

Three Poems of Fiona MacLeod, OP. 11 • Four German Songs • Four Impressions • Song of the Dagger • The Pleasure-Dome of Kubla Khan, OP. 8 • Three Tone-Pictures, OP. 5

When Charles Tomlinson Griffes was born in Elmira, New York, on September 17, 1884, the musical world was either mourning or celebrating the death of Richard Wagner, who had died the year before in Venice; Johannes Brahms was alive and well in Vienna (he still had about a dozen years to live); Richard Strauss was twenty years old and beginning to make a reputation in Germany; Arnold Schoenberg was a ten-year-old in Vienna; Igor Stravinsky was a mere two years old in Russia; Claude Debussy was a young man of twenty-two who had just been awarded the Prix de Rome in France; and Alexander Scriabin was a twelve-year-old youth in Russia already determined to enter the Moscow Conservatory.

All these composers, and many others as well, have been held up by critics and musicologists as having influenced the music of Charles Griffes at one time or another. And, indeed, it is true that Griffes was at first influenced by the German Romantic tradition, then moved toward Impressionism, then found a congenial source of material in the music of the Orient as well as in the poetry of the Scottish-Celtic writer Fiona MacLeod, then for one brief moment in his *Two Sketches for String Quartet Based on Indian Themes* turned to the music of the American Indian, and finally moved into the realm of absolute music and exhibited a stark, dissonant style approaching atonality. This is remarkable when one remembers that Griffes' active career as a composer spanned only some thirteen years (c. 1907-20). It is even more remarkable that despite this eclecticism Griffes always retained his own musical identity and was one of the first American composers of his generation to ultimately break with European tradition and to find his own way out of the German-French orbit that dominated the American musical world before and during his lifetime. It was Griffes' ability to assimilate the best around him and stamp it with his own power of expression and individuality that mark him as a composer of true originality and genius.

Griffes began his musical studies with his oldest sister, Katharine. About 1899, having exhausted her resources, he began to study piano with Katharine's teacher, Mary Selena Broughton, "Professor of Piano Playing" at Elmira College. A keenly intelligent woman and an astute musician and teacher, the brusque and outspoken Miss Broughton immediately recognized in Griffes a boy of unusual talent and sensitivity. She firmly determined that her interest in and impact on Griffes would extend far beyond the mechanics of piano playing, and consciously and systematically began guiding and nurturing his taste in books and art as well as advising him what to wear and how to improve his speech. Her personality would brook no imperfections in the objects of her attention, and the young Griffes came in for his share of her blunt suggestions and commands, all of which he welcomed.

From the very beginning, Griffes was strongly attracted to this remarkable New Zealander—artist, traveler, respected pedagogue—and after the initial shock of their first meeting had worn off, he developed a vast admiration and respect for her. He must have sensed, too, his need for a forceful mentor.

After he graduated from the Elmira Free Academy in 1903, Griffes arrived at the difficult decision to make music his life's work. His family, at first, was not too enthusiastic and tried to persuade him to find a more lucrative vocation, keeping music as an avocation. This certainly was (and is) the usual reaction for a middle-class American family. However, after much discussion, with Miss

Broughton supporting the idea of Griffes' musical career (she would give him not only verbal support but financial support as well), it was decided that young Charles should be sent to Germany to study.

On May 21, 1903, Griffes presented a farewell concert in the Elmira College Chapel in an effort to raise money to "provide . . . passage to Europe and return" (*Elmira Daily Gazette and Free Press*, May 22, 1903). The concert featured first performances of two of Griffes' songs, *Si mes vers avaient des ailes* and *Sur ma lyre l'autre fois*, plus several solos by Griffes as pianist.

Finally, on August 13, 1903, Charles Tomlinson Griffes, just a month short of his nineteenth birthday, boarded the ocean liner *Grosser Kurfürst* in New York City for a journey that would carry him ultimately to Berlin, where he would study until 1907.

He was not much different from countless other American music students who flocked to Germany to study. Most Americans still regarded Germany as the musical Mecca. Here they gorged themselves on the incredibly rich and varied cultural atmosphere. Most of these young musicians emerged from their studies forever bound to Germany's musical philosophy and speech. Griffes would not escape this influence, and when he returned to the United States after his four years in Berlin he, too, was speaking the German musical language. What is surprising is that he was speaking it so fluently.

Berlin in 1903 was one of Europe's largest cities and one of the greatest music centers in the world. Its musical life was dominated by Richard Strauss; it boasted several great music conservatories and two of the great opera houses of Europe, the Berlin State Opera and the Municipal Opera. Griffes enrolled at the Stern'sches Konservatorium der Musik, then directed by Gustav Holländer. While in Berlin he studied piano with Ernst Jedliczka and, later, Gottfried Galston; composition with Philippe Rufer and Engelbert Humperdinck, and theory and counterpoint with Max Loewengard and Wilhelm Klatte.

Almost two hundred letters written by Griffes during the four Berlin years are extant. The majority of these are part of the Griffes Collection in the Music Division of the New York Public Library at Lincoln Center (henceforth NN:MU). A smaller number is housed in the Elmira College Library, Elmira, New York (henceforth ECL). Since Griffes' four years of study in Berlin stand at the forefront of his career, it seems appropriate to intersperse quotations from some of his letters here. When Griffes set out for Berlin, his major objective was to prepare himself for a career as a pianist. However, he had already reached an age when most concert performers are veterans. Griffes had not appeared as a concert pianist more than a half-dozen times, and then only before friendly hometown Elmira audiences. What confidence he may have gained from his pianistic exploits in Elmira was soon shaken when he found himself confronted by the swarms of pianists who seemed to be overrunning Berlin:

(September 9, 1903, to Clara Griffes (the composer's mother) (NN:MU)] It is rather discouraging at first to find so many pupils in the Conservatory who can play just as well and lots better than you can.

