

Vc

DB

(Lee, almost ceremoniously, puts on his coat, red sash, sword, picks up his hat, takes a last look at his tent, extinguishes the lamp, then leaves)
 Slide of Lee's face comes up-other lights fade out)

[595]

FL

Ob

Cl

[595]

Hrn

Tpt

Ct

Trb

Tbn

Perc

2

BASS DRUM

mf

Hrp

MARSHALL

LEE

ORDERLY

[595]

Vln

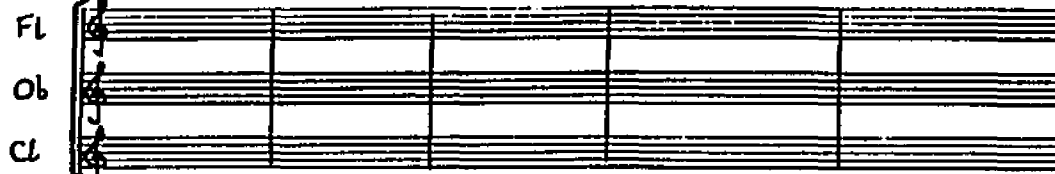
2

Vln

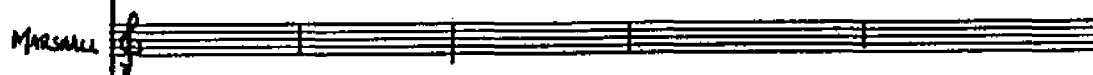
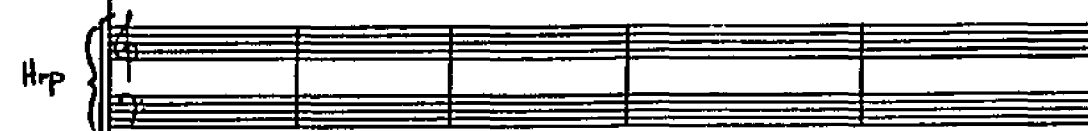
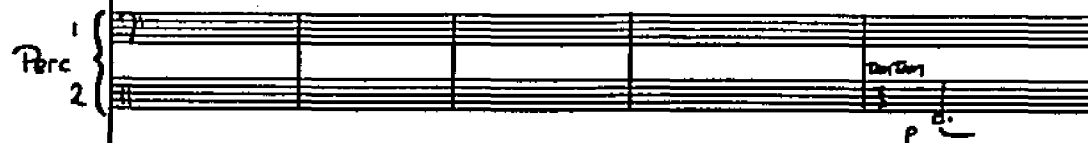
Vc

DB

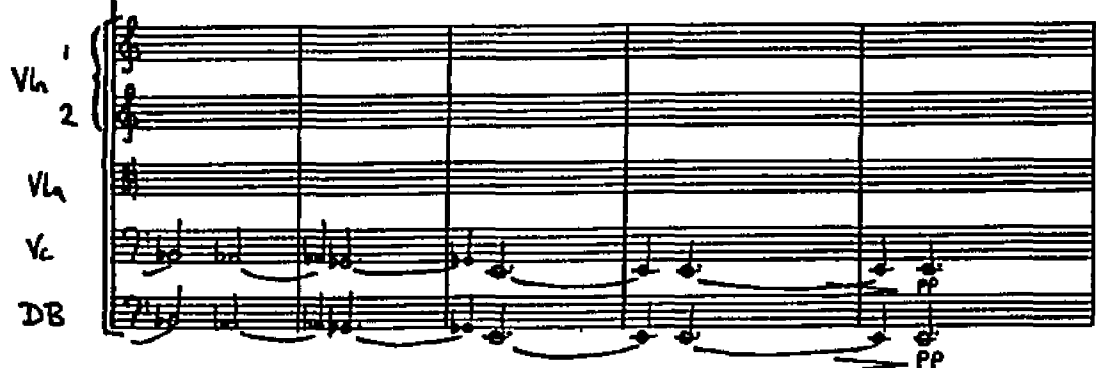
[600]



[600]



[600]



(Slide of Lee's face comes up-other lights fade out)

diminuendo a niente

FL

Ob

Cl

Hrn

Tpt

Cnt

Trb

Tbn

1 Perc

2

Hrp

MARSHALL

LEE

ORDERLY

diminuendo a niente

1 Vln

2

Vln

Vc

DB

David [Signature] 2/17/05

(Slide fades to blackout)

Production Notes

The overall visual effect of a production of Study in Grey should be as authentic as possible, yet it should give a feeling of distance, isolation; as if we are viewing the events through a mist.

The set for the production should be a tent in the centre of the stage, with one wall of the tent missing so that the audience can see in (if a tent is not used, lighting may be used to define the area). The rest of the stage should be bare, or perhaps some prop to suggest a Confederate encampment (such as a canon). The actors should enter the tent from the centre rear, but should not be seen walking to the tent. The furnishing inside the tent should be sparse. There should be a bed (cot), a writing table and chair, and another chair with Lee's sword, greatcoat, and hat on it. On the table there should be a rush lamp and writing equipment.

A curtain should not be used in the production. The lighting preset should, as much as possible, silhouette the tent against a plain backdrop. As the music begins, a slide picturing General Lee (head and shoulders) may be projected onto the upper part of the tent (the roof)--the tent should be so designed to make this possible (if a tent is not being used, then a screen may be used). The use of slides is optional, at the discretion of the director: there are many pictures from the time which can easily be made into slides. A change of slide is suggested in the score, showing scenes from Civil

War camps and redoubts, more slides may be used if desired. The picture of Lee should return again at the end of the first section, circa measure 27. As the rest of the lights are brought up the slide image should fade away, circa measure 34. As the lights come up, Lee should be revealed sitting at the table, writing.

Later in the production, circa measure 496, slides may be projected showing scenes from the Civil War and World Wars I and II (tanks, various weapons, and scenes from the trenches); these should continue through measure 572. At the very end of the production, the slide of Lee may again be projected onto the tent as the light on stage fades, circa measure 597. There should be a brief blackout at the end of the work.

The costumes for the production should look authentic, and it should not be forgotten that this was the end of a long campaign, so the clothes would look well worn.

In the programme given to the audience, there should be a description of the situation--the early morning hours of Palm Sunday, April 9, 1865; the tent of General Robert E. Lee, the morning of the surrender at Appomattox Court House. Also should be included the quotations from Governor Sam Houston, Abraham Lincoln, and Robert E. Lee, which can be found in the forward material. These will help put the audience in the mood for the production.

LOUISIANA STATE UNIVERSITY
AND
AGRICULTURAL AND MECHANICAL COLLEGE
SCHOOL OF MUSIC
presents

41st FESTIVAL OF CONTEMPORARY MUSIC

EVENT II

LSU Opera Theatre

in

Two Contemporary Operas

**Conducted by Scott Lawton
Staged and Directed by Rick Ney**



Thursday, February 20, 1986

8:00 p.m.

University Theater

This is a photocopy of the original programme.

THE CISTERN (1983)

VERNON TARANTO, JR

Libretto from a story by Ray Bradbury

Anna

Elizabeth Ann Echois

Juliet

Andrea Gant-Johnson

Dancers

Jena Cane, Kenn Norman

"It was an afternoon of rain, lamps lighted against the gray. Juliet embroidered tablecloths; the younger, Anna, sat quietly on the window seat, staring out at the dark sky."

"Anna kept her brow pressed against the pane, but her lips moved after reflecting a long moment, she said, 'I never thought of that before'."

Thus begins a strange and compelling fantasy. Anna tells Juliet of her idea that there is a city in the cistern under the town. Though Juliet is not sympathetic to this idea, Anna continues to tell of a man and a woman who inhabit the cistern, in this city. They have been there for years and are in love. Practical Juliet says that this cannot be, they cannot be living there, and Anna, surprised, says "Did I say that they were alive? Oh, but no. They're dead."

Anna tells Juliet how the man came to be in the cistern, that when he thought of someone he wanted to love and couldn't, he walked down into the cistern. Then she tells of the woman, how she is newly dead. Anna describes their time in the cistern and of how in the dry season they lie in hidden niches, but in the rainy season the water makes them live. Then as the rainy season is over and the water leaves the cistern, they settle to the floor and lose the life the water has given them from outside, until the next rain.

Suddenly Anna screams at Juliet, identifying the man as Frank, crying, "Why didn't I fight to win him from his mother?" Juliet, after a few moments, calmly asks Anna to help her with her sewing, which Anna does. Then Juliet dozes. She wakes up when she hears the front door open violently, and sees that Anna is gone. She reassures herself that Anna is only gone for a minute, and will be right back, but outside the cistern lid rises and slams down, and the rain falls on the closed lid the rest of the night.

STUDY IN GREY (1985)

DAVID PENRI-EVANS

Libretto by Michael Coy

General Robert E. Lee

Gerard Killebrew*

Lieutenant-Colonel Charles Marshall

Richard Shackelford

Orderly

Cornelius Robinson

Tableau Performers: Margaret Atkinson, Jena Cane, Carmen Diaz, Nicole Fruge,
Kathryn Green, Pip Guldry, David Jensen, Loretta McNally,
Almee Michel, Kenn Norman, Michael Slabotzky, April Smith

Scene: The early morning hours of Palm Sunday, April 9, 1865; the tent of
General Robert E. Lee: the morning of the surrender of the Army of North
Virginia at Appomattox Court House.

"You may, after the sacrifice of countless thousands of treasure and hundreds
of thousands of precious lives, as a bare possibility, win Southern
independence, if God be not against you; but I doubt it."

GOVERNOR SAM HOUSTON of TEXAS
(speaking to his State's secessionists)

"We denounce the lawless invasion, by armed force, of the soil of any State or
Territory, no matter under what pretext, as among the gravest of crimes..."

ABRAHAM LINCOLN, Inaugural Address, March 1861
(a few weeks before he ordered the invasion of Virginia)

"I have no purpose, directly or indirectly, to interfere with the institution
of slavery in the States where it exists. I believe I have no lawful right to
do so; and I have no inclination to do so."

ABRAHAM LINCOLN, Inaugural Address

"Mister Lincoln...does not hold the black man to be equal to the white."

ABRAHAM LINCOLN, public speech, 1860

"I shall never bear arms against the Union, but it may be necessary for me to
carry a musket in defence of my native state, Virginia, in which case I shall
not prove recreant to my duty."

ROBERT E. LEE, private correspondence

* Guest Soloist

LSU Opera Theatre
Richard Aslanian, Director

Conducted by SCOTT LAWTON

Staged and Directed by RICK NEY

Lighting by SALLY BUDD

Special thanks to Gerilyn Tandberg, Kay Peterson, Robin Welch, Patrick Acampora, John Culbert, James Richardson, Gloria Leggio, and the Baton Rouge Little Theatre.

LSU New Music Ensemble
Dinos Constantinides, Director

Violin I	Jana Burton, concertmaster Dinos Constantinides	Clarinet	David Jernigan Diane Johnson
Violin II	Ingrid Kovacs Pat Kagan	Bass Clarinet	Diane Johnson
Viola	Stephen Kiser James F. Hanna**	Bassoon	David Wernicke Dorothy Taranto**
Cello	Duc Lee Kim Coody	Horn	Kevin Andry Carolyn Summers
Double Bass	Peder Linneberg Kirby E. White, III	Trumpet	Horace Shows** Leonard Horton
Flute	Eugenia Epperson** Laura T. Shows**	Trombone	Vernon Taranto, Jr**
Piccolo	Laura T. Shows**	Tuba	John LaMonaco
Oboe	Perry Trosclair Lisa A. Williams	Percussion	John Raush Parrish Sonnier
		Harp	Judy Seghers

**** Guest Musician**

Both these productions are premieres of LSU Doctoral Dissertations in Composition.

Study in Grey

Words by Michael Coy

Music by David Penri-Evans

The early hours of Palm Sunday, 1865; the morning of the
surrender of the North Virginian troops at Appomattox Court
House. General Lee is alone in his tent.

His sword and greatcoat are nearby, draped on a chair. Lee
is writing a letter to his wife; he breaks off writing,
puts down his pen and reads over the letter.

LEE: This, then is my last letter
from the field, my love.
Today I'll meet with General Grant.
If it pleases God, there'll be no more letters-
I'll be back on the estate
before too many days pass by.
Once home, I'll neglect you no more.

My years under this flag draw to a close.
War's long illness has exhausted itself.
We have lost without being beaten.
I can bear defeat,
but the knowledge that these priceless men

LEE: still look to me to guide them on,
 to feed them, to ease the sting of losing-
 that weight can not be borne by anyone.

 (Enter Marshall)

MARSHALL: Sir.

LEE: Marshall, come in.

MARSHALL: I have a message for you.
 Their general staff will meet with you today.

LEE: Are the arrangements set down?

MARSHALL: They are, Sir.
 This has been a long time in coming.
 Hostilities have to cease,
 but I can't accept that we've lost.

LEE: You know that I never was one
 to relish quitting the fight.
 See my coat and sword-
 they stand to arms, yes; but how unwarlike!
 Meagre and shrunken they attend me,
 as if the flesh inside had perished.
 We all have withered.

MARSHALL: The mood hangs in the air.
 Across the valley floor, where the uniforms are blue,

MARSHALL: there's little jubilation.

It's more like numbness.

You'll even see it in the face in the face of
General Grant.

LEE: Grant, I know the man so well.

Since he moved out East,

I've followed him closely.

I know his mind,

You can understand a man when you've grappled
with his mind.

Pay no heed to stories of his drinking,

that man is no lightweight.

I know his mind.

Though he's been a deadly enemy
in this time of death.

Our duel has reached it's closing stages.

He's a single minded soldier.

I look forward to standing in his presence.

Adversaries form a sort of love.

A gifted man like that should be a national hero,
both North and South.

MARSHALL: Sir, don't speak of North and South together yet;

We're in ruins, yes-

but we're still a people apart.

LEE: We are all children of America.
I fought to the uttermost reaches of my endurance;
but now that has all finished,
it's time for healing.

MARSHALL: We are Jonah engulfed by the whale,
but we're whole, unchanged;
we know how to resist.

LEE: No, it must not be.

MARSHALL: We have it in our power to harras this invader-

LEE: Work as bandits?
Live in caves like hunted beasts?
No, Sir.

MARSHALL: This people is not broken yet.

LEE: This people is not wretched yet.
We will remember all this with dignity;
yes, it was glorious; but
now we must reconcile brothers and sons:
something's ended and begun-
we don't want more suffering.

Tomorrow, when you take off that old ragged uniform,
take off hatred too, my friend.
You're home from the war.

LEE: Here, take my written agreement to General Grant.
 Tell him I'll meet him at ten.

MARSHALL: Yes Sir.

(Exit Marshall)

(Lee lies down on cot, lights fade out. Lights come up,
Lee is sitting at desk writing letter to his wife)

LEE: Virginia is the Queen of the South.
 It is right that the war should end here;
 the state which gave meaning to the cause.
 Without Virginia, there was only an outburst;
 with her, there's a mighty cotton kingdom!
 Virginia, the virgin land.
 How they've ravished you!
 They've altered you for ever.
 And this was not your struggle.
 As long as you stood back from the fray,
 I refused to enter it.
 But once your sword was drawn,
 mine was beside you.
 How shall we come out of this, you and I?
 Is my family safe, under enemy custody?
 What about my beautiful house,
 trampled and billeted by Yankee troopers?
 Can Virginia be what she was?

LEE: I think not.

(The rushlight starts to flicker and die)

The taper--what's the matter?

It's just burning down.

(Taper goes out)

Orderly! I must finish this letter.

Orderly! Where are you?

(Enter Orderly)

ORDERLY: Ye'Sir?

LEE: Can you cut me another rushlight?

ORDERLY: Sir.

(Orderly fashions a new taper during the following conversation)

LEE: I don't know you.

ORDERLY: Guess not, Sir.

LEE: Do you recognise me?

ORDERLY: You'r the big general, Sir.

LEE:(to himself) This man is utterly unimpressed.

Take a lesson from this, Big General.

LEE: Here's a man you can't ever touch.

(to Orderly) Where are you from?

Where's your home?

ORDERLY: With the army, Sir.

LEE: Yes, but originally?

ORDERLY: That don't matter no more. Long time ago.

Probably ain't there no more.

Wrecked and broken up maybe, Sir.

LEE: So what will you do when Mister Lincoln frees you?

ORDERLY: Ain't no freedom for me, Sir.

LEE: How's that?

ORDERLY: Last week I was with the field hospital
and I met Daniel. I was in service with him.

He was a house-nigger on the farm.

He's one of those negro soldiers now.

Been to Charleston.

He told me all them free niggers

crowding up the towns.

Ain't no-one wants 'em; no-one gives 'em water to drink.

Nothing there for this old man--except maybe cholera.

That's freedom for you.

LEE: But when this army breaks up?

ORDERLY: The future don't scare me, Sir.

You see, I can't fall no lower.

LEE: Some of us want to help you people.

ORDERLY: Yes Sir. Sit on your porch, sip your juleps, and think how
you can help us.

LEE: You're not being insolent?

ORDERLY: No Sir. It's a plain fact.

You're rich, and ain't about to get poor.

I'm poor, and either I work or starve.

You can't change that.

LEE: There are things I can do.

ORDERLY: Like cutting a taper?

There's your light, Sir.

(Orderly gives Lee the taper)

Am I excused?

LEE: Yes.

(Exit Orderly)

That man's my failure.

Why can't I win over people like him?

Why can't I persuade him to preserve the South?

LEE: Long labour has sucked out his life force.
Slavery has crippled his spirit.
Damn this Confederacy!
Awkward Jointed, stupid-minded,
ill-defined, ill-provided.
I never held out the faintest hope for it.
So what have I been fighting for?
Not the Confederacy. Not slavery.
I wanted my people to break free of Progress.
I wanted the South to remain as it was.
All we ask is to be left alone.
That hope evaporated a long way back.
My purpose has been futile.
This war shall be known as the first
where courage counted less
than pig-iron production and steel statistics.
Right and wrong decide nothing.

The future is metallic, and cold to the touch.
Barbed wire stifles the soil.
Machines, machines, unhating, unpititting,
stride in rhythm toward tomorrow.
Whirring, clanking, jangling, lurching,
they are the arbiters of mans meaning.
War shall be waged, and war won,
by pistons, cranks, and cams.

LEE: Man has built his monster.

The future is metallic and cold to the touch.

Barbed wire stifles the soil.

No more true soldiers after this day,
working men will mass on battle fields.

Armies of iron-clads will clash and die,
locked in motionless, murderous grip.

Mechanical weapons will range our towns.

Who will be safe? Who Spared?

Man has built his monster.

America! The future need not mean future wars.

The sacrifice is over, the blood has been let.

Americans of the future, if our pain
is to have any meaning, listen to me, heed me.

In the quiet of this Virginia dawn,
a new America is painfully born.

(Lee, almost ceremoniously, puts on his coat, red sash,
sword, picks up his hat, takes a last look at his tent,
extinguishes the lamp, then leaves)

Part Two

**History of the Louisiana State University
Festival of Contemporary Music**

Chapter I

Introduction, the Chairmen

The Louisiana State University School of Music has a national reputation for the performance of American music; indeed, it was awarded first prize in 1982 for the performance of American music by the National Federation of Music Clubs, and was runner up in 1981. An essential factor in establishing this reputation has been the Festival of Contemporary Music held at LSU each spring semester. A major part of the programming of the Festival each year is devoted to American Music. The first Festival of Contemporary Music at LSU took place in 1944, the most recent, that of 1986, was the forty-first. The LSU Festival is the oldest continuing music festival dedicated solely to contemporary music. Nowadays there are many New Music or Contemporary Music festivals, but few have the breadth of music and style as that of LSU. Since its inception, the LSU Festival has endeavoured to include examples of all styles of twentieth century music, from the most avant garde to the very conservative. It has included works by the great composers, masterpieces of the twentieth century, and works by local and lesser known composers. Since its earliest years it has also included works by LSU student composers, putting them alongside the giants of the century and encouraging them on. Many other festivals concentrate only on the newest works, but

the LSU Festival includes works from the whole of the twentieth century, thus putting new music in a broader context.

The history of the Festival to date falls into three periods: 1944 through 1963, the years under the guidance of the Festival's founder, Helen L. Gunderson; 1963 through 1973, the years in which the Festival was organised by Paul Louis Abel and Kenneth B. Klaus; and 1973 to the present, the time in which the Festival has been under the direction of Dinos Constantinides. It is inevitable with a festival such as this that the personality of the principal organiser (the Chairman of the Festival Committee) will influence the character of the festival. This has certainly been true of the LSU Festival of Contemporary Music. For such a festival to be a success the Chairman must be someone with inexhaustible energy, a clear vision of purpose, and determination to ask for what is needed (from performers, administrators, and the media). The LSU Festival of Contemporary Music has had five such Chairmen (Don Wilson was Chairman for the Festival of 1980), and each has left his individual mark on the Festival.

Helen L. Gunderson was a teacher with an interesting personality--a true character. There were those who found her aloof and distant, she was certainly not a person to be crossed, but to some of her students she was a warm lady with a sharp wit. The daughter of a minister, she was born in Vermilion, South Dakota, in 1893. She completed a B.M. degree at the University of South Dakota (1914) and a M.M. at Yale University (1935). She travelled to Europe and studied at the Royal College of Music, London, where she studied

theory with Paul Corder and Cecile Foster, and piano with Tobias Mathay and Marion Snowdon. She also studied piano with Carl Faeltner in Boston and Fraulein Sabbatini in Vienna. Like Ralph Vaughan Williams, she studied orchestration with Maurice Ravel in Paris. She often told stories of traveling across Russia on the Trans-Siberian Railway to China, where she was an instructor at Yenching Women's College, Tsing Hua University in Peking, then was the director of the Music Department at the Peking Institute of Fine Arts (1926-28).¹

Miss Gunderson came to LSU in 1930 to teach theory and composition. As a teacher she was very demanding and would not tolerate mediocrity. She had a great sense of the dramatic--she would never raise her voice above a whisper. This gave rise to one of her best known nicknames, "Whispering Hope." She had other nicknames, but it would not be polite to mention them here. She has been referred to as the American Boulanger as at the time she was teaching composition there were few other women doing so. Ewing Poteet, in an article in the New York Times, said that she was "fired by a crusader's zeal for the music of her own time."²

She caused quite a stir when she played a recital dressed all in black and included on the programme one of the late, macabre works by

¹Material on Helen Gunderson has been gathered from the International Encyclopedia of Women Composers by Aaron I. Cohen (New York: R. R. Brower, 1981), and from anecdotes told by former Gunderson students, especially Heuwel Tircuit in an interview on October 13, 1984.

²Ewing Poteet, "Contemporaries in Louisiana," New York Times, April 3, 1955, sec. 2, p. 9.

Franz Liszt (1811-86), and one of her own works, Black Rhapsody--this gave rise to rumours of satanism and thus began an air of controversy which has surrounded her the rest of her life. After this it seems that Gunderson withdrew into herself.

Her known passions were her students and the Contemporary Festival. She protected both very energetically. From time to time adversaries would attempt to attack Gunderson through one of these channels, but would find that the coldness of her response could cut to the quick.

Gunderson ran the Festival with an iron fist, closely controlling every aspect. She and a small group of allies would battle to put on the Festival in the midst of constant attack, or worse--apathy--from other faculty members. One such attack was to call the Festival the "Contemptible Festival." This phrase is still occasionally used by faculty and students today (although with less hostility than at one time). In reply, Gunderson is reported to have spoken of "faculty who died at thirty-five, but were not buried until seventy."

It is interesting to note that Miss Gunderson never included any of her own music on the Festival; in fact, very little is known about her compositional activities. Miss Gunderson ran the Festival until she retired in 1963, but even today it bears her indelible stamp. After she retired she continued her piano study with Frank Mannheimer and Bruce Simonds, but had no further involvement with new music. She currently lives in a retirement village in San Antonio, Texas. She moved to San Antonio as her favourite nephew, Dr. Carl Gunderson, is

in practice there. It has not been possible to make contact with her.

Helen Gunderson's successor as Chairman was Paul Louis Abel. Professor Abel was Chairman of the Festival Committee for seven Festivals, 1964-67 and 1971-73. He was born in Clarksdale, Mississippi, in 1926. After completing a bachelors degree (1948) and a masters degree (1950) at Eastman School of Music, University of Rochester, he taught at the University of Montana, Missoula, 1950-54. He has played trumpet with the Memphis Symphony Orchestra, Rochester Philharmonic Orchestra, and the Baton Rouge Symphony Orchestra. He joined the faculty of LSU in 1954, to teach trumpet, horn, and theory. In 1972 he was appointed area coordinator of theory. An active composer, he has been the recipient of a number of commissions and his music is frequently featured on the Festival.

Professor Abel had been on the Festival Committee since 1963, and, although not currently the Chairman, is still very active in the organising of the events. Under the leadership of Mr. Abel and Dr. Klaus the Festival continued on a steady path, with the events concentrated into a single week. The Festival continued as a vital part of the musical life of Baton Rouge.

Dr. Kenneth B. Klaus was the Chairman of the Festival for three years, 1968-70, although he was on the Committee from 1963 until his death in 1980. He was born in Earlville, Iowa, in 1923. He had four degrees, all from the University of Iowa (B.A.--1947, M.F.A.--1948, M.M.--1949, and Ph.D.--1950). After completing his Ph.D. in 1950 he joined the faculty of LSU as an assistant professor. He became an

associate professor in 1956. He taught a wide variety of subjects, including composition, violin, viola, and musicology. In 1963, on the retirement of Helen Gunderson, Dr. Klaus was appointed Coordinator of the Composition Department, and in 1966 he was one of the first professors to be made LSU Alumni Professor. In addition to teaching, Dr. Klaus was an active performer. He was principal violist and associate conductor of the Baton Rouge Symphony Orchestra.

Dr. Klaus was an active composer, working in all media. His works include five symphonies, and Always Acadia (commissioned by the state of Louisiana to celebrate the Acadian Bicentennial in 1950). He also won many other commissions and prizes. He was also the author of a book, The Romantic Period in Music (Boston: Allyn and Bacon, 1970), and a number of articles, reviews, and papers. It was during his tenure as Chairman that Jazz was featured in the Festival.

In 1973 it was decided to discontinue the Festival. This decision was reversed the following year. When the Festival was reinstated, Dinos Constantinides was chosen to be the Chairman of the Festival Committee for the Thirty-first Festival (1975). He has served as Chairman since then, with a one year hiatus for the Festival of 1980 as he was on sabbatical in the Fall of 1979. Dr. Constantinides was born in Ioannina, Greece, in 1929; he became an American citizen in 1967. He has diplomas in violin and theory from the Greek Conservatory, Athens (1950 and 1957), and a diploma in violin from Juilliard School of Music (1960). His masters degree in violin is from Indiana University, Bloomington (1965), and he has a

doctorate in composition from Michigan State University (1968) where he studied with H. Owen Reed and Paul Harder. Dr. Constantinides is an active violinist, he has been a member of a number of orchestras, including the Athens State Orchestra, Indianapolis Symphony Orchestra, and he is currently the concertmaster of both the Baton Rouge Symphony Orchestra and Baton Rouge Opera. He studied violin with Ivan Galamian and Josef Gingold.

Dr. Constantinides first joined the faculty of LSU in 1966 to teach violin, theory, and composition. He became Coordinator of the Composition Department in 1980 on the death of Dr. Klaus. This year (1986) he was the recipient of the Boyd Professorship from LSU, the first music faculty member ever to be given this award. He has held national offices in the Music Teachers National Association, the American Society of University Composers, and the American New Music Consortium, in addition to offices at regional, state and local level in a number of organisations. He has been the recipient of a number of awards, including the ASCAP Award in Serious Composition (American Society of Composers, Authors and Publishers) for ten consecutive years (1976 to the present), and the 1981 Brooklyn College International Chamber Opera Competition for his one-act opera, Intimations. He has been given many commissions, including two which were premiered by the American Symphony Orchestra and one by the Baton Rouge Symphony Orchestra. His music has been performed throughout the US, Europe, Canada, and South America; and he gives frequent violin recitals including appearances at Carnegie Recital Hall and Alice Tully Hall, New York.

As Chairman of the Festival he has put in a great deal of energy to maintain the high standards of the Festival, secure nationally and internationally known composers to be guest composers, and increase the size and reputation of the Festival.

In the Fall of 1979, Dr. Constantinides went on sabbatical. Since most of the arrangements for the Festival are made during the Fall it was necessary to replace him as Chairman for that year. Dr. Don Wilson, an assistant professor of composition and theory, was chosen to head the Committee. Dr. Wilson was born in 1942 in Williamston, South Carolina. He has bachelor's and master's degrees from Florida State University and a doctorate from North Texas State University (1975). After one year of teaching at North Texas State University, he took up the appointment at LSU. Since the Fall of 1981, Dr. Wilson has been on the faculty of the University of Miami as an associate professor of composition. His main interest is in electronic and computer music, although he does write in all media. He was instrumental in building up the Electronic Music Studio at LSU, and it is of note that it was during his time at LSU that two additional guest composers, who specialised in electronic music, attended the Festival (Merrill Ellis--1979, and Dexter Morrill--1980).

Chapter 11

The Gunderson Years, 1944-63

The first "festival" of contemporary music at Louisiana State University took place more as an afterthought than as the pilot programme for an institution in the world of new music. During the 1943-44 academic year Helen Gunderson undertook negotiations with a number of colleges in Louisiana for a series of programmes of contemporary music to be presented throughout the State. After the collapse of these negotiations, Miss Gunderson determined that at least LSU should not fall contemporary music and, almost in a spirit of dogged bravado, organised the first series of contemporary music concerts in the spring of 1944.

These first concerts, April 23 and 30, 1944, had performances of works by composers who, even at that time, were not numbered amongst the avant garde. The exception to this was on the very first concert, when Helen Gunderson herself played the Piano Sonata in B minor (1907-08) by Alban Berg (1885-1935). Otherwise the programmes consisted of works by such composers as Leo Sowerby (1895-1968), Frederick Delius (1866-1934), Ottorino Respighi (1879-1936), and Randall Thompson (1899-1984). The two concerts of 1944 were at 3:30 P.M. on consecutive Sundays. Each concert involved performances by faculty members and the University Women's Chorus.

In the announcement in the Baton Rouge Morning Advocate of Sunday April 23, 1944, for the first concert an interesting quotation of Serge Koussevitzky was used to justify to the public a concert of contemporary music, "only a composer knows what a composer suffers when he hasn't a chance to hear his music. . . . when a composer knows he can hear his music, he has a greater incentive to write."

The first programme opened with a group of songs by Joseph Marx (1882-1964) sung by Ralph Errolle of the LSU music faculty. These were followed by songs by Mario Castenuovo-Tedesco (1895-1968), Ottorino Respighi, and Francesco Santoliquido (1883-1971). After Helen Gunderson's performance of the Berg Piano Sonata, Frank Collins played the Second Sonata for Organ by Harry B. Jepson (1870-1952). The Womens Chorus, under the direction of Loren Davidson, sang a group of four traditional American songs, arranged by Richard Donovan (1881-1970): "Dame Get Up," "Aye Waukin O," "Oranges and Lemons," and "The Ploughboy's Luck." The concert ended with Carleton Liddle and Elbertine Moore (a graduate student) playing the Suite for Two Pianos by Beryl Rubinstein (1898-1952).

The second concert ran along similar lines, involving songs, piano music, organ music, and choral works. The songs were by Frederick Delius, "Twilight Fancies"; Arnold Bax (1883-1953), "I Heard a Piper Piping" and "Cradle Song"; Katherine Davis (b. 1892), "Nancy Hanks"; Peter Warlock (1894-1930), "Yarmouth Fair"; Ildebrando Pizzetti (1880-1968), "Le Pesa Dell'Anello" and "La Prigioniera"; and Felix Foudrain (1880-1923), Carnival. The piano work was Pagan Poem by Charles Martin Loeffler (1861-1935), a work for piano and

orchestra which was performed on two pianos. The organ work was Leo Sowerby's Symphony in G for Organ. To end the concert the University Chorus performed "Rosemary" by Randall Thompson.

The Loeffler piece was played by Gretchen Ott Magee and Harriette Slack both of Southeastern Louisiana College in Hammond. Miss Slack also played the Sowerby Organ Symphony.

Both concerts were reviewed in the Baton Rouge Morning Advocate on Monday, May 1, 1944 by the critic who called himself "W." Generally "W" had little of substance to say. He applauded the concept of a series of contemporary music and felt it succeeded in bringing new music to the attention of the Baton Rouge community. He was careful to mention and compliment all the performers but did pick out one or two works on each concert for special attention. In his second review, "W" seemed most concerned about the fact that there was no page turner, and this seemed to capture most of his attention:

If one may make a suggestion from the audience--someone should have been on hand to turn the music. After a while, especially for one who had a rather strenuous day anyway, it becomes a sort of fascinating game to see whether the left hand will make it up, flip the page over, and get back to its notes in time. And, as if that were not enough, up flies the right hand to give the extra pat needed to flatten the page out.¹

The Committee Helen Gunderson drew about her for the first series consisted of herself as Chairman, a position she held throughout her twenty years on the Committee, and two other faculty

¹Baton Rouge Morning Advocate, May 1, 1944: p. 3.

members.²

The spring of 1945 saw another pair of programmes of contemporary music, they were still at that time being thought as a series rather than a festival. The two concerts were on April 29 and May 6, 1945, two consecutive Sundays, as had been the case the previous year. The performers on these concerts were again faculty members and the University Women's Chorus, with the addition of the University Mixed Chorus and guest performers from the faculty of Northwestern State College (Joyce Lyons Townes, Gilbert T. Saetre, and John Shenaut). The inclusion of guest performers and ensembles from other colleges and institutions, which began in 1944 with the inclusion of Gretchen Ott Magee and Harriette Slack from Southeastern Louisiana College, Hammond, continued as a regular feature of the festival, even to the present day.³

The works on the programmes of 1945 were similar in style to those of 1944. The composers represented on the two concerts included Serge Rachmaninoff (1873-1943), Joseph Clokey (1890-1960), and Arthur Farwell (1872-1951). The most modern of composers to be found on this series were Benjamin Britten (1913-1976), and Jean Berger (b. 1909). The Committee for that year was larger than that of the first year.

²A list of all Committee members over the years, and the years in which they served, can be found in Appendix I.

³Appendix III lists the various performance groups which have performed as part of the Festival.

There was a significant change in the way that the contemporary music programmes were being viewed by 1946. For the first time they were being thought of as a festival, and the series of concerts that year were called the "First Festival of Contemporary Music." To show the idea of a festival as being a single-thought event, all the programmes for the concerts were combined into one booklet. The number of concerts was increased from two to three: April 28, 30, and May 5. One of the most significant innovations introduced in the 1946 Festival was the inclusion of a work by a LSU student composer, Sonatina for Violin and Piano by William Thornton (b. 1919) from Birmingham, Alabama. This work had won the National Student Composition Contest sponsored by the National Federation of Music Clubs in 1945. From that year works by student composers have continued to be an increasingly important feature of the Festival. As can be seen in Appendix IV these works represent music by 147 different students. LSU students make up 23% of all the composers included in the Festival and their works make up 27% of all the compositions performed.

A significant addition was made to the Committee in 1946, a representative from the Baton Rouge community, Mrs. Carruth Jones. Mrs. Jones served from 1946 to 1955 and was succeeded as community representative by Mrs. Malcolm Dougherty, who served from 1956 to 1963. After 1963 the position of community representative was discontinued.