Nonetheless, the brief but thorough musical training Griffes had received from Miss Broughton and his own talent and drive came to his aid, and at the end of his first year at the conservatory Griffes

was chosen to appear as piano soloist in one of the final concerts of the season to be held in the Beethoven-Saal. For a first-year student, this was an almost unprecedented honor:

[June 13, 1905, to Clara Griffes (NN:MU)] I have been so excited since yesterday that I don't know what to do, for I just learned yesterday A.M. that I am to play . . . at one of the closing concerts of the Conservatory. . . . I should feel very much flattered for. . . one must be generally especially talented to play the first year.

Griffes was the only American among the eleven young artists appearing on the concert. He played Beethoven's Thirty-two Variations in C minor, and both he and Miss Broughton, who was in Germany for her summer holiday, were reasonably satisfied with his performance.

The young Griffes developed cordial relationships with several people who shared his enthusiasm for music and art. Among his favorites were the three Shoobert women and a "non-pensionnaire," a young German, Emil Joël (called "Konrad Wölcke" in Maisel's biography of Griffes).

Ethel Shoobert and two of her daughters, Lillian ("Babe") and Fanny, had traveled from San Francisco to Berlin so that Babe could study violin and Fanny could study piano. When they first arrived in Berlin. they took rooms at the pension where Griffes was living. The friendship that developed between the Shoobert girls and Griffes was delightful and relaxed and would last throughout their lives.

Griffes found in the twenty-eight-year-old Emil Joël, a student at the Technische Hochschule in Berlin, someone whose musical opinions he could value and respect; who could advise him on matters concerning everyday German life; and, most important, upon whom he could depend for artistic encouragement. Emil eagerly discharged this role and offered his advice on every conceivable matter that concerned Griffes. Although (or perhaps because) he was not a trained professional musician Emil was highly opinionated on all musical questions. His pronouncements and opinions, although remarkably valid at times, were often overrated and often accepted without question by the younger man. The friendship flourished, and Emil's hand could be detected in practically everything Griffes did from then on.

Influenced by discussions with Emil, by his own awareness of the innumerable difficulties and sacrifices required for a career as a concert performer, and by his growing interest in composition, Griffes gradually began to realize that his future as a musician lay in composition and not in performance.

For Griffes the four years in Germany passed "frightfully quickly." Events and people—including teachers—seemed to rush by, and always the student worked earnestly on. Ernst Jedliczka died in August 1904, and Griffes began to take private piano lessons with Gottfried Galston, a young Leschetizky pupil. Max Loewengard left Berlin, and Griffes continued his studies in theory and fugue with Professor Wilhelm Klatte, who was also a music critic on a Berlin paper. In late 1905, at the urging of Emil and against the advice of Miss Broughton, Griffes left the conservatory because he felt he would profit as much, if not more, from private lessons:

[September 4, 1905, to Clara Griffes (NN:MU)] Miss Broughton seems to think that it would be better to be in the Conservatory but I feel that I have had enough of the Conservatory. I think you get twice as much from private lessons and you don't miss lessons all the time that

you have paid for About composition I don't know yet. For this last year I need someone more modern [than Rufer] and who will give me more incentive.

The "someone more modern" turned out to be Engelbert Humperdinck, then one of the most famous and respected composers in Europe. As early as January 1, 1905, Griffes tentatively mentioned to Miss Broughton the possibility of studying with Humperdinck:

[ECL] [Joël] has another project for my composition, and that is that I try to get with Humperdinck, the composer of "Hansel and Gretel." Humperdinck takes pupils only upon recommendation, but Herr Joël seems to think it might be accomplished, tho' I don't exactly see how myself.

The possibility became a reality and on October 27, 1905, Griffes had his first lesson.

[October 30, 1905, to Clara Griffes (NN MU)] I took my first lesson at Humperdinck's last Friday. He is very friendly and seems extremely nice personally.

Griffes actually had fewer than a dozen lessons from Humperdinck, ending in April 1906. The last mention of lessons with him was November 25, 1906:

[To Clara Griffes (NN:MU)] I finally had an answer from Humperdinck that he was extremely busy now and didn't feel able to spare me the time for lessons. I really can't blame him, as I think he is writing a new opera Emil thinks I might work for a while alone, and at present I am doing that of course.

Griffes did, in fact, continue his composition work alone for the remainder of his stay in Germany. Griffes' father died on November 10, 1905, but the family decided that Charles should remain in Germany. He did return briefly in 1906, arriving in Elmira the end of June and returning to Berlin the end of August. Griffes' final months in Berlin passed swiftly in a typical frenzy of activity: he worked on composition almost every day; kept up his intensive study piano with Galston; appeared in public a few times as an accompanist and soloist in programs that Emil arranged for him; gave piano and harmony lessons to from two to six students who had been sent his way by various friends; and kept up his usual attendance at concerts and other events.