The concerts of 1946 seemed to concentrate a little more on works of living composers. Indeed, the only dead composer

represented on the concerts was Charles Naginski (1909-1940). In the programme notes about the three works of Henry Cowell (1897-1965) that were played, it was said that he "is the friend of all modern tendencies. Being largely self-taught, he did not deliberately set out to break the rules of harmony, but simply did not learn them." Even a brief reference was given to "Tone-clusters."⁴

The following year, 1947, saw the continued growth of the Festival. That year there were four concerts: May 4, 7, 9, and 11. This allowed for a larger number of works to be performed, twenty-eight in all. Of interest was "Peace" for Orchestra by J. Clifton Williams, an undergraduate composition student who has since achieved considerable note as a composer, especially of band music (he died in 1976). This work had been given its premiere in a broadcast by the Houston Symphony Orchestra in 1946. The Festival was brought to a close with a performance by the University Mixed Chorus and some Baton Rouge church choirs of King David by Arthur Honegger (1892-1955).

The Festival of 1947 was called the "Fourth Festival of Contemporary Music," the Committee had decided to take into account the programmes of 1944 and 1945 when calculating the number of the Festival. Thus 1946 was called the "First Festival" and 1947 the "Fourth Festival."

⁴Notes from the First Festival of Contemporary Music (1946) programme booklet.

It would seem that tickets were issued free for the series of concerts. In the Baton Rouge Morning Advocate of May 7, 1947, in an article announcing the second of the concerts, it was reported:

Interest in the series of Festival programs has resulted in a heavy demand for tickets; Dr. Barrett Stout, head of the school of music disclosed yesterday. All of the tickets for the Wednesday performance, he said had been issued by noon Tuesday. A limited number of tickets for Friday and Sunday performances are still available at the music school office. . . . Tickets for seats unclaimed after the first group of each program will be reissued, he said.⁵

The Fifth Festival, 1948, had three concerts, May 2, 5, and 7. The first concert was of special interest as it consisted of music from Latin America. The composers represented on that concert were Domingo Santa Cruz (b. 1899), Carlos Chávez (1899-1978), Heitor Villa-Lobos (1887-1959), Silvestre Revueitas (1899-1940), Oscar Fernandez (1897-1948), Blas Galindo (b. 1910), Carmargo Mozart Guarnieri (b. 1907), Andrés Sás (1900-67), and Pedro Sanjuan (1886-1976). The Latin American theme was further emphasised by the inclusion of Egydio de Castro e Silva from Brazil as guest pianist.

The other two concerts contained music from the rest of the world, including Francis Poulenc (1899-1963), Benjamin Britten, Gustav Holst (1874-1934), Dai-Keong Lee (b. 1915), Bernard Wagenaar (1894-1971), H. Owen Reed (b. 1910--an LSU alumnus, who, in 1936, recieved the first Master of Music degree in Composition given at LSU and later headed the composition department at the University of

⁵Baton Rouge Morning Advocate, May 7, 1947: p. 8.

Michigan. He also studied with Howard Hanson, Bohuslav Martinů, and Roy Harris), Robert Delany (1903-56), and Roy Harris (1898-1979). The only year since 1945 in which works by current LSU students were not included on the Festival programme was 1948.

There was further expansion of the Festival in 1949. The Sixth Festival consisted of four concerts, May 2, 4, 6, and 8, encompassing a wide variety of music from American folk songs to South American music. The first concert was given by various choral groups from Istrouma High School. They performed groups of music designed for high school performers based on mainly American folk songs. The second concert included a group of fanfares performed by the LSU Brass Choir. The fanfares were by Aaron Copland (b. 1900), Paul Creston (1906-1985), Eugene Boossens (1893-1962), Howard Hanson (1896-1981), and Walter Piston (1894-1976).

An interesting feature of the third concert was a group of madrigals by LSU students, Jean Copeland, William Thornton, and William Boehle. This concert was made up primarily of choral works, the exception being "Variations and Finale on an old Flemish Song" for organ by Flor Peeters (b. 1903) performed by Frank Crawford Page. Four different choirs were included on the programme; Centenary College Choir, LSU A Cappella Choir, Esso Male Voice Chorus, and LSU Mixed Chorus.

The last concert on the 1949 Festival was dedicated completely to music from Latin America. As in the previous year, Egydio de Castro e Silva appeared as guest pianist. The last concert was repeated in its entirety in New Orleans, at Dixon Hall, Newcomb

College (Tulane University) on May 11, 1949. This second performance was sponsored by the International House in New Orleans. The composers represented on that concert were Manuel Ponce (1882-1948)--Mexico, Andrés Sás--Peru, Heitor Villa-Lobos--Brazil, Alberto Ginastera (1916-1983)--Argentina, Salvador Ley (b. 1907)--Guatemala, Juan Plaza (1898-1965)--Venezuela, Carlos Chavez--Mexico, and Silvestre Revueltas--Mexico.

There was a new thrust in the programme of the Festival of 1950. It seems that the organisers of the Seventh Festival had a clearer idea of what they were trying to achieve. A number of things were established that would continue in succeeding Festivals. The number of concerts was increased to six, this remained the norm through 1963. A Festival String Quartet was formed with professional players from New Orleans, this continued to be a frequent feature of the Festival until 1960. The most significant new feature was the inclusion of a concert made up entirely of works by LSU student composers, a practice which continued through 1973 (except 1963). After 1973 student works were interspersed in all the programmes.

The LSU Symphony Orchestra made its first appearance on the first concert of the 1950 Festival in 1950, under the direction of Dr. Everett Timm (who later became Dean of the School of Music). On the first programme of the 1950 series faculty member Carleton Liddle performed six of the Sonatas for Prepared Piano by John Cage (b. 1912). This work, along with a few other avant garde works, including the Sonata for Three Pianos by Luigi Dallapiccola (1904-75) and Music for Brass Choir, Op. 45 by Wallingford Riegger (1895-1961),

caused quite a stir amongst the Festival audiences. In a review the next day in the Baton Rouge State Times the reviewer, in reference to the Cage work, quoted a phrase coined by Virgil Thomson (1896-1984) "a ping qualified by a third."⁶ Helen Gunderson is quoted to have said, in her usual whisper, that the Music for Brass Choir created "a wonderful fuss."⁷ The Festival of 1950 was the beginning of a period of stability which lasted for the next thirteen Festivals. During this time the Festival grew in local and national recognition.

The programmes for 1951 were a balance of conservative and modern elements, ranging from music from the Twenties, by Virgil Thomson and Healey Willan (1880-1968), to the Fourth String Quartet by Ross Lee Finney (b. 1906) which was completed in 1950 and a new choral work, Ash Wednesday, by Newcomb College faculty member Walter S. Jenkins. On the third concert of the series the LSU Modern Dance Group performed Cards by Mary Howe (1882-1964). This was the first time that dance had been included on the Festival, but since then it has become an element which draws large audiences.

The 1952 Festival continued the trend of balanced style, modern and conservative, well-known composers and unknown composers. The concert given by the Festival String Quartet presented three splendid works: String Quartet in E Flat (1943) by Paul Hindemith (1895-1963), String Quartet No. 2 (1937) by William Schuman (b. 1910), and the American premiere of Ier Cuarteto de Cuerdas (1951) by Alberto

⁶Baton Rouge State Times; May 1, 1950, p. 8.

⁷Personal interview with Heuwell Tircuit, October 13, 1984.

Ginastera. On the third programme a group of works by composers of the Second Viennese School was presented: two songs from Fünf Lieder, Op. 3 by Anton Webern (1883-1945), three songs from Das Buch der hängenden Gärten by Arnold Schoenberg (1874-1951), and five songs from Sieben frühe Lieder by Alban Berg. This was the first time that Webern and Schoenberg had been included on the Festival and they were not included again until 1963. These were balanced on the same programme by Contrasts for violin, clarinet and piano by Béla Bartók (1881-1945), Concerto Grosso for String Orchestra by Ralph Vaughan Williams (1872-1956), Capricorn Concerto by Samuel Barber (1910-81), and Pinocchio, a Merry Overture by Ernst Toch (1887-1964). The LSU Modern Dance Group again performed on the Festival.

The Tenth Anniversary Festival of 1953 continued in the same direction as the previous two Festivals, with a balance of styles and a programme of works by LSU students. There was no Festival String Quartet that year nor did the LSU Modern Dance Group participate in the series. Miss Gunderson had a great interest in the music of Wallingford Riegger. It had become a regular feature of the Festival. In 1953 Riegger's work Nonet for Brass was performed. In all of the forty Festivals under consideration, sixteen Riegger works have been performed, making him sixth on the list of composers in terms of the number of works performed on the Festival. He was at the head of

this list through 1963, but since Miss Gunderson's retirement other composers have risen to the top.⁸

The first concert of the series of 1953 was sponsored by the LSU Chapter (Beta Omega Chapter) of the Phi Mu Alpha Sinfonia Fraternity and organised by student member Heuwell Tircuit. The concerts were spread over a longer period of time than in previous years. The first nine Festivals were each only a week long (1950 covered two weeks), but in 1953 the first concert took place on April 8 and the last on May 3. The Festival continued to span a month during the next ten Festivals; in fact, by 1956 the Festival was opening in late March.

The Tenth Anniversary was also the first time that a clear, definite statement was made in regard to the balance of origins of works included in the Festival. On the first page of the programme booklet was the explanation that more than half the music was "by representative American composers including regional and student works; the remainder has been written by equally representative composers of Europe and South America."⁹ There was not always an equality between the number of European and Latin American composers. That year there were twenty-four American composers represented, nine European and three Latin American.

The Festival String Quartet was again on the programme in the

⁸A list of the composers who have had the most works performed on the Festival can be found at the end of Appendix II.

⁹Tenth Festival of Contemporary Music (1953) programme booklet.

Festival of 1954. Their concert included the Second Quartet for Strings by Riegger, the first performance of Quartet for Strings by Carl Alexius (a former student of Helen Gunderson, who in 1953-54, was in Germany on a Fulbright Fellowship, the first LSU music student to receive a Fulbright, and would the following year be on the LSU Music School faculty for one year), and the US premiere of Cuarteto No. 2 by Domingo Santa Cruz. Phi Mu Alpha Sinfonia again sponsored one of the concerts.

In 1955 the Festival String Quartet gave a concert which included a repeat performance of Cuarteto No. 2 by Santa Cruz which they had performed on the previous Festival. The second programme was jointly sponsored by Sigma Alpha Iota, Delta Omicron, and Phi Mu Alpha Sinfonia. Ewing Poteet, violinist in the Festival String Quartet and music and drama critic for the New Orleans Item, wrote an article about the Festival which appeared in the New York Times.

On the third concert Sonata for Piano by Carl Alexius was performed. This was the first time that a work by a member of the faculty of the School of Music had been included on the programme.

Yet another American premiere was on the programme in 1956, Sechs Gedichte aus J. W. von Goethe, "Westöstlicher Diwan" by Hermann Reutter (b. 1900). The most significant thing about the 1956 Festival was that the US Information agency made a complete set of tapes of the Festival for incorporation into a series of programmes, Music in Schools. This was broadcast overseas on the Voice of America network.

Interest in premieres of American works continued in 1957. Gerald Strang (b. 1908) received the premiere of his work, *Variations for Four Instruments*, and Humphrey Searle (b. 1915) had the first American performance of his *Concerto for Piano and Orchestra*, Op. 5. The first programme on the series, given by the Festival String Quartet, was co-sponsored by the American Composers Alliance. There was an article by Ewing Poteet (a regular member of the Festival String Quartet) about the Festival in the American Composers Alliance Bulletin that year.¹⁰

The 1958 Festival included performances by the St. Louis Cathedral Choir from New Orleans and the Lamar College Brass Ensemble. The Festival seems to have had a strong New Orleans connection during the 50's. Egydio de Castro e Silva, who was on the faculty of Newcomb College at Tulane University, performed on the Festival twelve times during the years 1948 through 1963. The Festival String Quartet was made up of professional players from New Orleans. The personnel changed from year to year, with the exception of Ewing Poteet who was always one of the violinists. Even in years when the Festival String Quartet was not on the programme, he appeared as violin soloist. Ewing Poteet was on the Festival programmes in twelve of the years from 1950 through 1963. During that period, performances were also given by other faculty members from Loyola University and Newcomb College, in addition to

¹⁰ Ewing Poteet, "Contemporary Music in Louisiana." American Composers Alliance Bulletin 6 (Winter 1957):17.

appearances by the St. Louis Cathedral Choir and the Concert Choir of New Orleans. The strong New Orleans connection came to an end with the retirement of Helen Gunderson in 1963; although New Orleans groups and soloists still appear on the Festival programme, for example, the New Orleans Philharmonic Symphony Orchestra and the Alcee Fortier Senior High School Band of New Orleans were featured in the Twenty-fourth Festival (1967).

The first time that there was a guest composer/lecturer at the Festival was in 1959 when composer Halsey Stevens (b. 1909) gave a lecture entitled "Folk Music Influence on the Music of Béla Bartók." Stevens is an authority on the music of Bartók, on whom he has written the standard biography in English. He is also a prolific composer, with more than eighty published works to his name. He was a Guggenheim Fellow in 1964-65 and 1971-72, he has also received many other awards and commissions for his music. In addition to the lecture, the Sixteenth Festival had the usual six concerts.

The Centennial of LSU took place in 1960 and was celebrated throughout the University. As part of that celebration the Seventeenth Festival honoured graduates of the School of Music who had received master's degrees since the programme of graduate studies was initiated in 1933. Three works by alumni composers were commissioned for the LSU Centennial and performed on the Festival: Second String Quartet, Carl Alexius; Second Quartet for Strings, William Thornton; and Sonata for Violin and Piano, Myrtis Fortenberry. Works by two other alumni were included on that

Festival, Renascene by H. Owen Reed and The Resurrection Story by Claude Marion Almand. There was only one currently registered student represented on the series, Erving Covert. At the end of the Festival programme booklet there was a biographical sketch about each performer who was an LSU student, alumnus, or faculty member.

The Eighteenth Festival was very eventful. The first programme concentrated on music of Latin America. As part of that programme, guest lecturer, Gilbert Chase, presented a lecture entitled "Music of the Americas." The programme was taped by Voice of America and broadcast internationally. Gilbert Chase is one of the leading authorities on the music of Latin America. From 1940 through 1943 he served as specialist in Latin American music in the Library of Congress. He was cultural attaché in Peru and Brazil, 1951-55. In 1961 he joined the faculty of Tulane University, New Orleans, where he established the Inter-American Institute for Musical Research.

The first half of the fifth programme was a presentation of compositions by four contemporary Italian composers: Luigi Dallapiccola, Goffredo Petrassi (b. 1904), Pietro Montani (1880-1948), and Giuseppe Caminiti; and was dedicated to the Centennial of Italy's Unification. The second half of the same concert was a performance of La Voix Humaine by Francis Poulenc.

This was the first US performance of the work since its performance in New York in 1960. In 1963 La Voix Humaine was presented on "Camera Three" (CBS) with the same soloist, Majorie Hayward Madex.

On the sixth programme was a complete, staged performance of The Unicorn, the Gorgon, and the Manticore, "a madrigal fable for chorus,

dancers, and instrumentalists," by Gian Carlo Menotti (b. 1911). The chorus in that performance was the Concert Choir of New Orleans.

The 1962 Festival had a higher number of composers who wrote in a modern style. The majority of the programmes were made up of composers such as Gunther Schuller (b. 1925), John Corigliano (b. 1938), Hans Werner Henze (b. 1926), William Schuman (b. 1910) and, of course, Wallingford Riegger.

The concert of LSU student works on the Nineteenth Festival was made up of works by only three students: William Thornton, Carl Alexius, and Stanley Trogen. These composers seem to have been three of Miss Gunderson's favourite students and each had, by this time, had some success in the music world. Carl Alexius, in addition to studying in Germany with Hermann Reutter and at the University of Michigan with Ross Lee Finney, had also been a delegate to the International Festival of Contemporary Music in Pittsburgh. He is currently on the theory/composition faculty of Indiana University of Pennsylvania. William Thornton had, by 1962, been awarded a number of prizes and studied with Halsey Stevens and Roger Sessions. He was also Chairman of the Department of Music at Trinity University, San Antonio, Texas, where he is still Professor of Theory and Composition and Composer-in-Residence. Stanley Trogen had taught at the Magnolia School in New Orleans and been involved in production for WBR2, Channel 2 television station in Baton Rouge. His work on the 1962 Festival, The Wandering Scholar, was the first student opera written at LSU: there were three characters, and piano accompaniment was used.

The last programme on the 1962 Festival was given by pianist Mary Anthony Cox who had spent ten years studying in Paris. Among her professors was Nadia Boulanger. Her programme consisted of works by Walter Piston, Alexei Haieff (b. 1914), Francis Poulenc, and Béla Bartók.

The Twentieth Festival was the last to be organised by Helen Gunderson, it was also the largest, most exciting and modern to have taken place. The first event of the 1963 Festival was a concert given by the Lenox String Quartet. The funds for this were donated by an anonymous donor, who is generally believed to have been Helen Gunderson. There were three works on the Lenox Quartet programme: Quartet No. 2 by Charles Ives (1874-1954), Quartet (1958) by Arthur Berger (b. 1912), and the 1959 Pulitzer winning Quartet No. 2 by Elliott Carter (b. 1908).

The second programme in 1963 was given over completely to the music of Igor Stravinsky (1882-1971) to honour his eightieth birthday. The third concert consisted of choral works by Healey Willan, Vincent Persichetti (b. 1915), and Roger Sessions (1896-1985). The fourth concert was made up of works by LSU students. A number of students represented on this concert were to have very successful careers in music. Jere Hutcheson had three works on that concert. He is now the head of the composition department at Michigan State University. Gloria Coates had a piano piece on the concert; she is quite well known today as a composer of choral music. There were also three works by LSU Music School's most famous alumnus, Bill Conti, who has gone on to find fame and fortune

writing music for film and television. After graduating from LSU in 1963 he went to Juilliard School of Music and studied composition. He then spent a number of years composing in Italy, where he finally found his way into the Italian film industry. He returned to the United States and worked in film music in California. He rocketed to fame in 1976 with his score to the movie Rocky. Since then he has won many other awards, including an Oscar for the Best Original Score for his score to the film The Right Stuff. His success also includes writing music for a number of television series and mini-series. The only year his music appeared on the Festival was 1963. The fifth concert of the series was given over to works by three Japanese composers: Kan Ishii (b. 1921), Akio Yashiro (b. 1929), and Toru Takemitsu (b. 1930). It was the first time that there had been any music by oriental composers on a Festival programme.

The last concert on the 1963 Festival was the last employment of the New Orleans connection. Egydio de Castro e Silva and Ewing Poteet, along with Ellsworth Snyder of Newcomb College, and Thaddeus Brys of the LSU faculty, put together a programme of some of the most avant garde music heard on the Festival at that time. Composers represented were Luigi Dallapiccola; Mátyás Seiber (1905-62); Karlheinz Stockhausen (b. 1928); Anton Webern; Charles Hamm (b. 1925), who at that time was on the faculty at Newcomb College; Bernard Alois Zimmerman (1918-70); and Andrew Imbrie (b. 1921).

It seems that Helen Gunderson had pulled out all the stops for her last Festival. The works were the most contemporary of all the Festivals to that date, and were of the highest order, such as the

Carter Second Quartet and the Webern Piano Variations, Op. 27. Arranging for the Lenox Quartet to perform was quite an achievement and certainly increased the reputation of the Festival. The achievements of Helen Gunderson over the twenty years from 1944 to 1963 cannot be overestimated. One hundred and two concerts of twentieth century music of varied styles, from all over the world, by great composers and local and student composers, had been brought to the Baton Rouge community by her. The composition department was nationally recognised as one of note, and this has given the department a firm foundation upon which much has been built by her successors. Many of her students have gone on to successful careers; they have all been indelibly touched by her character. The torch which she lit in 1944 was passed on in 1963 to a new standard bearer.

Chapter III

The Abel-Klaus Years, 1963-73

With the retirement of Miss Gunderson, a new era of the Festival began. From 1964 through 1973 the Festival was run by two men, Professor Paul Louis Abel and Dr. Kenneth B. Klaus. Mr. Abel was Chairman of the Committee 1964-67 and 1971-73; Dr. Klaus was Chairman 1968-70. In 1964 the only member of the Committee who had been on it under Helen Gunderson was Thaddeus Brys, professor of cello at LSU, who served on the Committee 1962-70. There was no longer a community representative on the Committee.

There were only five events on the Festival of 1964, the first time since 1949 that there had been less than six events. The concerts took place on five consecutive dates, April 17-21; this was the first time that consecutive dates had been used and a change from the previous ten years when the Festival had been spread out over a month or more. The events included programmes given by the LSU Symphony Orchestra, A Cappella Choir, and Symphonic Band. There was the usual programme of works by LSU student composers, which included a work by Charles Sens, Collé, a ballet for two sopranos, dancers and tape construction. There were works by two LSU faculty members on the Twenty-first Festival, Lustiges Deutsch by Kenneth B. Klaus, and Suite for Brass and Timpani by Thomas Tyra. In the past there had

only been faculty works on two Festivals (1955 and 1956) and Helen Gunderson had never included any of her music on the programmes. From 1962 on, faculty works have been an established part of the programming. Indeed, Kenneth Klaus has had more works performed on the Festival than any other composer except Igor Stravinsky; they have both had thirty-one performances on the Festival. Dinos Constantinides is third with twenty-two performances. There are two other faculty members on the list of composers who have had ten or more performances on the Festival, Wallace McKenzie (fifteen performances) and Paul Abel (twelve performances). There are also two student composers who are on the list of most performed composers, although not all the performances of their works took place while they were students at LSU: Heuwell Tircuit (sixteen performances) and James Chaudoir (eleven performances).¹

The 1965 Festival again had five events, however, the second event was a repeat performance of the premiere production of Serenade at Noon, a one-act opera by faculty member Peter Paul Fuchs. The third event was the concert of student works and the fourth event was a concert of chamber music, including works by Dr. Klaus and Robert Hogenson (an LSU Alumnus). The last programme of the Twenty-second Festival concentrated on aleatoric, and electronic music. On the first half of the programme Dr. Klaus gave a lecture/demonstration on aleatoric music. After the intermission there was a programme of

¹A list of composers who have had ten or more performances on the Festival appears at the end of Appendix II.

three works of electronic music, Contrasts by Dick Raaijmakers, Gesang der Jünglinge by Karlheinz Stockhausen, and Evolutions by Henk Badings (b. 1907). This was the first time any attention had been given on the Festival to electronic music. There was a slight alteration made to the format of the programme booklet. Prior to 1965, all the concert programmes were printed in the booklet, then the programme notes were grouped together at the end, but in 1965 the programme notes for the individual concerts were printed immediately following the listing of each programme.

The scheduling of events of the Festival had become an issue in 1966, enough so that it was mentioned in the Festival booklet that year. Mr. Abel felt that it was essential that the concerts be close enough together that they created a sense of continuity--a sense of event; yet it was realised that performances on consecutive dates might be too much of a demand on performers and audience. In an attempt to reconcile this, the 1966 schedule had four concerts in the space of a week and the fifth concert a couple of weeks later. This was also done to accommodate the A Cappella Choir, as the last concert was their performance of Arthur Honegger's King David and was their major presentation for the spring concert. In addition to the concert of student works, one of the student composers, Hopkins Hallman, also had works on two other concerts, with his music being performed by both the LSU Symphonic Band and Symphony Orchestra. In fact, 48% of the works on the 1966 Festival were by LSU students.

The Festival of 1967 was centred around the presence on campus of the New Orleans Philharmonic Symphony Orchestra and its conductor,

Werner Torkanowsky. In the first two events of the 1967 Festival, both held on the same day, the New Orleans Philharmonic read through works by LSU faculty and students, then on the evening of the following day the orchestra gave a concert of seven works selected from the previous day's reading session. These three events were also slated as the LSU Composers' Conference. This gave the twelve composers involved a chance to hear their music worked on by a professional orchestra. There were four other programmes in the Twenty-fourth Festival, including one by the LSU Festival Arts Trio (Jonathan Sack, piano; Dinos Constantinides, violin; and Thaddeus Brys, cello), and another by the Alcée Fortier Senior High School Band of New Orleans. The works represented a balance of established composers, such as Igor Stravinsky, Dmitri Shostakovich (1906-75), Maurice Duruflé (b. 1902), Aaron Copland, Leonard Bernstein (b. 1918), Arthur Bliss (1891-1975), and Gustav Holst, and lesser known composers such as Paul Harder (b. 1923) and Harold Morris (1890-1964).

In 1968 Dr. Klaus took over as Chairman of the Festival Committee; although Mr. Abel remained on the Committee. The number of members on the Committee was increased from four in 1964-67 to eight.

The big event of the Twenty-fifth Festival was the inclusion of Milton Babbitt (b. 1916) as guest composer/lecturer. The first event of the Festival was a lecture by Babbitt, followed by a panel discussion with Babbitt and three LSU faculty members (Dinos Constantinides, George Foss, and Kenneth Klaus). That same evening

Babbitt gave a lecture/demonstration of electronic music. Milton Babbitt has been co-director of the Columbia-Princeton Electronic Music Centre since 1959. The recipient of many awards, he was a Guggenheim Fellow in 1960-61. His interest in electronic music is not in the creation of new sounds but in the degree of precision which became available with the programmable synthesizer. All parameters can be controled. This accuracy would be impossible in live performance.

The other events that year included concerts given by the LSU Symphonic and Stage Bands; the LSU A Cappella Choir and Symphony Orchestra (which concluded with a performance of Igor Stravinsky's Symphony of Psalms); the Baton Rouge Symphony String Quartet; the traditional concert of works by LSU student composers; and a concert of music with with the spoken word, climaxing in a performance of Faade by William Walton. The music of the Twenty-fifth Festival included the usual mixture of works by known and unknown, American, European, and South American composers. There was a large number of LSU student works performed, a total of nineteen works. The only years to exceed this number were 1972 (twenty-eight student works) and 1985 (twenty-one student works). Although Milton Babbitt was the guest composer of the Festival, only one of his works was scheduled for performance that year, his Three Compositions for Piano (Nos. 1 and 2) was played by faculty member Milton Hallman. Babbitt's Three Compositions for Piano was one of his first attempts to extend Schoenberg's twelve tone technique. In this work of total

serialisation, not only is pitch class serialised, but also rhythm, number of attacks, and dynamics.

There was another major event in 1969 around which the Festival revolved. For the Twenty-sixth Festival the LSU Opera Theatre presented the world premier production of the opera The Plough and the Stars by Elie Siegmeister. Two performances of the opera were given and Siegmeister was present at the performances. The performance was a large scale production involving more than a hundred people. An admission fee of \$1 was charged, this is the only time admission has been charged for any Festival event. The Plough and the Stars was the fourth opera written by Siegmeister (he has written five). His latest opera, Night of the Moonspell, was also premiered in Louisiana, by the Shreveport Symphony Orchestra as part of their Bicentennial celebrations in 1976.

The 1969 Festival also had another guest composer/lecturer, Hermann Reutter. Dr. Reutter gave a lecture/recital as the fifth event of the Festival. The programme included three of his works. Dr. Reutter was already known to the Festival as the 1956 Festival had included the American premiere of his Sechs Gedichte aus J. W. van Goethe, "Westöstlicher Diwan." He also regularly visited LSU to give vocal workshops. In the lecture/recital Dr. Reutter played his Die Passion in neun Inventionen for piano. He also accompanied Constance Navratil and Victor Klimash in performances of two song cycles, Zigeuner Romanzen and Trypicon St. Sebastian. Dr. Reutter is well known both as a composer and pianist. He has accompanied many famous singers including Elisabeth Schwarzkopf and Dietrich

Fischer-Dieskau. He is one of the most prolific twentieth century German composers and one of the leading proponents of the lieder tradition. There was a desire on the part of some of the School of Music faculty to feature Dr. Reutter in Festivals of other years as well, but it was felt by some members of the Festival Committee that different composers should be invited each year.

The LSU Symphony Orchestra shared a programme with the LSU Jazz Workshop Ensemble. This was the first time that part of a programme had concentrated on jazz. All in all, the 1969 Festival was quite varied in style and content.

The programme booklet for the 1970 Festival was set out a little differently, each event had a separate programme and these were put together in the booklet. The guest lecturer/composer for the Twenty-seventh Festival was jazz musician Alvin Batiste. The second event that year was a lecture/concert by Alvin Batiste and the Southern University Jazz Ensemble. Other events included concerts by the LSU Symphony Orchestra, the Festival Arts Trio, and a concert of American music presented by Sigma Alpha Iota. There was a total of six events. The only large scale work performed on the 1970 Festival was Symphony No. 5, Op. 100 by Serge Prokofiev (1891-1953) played by the LSU Symphony Orchestra.

Paul Abel again became Chairman of the Committee for the 1971 Festival. The number of members on the Committee was reduced to five and there were only five events on the programme. The guest lecturer for the Twenty-eighth Festival was Gilbert Chase who had also lectured on the Festival of 1961. The title of Professor Chase's

lecture was "Behind the avant garde; or who got there first?" There were only twenty-one works on the schedule, making this one of the smallest Festivals. The programme for the concert of student works was not printed in the programme booklet, so a separate programme was given out at the concert. The LSU Symphony Orchestra gave a concert as the second event. The third event was a recital by soprano Majorie Hayward Madey. She was no stranger to the Festival, as she had performed Poulenc's monodrama, La Voix Humaine, at the Eighteenth Festival. The fifth event was a recital given by the Timm Woodwind Quintet, formerly the LSU Faculty Woodwind Quintet which had been renamed after Dean Everett Timm who had been one of the founding members.

The guest at the Festival of 1972 was Morton Subotnick. Professor Subotnick gave a lecture as the third event of the Festival, this was co-sponsored by the Lectures in the Humanities Committee. During the day of his lecture, Subotnick's new work Game Room was "played" in the Music and Dramatic Arts Building, although the work was officially premiered in New York the following week. Game Room involved multimedia and action/reaction of games and the theatre, and Subotnick discussed this further in his lecture. Subotnick, born in Los Angeles in 1933, studied composition with Darius Milhaud (1892-1974). He is best known for his work with electronic music and especially the Buchla synthesiser. He arrived at LSU by car, bringing with him some of his equipment to demonstrate, as at that time LSU did not have its own electronic synthesis equipment.

Another work involving multimedia was also presented at the Twenty-ninth Festival, Kaleidoscope by Dinos Constantinides. This was performed on the fourth event by the Festival Arts Trio with soprano Constance Navratil and required two slide projectors. Also on the programme was a performance of Quatuor pour la fin du temps by Olivier Messiaen (b. 1908). The seventh event of the Festival was given in memoriam Igor Stravinsky. Two works by Stravinsky were on the programme, L'Histoire du Soldat and Mass for Voices and Wind Instruments.

The first, second, and sixth events of the 1972 Festival were all concerts of works by LSU students. There was a total of twenty-eight student works on the 1972 Festival, making up 67% of the works performed that year. This is the highest number and proportion of student works on any of the Festivals. In 1972 the events were spread out over the period of a month, from April 5 to May 1.

While the Festival of 1973 had twenty-nine works performed, there were only four concerts. The first concert was part of the New Times concert series which had been started in the Fall of 1972. The New Times concerts that year were sponsored by the LSU Union Creative Talent Committee, and were organised by Dr. Dinos Constantinides and Dr. Wallace McKenzie from the School of Music. The idea was to

present "music that represented the newest ideas in music."² On the programme were three works: Music for two clarinets and tape by Wallace McKenzie, Liaisons by Roman Haubenstock-Ramati (b. 1919), and Extempore for Synthesizer by Robert Greenleaf. Robert Greenleaf was a graduate student who had been brought to LSU by Dean Timm as the School of Music had just purchased a Moog synthesizer. He taught the first course on electronic music and was an active composer.³ The second concert consisted of chamber music and the third concert included performances by the LSU Dance Theatre, who danced to two works: Ionization by Edgar Varèse (1883-1965) and Danses anachronistiques by Wallace McKenzie. Dr. McKenzie had organised the first and third concerts of the Festival. The last concert of the series comprised of works by LSU students. There were seventeen works on this programme, as a result student works made up 59% of all works performed on the 1973 Festival.

During the spring of 1973 Dr. Constantinides was on sabbatical in his homeland, Greece, working on an opera based on Antigone by Sophocles. With his absence there were only three people on the Festival Committee: Professor Abel, Dr. Klaus, and Dr. McKenzie. Attendance at the Festival concerts was good but co-operation from other faculty members was at an all time low and it had been an uphill battle to stage the Thirtieth Festival. There were no guest

²Programme notes of the Thirtieth Festival of Contemporary Music.

³Interview with Dr. Robert Greenleaf, April 9, 1986

composer and certainly no frills in the 1973 Festival. It is of note that none of the major ensembles from the School of Music participated in the Festival.

Difficulty in mounting the Festival had been building over a few years, and it came to a head in 1973. Organisation had become a chore as there was little support from the faculty, and it was never certain if there would be any money for such things as guest composers and lecturers.⁴ During the course of the 1973 Festival, members of the Committee discussed whether or not the reason for the Festival still existed. At the time it was felt by Dr. McKenzie that the needs of avant garde music were being catered for by the New Times concerts, and that other twentieth century music could take its place in regular concerts. After the Festival the Committee met with the Dean, Dr. Timm, and it was agreed that the Festival would be discontinued.⁵

⁴Interview with Paul Louis Abel, October 11, 1984.

⁵Interview with Dr. Wallace McKenzie, October 2, 1985.

Chapter IV

The Constantinides Years, 1973-1986

In the fall of 1973 Dinos Constantinides returned to LSU from sabbatical in Greece. He and new faculty member James Drew felt that something of great value had been lost with the discontinuation of the LSU Festival of Contemporary Music. Dr. Constantinides requested a meeting with the Dean of the Music School about reinstating the Festival. Present at that meeting were Dr. Timm (Dean), Professor Richard Norem (Assistant Dean), Dr. Constantinides, Professor Abel, Dr. Klaus, Dr. McKenzie, and James Drew. Mr. Abel and Dr. Klaus were both willing to continue to serve on the Committee but not to be Chairman. Dr. McKenzie did not wish to continue on the Committee but was willing to whole heartedly support the Festival. So it fell to Dr. Constantinides to be Chairman of the Festival Committee. It was decided that the next Festival (the Thirty-first) would take place in the spring of 1975, thus allowing sufficient time for the events to be organised. It should be noted that Dr. Timm was very supportive of the Festival and encouraged Dr. Constantinides in every way.

As Chairman, Dr. Constantinides made some calculated changes to the format of the Festival. He did away with the concert exclusively of works by LSU students, and instead interspersed them throughout the entire Festival. He felt that student works should be heard

alongside those of established composers. His aim was for each concert to contain a balance of three aspects: something new, something by an established composer, and something from LSU. Also Dr. Constantinides felt that there should not be more than one work by the same composer, except for the guest composer and internationally known composers, on any one Festival.¹ This rule has been kept with two exceptions: in 1982 faculty member Wallace McKenzie had two works on one concert and graduate student Tucker Robison had two works on different concerts.