Then, that which Griffes so dreaded and that which he had tried so hard to postpone was at hand—the day of his departure from Berlin. His sadness and frustration at leaving were not all prompted by his knowledge that this would be the end of his formal studies. What Griffes hated to give up was the sense of being accepted as a talented young musician without having to apologize for or to explain his profession. And, of course, there were his friends, particularly Emil. Griffes knew that when he left Berlin he would be leaving behind forever a valued friendship that had been a source of inspiration and happiness. Griffes was going to an uncertain future in America, to new responsibilities and new unknowns, and it is not surprising that he looked wistfully back on those wonderful, exciting years in Germany.

When Griffes returned to the United States in 1907 he became Director of Music at the Hackley School in Tarrytown, New York, a position he retained until his death in 1920. If there were disadvantages to his job at Hackley—such as trying to teach bored and boring rich boys how to play the piano, and having to play the organ for Sunday chapel services—there were advantages as well,

such as talented and interesting students like Blaine Stevens and Arlo Garnsey, colleagues like Hugo Schmidt and Frank Bogues with whom he could discuss music and literature, the proximity of Hackley to New York, and the financial security, however modest, the job offered.

Griffes spent most of his free time during the school year composing and most of his summers and vacations in New York composing and promoting his music. He hoped eventually to have his own studio in New York, a dream that was never to materialize.

On his numerous trips to New York Griffes attended, as he had in Berlin, myriad concert, ballet, opera, and theater performances. His mind was always open to new experiences and he was ever assimilating new ideas. Griffes' interests were wide and varied. He was a talented painter and produced delicately conceived etchings, drawings, and watercolors. He was interested in photography as well. From his earliest youth, Griffes showed an intense sensitivity to color, a trait that remained with him as a composer. And throughout his life he was fascinated by the theater and by the excitement of a circus or a parade.

Griffes had the gift of establishing close and lasting friendships but because of an innate shyness and modesty he often seemed aloof to those who knew him only casually. Those who knew him well remarked on his delightful sense of humor, which seemed to perfectly balance the more serious aspects of his personality.

Griffes' first published works (G. Schirmer, Inc.) were five German songs, possibly written while he was a student in Germany. They appeared in 1909 and were followed by several other works during Griffes' lifetime. A few additional compositions were issued shortly after his death. Since 1941 there has been a trickle of Griffes works from Schirmer, and in 1967 C. F. Peters Corp. began publishing several important works for voice and piano and for piano solo. There is a substantial discography of Griffes works, most of which, unfortunately, are out of print. (There is a complete list of finished works, published works, and recorded works in Anderson, *Charles Tomlinson Griffes: An Annotated Bibliography-Discography*.)

The works Griffes wrote while a student in Berlin and those written in the years immediately following his return to the United States are strongly influenced by German Romanticism. The three songs on this recording, "An den Wind," "Meeres Stille," and "Am Kreuzweg wird begraben," show that influence. *The Symphonische Phantasie* (1907) and the newly discovered Overture (1905?) for orchestra also exemplify Griffes' early interest in German Romanticism.

Beginning around 1911 Griffes abandoned the German style and began experimenting with Impressionistic techniques. The works from this period, until around 1917, are generally highly colored, descriptive and pictorial, free in form, and employ whole-tone scales, ostinato fugues, parallelism, and other such Impressionistic devices. During this period Griffes composed the *Four Impressions* and the original piano version of *Three Tone-Pictures*, Op. 5, and what proved to be one of his most popular and enduring compositions, *The White Peacock*, from *Roman Sketches*, Op. 7, for piano. All his published piano pieces from this period, *Three Tone-Pictures*, Op. 5, *Fantasy Pieces*, Op. 6, and *Roman Sketches*, employ descriptive titles and poetic or prose texts. However, more often than not the texts and titles were chosen *after* the completion of the composition. Griffes' *Tone Images*, Op. 3, *Two Rondels*, Op. 4, and *Three Poems*, Op. 9, were also written during this period. The *Three Poems*, written in 1916 but not published until 1918, are the least Impressionistic of the works mentioned. They are tonally obscure, extremely dissonant, and stylistically experimental.

On February 23, 1916, the English pianist Winifred Christie played the first performance of Griffes' *The White Peacock* at the Punch and Judy Theatre in New York. Although none of the critics singled out the work for specific comment, the performance was a milestone for Griffes. It was the first of a large number of important Griffes premieres presented by major artists in the East, mainly in New York City, that would help establish him as one of the major American composers of the period.

In late 1916 and in 1917 Griffes composed voice-and-piano settings of five Oriental poems, based on five-note and six-note scales. These were published in 1917 by Schirmer as *Five Poems of Ancient China and Japan*, Op. 10. They were the first of Griffes' Oriental works, with the exception of the piano version of *The Pleasure-Dome of Kubla Khan*, which he began in 1912. In the spring of 1916 Griffes became acquainted with Adolf Bolm, founder of the Ballet-Intime and a former member of the Ballets Russes. Through Bolm Griffes met Michio Ito, the Japanese pantomimist and dancer, a member of Bolm's troupe. Ito would later appear in several of Griffes' works. In 1917 Bolm introduced Griffes to the soprano Eva Gauthier, who had recently come to New York after several years in the Orient. (Two articles about Mme. Gauthier may be of interest to the reader: Avery Strakosch, "Lived in a Sultan's Harem," *Musical America*, February 20, 1915; and Winthrop Tyron, "Mme. Gauthier, An Internationalist of the Music World," *The Christian Science Monitor*, March 31, 1923.) Mme. Gauthier gave Griffes some Japanese melodies that he used in *Sho-Jo*, a Japanese pantomime in one scene commissioned by Bolm for the Ballet-Intime, completed in July 1917 and first performed in August 1917. In an excellent article entitled, "Folk-Music in the Ballet-Intime" (*The New Music and Church Music Review*, October 1917) Frederick Martens quotes Griffes at length regarding the composer's philosophy about the use of Oriental material in *Sho-Jo*:

It is *developed* Japanese music--I purposely do not use the term "idealized."... Cadman and others have taken American Indian themes and have "idealized" rather than "developed" them in Indian style. . . . My harmonization is all in octaves, fifths, fourths, and seconds--consonant major thirds and sixths are omitted. The orchestration is as Japanese as possible: thin and delicate, and the muted string *points d'orgue* serve as a neutral-tinted background like the empty spaces in a Japanese print.

It isn't surprising to learn that Griffes had been fascinated with the Orient long before he met Eva Gauthier or Michio Ito. Letters he wrote home from Berlin between 1903 and 1907 testify to a lifelong interest in Oriental culture. In addition, the books that Griffes bought for his personal library attest to this interest. For example, in 1912 he purchased Charles George Soulié's *Essai sur la littérature chinoise*; in 1913 Percival Lowell's *The Soul of the Far East* and Lafcadio Hearn's *Chinese Ghost Stories and In Ghostly Japan*; and in 1914 the volumes from which he was to find the texts for the majority of his *Five Poems of Ancient China and Japan*.

The year 1917 saw several significant Griffes premieres. Among these were *The Kairn of Koridwen* (composed 1916), a dance-drama in two scenes scored for eight solo instruments, which the Neighborhood Playhouse presented several times, beginning on February 10. Sylvester Rawling remarked in *The Evening World*, February 12: "Mr. Griffes will bear watching." In August, Adolf Bolm's Ballet-Intime performed *Sho-Jo* in Atlantic City, New Jersey, then in Washington, D.C., and on August 20 opened in New York. On November 1, Eva Gauthier, with Griffes at the piano, gave the first performance of *Five Poems of Ancient China and Japan* in Aeolian Hall in New York. Mme. Gauthier also sang the premieres of Igor Stravinsky's *Trois Poesies de la Lyrique Japonaise* on the same

program. From this time forth Griffes' name will appear more and more frequently in the major newspapers and music periodicals of New York.

The Piano Sonata, dated December 1917-January 1918, is one of Griffes' greatest works. It marks a complete break from the style and approach of his earlier works and puzzled some of the critics at first:

[*Musical America*, March 9, 1918] The sonata, after ten minutes of wandering . . . ends without any disclosure of beauty or tangible invention.

[*The Musical Leader*, March 7, 1918] The sonata ... breaks completely away from convention and belongs frankly to a field of endeavor that must be called experimental.

The Sonata is uncompromisingly dissonant and, unlike the majority of Griffes' earlier piano compositions, has no poetic program and no descriptive title. In addition, unlike the earlier works for piano, which were generally cast in one-movement free forms, the Sonata is in three movements (connected), the outer two in recognizable sonata structure. The Sonata is absolute music of great power and dramatic intensity. The existence of a large number of manuscript sketches indicates that Griffes worked a great deal on the piece before he arrived at the version that was published posthumously in 1921. Griffes himself premiered the work on February 26, 1918, at "An Evening of Compositions by Charles T. Griffes," sponsored by the MacDowell Club of New York. The version he played that evening was probably not the final version.

During this same period, in 1918, Griffes also composed his *Three Poems of Fiona MacLeod*, Op. 11, in the two versions: for voice and piano and voice and orchestra (the latter is included on this recording). Their style distinctly resembles that of the Sonata. The premiere of the voice-and-piano version of Opus 11 took place on March 22, 1919, in Aeolian Hall. The soloist was soprano Vera Janacopulos with Griffes at the piano. (Miss Janacopulos also sang the premiere of Serge Prokofiev's "The Sun Filled Room," "Sunshine Has Departed," and "The King with the Grey Eyes." Prokofiev accompanied her for his group.) Two days later, on March 24, soprano Marcia van Dresser and the Philadelphia Orchestra, Thaddeus Rich conducting, presented the premiere of the voice-and-orchestra version of Griffes' Opus 11.

On April 2, 1919, the Modern Music Society of New York sponsored a concert of "Compositions by Charles T. Griffes." This was the second major concert in New York devoted solely to Griffes' music (the first was the MacDowell Club). It included the first performance of an early version of Griffes' *Two Sketches for String Quartet Based on Indian Themes*, played by the Flonzaley Quartet. (The program listed it as "Two Pieces for String Quartet.") Griffes now found himself looked upon as a "manifestation of a school of American composition with the courage of its convictions, sincere and of high ideals" (*The Musical Leader*, April 10, 1919). Griffes' *Two Sketches for String Quartet Based on Indian Themes* (final version composed 1918 [i] and 1919? [II], published posthumously in 1922) is the only composition in which Griffes utilized native American melodies.