Dr. Constantinides determined that every year there would be a guest composer as the focal point for the Festival.²

The other change brought about by Dr. Constantinides was very noticeable yet mainly cosmetic. No longer is a programme booklet produced, but rather each concert has a separate programme. In addition to the individual programmes, a brochure is printed, which lists all the events (dates, times, places), composers, works, and performers. The main reason for the change to a brochure was that the booklet was too expensive to mail in large quantities, and therefore was not mailed. A mailing list has been established and the brochure is sent all over the country and abroad.

The Thirty-first Festival ran from January 29 through February 5, 1975, the earliest dates for the Festival. The guest composer was

¹Interviews with Dr. Dinos Constantinides, September 12 and 16, 1985.

²A list of the guest composers can be found in Appendix V.

Carlos Chávez. On the afternoon of February 4, Chávez gave a lecture on his music. That event was co-sponsored by the School of Music and the Latin American Studies Institute. That same evening there was a concert of four works by Chávez. Carlos Chávez was born in Mexico City in 1899. He taught himself composition by studying the scores of the world's great composers. By 1928 he had built an international reputation as both a composer and conductor, and was invited by the musicians' union to form the Mexico Symphony Orchestra. He remained the conductor of the orchestra until 1948. He was also the director of the Conservatory of Mexico (1928-35) and founder and director of the Mexican National Institute of Fine Arts (1947-52). He was guest conductor for many orchestras in Europe and the Americas and received commissions from performers, foundations, and orchestras from all over the world. He died in 1978.

In addition to Chávez's lecture and concert, there were four other events in the 1975 Festival. The first concert included the LSU Dance Theatre. They danced three works, Les Chansons de Bilitis by Claude Debussy (1862-1918), excerpts from Ancient Voices of Children by George Crumb (b. 1929), and The Walls for dance and tape by LSU student Robert Dean. Three other works were performed on that concert without dance, Eight Inventions for various wind instruments by faculty member Peter Paul Fuchs, Reactions by student Charles Albert, and 3-D by student Glenn Cockerham. The second concert had works by Otto Luening (b. 1900), two faculty members (Myrtis Riley [herself an LSU alumnae, née Fortenberry], and James Drew), and two students (Bill Deshotel and André Mayeux). The third concert was

given by the LSU A Cappella Choir and LSU Symphony Orchestra. Works on the programme included Symphonic Elegy in Memory of Anton Webern by Ernst Krennek (b. 1900), Romeo and Juliet Suite No. 2 by Serge Prokofiev (1891-1953), two works by LSU faculty (Paul Louis Abel and Kenneth B. Klaus), and two works by LSU students (William Boyd and Deborah Cost).

The last concert on the 1975 Festival was part of the New Times series. The first half of the programme was given by chamber ensembles from LSU. In addition to the Septet by Igor Stravinsky, there were two works by LSU faculty, Wallace McKenzie and Dinos Constantinides, and one work by an LSU student, Kate Waring. The second half of the concert was given by the Southeastern Louisiana University Concert and Chamber Choirs. They performed Stabat Mater by Krzysztof Penderecki (b. 1933), and works by Olivier Messiaen (b.1908) and Knut Nystedt (b. 1915).

Since 1976 was being celebrated throughout the US as the Bicentennial of American independence, the Thirty-second Festival was given over solely to American music, and was subtitled "Bicentennial Series of American Music." The guest composer for the Thirty-second Festival was Otto Luening, who gave a lecture about his own music and electronic music in America. That same evening there was a concert of some of his works, Sonority Canon for flutes, Sonata for Trombone and Piano, Fantasia Brevis for clarinet and piano, Sonata for Piano (in memoriam Ferruccio Busoni), In That High World, Alleluia, Psalm 146, and Lines from "A Song for Occupations."

Otto Luening was born in Milwaukee, Wisconsin in 1900. He studied at the Munich Academy, Zurich Conservatory, and privately with Ferruccio Busoni (1866-1924). He was the director of the opera department at Eastman School of Music, Rochester, 1925-28. He has taught at the University of Arizona (1932-34), Bennington College (1934-44), Barnard College (1944-47), and Columbia University (since 1949). Since 1959 he has been co-director, with Milton Babbitt and Vladimir Ussachevsky (b. 1911), of the Columbia-Princeton Electronic Music Center. His works include an opera, Evangeline, three string quartets, and many electronic works.

In the fifth event of the 1976 Festival the LSU Dance Theatre performed three works: In a Landscape (1948) by John Cage, Sybils (excerpt from Notturmo [1973]) by Donald Martino (b. 1931), and Vive L'Ecrivain (selections from Music for Theatre Orchestra [1903]) by Charles Ives.

In the sixth event the LSU Symphonic Band ended their concert with a work which has a rather tenuous tie with contemporary music, The Stars and Stripes Forever by John Philip Sousa (1854-1932), although nothing could have been more appropriate for the American Bicentennial celebration. The seventh event was also a salute to American music. The LSU A Cappella Choir sang a group of works, including two songs from The Tender Land (1954) by Aaron Copland, and A Bicentennial Anthem (1975) specially written for the event by LSU doctoral student Ronald Clemmons. That concert closed with a performance by the LSU Symphony Orchestra of Rhapsody in Blue by

George Gershwin (1898-1937), with faculty member Nancy Saxon at the piano.

The Festival of 1977 returned to the broad spectrum of styles and origins of composers. There were works by Krzysztof Penderecki, Dmitri Shostakovich, Igor Stravinsky, George Crumb, Peter Maxwell Davies (b. 1934), Gian-Carlo Menotti, Witold Lutoslawski (b. 1913), Carlos Chavez, five faculty members, and ten students. The guest composer that year was Jacob Druckman, who gave a lecture on his music and also attended a concert of his works.

Jacob Druckman was born in Philadelphia in 1928. He studied at Juilliard School of Music and his teachers included Bernard Wagenaar, Vincent Persichetti, and Aaron Copland. In 1956-57 he was the recipient of the Guggenheim Fellowship, and his work Windows (for Orchestra) won the Pulitzer Prize in 1972. Since 1975 he has been a professor at Yale University. He writes music for all media including many works for electronic tape in combination with traditional instruments.

Two of the faculty compositions performed in 1977 were premieres of large scale works: Symphony No. 5, Crimson Stones (1977) by Kenneth B. Klaus, and Antigone (1973-77) by Dinos Constantinides. The music for Dr. Klaus' Symphony No. 5 was taken from an opera, Crimson Stones, which was in the process of being written at the time. The symphony was performed by the LSU Symphony Orchestra under the baton of the composer. Dr. Constantinides composed Antigone while in Greece on sabbatical in 1973. Additions and corrections were made to the work in 1977. The text for the work is an English

translation of Scene IV of Sophocles' tragedy of the same name. The work is scored for double chorus, orchestra, and three soloists.

One of the unique features of the Thirty-third Festival was a composition contest. The work was to be for the Festival Arts Trio which was in residence at LSU (Daniel Sher, piano; Dinos Constantinides, violin; and Thaddeus Brys, cello). The winning trio was by Roberta Kosse. The Trio was premiered on the first concert of the Festival (Thursday, February 24, 1977). The LSU Dance Theatre performed excerpts from two works on the second concert, Ebony Concerto (1945) by Igor Stravinsky and Vesalii Icones (1969) by Peter Maxwell Davies.

Early in 1977 it was decided that the Sixth International Webern Festival would be held in Baton Rouge in the Spring of 1978. The Webern Festival was to be sponsored by LSU and the International Society. The initial thought was to combine the Webern Festival and the LSU Festival of Contemporary Music, but it quickly became apparent that this would not work out. Hans Moldenhauer, the Chairman of the International Webern Society, had very rigid ideas about the Webern Festival which were in conflict with the ideas of the Contemporary Festival. Dr. Wallace McKenzie, LSU faculty member and Secretary-Treasurer of the International Webern Society, attempted to work out the problems, but to no avail. A graceful resolution was worked out between Dr. Timm, Dr. McKenzie, and Dr. Constantinides, by mid Summer. It was agreed that the Sixth International Webern Festival would be held at LSU in 1978 in lieu of the Festival of Contemporary Music and that the Festival of

Contemporary Music would resume in 1979.³ Dr. McKenzie was to be the Chairman of the Webern Festival Committee. The members of that committee were Kenneth B. Klaus, Don Wilson, James Yestadt, Ralph Roberts (Southeastern Louisiana University), and John M. Yarborough, M.D. (a New Orleans dermatologist).

A number of scholars from all over the world attended the Webern Festival in February 1978; most notable of whom was Hans Moldenhauer, author, with Rosaleen Moldenhauer, of the definitive biography of Webern, Anton von Webern: A Chronicle of his Life and Work (New York: Alfred A. Knopf, 1978). Ernst Krenek attended the Festival as guest composer. Krenek, born 1900 in Vienna, is well known for compositions using serial techniques. His most elaborate use of twelve-tone technique was demonstrated in his opera Karl V (1931-33). His best known work is the opera Jonny spielt auf (1925-26), which was written in a jazz idiom. He also wrote a book on composition using twelve-tone technique, Studies in Counterpoint Based on the Twelve-tone Technique. During the Webern Festival only one of Krenek's works was performed, Augenblick Erinnert, which the composer himself conducted.

The Webern Festival was supported by a joint grant from the Louisiana State Arts Council, through the Division of the Arts, and the National Endowment for the Arts in Washington, D. C., a Federal agency. They also received a generous grant from Mrs. Virginia

³Interview with Dr. Wallace McKenzie, October 2, 1985.

Martin Howard of Pineville, Louisiana, in support of the Festival. The Louisiana State Arts Council has supported the Festival of Contemporary Music a number of times since 1978.

The Concord String Quartet was in residence for the Webern Festival. They gave two concerts which included works of Anton Webern, Ludwig van Beethoven (1770-1827), Charles Ives, and Franz Schubert (1797-1828). In addition to the two string quartet concerts there were two other concerts of chamber music: a concert by the LSU Symphony Orchestra and a concert by the Southeastern Louisiana University Concert Choir. This last concert took place at St. Charles Avenue Baptist Church in New Orleans and had a chamber orchestra composed of members of the New Orleans Philharmonic Symphony Orchestra.

Fifteen works by Webern were performed on the Festival in addition to works by fifteen other composers: Ludwig van Beethoven, Charles Ives, Wolfgang Fraenkel (b. 1897), Aurelio de la Vega (b. 1925), Ernst Krenek, Franz Schubert, Arnold Schoenberg, Paul A. Pisk (b. 1893), Hans Erich Apostel (1901-72), Luis de Pablo (b. 1930), Franz Joseph Haydn (1732-1809), Cesar Bresgen (b. 1913), Henrich Isaac (ca. 1450-1517), Gyorgi Ligeti (b. 1923), and Franz Liszt. In addition to the six concerts there were two scholars symposia, in which seven papers were read; a special lecture by Hans and Rosaleen Moldenhauer; a membership meeting of the International Webern Society; an Anton von Webern Memorial Exhibition, courtesy of the Moldenhauer Archives; and two no-host luncheons. All that in four consecutive days.

The Festival of Contemporary Music resumed in 1979, as large and impressive as ever. The Thirty-fourth Festival had two guest composers, Merrill Ellis and George Crumb, and featured a workshop and concert by the Composers String Quartet.

George Crumb was born in 1929 in Charleston, West Virginia. His principal teacher in composition was Ross Lee Finney at the University of Michigan, where he received a D.M.A. Crumb has received numerous awards, honours and commissions, including grants from the Fulbright Commission and the Rockefeller, Fromm, Koussevitzky, and Guggenheim Foundations. His Echoes of Time and the River, premiered by the Chicago Symphony Orchestra, was awarded the 1968 Pulitzer Prize in Music. In 1971 his Ancient Voices of Children, composed on a commission from the Elizabeth Sprague Coolidge Foundation, received the International Rostrum of Composers Award and the Koussevitzky International Recording Award. Presently, Crumb is Composer-in-Residence at the University of Pennsylvania.⁴

The fifth event of the 1979 Festival was a lecture by George Crumb on his music. That same evening (February 7) there was a concert of his music. The programme consisted of Makrokosmos, Volume I (1972); Sonata for Solo Cello (1955); and Madrigals, Book II (1965).

Merrill Ellis is interested primarily in electronic music and mixed media. In 1975 he was commissioned by the American Federation

⁴Programme notes from the Thirty-fourth Festival of Contemporary Music.

of Musicians, in cooperation with the Rockefeller Foundation, to compose a work to be premiered by the Congress of Strings in Cincinnati, Ohio. In 1978 he received an ASDAP Award. The second event of the 1979 Festival was an electronic workshop led by Ellis. On the concert that same evening (February 5) there was a performance of The Choice Is Ours (1977) by Merrill Ellis, a work for electronic tape, two 16 mm films, carousel projector, lasers, and fog machine.

The Composers String Quartet (Matthew Raimondi and Anahid Ajemian, violins; Jean Dean, viola; Mark Shuman, cello) were in residence for the Thirty-fourth Festival. They gave a workshop as the sixth event, and a concert of string quartet masterpieces as the seventh event. The concert consisted of String Quartet No. 1 (1896) by Charles Ives, String Quartet No. 3 (1927) by Béla Bartók, and String Quartets No. 2 (1959) and No. 3 (1971) by Elliot Carter. For the performance of Carter's Third String Quartet the Composers String Quartet used, through headphones, a special click track of the two metronomic programmes of the piece. Both of the Carter quartets had won Pulitzer Prizes (1960 and 1973).

The first concert of the 1979 Festival included choreography by the LSU Dance Theatre for three works: Four Melodies for Violin and Dancers (1955) by Witold Lutoslawski (b. 1913), Quartet for Four Violins (1950) by Grażyna Bacewicz (1913-69), and ARP--Dances for Tape (1977) by Roger Hannay (b. 1930). In the remainder of the Festival there were performances by the LSU A Cappella Choir, Wind Ensemble, Symphony Orchestra, and Collegium Musicum. There were works by six students and four faculty members, in addition to

composers such as Igor Stravinsky, Wallingford Riegger, Leslie Bassett (b. 1923), and Henry Cowell.

In the Fall of 1979 Dr. Constantinides went on sabbatical leave to New York, composing, concertising, and promoting his music. As most of the arrangements for the Festival are made during the Summer and Fall, it was necessary to have someone else as Chairman of the Festival Committee for the 1980 Festival. Dr. Don Wilson, an assistant professor of composition, was invited to take on the role. Dr. Constantinides was still on the Committee that year, although his name was inadvertently omitted from the brochure. As in the previous year there were again two guest composers, David Cope and Dexter Morrill.

David Cope was born in San Francisco, California in 1941. He received his music education at Arizona State University and the University of Southern California. He is presently Professor of Music at the University of California, Santa Cruz. His composition teachers included George Perle (b. 1915), Halsey Stevens, and Ingolf Dahl (b. 1912-70). His work has been performed widely throughout the United States and at a number of festivals in Europe. In addition to his compositions he is also the author of many books and articles about composition and new music. The opening event of the Thirty-fifth Festival was a lecture by Cope on his music. The same evening (February 6) there was a concert of his compositions in which he played cello on two of the pieces, Rituals (1976), and Arena (1974) for cello and tape.

Dexter Morrill was born in North Adams, Massachusetts in 1938. He earned degrees from Colgate University (Hamilton, New York), Stanford University, and Cornell University. His composition teachers included William Skelton, Leonard Ratner, and Robert Palmer. He has been on the faculty of Colgate University since 1969 where he is Director of the Computer and Electronic Studios. His main interest is in composing works which are completely computer generated. The fifth event of the 1980 Festival was a lecture by Dexter Morrill. That evening there was a concert of computer generated works including a number of pieces by Morrill. The concert featured soprano soloist Neva Pilgrim, who, like Dexter Morrill, is on the faculty at Colgate University. Neva Pilgrim is known through the country for her extensive work with composers, many of whom have written works especially for her.

The four works by LSU students were all performed on the same concert (the third event of the Festival). This shows the main difference between that Festival and those chaired by Dinos Constantinides. Dr. Constantinides takes care to make sure that student works are dispersed through all the programmes. In addition to the student works there were four other works by Gunther Schuller, Jack Gallagher, Malcolm Arnold (b. 1921), and LSU alumnus George Addison. The programme notes for George Addison's work inaccurately stated:

His [Addison's] Filigree for Solo Flute represents the return of his music to the Contemporary Festival after an absence of

thirty years. The First Contemporary Festival held at LSU in 1950 presented two of his works...⁵

This created a little doubt in the minds of some as to how many Festivals had taken place and in what year the Festival was established.

The fifth event of the 1980 Festival was a concert given by the Festival Arts Quartet, an established ensemble associated with the New Orleans Symphony Orchestra. Their programme was made up of works by Igor Stravinsky, Anton Webern, Witold Lutoslawski, and Bela Bartok. The seventh event was a concert of vocal music performed by faculty members and the LSU A Cappella Choir. The last concert of the 1980 series included four works performed by the LSU Symphony Orchestra; Fuque in Four Keys (1932) by Charles Ives; Symphonic Elegy (1946) for string orchestra by Ernst Krennek; and two works by LSU faculty members, Fantasy Variations III (1980) by Kenneth Klaus and Antithesis (1978) for chamber orchestra by Dinos Constantinides.

The guest composer for the Thirty-sixth Festival was Charles Wuorinen. Wuorinen was born in New York in 1938. At the age of sixteen he won the New York Philharmonic Young Composers Award and later won four BMI (Broadcast Music, Inc.) Awards to Student Composers. He studied at Columbia University under Otto Luening, Vladimir Ussachevsky, and Jack Beeson (b. 1921). Much of his music has been written on commission and he has won many awards. In 1970 his work Time's Encomium (1970) won the Pulitzer Prize. He is the

⁵Programme notes of concert held February 7, 1980, Thirty-fifth Festival of Contemporary Music.

co-director of the Group for Contemporary Music at Manhattan School of Music. The Group for Contemporary Music came to Baton Rouge with him and gave a concert of Wuorinen's works as the fifth event of the Festival. Earlier that same day Wuorinen gave a lecture on his music.