Griffes was a friend of Arthur Farwell, who had founded the Wa-Wan Press in 1901 in order to "launch a progressive movement for American music, including a definite acceptance of Dvorák's challenge to go after our folk music." Farwell had a deep interest in American Indian music but found it difficult to obtain a publisher who shared that interest. Moreover, he felt that the American composer had no status in his own country. The aim of the Wa-Wan Press was "to render available

hitherto unpublished compositions of the highest order, which because of circumstances which the art-life of America is rapidly outgrowing, have heretofore been denied the daylight of press." Farwell's press struggled on valiantly for about ten years. (A reprint edition, with a critical essay by Gilbert Chase, is now available from Arno Press.) Farwell was active in New York from 1909 to 1917 and that is how Griffes became acquainted with him. Farwell encouraged and befriended Griffes but didn't try to influence him as a composer.

The year 1919 continued for Griffes with premieres of great importance. On November 16, 1919, Georges Barre, flutist, and the New York Symphony Society Orchestra, Walter Damrosch conducting, performed the *Poem for Flute and Orchestra* in Aeolian Hall, to great audience and critical acclaim. The peak of Griffes' popular success came immediately following the Boston Symphony's performance of *The Pleasure-Dome of Kubla Khan*, Pierre Monteux conducting, in Boston on November 28 and 29, 1919, and in New York's Carnegie Hall on December 4 and 6, 1919. Every major newspaper in Boston and New York sang the praises of "that rare bird, an American composer with imagination" (*New York Tribune*, December 5, 1919). On December 19, 1919, the Philadelphia Orchestra, Leopold Stokowski conducting, played four of Griffes' compositions at the Academy of Music in Philadelphia. The concert included Griffes' orchestral arrangements of three of his most popular piano compositions--*Bacchanale* (the Scherzo from *Fantasy Pieces*), *The White Peacock*, and *Clouds* (Op. 7, No.4)-and a *Notturmo für Orchester* (written in 1918 or earlier). Griffes was too ill to attend the Philadelphia concert, although he had been in Boston and New York for the *Kubla* performances. He did, however, provide descriptions for each of the four compositions for the *Philadelphia Orchestra Notes*, as he had also done for *Kubla*.

Griffes' last completed compositions, *Three Preludes for piano*, were written during that busy year of 1919, a year that saw Griffes gradually become more and more debilitated from empyema, which would kill him on April 8, 1920. The Preludes mark yet another expression of Griffes' individuality. Absolute music, with no imagery intended, like the Sonata, the Three Preludes display an economy of means not found in any other of Griffes' piano works.

Griffes' tragic early death-he was just thirty-five-brought forth many tributes to the composer and to his music. It also gave birth to at least two legends that, despite refutation in reliable sources, have persisted to this day:

[*The Musical Leader*, April 15, 1920] After a long hard battle the King of Shadows struck down one of the most brilliant leaders of the young American school of composers, Charles Tomlinson Griffes. The story of his last days reads like a romance, for suddenly his name was on the lips of all music lovers in East and West... . Following these successes [the premieres of 1919] he received during those early days of his illness enough requests from different sources for ballets, operas and works of every sort to have kept him busy for several years to come.

This is obviously an exaggeration. At the time of his death Griffes was fulfilling a commission for the Neighborhood Playhouse-a festival drama, *Salut au Monde*, based on texts of Walt Whitman. The score was completed by Edmond Rickett and the festival first performed on April 2, 1922.

Does Griffes's Sad Experience Await Others? Frances Nash Points Out False Pathos in Public's Attitude Toward the Late Gifted Composer-How the Need of Bread Blighted His

Work-The Part of the Executive Artist in Preparing the Way for American Creative Art.
[Title of an interview with Frances Nash in *Musical America*, January 15, 1921.]

Griffes as a young American composer certainly did have to struggle for recognition and acceptance. I think, however, that the evidence clearly indicates Griffes was beginning to win the battle. That, of course, did not make the battle any less overwhelming or the many disappointments any less heartbreaking. But the impression fostered in this and other articles that Griffes died in near poverty, of overwork and neglect, is simply not true.

On November 4, 1920, a memorial concert was presented at the MacDowell Club. Griffes works for piano, voice, flute, and string quartet were performed. The program was supposed to have concluded with Margit Leeras dancing to *The White Peacock*, accompanied by Griffes' Duo-Art recording of the piece. Miss Leeras was ill, and the program closed only with the Griffes' recording. It must have been a poignant moment.

In December 1920, the Griffes Group-consisting of mezzo-soprano Edna Thomas, pianist Olga Steeb, and violinist Sascha Jacobinoff-was formed "in perpetuation not only of the music of Charles T. Griffes but of his essentially American aims and ideals." The Griffes Group always included at least one composition by Griffes in each of its concerts.

Among the many expressions of sympathy extended to Griffes' mother was the following:

In the recent death of Charles T. Griffes one of the most gifted of contemporary American composers, the music of America suffers a great loss. We who keenly feel this loss wish to express our sorrow while offering to the memory of the man and the composer this tribute of admiration and respect.

Among the signers were Georges Barrère, Harold Bauer, Marion Bauer, Adolf Bolm, John Alden Carpenter, Frank Damrosch, the members of the Flonzaley Quartet, Rudolph Ganz, Percy Grainger, Eva Gauthier, Pierre Monteux, Serge Prokofiev, and Leopold Stokowski.

Immediately following Griffes' death it seemed as though there were performances of his music everywhere. In addition, Schirmer's issued several more of his compositions. That activity gradually subsided, but over the last fifty years his music has gained a small but significant position in the orchestral and solo repertoire as well as in the teaching studio.