The other six events on the 1981 Festival included performances by most of the major LSU ensembles: A Cappella Choir, Philharmonia Orchestra, Symphony Orchestra, and Wind Ensemble. On one of the concerts the New Times String Quartet (formed by Dinos Constantinides) performed string quartet works by three student composers (James Chaudoin, Vernon Taranto, Jr., and Tucker Robison) and Dover Beach, Op. 3 (1936), by Samuel Barber (Arnold Epley was the baritone soloist for that work). Two works by Luciano Berio (b. 1925) were performed on the Festival (Sequenza VI [1967] for solo viola, and Opus Number Zoo [1952, revised 1970]).

The LSU Dance Theatre performed on two works on one concert, Cantilena (from the Sonata for Flute [1957]) by Francis Poulenc, and Music for Flute and Tape (1971-72) by Dinu Ghezzo. On the last concert of the 1981 Festival, Fugue for Two Voices (1975, revised 1980), a one-act opera by Dinos Constantinides was performed. The revised version of that work, under the title Intimations, won the 1981 Brooklyn College International Chamber Opera Competition and the 1985 Outstanding Achievement Award from the Midwest Chamber Opera Theatre.

In 1982, the guest composer for the Festival was Vincent Persichetti. Persichetti, born in Philadelphia in 1915, was

musically gifted as a child; his earliest published works were written when he was fourteen. He holds degree from Combs College of Music, Curtis Institute of Music, and the Philadelphia Conservatory of Music. He was taught composition by Roy Harris, conducting by Fritz Reiner, and piano by Olga Samaroff. He is currently on the faculty at Julliard School of Music. He has been the recipient of numerous awards and commissions. In addition to his compositions in many media, he is the author of the well known book Twentieth Century Harmony: Creative Aspects and Practice (New York: W. W. Norton, 1961). A concert of three of his major works was given as the fourth event of the Festival: English Horn Concerto (1977), Parable for Band (1973), Symphony for Band (1956). The following day Persichetti gave a lecture on his music during student recital hour, this was the fifth event of the Festival.

The first concert of the the Thirty-seventh Festival included a performance of the one-act opera A Hand of Bridge (1959) by Samuel Barber. The second concert featured the New Times String Quartet. Included on the concert were works by Igor Stravinsky, Anton Webern, Elizabeth H. Pizer (b. 1954), Elliott Schwartz (b. 1936), and Charles Ives. The third concert concentrated on new music for clarinet. That concert was performed by clarinetist F. Gerard Errante. Works programmed included: Four Studies for Clarinet and EMI (1980) by Vladimir Ussachevsky; Text for Clarinetist (1972/73) by Hans Otte (b. 1926); The Eyes of Ambush (1973) for didgeridoo, folk flute, clarinet, and tape delay, by Stephen Montague (b. 1943); B, A, B, B,

1T, I (1966) for clarinet and extension tubes, by Donald Martino (b. 1931); and Musing (1981) for clarinet left hand and tape delay, by F. Gerard Errante. Unfortunately, Mr. Errante's luggage, containing the tapes for some of those works, was misdirected at the airport (it was sent to Florida), so the works involving tape were not performed.

The best remembered of all the concerts of the 1982 Festival was the seventh event. The LSU Dance Theatre choreographed two of the works on the programme, Toccata for Percussion Instruments (1942) by Carlos Chavez and Composition for Electronic Tape and Dancers (1981) by Tucker Robison. As always the Dance Theatre attracted a large crowd. This concert is infamous for its length. Even though one work (Music for Piano, Vibes, and Cello [1981] by undergraduate student Robert Calderwood), originally scheduled, was not performed, the LSU A Cappella Choir did not get on stage to give a complete performance of Les Noces (1917) by Igor Stravinsky until about 10:30 that night.

The eighth event was a concert given by the Baton Rouge Symphony Chamber Orchestra. The four works on this concert were: Adagio for Strings (1936) by Samuel Barber, Fugue in Four Keys (1896) by Charles Ives, Elegy (Summer Seascape No. 2) by Howard Hanson, and the premiere of New Orleans Divertimento (1982) by Dinos Constantinides. The 1982 Festival closed with a concert given by the LSU Symphony Orchestra and LSU-Southern Faculty Brass Quintet. The Symphony played the Symphonic Suite from the ballet The Fairy's Kiss (1934, revised 1947) by Igor Stravinsky and three student works, Adagio (1981) by Pat Lavergne, Prelude for Orchestra (1980) by Ted Lashley,

and Short Piece for Orchestra (1981) by Tucker Robison. The Brass Quintet played Proclamation and Conversation (1952) by Paul Louis Abel, and Ynys Môn (1979) by David Penri-Evans.

The largest Festival ever was that of 1983. Incorporated into the Thirty-eighth Festival was the Eighteenth Annual National Festival/Conference of the American Society of University Composers (ASUC). The combination of those two events produced eighteen concerts, three sessions of paper presentations, and two lectures by the guest composer, in addition to various meetings, luncheons, and a dinner. There were 123 works programmed, written by 121 different composers, and thirteen papers were presented. Over a hundred composers from throughout the United States, Canada, France, and Israel actually attended the Festival. Topics of the papers included analysis (such as "Henry Brant's Voices in Space," presented by Dorothy Drennan, University of Miami), technology ("The Use of Graphic Displays in Digital Synthesis Programs," presented by Thomas Wells, Ohio State University), education ("Music Composition: A Frill or a Fundamental?" presented by David Keane, Queens University, New York), and composers' rights ("You and Your Performing Rights," presented by a representative of ASCAP).

In addition to the usual Festival Committee, two other committees were formed to organise that mammoth Festival, a planning committee for music selection and a programme committee for selection of papers and presentations. All of the LSU ensemble directors were on the Planning Committee, whereas only Paul Louis Abel, Dinos Constantinides, and Paul Hayden were on the Programme Committee.

Funding for the Festival of 1983 came from a number of sources in addition to the University. Sources included, nationally, Meet the Composer and the National Endowment for the Arts, and, locally, the Arts and Humanities Council of Greater Baton Rouge, the City of Baton Rouge, the Parish of East Baton Rouge, and the Baton Rouge Junior League. There were also a number of private sector contributors: American Telephone and Telegraph Company, ASCAP, Avon Products Foundation, Bristol Meyers Company, BMI, Equitable Life Assurance Society, Grace Foundation, Metropolitan Life Foundation, N. L. Industries, the Martha Baird Rockefeller Fund for Music, the Helena Rubinstein Foundation, Warner Communications, and Xerox Corporation.

The guest composer for the Thirty-eighth Festival was Milton Babbitt; this was the second time that he had been guest composer. Babbitt gave the keynote address of the ASUC Festival/Conference, "The Composer in the University Revisited," at the opening ceremonies, Thursday, February 24. He also gave a lecture on his music the next day, which was followed by a concert of three of his works, Sextets (1966) for violin and piano, My Ends Are My Beginings (1978), and Ensembles for Synthesizer (1964).

Great care had to be taken to ensure that each composer who had a work performed on the ASUC Festival/Conference was a full member of ASUC. To side step that problem some events of the Festival of Contemporary Music were not billed as part of the ASUC Festival/Conference. Those events were the first and last concerts and the first half of the programme given by the LSU Wind Ensemble.

Those programmes were made up of composers who were not members or not full members of ASUC. On the first half of the Wind Ensemble concert were works by Ernst Krenek, Igor Stravinsky, John F. Edmunds (LSU faculty member), and Ingolf Dahl. On the first concert of the Festival were two works which were the National winners of the Music Teachers National Association Composition Contest, Concertante for Piano and B-flat Trumpet (1981) by Michael McVay, and Sonata for Piano (1980) by Eric Simonson. Also on that first concert were works by two LSU composers, Fantasia (1982) for solo violin by Tucker Robison and Cherida (1977) by David Penri-Evans. The last concert also had two works by LSU students, Five Pieces for Woodwind Quintet (1982) by Paula Collins, and Three Miniatures for Piano by Pat Lavergne. Also on that concert was a work by a student from Baton Rouge Magnet High School: The Clowns by Melissa A. Hebert.

Most of the major LSU ensembles performed on the Festival: Opera Theatre, Wind Ensemble, Percussion Ensemble, A Cappella Choir, Philharmonia Orchestra, Symphony Orchestra, and the LSU-Southern Faculty Brass Quintet. Many other ensembles and organisations took part in the Festival: New Times String Quartet, North Lake Arts Players, Southeastern Louisiana University Players, Tone Road Ramblers, Copiah-Lincoln Junior College Choir (Mississippi), Hyperion Orchestra (from the Baton Rouge Symphony Orchestra), Baton Rouge Symphony Chamber Orchestra, Baton Rouge Symphony Orchestra Principal Players, and River City Opera Workshop.

The Conference reception and dinner held at the LSU Faculty Club was a great success with the participants of the Festival. The

Hyperion Orchestra of the Baton Rouge Symphony played a programme of American vernacular music, ranging from 1890 to 1934. This gave a much needed break from the steady stream of contemporary music.

Three one-act operas were presented during the course of the Festival, The Boon (1957) by Dominick Argento, Intimations (1980) by Dinos Constantinides, and The Rehearsal (1978) by Thomas Benjamin. The programme with the largest audience was that of music for dance and tape. Four different dance groups were involved in that programme: Washington University of St. Louis Dance Theatre, Baton Rouge Ballet Theatre, Baton Rouge Magnet High School Dancers, and LSU Dance Theatre. Five works were choreographed: Perpetua for five dancers and tape by Thomas McKenney (University of Missouri at Columbia), Miniatures for Violin, Piano and Dance (1982) by Cecile J. Richinse (an LSU graduate student), The ARC of Crisis (1982) for digital synthesizer by Robin Julian Heifetz (The Centre for Experimental Music of the Hebrew University of Jerusalem), "The Gardens of Cleito" from Lost Atlantis (1977) by Barry Schrader (California Institute of the Arts), and Moire by Reed Holmes (University of Texas at San Antonio).

The biggest stir of the Festival came at the programme during which the award was made to the winner of the ASUC-SESAC Student Composition Contest. After the award was made to the composer of the winning work, Quintet No. 2 (1982) by James Boros (Rutgers University), the piece was played. At the end of the performance a member of the audience (rumoured to have been Larry Austin of North Texas State University) shouted out, "bad piece!" The event was the

topic of conversation for the rest of the Festival and still often comes up in discussions of the 1983 ASUC Festival/Conference.

After such an elaborate Festival as that of 1983 the Contemporary Festival returned to usual proportions in 1984. The guest composer for the Thirty-ninth Festival was 1969 Pulitzer Prize winner Karel Husa. Husa, an American citizen since 1959, was born in Prague, Czechoslovakia, in 1921. He studied at the Prague Conservatory and Academy of Music, the Paris National Conservatory, and the Ecole normale de musique. His teachers have included Arthur Honegger, Nadia Boulanger (1887-1979), Jaroslav Ridky (1897-1956), and conductor Andre Cluytens (b. 1905). He has been on the faculty of Cornell University since 1954. He has received many awards and commissions including a Guggenheim Fellowship, Koussevitzky Foundation Commission, and UNESCO and National Endowment for the Arts awards. His String Quartet No. 3 (1969) won the Pulitzer Prize, but his best known work is Music for Prague (1968), which has become an established part of the band repertoire. The second event of the Festival was a lecture by Karel Husa on his music. This was followed by a concert of three of his works, Pastoral (1980), Four Little Pieces (1958) for string orchestra, and The Steadfast Soldier (1974), which Husa himself narrated. On the sixth event of the Festival the LSU Wind Ensemble performed his Concerto for Wind Ensemble (1982).

The opening of the 1984 Festival was given by the LSU Symphony. The programme consisted of Festival Overture (1961) by Emma Lou Diemer (b. 1927), and three works by LSU graduate students, Dionysian Reanimations (1983) by Phil Young, Symphony No. 1 (1983) by Tucker

Robison, and Symphony (1983) by David Penri-Evans. The fourth event of the Festival was performed by the LSU New Music Ensemble, soloists, and the LSU Dance Theatre. The Dance Theatre performed two works, Vignette (1962) by Paul Louis Abel and Music for "Hamlet" by Dinos Constantinides. The fifth event was a recital of twentieth-century French music for violin and piano, performed by Adele Auriol (violin) and Bernard Fauchet (piano). Auriol and Fauchet are both professors at the Claude Debussy Conservatory of Music in Paris. The Valcour String Quartet (from the Baton Rouge Symphony Orchestra) performed one of Anton Webern's early works, Quintet M. 118 (1907), on the seventh event. This is one of Webern's pre-opus, tonal works. The Thirty-ninth Festival closed with a concert of Canadian Choral Compositions, performed by the LSU Chamber Choir. That concert took place at Sacred Heart Catholic Church.

The guest composer for the Fortieth Festival was Michael Colgrass, winner of the 1978 Pulitzer Prize. Colgrass was born in Chicago in 1932. He is both a composer and percussionist. He studied with Darius Milhaud, Wallingford Riegger, and Ben Weber (b. 1916). He has been the recipient of many awards, including two Guggenheim Fellowships (1964 and 1968). His Pulitzer Prize winning work, Déjà Vu (1977), was performed on the 1985 Festival by the LSU Symphony Orchestra. Also on that programme were Sinfonia India (1935) by Carlos Chávez and Hymn to the Human Spirit (1983) by Dinos Constantinides. The second event of the Festival was a recital of works by Michael Colgrass, Tales of Power (1980), Variations for Four Drums and Viola (1959), and New People (1970). The recital was

followed by Colgrass giving a lecture on his music. As the fourth event, Colgrass led a workshop entitled "Excellence in Performance." Topics covered in this workshop included, "breaking habits and building new ones," "overcoming stage fright," and "alleviating tension and relaxing at will."

In addition to Michael Colgrass, LSU invited an alumnus composer, Heuwell Tircuit, as a guest for the Fortieth Anniversary of the Festival. Heuwell Tircuit, a native of Plaquemine, Louisiana, graduated from LSU in 1953. He was a student of Helen Gunderson and later of Normand Lockwood (b. 1906). He spent a number of years as critic and performer in Japan. He is now chief music and dance critic of the San Francisco Chronicle. In 1984 he was the recipient of the first annual LSU School of Music Alumnus of the Year Award. Tircuit presented a lecture on his music and a number of his works were performed during the Festival.

Another feature to celebrate the Fortieth Anniversary of the Festival was a National Composers Competition. The contest was advertised throughout the country. Submitted works were to be for string quartet or string orchestra (with or without soloist). The prize was \$1,000, a performance on the Fortieth Festival, and a recording. The winning work, Chamber Music for String Quartet (1985), was by David N. Jex. It was performed on the first concert of the Festival, along with other works for strings. Other composers represented on that first concert were Violeta Dinescu, Samuel Adler (b. 1928), alumnus composer Heuwell Tircuit, Vincent Persichetti, David Penri-Evans, Ernst Krenek, and Witold Lutoslawski. David Jex

is an assistant professor of composition at the University of Toledo. He has degrees from the University of Toledo, Bowling Green State University, and Cleveland Institute of Music, where he studied Donald Erb (b. 1927). Approximately eighty works were entered in the composers competition. A Fortieth Anniversary record was released in January 1986. There were four works on the record, Chamber Music for String Quartet by David Jex, Déjà Vu by Michael Colgrass, Hymn to the Human Spirit by Dinos Constantinides, and Rhapsody (1982) for cello and tape by faculty member Paul Hayden.

The fifth event of the Festival included performances by the LSU Percussion Ensemble and the LSU Dance Theatre. The Dance Theatre performed two works: Dedication Clang (1982) by Don Andrus (b. 1935) and Close Harmony (1979) by Reynold Weidenaar (b. 1945). Also on that programme were Wolf (1973) for unaccompanied cello by Michael Colgrass and works by faculty composers Paul Abel, Paul Hayden, and Wallace McKenzie. The seventh event of the Festival was held at Trinity Episcopal Church. It was a concert of works by LSU students, the late Kenneth B. Klaus, and Heuwel Tircuit, performed by the LSU New Music Ensemble, Percussion Ensemble, A Cappella Choir, and soloists. The LSU Wind Ensemble concert on the Festival included works by three LSU alumni, Fanfare and Allegro (1956) by J. Clifton Williams, Concerto for Tuba and Wind Ensemble (1983) by James Chaudoir (currently an assistant professor at the University of Wisconsin--Oshkosh), and La Fiesta Mexicana (1954) by H. Owen Reed.

To further celebrate the Fortieth Anniversary, the Festival was expanded beyond the bounds of the usual week in late February/early

March. One concert was held the previous Fall (November 13, 1984), and two other concerts were held later in the Spring (April 23 and May 4, 1985). The concerts of November and April were both given by the LSU New Music Ensemble and consisted mainly of works by LSU students and faculty. The May 4 concert consisted entirely of electronic music and involved performances by the LSU Dance Theatre and Ballet Ensemble. The Dance Theatre performed two works, Six Fantasies on a Poem by Thomas Campion by Paul Lansky and Plaintive Cries in Animated Stillness by student Phil Young; and the Ballet Ensemble performed Moire by Reed Holmes. The other four works on the programme included live performers in addition to tape: Behind the Golden Door by Larry Barnes, for piano and tape; Synchronisms No. 1 by Mario Davidovsky, for flute and tape; Rhapsody by Paul Hayden, for cello and tape; and Studies for Trumpet and Computer by Dexter Morrill.