Charles T. Griffes searched incessantly for a musical language that would best express his own artistic personality. He was a self-made artist who was never decisively shaped or permanently influenced by any one person or any single prevailing musical style. He was inspired and guided, of course, but never artistically dominated. It can be said of Griffes that his artistic credo was always uniquely his own-the product of an uncommon mind and a noble spirit.

—Donna K. Anderson

"An den Wind,"...

Griffes did not date the manuscripts of "An den Wind" (Lenau), "Meeres Stille" (Goethe), "Am Kreuzweg wird hegraben" (Heine; all published by C. F. Peters Corp.), and "Auf geheimem Waldespfade" (Lenau; published by G. Schirmer, Inc.). However, there is no doubt that they were composed either while Griffes was studying in Berlin (1903-07) or during the first few years after his

return to the United States in 1907. As far as I have been able to determine, Griffes last song with a German text dates from 1912 ("Nachtlied," Geibel; unpublished). "Auf geheimem Waldespfade" was published in 1909, so it naturally dates before 1909. The other three songs, not published until 1970, most likely date from c. 1903-1911/12.

There is certainly no question that the four songs clearly reflect the German influence on the young Griffes music, an influence that disappeared around 1911 or 1912. Although they are harmonically conservative and are derivative of earlier lieder traditions, these songs bear witness to Griffes extraordinary sensitivity to text, his skill in conveying mood and atmosphere without resorting to musical clichés, an uncommon melodic gift, his ability to create appropriate and effective piano accompaniments, and an exquisite and refined workmanship—all of which Griffes developed to perfection in his later works.

An den Wind

Ich wandre fort in's ferne Land;
Noch einmal blickt' ich um, bewegt,
Und sah wie sie den Mund geregt,
Und wie gewinket ihre Hand.

Wohl rief sie noch ein freundlich Wort
Mir nach auf meinem trüben Gang,
Doch hört' ich nicht den liebsten Klang,
Weil ihn der Wind getragen fort.

Dass ich mein Glück verlassen muss,
Du rauher kalter Windeshauch.
Ist's nicht genug, dass du mir auch
Entreissest ihren letzten Gruss?

To the Wind

I wandered forth to distant lands;
In sorrow I looked back again,
And saw the movement of her mouth,
And saw her waving with her hand.

She may have called a friendly word
To guide me on my gloomy way,
Yet no beloved sound I heard,
The wind had carried it away.

That I must lose my happiness
Is enough you cold, cruel winter-wind.
But must you also snatch away, O wind,
Her farewell to me?

Am Kreuzweg wird begraben

Am Kreuzweg wird begraben
Wer selber sich brachte um;
Da wächst eine blaue Blume,
Die Armesünderblum'.

Am Kreuzweg stand ich und seufzte;
Die Nacht war kalt und stumm.
Im Mondschein bewegte sich bangsam
Die Armesünderblum'.

They Buried him at the Crossroads
They buried him at the crossroads,
Whose own hand wrought his doom.
There grows on his grave a blue flower,
The Poor-Sinner's Bloom.

I stood at the crossroads and sighed;
The night was cold and still.
And gently stirred in the moonlight
The Poor-Sinner's Bloom.

Meeres Stille
Tiefe Stille herrscht im wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche ringsumher.
Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuren Weite
Reget keine Welle sich.

Calm Sea
Deepest silence rules the Ocean,
Without movement rests the wave.
And with anxious eyes the Sailor
Sees the waters calm and grave.
Not a breath from farthest distance,
Deathly still, the mighty deep!
In the fathomless wide ocean
All the waters seem asleep.

Auf geheimem Waldespfade
Auf geheimem Waldespfade

Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,
Rauscht dos Rohr geheimnissvoll.
Und es klaget und es flüstert,
Dass ich weinen, weinen soll.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

By a Lonely Forest Pathway
By a lonely forest pathway
I am fain at eve to flee
To the dreary rushy beaches,
Dearest, there to dream of thee!

And I watch the woods grow darker,
Hear the reeds' mysterious sighs,
Hear them whisp'ring and complaining,
Till my tears, my tears arise.

And I fancy 'tis the accents
Of thy voice that round me play,
Till the music of thy singing
On the water dies away.

Four Impressions

The Four Impressions (published by C. F. Peters Corp.) date from Griffes' Impressionistic period: "Le Jardin," 1915; "Impression du matin," 1915; "La Mer," first setting 1917, second setting (unpublished) 1916; and "Le Réveillon," 1914. Oscar Wilde's poetry must have fascinated Griffes, for he set more of Wilde's texts to music than those of any other poet except Heinrich Heine.

The existence of several manuscript sketches for each song in *Four Impressions* indicates that Griffes lavished great attention on them. The first reference in Griffes' diaries to any of the four songs is dated October 29, 1912: "Sketched out . . . La Mer . . ." In January 1916 Griffes first refers to his "4 Wilde songs" as a group. Griffes felt that they were ready for publication; on January 26, 1916, he wrote:

At 4 met George Harris at Schirmer's and we did my 4 new Wilde songs for [Gustave] White [of Schirmer's editorial staff]. The latter was enthusiastic about them and said he knew the house would publish them.

Griffes was in for a disappointment, however, and on March 4, 1916, he noted in his diary: "Schirmers are returning the Wilde songs for the present."