The 1986 Festival was the Forty-first. The guest composer was Leslie Bassett. Bassett, born in 1923, is the Albert A. Stanley Distinguished Professor of Music at the University of Michigan, where he has been on the faculty since 1952. His teachers included Nadia Boulanger, Arthur Honegger, Robert Gerhard (1896-1970), and Ross Lee Finney. He has won many awards, both nationally and internationally, including the Prix de Rome and two Guggenheim Foundation Fellowships. His work Variations for Orchestra won the 1966 Pulitzer Prize and has been performed all over the world. Bassett gave a lecture about his music following a recital of four of his works. The LSU Wind Ensemble performed Bassett's work, Ensemble (1983), on their concert

and the LSU Symphony Orchestra closed out the Forty-first Festival with his Concerto Linico (1984) for trombone and orchestra, with faculty member Larry Campbell playing the solo trombone.

The spring of 1986 saw the opening of the new School of Music building. The new building, across the street from the old Music and Dramatic Arts Building, houses a recital hall, choir and orchestra rehearsal halls, classrooms, teaching studios, offices, a 24 track recording booth, and digital and analog electronic music studios. To commemorate the opening of the new building, the School of Music commissioned three of the faculty composers to write new works. Cantate Domino (1986) for Choir and Brass Ensemble by Paul Louis Abel was premiered by the LSU A Cappella Choir on the first concert of the Festival. The other two works Scintilla (1985) for Wind Ensemble by Paul Hayden and Walls of Time (1986) for Orchestra and Double Chorus by Dinos Constantinides) have been scheduled to be performed at a later date. Also for the dedication of the new building, a Student Composers Competition was held. The work was to be an orchestral work no longer than ten minutes. The winning work, Kshetrâjña (1986) by Phil Young, and the second place work, Mukōgawa No Natsu (1986) by Leonard Horton, were both played by the LSU Symphony Orchestra on the closing concert of the Festival. The third place work, Sinfonia Dialectica (1986) by James Guthrie, will be played next year (1987) on the Forty-second Festival. The judge of the competition was guest composer Leslie Bassett.

The opening concert of the Forty-first Festival was given by the LSU Percussion Ensemble, A Cappella Choir, and Dance Theatre. The

works performed by the Percussion Ensemble included Interplay (1984) by alumnus Jere Hutcheson. The Dance Theatre performed a work by Reed Holmes, Carousel (1983). The last section of the programme was a group of choral works performed by the A Cappella Choir and choreographed by the Dance Theatre. Five works were on this section of the programme: "Lemon Tree" (1966) by Dinos Constantinides, "Tambur" (1952) by Lajos Bárdos, Three Argentine Dances (1963-65) by Carlos Guastavino, "Walking on the Green Grass" (1969) by Michael Hennagin, and "Followers of the Lamb" (1965) by Earl Ferguson. The choral/dance section of the programme, with the addition of a work by David Penri-Evans, was taken on tour the following week to Nashville, where it was performed as part of the Regional Conference of the American Choral Directors Association. The LSU New Music Ensemble gave a concert during the Festival which included works by two students, Anis Carastathis and Wayne Chow.

The second event of the Festival was the presentation of two one-act operas which had been written as LSU doctoral dissertations. Only one other opera composed by a student had previously been presented on the Festival, The Wandering Scholar by Stanley Trogen in 1962. The two operas presented in 1986 were fully staged and with orchestral accompaniment. The first opera, The Cistern (1983) by Vernon Taranto, Jr., is based on a story by Ray Bradbury. The second, Study in Grey (1985) by David Penri-Evans, is about Robert E. Lee the night before the surrender of his troops at Appomattox Court House. The 1986 Festival was the smallest since 1975 in terms of the

number of works and composers, but its spirit was equal to any of the past Festivals.

Conclusion

Over the years, the Festival has had its ups and downs, but overall has had a steady path. Each Chairman has brought in aspects that have strengthened the Festival. The strength of the Festival comes from many aspects, including

1. the broad range of styles and inclusion of music from the whole of the twentieth century, juxtaposing three elements:
 - a) masterpieces of the twentieth century
 - b) new works
 - c) works by LSU faculty and students
2. the involvement of all the LSU major ensembles, especially the Symphony Orchestra, Wind Ensemble, A Cappella Choir, and Opera Theatre from the School of Music; and the Dance Department
3. featuring a nationally known guest composer as a focal point for each Festival

The development over the last few years of the New Music Ensemble at LSU has added a new facet to the Festival, one that has grown in importance and will doubtless increase in significance in the years to come. The inclusion of a guest alumnus composer in the 1985 Festival was a feature which would be an interesting element if done on a regular basis, especially since the inclusion of LSU faculty and student works is an important feature of the Festival.

After forty-one Festivals the inclusion of an alumnus composer would reinforce the importance of student works.

There are certain elements of the Festival that have fallen into disuse over the years which could add new interest to the Festival if reinitiated. For many years there was a Festival String Quartet. There is considerable repertoire of great music for string quartet and new works are always being added. It is very surprising that LSU does not have a string quartet in residence.

From 1946 to 1963 there was a community representative on the Festival Committee. This is another element which could be brought back. A community representative could be very useful in increasing the range of audience reached and also in encouraging private sector sponsorship.

The brochure which is produced each year is a splendid idea and is especially useful for local and national promotion; however, something was lost when the programme booklet was done away with. Perhaps it is time for both. A booklet with both programme and programme notes helps give the feeling of a single event and serves as good resource material. It has often proven very difficult to get programme information from ensemble directors and performers, but if a booklet and brochure are being produced, the booklet need not be ready until just before the opening of the Festival. Advertising in the booklet could be used to offset the cost of printing. The brochure should be continued, giving a more general outline of the Festival and continuing to be mailed out nationally and abroad.

The foreseeable future of the Festival looks secure. The current Committee is sure of what it is doing and has definite goals. There are a strong and growing support and enthusiasm for the Festival at the School of Music and LSU as a whole. The Festival of Contemporary Music is sure to continue for many years to come as one of the most significant cultural, social, and educational events in Baton Rouge.

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Appendix I

Members of the Festival Committee, 1944-86 in order of appearance

Helen L. Gunderson	1944-63	20 years
Pearl Willis	1944	1 year
Frank C. Page	1944	1 year
Milton Cherry	1945	1 year
Ralph Enrolle	1945-47	3 years
Carleton Liddle	1945-60	16 years
Dramay Welch	1952-55	5 years
Frank Collins	1946-48	3 years
Mrs. W. Carruth Jones	1946-55	10 years
Dallas Draper	1947-63	17 years
Harrison Phillips	1948, 50-51	3 years
Catherine Heald	1948	1 year
Ralph Pottle	1956-57	2 years
Mrs. Malcolm Daugherty	1956-63	8 years
Gordon Epperson	1958-61	4 years
James Harris	1958-59	2 years
George Walter	1960-63	4 years
Thaddeus Brys	1962-70	9 years
John Patterson	1962-63, 66-69	6 years

Paul Louis Abel	1964-73, 75-77, 79-86	21 years
Frederick Crane	1964-65	2 years
Kenneth B. Klaus	1964-73, 75-77, 79-80	15 years
Richard Norem	1968-71	4 years
George Foss	1968, 72	2 years
Milton Hallman	1968-69	2 years
Dinos Constantinides	1968-72, 75-77, 79-86	16 years
Wallace McKenzie	1969-73	5 years
Richard Heschke	1970	1 year
Myrtis Riley	1970, 76-77, 79-86	11 years
James Drew	1975	1 year
Victor Klimash	1975-77	3 years
Nancy Saxon	1976-77, 79-86	10 years
Don Wilson	1977, 79-81	4 years
Rodney Rogers	1981-82	2 years
Paul Hayden	1982-86	5 years

Appendix II

List of Composers, 1944-86

(F) LSU Faculty Member (G) Guest Composer (S) LSU Student

Name of Composer	Number of Compositions	Name of Composer	Number of Compositions
Abel, Paul Louis (F)	12	Avshalomov, Jacob	1
Adams, Daniel (S)	3	Ayres, Frederick	1
Addison, George	3	Babbitt, Milton (G)	4
Adler, Samuel	2	Bacewicz, Grażyna	1
Alain, Jehan	1	Bacon, Ernst	5
Albert, Charles (S)	2	Badings, Henk	1
Alexander, William	1	Baker, Claude	1
Alexius, Carl (S,F)	7	Baker, Deborah (S)	1
Almand, Claude	3	Baker, Warren (S)	1
Alsup, Newton (S)	2	Ballou, Esther	2
Amy, Gilbert	1	Barber, Samuel	13
Andrus, Don	1	Barnes, Larry	1
Archer, Violet	1	Bartles, Alfred	1
Argento, Dominick	3	Bartók, Béla	15
Armistead, Bob (S)	1	Bassett, Leslie (G)	9
Arnold, Malcolm	1	Batiste, Alvin (S,G)	4
Austin, Larry	1	Bax, Arnold	2
Averne, Richard	1	Bauer, Marion	1

Becerra-Schmidt, Gustavo	1	Blackwell, William (S)	2
Behm, Donald (S)	4	Blackwood, John	1
Behm, Orville (S)	3	Bliss, Arthur	1
Behrens, Jack	1	Bloch, Ernest	4
Bellar, Mel (S)	3	Boehle, William R. (S)	3
Belton, Paul (S)	4	Bolcom, William	1
Benjamin, Thomas	1	Bond, Bradley (S)	3
Benoit, Kenneth R. (S)	3	Boros, James	1
Berezowsky, Nicolai	2	Boston, Tommy (S)	2
Berg, Alban	3	Bowles, Paul	1
Benger, Arthur	1	Bowman, Iris (S)	2
Benger, Jean	3	Boyd, William R. (S)	1
Bengsma, William	3	Brandao, José	1
Berio, Luciano	3	Brasher, John (S)	1
Bernard, Andrew (S)	3	Braud, Bert (S)	3
Berner, Tom (S)	1	Breazeale, Jayne (S)	1
Bernstein, Leonard	5	Bridgeman, David (S)	1
Berthelot, John (S)	5	Briggs, Roger	1
Bestor, Charles	3	Brings, Allenm	1
Bethea, Jan (S)	1	Britten, Benjamin	12
Bethea, Kay (S)	1	Brooks, Richard	2
Beversdorf, Thomas	1	Brooner, Richard	1
Bialosky, Marshall	1	Brown, Dorian (S)	2
Bingham, Seth	1	Browning, Zack	1
Bird, Herbert	1	Brumfield, Nathan (S)	2
Blacher, Boris	2	Bryan, Charles F	5

Buchanan, Annabel Morris	2	Clokey, Joseph Wadell	1
Buhr, Glen	1	Coates, Gloria (S)	7
Bunham, Cardon	1	Cockerham, Glenn (S)	6
Burge, David	1	Colgrass, Michael (G)	6
Burnham, Russell (S)	2	Collins, Paula (S)	3
Burton, Eldon	1	Coltrane, John	1
Butler, John (S)	2	Constantinides, Dinos (F)	22
Cage, John	2	Conti, Bill (S)	3
Caminiti, Guiseppe	1	Cooper, Paul	1
Cantaloube, Joseph	1	Cope, David (G)	6
Cantress, Bernadette (S)	1	Copeland, Jean (S)	1
Carastathis, Anis (S)	4	Copland, Aaron	15
Carlucci, Joseph	1	Condero, Roque	1
Carter, Elliott	5	Corigliano, John	1
Castelnuovo-Tedesco, Mario	1	Cosgrove, Joseph (S)	1
Chanler, Theodore	1	Cost, Deborah (S)	1
Chaudoir, James (S)	11	Covert, Erving (S)	5
Chávez, Carlos (G)	16	Cowell, Henry	5
Chenoweth, Gerald	1	Cowles, Darleen	1
Chobanian, Louis D. (S)	5	Creston, Paul	3
Chou Wen-Chung	2	Croom, John (S)	1
Chow, Wayne (S)	2	Crumb, George	6
Christensen, James (S)	1	Csonka, Paul	1
Christmas, Donald (S)	3	Cummings, Richard	1
Churchill, John	1	Dahl, Ingolf	4
Clemmons, Ronald (S)	3	Dallapiccola, Luigi	3

Damsel, Charles (S)	1	Dugas, Mark (S)	1
Darcey, Warren	1	Duke, John	3
Daughtrey, Tana (S)	1	Dupaquier, John (S)	2
Davidovsky, Mario	1	Durufié, Maurice	3
Davis, Kathrine	2	Dvorak, Robert	1
Davis, Miles	1	Eakin, Yera	1
DeFalla, Manuel	1	Eberly, Cindy	1
Dean, Kent (S)	1	Edmunds, John (F)	2
Dean, Robert (S)	7	Ellis, Merrill (G)	1
Debussy, Claude	1	Ellis, Wesley (S)	4
Delany, Robert	2	Elmore, Robert	1
Delius, Frederick	1	Elwell, Herbert	1
Dello Joio, Norman	3	Engel, Lehman	1
Des Marais, Paul	1	Ernse, Helmo	2
Desenclos, Alfred	1	Ernst, David	1
Deshotels, Bill (S)	2	Errante, Gerard	2
Diamond, David	7	Etler, Alvin	1
Dickinson, Peter	1	Faro, Lorraine A. (S)	1
Diemer, Emma Lou	1	Farwell, Arthur	1
Dinescu, Violeta	1	Feasci, Dorothy (S)	3
Donohue, John (S)	4	Ferguson, Earl	1
Donovan, Richard	8	Fernandez, Oscar	1
Douglas, Sam (S)	6	Fiehler, Judith (S)	1
Downey, John	1	Fine, Irving Gifford	1
Drew, James (F)	1	Finney, Ross Lee	3
Druckman, Jacob (G)	4	Fleisher, Robert	1

Flanagan, William	2	Gillis, Don	1
Flothuis, Marius	1	Ginastera, Alberto	12
Floyd, Carlisle	1	Ginsberg, Allen	1
Fonville, John	1	Gipe, Robert (S)	1
Fortenberry (Riley), Myrtis (S,F)	8	Goeb, Roger	1
Foss, George (F)	1	Goeyvaerts, Karel	1
Foss, Lucas	1	Goossens, Eugene	1
Foundain, Felix	1	Gould, Morton	1
Fox, Frederick	1	Grainger, Percy	1
Freed, Isadore	1	Gramatges, Harold	1
Freeman, Edwin (S)	4	Grant, Parks	1
Freund, Don	2	Granville-Hicks, P.	1
Fricker, Racine	2	Green, Ray	3
Fuchs, Peter Paul (F)	6	Greenleaf, Robert (S)	1
Galindo, Blas	4	Greeson, James	1
Gallagher, Jack	1	Griffes, Charles	1
Garcia, Orlando	1	Griffith, Marshall	1
Gariguenci, Pierre	1	Gruen, Rudolph	1
Genzmer, Herald	1	Guarnieri, Camargo	3
Gershwin, George	1	Guastavino, Carlos	1
Ghezze, Dinu	4	Guillot, David (S)	2
Giannini, Vittorio	2	Guthrie, James (S)	3
Gibson, James	1	Hageman, Richard	1
Gideon, Miriam	1	Haleff, Alexei	2
Gilbert, Donald (F)	1	Hallman, Hopkins (S)	5
Gilbert, John	1	Hamm, Charles	1

Handel, Darrell	2	Hilliard, John	1
Hanna, James	1	Hindemith, Paul	19
Hannay, Roger	1	Hinderlie, Sanford	1
Hanson, Howard	3	Hinds, Gerald (S)	1
Harder, Paul	1	Hipkins, Helene	1
Harrington, Jeffrey (S)	1	Hoffding, Finn	1
Harris, Darlene Landry (S)	1	Hogenson, Robert (S)	3
Harris, Howard	1	Holloman, Sam (S)	1
Harris, James (S)	2	Holmes, Paul	1
Harris, Roy	2	Holmes, Reed	3
Harveland, Nels	1	Holst, Gustav	2
Hatley, Jerry (S)	1	Holtzman, Rudolph	2
Haubenstock-Ramati, Roman	2	Horvath, Arthur	6
Hawkins, Billy (S)	5	Horton, Len (S)	1
Hayden, Paul (S,F)	5	Hovhaness, Alan	3
Healy, Derek	2	Howe, Mary	1
Hebert, Melissa	1	Hubbard, Edwin (S)	1
Heiden, Bernhard	2	Huff, Jay	1
Heifetz, Robin Julian	1	Hundley, Richard	2
Helm, Everett	1	Hunt, Michael	1
Hennagin, Michael	1	Husa, Karel (G)	5
Henze, Hans Werner	1	Hutcheson, Jere (S)	5
Hervig, Richard	1	Iannaccone, Anthony	2
Hess, Zoé Witt	2	Ibert, Jaques	1
Heussenstamm, George	1	Imbrie, Andrew	1
Hill, Jackson	1	Irvine, Kip	1

Ishii, Kan	1	Klebe, Gisela	1
Ives, Charles	20	Klein, John	1
Jackson, George Pullen	2	Kloth, Timothy	1
Jaeggi, Oswald	1	Kodály, Zoltán	4
James, Woodrow (S)	4	Kohns, Ellis	1
Janáček, Leoš	2	Kosse, Roberta	1
Jenkins, Walter S.	2	Kraenbuehl, David	4
Jenni, Donald	1	Kraft, Leo	2
Jepson, Harry B.	1	Kramer, Jonathan	1
Jeter, Albert (S)	3	Krenek, Ernst	7
Jex, David	1	Kroeger, Karl	1
Johnson, Betty (S)	2	Kubic, Gail	2
Johnson, Hunter	3	Kurtz, Eugene	1
Johnson, James (S)	2	LaMontaine, John	1
Johnson, Lockrem	1	Lane, Johnny	1
Johnson, Tom	1	Lang, Morris	1
Kam, Dennis	1	Langlois, Jean	1
Karg-Elert, Sigfrid	1	Lansky, Paul	1
Kasilag, Luctetia	1	Lashley, Ted (S)	2
Keane, David	1	Lavergne, Pat (S)	5
Kelly, Robert	1	Lebaron, Ann	1
Kelterborn, Rudolph	1	Lee, Dai-Keong	1
Khachaturian, Aram	2	Lee Patrick (S)	4
Kirchner, Leon	3	Lee, William	1
Klaus, Kenneth B. (F)	31	Lees, Benjamin	2
Klause, Bill (S)	2	Leonard, Clair	1