Even after Schirmer's returned the songs and Griffes realized that they would probably never be published, he kept working on them, trying to capture the elusive quality of Wilde's texts. Griffes wrote an entirely new version of "La Mer" in August 1916. One of the last references to the songs was made on October 7, 1917, "New idea for 'Le Jardin.'" Any changes Griffes may have made in the songs after March 1916 were undoubtedly minor ones since he copied out no new manuscripts.

The Four Impressions are among four of Griffes most successful and beautiful songs. Although Griffes was a pianist, he had a deep understanding of the unique capabilities and limitations of the human voice. His melodic gift and his penchant for precise musical description impart to Griffes' works a haunting, evocative atmosphere. *The Four Impressions* reflect not only this facet of his art, but also Griffes uncommon sensitivity to the appropriate fusion of text and music.

Le Jardin
(The Garden)

The lily's withered chalice falls
Around its rod of dusty gold,
And from the beech-trees on the wold
The last wood-pigeon coos and calls.

The gaudy leonine sunflower
Hangs black and barren on its stalk,
And down the windy garden walk
The dead leaves scatter,-hour by hour.

Pale privet petals white as milk
Are blown into a snowy mass:
The roses lie upon the grass
Like little shreds of crimson silk.

Impression du Matin
(Early Morning in London)

The Thames nocturne of blue and gold
Changed to a harmony in grey:
A barge with ochre-colored hay
Dropt from the wharf: and chill and cold

The yellow fog came creeping down
The bridges, till the houses' walls
Seemed changed to shadows and Saint Paul's
Loomed like a bubble o'er the town.

Then suddenly arose the clang

Of waking life; the streets were stirred
With country wagons: and a bird
Flew to the glistening roofs and sang.

But one pale woman all alone,
The daylight kissing her wan hair,
Loitered beneath the gas lamps' flare,
With lips of flame and heart of stone.

La Mer
(The Sea)

A white mist drifts across the shrouds,
A wild moon in this wintry sky
Gleams like an angry lion's eye
Out of a mane of tawny clouds.

The muffled steersman at the wheel
Is but a shadow in the gloom;
And in the throbbing engine room
Leap the long rods of polished steel.

The shattered storm has left its trace
Upon this huge and heaving dome,
For the thin threads of yellow foam
Float on the waves like raveled lace.

Le Réveillon
(Dawn)

The sky is laced with fitful red,
The circling mists and shadows flee,
The dawn is rising from the sea,
Like a white lady from her bed.

And jagged brazen arrows fall
Athwart the feathers of the night,
And a long wave of yellow light
Breaks silently on tower and hall,

And spreading wide across the wold,
Wakes into flight some fluttering bird,
And all the chestnut tops are stirred,
And all the branches flushed with gold.

Song of the Dagger

The composition of the *Song of the Dagger* (unpublished), like that of *The Pleasure-Dome of Kubla Khan*, occupied Griffes over a long period. On October 12, 1912, Griffes wrote in his diary,

Composition work in the morning; looked over various old things. The *Song of the Dagger* has some good ideas, I think.

Griffes could possibly have started the song as early as June 1910, when he purchased a book titled *The Bard of the Dimbovitza: Roumanian Folk-Songs* (texts only), published in 1908, from which he took the poems for "Song of the Dagger." Griffes final reference to *Song of the Dagger* is in the diary entry of January 27, 1916: "Almost finished up "The Song of the Dagger."

The poem is a bitter, savage outburst of revenge from a man who has been rejected by his love. To complement the text Griffes wrote one of his most extended songs, and, to my mind, one of the most powerful and dramatic compositions of his career. It resembles the Piano Sonata in its uncompromising dissonance, its compelling surge of power, and its stark, barren beauty. As in all his songs, Griffes has here cast the voice and the piano as equal partners in the drama. He skillfully weaves an intricate counterpoint between the voice and the piano, and a realization of the balance between the two is essential if one is to convey the full impact of the music and the text.

The dagger at my belt it dances whene'er I dance;
But when I drink the foaming winecup), then it grows sad;
For it is thirsty too, the dagger, It thirsts for blood!

"Give, give me drink," it saith,
"O Master, for if I wear no stain of crimson,
The sunshine is ashamed to glitter upon my blade.
Then give that I too may be drunken with the warm blood that flows from wounds.
The maids will find Thy kisses sweeter when Thou hast quenched my thirst;
And I will dance, when Thou art dancing, more gaily at the belt."

Did I but heed my dagger,
Now at night time I should go find Thee, love.
Beneath Thy shift I should seek out so deftly
The spot where beats Thy heart;
And pour Thy blood's red warmth out for my dagger,
Because Thy kiss, O love, Thou hast denied me,
And because I for that, Thy kiss, have thirsted
Even as the dagger thirsteth for Thy blood.

Then will the sunshine sparkle and be merry,
Seeing Thy red young blood,
Yea, and the merry sunbeams, they shall dry it, together with my tears.
My tears and Thy blood shall flow together mingling like rivers twain;
And tho' Thy blood be hot,
Yet it can never be burning as my tears.
Nay but Thy blood will wonder when it feeleth
How burning are my tears.