Lessard, John	1	Mason, James (S)	1
Levatino, Rich (S)	3	Matthews, Frank (S)	7
Lewis, Merrills	2	Matthews, Michael	1
Lewis-Gestes, Peter	1	Mayeux, André (S)	2
Ley, Salvador	1	Maxwell Davis, Peter	1
Ligetti, Györgi	1	McCarthy, Patrick	1
Linn, Robert	1	McFatter, Larry	1
Lockwood, Normand	4	McKay, George	1
Loeffler, Charles Martin	1	McKenney, Thomas	1
LoMonaco, John (S)	1	McKenzie, Wallace (F)	15
Lubet, Alex	1	McKinney, Elizabeth (S)	1
Luening, Otto (S)	10	McKinney, Howard D.	2
Lutoslawski, Witold	6	McKinney, James (S)	2
Mabry, Barbara (S)	2	McPhee, Colin	1
MacInnis, Donald	1	McQuaig, Neil (S)	1
Mack, Gordon (S)	4	McTee, Cindy	1
Mackie, Shirley (S)	3	McVay, Michael	1
Mamlok, Ursula	1	Mennotti, Gian Carlo	4
Man, Carol	1	Messianen, Olivier	6
Marcus, A. B.	1	Migone, Francisco	2
Martin, Frank	2	Michans, Carlos	1
Martino, Donald	2	Milhaud, Darius	4
Martinů, Bohoslav	3	Miller, Dennis	1
Martrano, Salvatore	1	Mistak, Alvin	1
Marx, Joseph	1	Montague, Stephen	1
Masianka, David	1	Montani, Pietro	1

Montecino, Alphonse	1	Peixe, Cesar Guerra	1
Montenegro, Hugo	1	Pellegrini, Ernesto	1
Moore, Thomas	1	Pellman, Samuel	1
Morrill, Dexter (G)	5	Penerecki, Krzysztof	3
Morris, Harold	1	Pendergrass, Clay (S)	1
Morton, Marilyn Griffin (S)	1	Pengilly, Sylvia	1
Myakovsky, Nicolai	1	Penri-Evans, David (S)	7
Myers, Robert	1	Pepping, Ernst	1
Naginski, Charles	2	Perera, Ronald	1
Nehlybel, Vaclav	1	Persichetti, Vincent (G)	11
Nestico, Sammy	1	Petersen, Tracey	1
Newell, Robert	1	Petrassi, Goffredo	3
Niles, John Jacob	4	Petyrek, Felix	1
Nin, Joaquin	1	Phillips, Burrill	2
Noe, Carl (S)	1	Pigott, Glen (S)	1
Norden, Hugo	1	Pinkham, Daniel	3
Nussbaum, Stanley (S)	1	Pisk, Paul	1
Nystedt, Knut	3	Piston, Walter	10
Olin, Esther (S)	2	Pizer, Elizabeth	2
Orrego-Salas, Juan	1	Pizzetti, Ildebrando	2
Otte, Hans	1	Plaza, Juan	1
Ovanin, Nikola	2	Pohl, Arthur Franken	1
Pajaro, Eliseo	2	Ponce, Manuel	2
Palmer, Robert	1	Poot, Marcel	1
Parwez, Akmal	2	Porter, Quincy	2
Peeters, Flor	3	Poulenc, Francis	15

Pousseur, Henri	1	Risset, Jean-Claude	1
Powell, Morgan	1	Rivier, Jea	1
Powell, Robert (S)	4	Roberts, Myron	1
Pratt, Feurel (S)	1	Robison, Tucker (S)	6
Presslaff, Hilary Tan	1	Rochberg, George	4
Prokofiev, Serge	8	Rogers, Bernard	1
Pruyn, William (S)	1	Rogers, Rachel (S)	1
Raaijmakers, Dick	1	Rogers, Rodney (F)	2
Rachmaninoff, Serge	1	Rogers, William K.	1
Raush, John (F)	1	Rogillio, Kathy (S)	9
Rautavaara, Eino	2	Rollin, Robert	1
Ravel, Maurice	1	Rorem, Ned	1
Read, Gardner	3	Rubbra, Edmund	1
Real, Paul	1	Rubinstein, Beryl	2
Reed, H. Owen (S)	4	Ruggles, Carl	1
Rene, Henri	1	Rusk, Richard (S)	2
Respighi, Ottorino	1	Russell, John	1
Reutter, Hermann (G)	5	Salzedo, Carlos	1
Reveltas, Silvestre	5	Sanchez, Richard (S)	2
Reynolds, Charles (S)	1	Sanjuan, Pedro	1
Reynolds, M. F. (S)	1	Santa Cruz, Domingo	4
Richinse, Cecile (S)	2	Santoliquido, Francesco	3
Riegger, Wallingford	16	Sás, Andrés	3
Rieti, Vittorio	2	Satie, Erik	1
Riggio, Donald (S)	1	Sauguet, Henri	1
Riisager, Knudage	1	Scarlett, William (S)	1

Schafer, Murray	1	Snelling, John (S)	1
Schelle, Michael	1	Somens, Harry	2
Schexnayder, Carl (S)	3	Sontoro, Claudio	1
Schoenberg, Arnold	4	Sousa, John Philip	1
Schoettle, Elmer	1	Southers, Leroy W.	1
Schrader, Barry	1	Sowerby, Leo	2
Schuller, Gunther	5	Sprayberry, Bobby (S)	2
Schultz, Dan (S)	6	Springfield, Lamar	1
Schuman, William	5	Stafford, James (S)	1
Schumann, Georg	1	Starter, Robert	1
Schwartz, Elliott	2	Starnett, Alan (S)	2
Seiber, Mátyás	3	Stemper, Frank	1
Semegen, Maria	1	Stevens, Halsey (G)	4
Sens, Charles (S)	2	Stockhausen, Karlheinz	2
Serocki, Kazimierz	1	Stout, Kemble	1
Sessions, Roger	4	Strang, Gerald	2
Shapiro, Harold	1	Stravinsky, Igor	31
Shebalin, Vissarion	1	Subotnick, Morton (G)	1
Shostakovich, Dmitri	5	Suchy, Georgia Karides	1
Sidorowicz, Alexander	1	Surinach, Carlos	2
Siegmeister, Elie (G)	3	Swift, J. J. (S)	1
Silsbee, Ann	1	Takemitsu, Toru	2
Silverman, Faye-Ellen	1	Talbert, Thomas (S)	4
Simonson, Eric	1	Taliaferro, Lloyd	1
Smith, Arthur	1	Talma, Louise	2
Smith, David Stanley	1	Tanaka, Toshimitsu	1

Tansman, Alexandre	1	Ussachevsky, Vladimir	:
Taranto, Jr., Vernon (S)	7	Valencia, Antonio Maria	1
Tatum, Rex	1	Van der Slice, John	1
Taub, Bruce	1	Van der Vate, Nancy	1
Tecayehuatzin, Victor	1	Van Vactor, David	2
Tellup, Leo M.	1	Varese, Edgar	1
Thome, Diane	1	Vaughan Williams, Ralph	6
Thompson, Randall	8	Vazzana, Anthony	1
Thomson, Virgil	6	Verrall, John	1
Thornton, William (S)	7	Villa-Lobos, Heitor	9
Tippett, Micheal	1	Voirpy, Alain	1
Tipton, Julius (S)	1	Wagenaar, Bernard	3
Tircuit, Heuwel (S,G)	16	Wagoner, James D.	1
Tisne, Antoine	1	Walden, Glenn (S)	2
Toth, Ernst	2	Walton, William	1
Toensing, Richard	1	Ward-Steinman, David	1
Trauth, Dorothy Kyle (S)	3	Ware, John (S)	3
Trogen, Stanley (S)	6	Waring, Kate (S)	3
Trosclair, Penny (S)	1	Warlock, Peter	1
Tull, Fisher	1	Waters, James	1
Turek, Ralph	1	Webb, Dorothy (S)	1
Turner, Godfrey	1	Webern, Anton	6
Tuthill, Burnet	1	Weidenaar, Reynold	1
Tyler, Carole (S)	1	Weinberger, Jaromir	1
Tyra, Thomas (F)	1	Weisgall, Hugo	1
Udow, Michael	1	Weiss, Adolph	1

Wellesz, Egon	3
Wells, Thomas	1
Wellwood, Arthur	1
White, David A.	1
White, Gary C.	1
Wilkes, Josue Teofilo	1
Wilkinson, Knox (S)	4
Wilkinson, Philip	1
Willan, Healey	6
Willet, Anna (S)	1
Williams, J. Clifton (S)	4
Williams, Julius	1
Willis, Mickie (S)	3
Wilson, Don (F)	4
Winstead, Kenneth	1
Wofford, Harold	1
Wolpe, Stefan	1
Wourinen, Charles (G)	4
Wright, Donald	1
Wuensch, Gerhard	1
Wylie, Ruth Shaw	1
Yashiro, Akio	3
Yasui, Byron	1
Young, Phil (S)	7
Zahler, Noel	1
Zimmerman, Bernd Alois	1

Composers with Ten or more Performances

Kenneth B. Klaus (F)	31
Igor Stravinsky	31
Dinos Constantinides (F)	22
Charles Ives	20
Paul Hindemith	17
Carlos Chávez (G)	16
Wallingford Riegger	16
Heuwell Tircuit (S,G)	16
Béla Bartók	15
Aaron Copland	15
Wallace McKenzie (F)	15
Frances Poulenc	15
Samuel Barber	13
Paul Louis Abel (F)	12
Benjamin Britten	12
Alberto Ginastera	12
James Chaudoir (S)	11
Vincent Persichetti (G)	11
Otto Luening (G)	10

Appendix III

Performance Groups

LSU

A Cappella Choir

Ballet Ensemble

Brass Guild

Brass Quintet

Chamber Choir

Chamber Orchestra

Collegium Musicum

Concert Band

Dance Theatre

Faculty Ensemble

Faculty String Quartet

Festival Arst Trio

Festival String Quartet

Festival Women's Chorus

Jazz Band

Jazz Workshop Ensemble

LSU-Southern Faculty Brass Quintet

Madrigal Singers

New Music Ensemble

New Times String Quartet

Opera Theatre

Percussion Ensemble

Philharmonia Orchestra

Sinfonia Brass Ensemble

Sinfonia Men's Chorus

Stage Band

String Ensemble

String Orchestra

Symphonic Band

Symphony Orchestra

Timm Woodwind Quintet

Trombone Choir

University Mixed Chorus

University Women's Chorus

Wind Ensemble

Woodwind Quintet

Guest Ensembles

Alcée Fortier Senior High School Band

Baton Rouge Ballet Theatre

Baton Rouge Flute Club

Baton Rouge Magnet High School Dancers

Baton Rouge Symphony Chamber Orchestra

Baton Rouge Symphony String Octet
Baton Rouge Symphony String Quartet
Baton Rouge Youth Orchestra
Centenary College Choir
Composers String Quartet
Copiah-Lincoln Junior College Concert Choir
Esso Men's Chorus
Festival Arts String Quartet
First United Methodist Church, Baton Rouge, Choral Group
Group for Contemporary Music, Manhattan School of Music
Hyperion Orchestra (Baton Rouge Symphony)
Istrouma High School Choral Groups
Lacourne String Quartet
Lamar College Brass Ensemble
Lenox String Quartet
Louise S. McGehee School Choir
New Orleans Concert Choir
Northlake Arts Players
New Orleans (Philharmonic) Symphony Orchestra
River City Opera Workshop
St. Louis Cathedral Choir
Southeastern Louisiana University Chamber Singers
Southeastern Louisiana University Choir
Southeastern Louisiana University Players
Southern Arts String Quartet
(University of Southern Mississippi)

Southern University Jazz Band

Southern University Jazz Ensemble

Teen Toners, First United Methodist Church, Baton Rouge

Tioga High School Mixed Chorus

Tone Road Ramblers

Tulane-Newcomb College A Cappella Choir

Valcour String Quartet (Baton Rouge Symphony)

Washington University, St. Louis, Dance Theatre

Warren Easton Mixed Chorus

Appendix IV

Statistical Analysis of Composers and Works

All Composers	638 (100%)	All Works	1,523 (100%)
Faculty Composers	15 (2%)	Faculty Works	107 (7%)
Student Composers	148 (23%)	Student Works	412 (27%)

Year	No. of Composers	No. of Works	Faculty Composers	Faculty Works	Student Composers	Student Works
1944	17	17	-	-	-	-
1945	15	19	-	-	-	-
1946	13	19	-	-	-	-
1947	26	28	-	-	1 (4%)	1 (4%)
1948	20	31	-	-	-	-
1949	33	52	-	-	3 (9%)	4 (8%)
1950	36	43	-	-	10 (27%)	10 (24%)
1951	37	42	-	-	10 (27%)	10 (24%)
1952	33	34	-	-	9 (27%)	9 (26%)
1953	36	43	-	-	7 (19%)	10 (23%)
1954	35	41	-	-	11 (31%)	15 (37%)
1955	31	34	1 (3%)	1 (3%)	9 (29%)	10 (29%)
1956	31	32	1 (3%)	1 (3%)	8 (26%)	8 (25%)

Year	No. of Composers	No. of Works	Faculty Composers	Faculty Works	Student Composers	Student Works
1957	29	32	-	-	6 (21%)	8 (25%)
1958	28	31	-	-	9 (32%)	11 (35%)
1959	28	30	-	-	6 (21%)	7 (23%)
1960	30	31	-	-	1 (3%)	1 (3%)
1961	25	29	-	-	7 (28%)	11 (38%)
1962	19	21	-	-	3 (16%)	4 (19%)
1963	28	41	-	-	10 (36%)	16 (39%)
1964	21	27	2 (10%)	2 (7%)	8 (38%)	9 (33%)
1965	15	21	2 (13%)	3 (14%)	7 (47%)	12 (57%)
1966	21	31	2 (10%)	4 (13%)	7 (33%)	15 (48%)
1967	27	31	3 (11%)	7 (22%)	9 (33%)	9 (29%)
1968	38	46	3 (8%)	4 (9%)	14 (37%)	19 (41%)
1969	26	29	5 (19%)	7 (24%)	19 (38%)	11 (38%)
1970	32	42	2 (6%)	2 (5%)	11 (34%)	16 (38%)
1971	17	21	3 (18%)	3 (14%)	7 (41%)	8 (38%)
1972	28	42	2 (7%)	2 (5%)	15 (54%)	28 (67%)
1973	22	29	2 (9%)	4 (14%)	12 (55%)	17 (59%)
1974	-	-	-	-	-	-
1975	27	30	7 (26%)	7 (23%)	8 (30%)	8 (27%)
1976	38	47	6 (16%)	6 (15%)	11 (29%)	11 (23%)
1977	32	37	5 (16%)	5 (14%)	10 (31%)	10 (27%)
1978	(16)	(32)	-	-	-	-
1979	30	36	4 (13%)	4 (11%)	6 (20%)	6 (16%)

Year	No. of Composers	No. of Works	Faculty Composers	Faculty Works	Student Composers	Student Works
1980	30	39	3 (10%)	3 (8%)	5 (17%)	5 (13%)
1981	34	44	6 (18%)	7 (16%)	6 (18%)	6 (14%)
1982	47	58	5 (11%)	6 (10%)	10 (21%)	11 (19%)
1983	121	125	6 (5%)	6 (5%)	8 (7%)	8 (7%)
1984	36	40	5 (14%)	5 (13%)	6 (17%)	6 (15%)
1985	49	66	5 (10%)	9 (14%)	14 (29%)	21 (32%)
1986	28	34	2 (7%)	2 (6%)	5 (18%)	5 (15%)

Appendix V

Guest Composers and Lecturers

1959	Halsey Stevens
1961	Gilbert Chase
1968	Milton Babbitt
1969	Elie Siegmeister and Hermann Ruetter
1970	Alvin Batiste
1971	Gilbert Chase
1972	Morton Subotnick
1975	Carlos Chávez
1976	Otto Luening
1977	Jacob Druckman
1978	(Ernst Krenek--Webern Festival)
1979	George Crumb and Merrill Ellis
1980	David Cope and Dexter Morrill
1981	Charles Wuorinen
1982	Vincent Persichetti
1983	Milton Babbitt
1984	Karel Husa
1985	Michael Colgrass and Heuwell Tircuit
1986	Leslie Bassett

Vita

David Penri-Evans was born in Wrexham, Wales, in 1956. He first came to the United States in 1974 to study at Centenary College of Louisiana, Shreveport, where he completed the Bachelor of Music degree in Composition in 1978. He returned to his native Wales and completed the Postgraduate Certificate in Education at the University of Wales, Bangor. He then taught music for two years at Victoria College, Jersey (Channel Islands). In 1981 he came to LSU and received his Master of Music degree in Composition in 1983. While attending LSU he has taught courses in Music Appreciation, Theory, and Composition. He was elected into membership of Pi Kappa Lambda (national honorary music fraternity) in 1983. He was the Founder and President (1985) of the LSU Chapter of the American Society of University Composers and is the Secretary of the Louisiana Composers Guild. He is also a member of the Composers Guild of Great Britain, the Central Gulf Theory Society, the College Music Society, and the Haydn Society of Great Britain, and is affiliated with Broadcast Music, Inc.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: David Penri-Evans

Major Field: Music Composition

Title of Dissertation: Study in Grey, a One-act Opera; and the History of the Louisiana State University Festival of Contemporary Music

Approved:

C. D. Constantineides
Major Professor and Chairman

Will. A. G. Jr.
Dean of the Graduate School

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Owen Peterson

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Date of Examination: May 2, 1986