The Pleasure-Dome of Kubla Khan

The Pleasure-Dome of Kubla Khan, Op. 8 (orchestral version, G. Schirmer Rental Library), is inspired by Samuel Taylor Coleridge's poem *Kubla Khan*, is unquestionably one of Griffes' most important compositions, both musically and because of the fact that it was the performances of this work by the Boston Symphony in November and December 1919 that established Griffes' fame—a fame that he could only briefly enjoy, since he died four months later. However, Griffes did not burst upon the musical scene with this one piece. His music had been steadily played in New York since around 1916. The Boston Symphony performances of *The Pleasure-Dome of Kubla Khan* were the apex of this activity.

This piece, considered by many musicians to be Griffes' finest, most substantial, and most tightly knit orchestral work, was originally conceived in 1912 as a piano piece (unpublished). In addition, this "Oriental" work predates by at least four years Griffes' "Oriental period," during which he wrote *Five Poems of Ancient China and Japan* (1916-17, published in 1917) and *Sho-Jo* and other unpublished compositions from 1917. Thus, *The Pleasure-Dome of Kubla Khan* stands in a category alone.

Griffes' first mention of the piano version of *The Pleasure-Dome* appears in his diary entry for March 11, 1912:

Practiced very little but worked some at "Kubla Kahn" [sic]. I can't decide on the form.

From then until December 1915 Griffes worked incessantly on the piano piece, revising it constantly. His diary entries clearly outline this activity:

[May 15, 1912, New York]

After lunch went to the Library [New York Public] and looked through all their works on Arabian music, in order to find something appropriate for use in "Kubla Kahn" [sic]. Copied out one rather good air.

[July 17, 1912]

Went to New York on the 10:30 A.M. Had lunch with Arthur Farwell and then went up to his room on 50th St. I played for him "Kubla Kahn" [sic].... He thought [it] strange... but impossibly "unklaviermässig." He is right.

[November 9, 1912 New York]

Called for Galston [Gottfried Galston, a pupil of Leschetizky's and one of Griffes' piano teachers in Berlin].... I played him 4 piano pieces of mine, including "Kubla." He was glad to see them modern in harmony, thought them "dependent" on the modern French but not mere imitations.... [He] thought that "Kubla" was essentially an orchestral piece.

[December 5, 1915]

Worked a great deal on a new version of "Kubla Khan" which I may fix up for orchestra.

When Griffes began his orchestral version of *Kubla Khan* in 1916 he was undertaking his first major foray into the orchestral literature. (Two orchestral pieces are extant from his student years, *Symphonische Phantasie* and the *Overture*.)

[February 7, 1916]

Wrote out in pencil the "Kubla Khan" orchestral sketch.

[May 16, 1916]

Started the orchestration of "Kubla."

[June 3, 1916]

At 4 went over to Arthur Whiting [American composer and pianist] and played him "Kubla"... He raked me over the coals for dreaming of writing an orchestral score until I knew the separate instruments thoroughly.... We had a splendid talk... . He lent me Forsythe's "Orchestration" [Cecil Forsythe's Orchestration, London, The Macmillan Company, 1914].

[October 6, 1917]

Left "Kubla" score at [Walter] Damrosch's.

No performance came of this.

[October 18, 1917]

Started corrections on 2nd score of "Kubla."

[October 24, 1917]

Sent the score of "Kubla" to [Leopold] Stokowski.

No performance came of this.

From these and many other diary entries, I feel that by late 1917 the orchestral version of *The Pleasure Dome of Kubla Khan* was in its final form. If Griffes made any changes for the 1919 performance they were probably relatively minor ones. There are, however, three earlier versions of the orchestral score extant.

In the Boston Symphony Orchestra Programmes for the first performance of *Kubla Khan* Griffes wrote the following:

I have taken as the basis for my work those lines of Coleridge's poem describing the "stately pleasure-dome," the "sunny pleasure-dome with caves of ice," the "miracle of rare device." Therefore, I call the work "The Pleasure-Dome of Kubla Khan" rather than "Kubla Khan." ... As to argument, I have given my imagination free rein in the description of this strange palace as well as of purely imaginative revelry which might have taken place there.

The following lines of Coleridge's poem were printed in the program:

In Xanadu did Kubla Khan

A stately pleasure-dome decree:

Where Alph, the sacred river, ran

Through caverns measureless to man

Down to a sunless sea.

So twice five miles of fertile ground

With walls and towers were girdled round:
And there were gardens bright with sinuous rills,

Enfolding sunny spots of greenery.

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.

It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

The printed score (G. Schirmer) contains various changes in instrumentation and doublings, made by Frederick Stock in 1920 for his performances with the Chicago Symphony Orchestra. This recording, however, is based on Griffes' own final version of 1917, which the Boston Symphony played at the premiere. This is the first recording of the Boston score.

Three Poems of Fiona MacLeod

The Three Poems of Fiona MacLeod, Op. 11, represent Griffes at the peak of his artistic and technical command. The songs were composed and published (for voice and piano, G. Schirmer, Inc.; for voice and orchestra, G. Schirmer Rental Library) in 1918. They clearly indicate that Griffes was moving further and further away from traditionally accepted ideas of tonality, and resemble the Piano Sonata (1917-18) in their rhythmic vitality, sharply dissonant harmony, bold conception, and gripping power.

There is some question whether Griffes first conceived the songs with piano accompaniment or with orchestral accompaniment. It is my view-not commonly held, I should point out-that they were written first for voice and piano and that Griffes prepared the orchestral version shortly afterward (or even almost simultaneously) when a performance possibility arose. The composition dates for the three songs with piano accompaniment are January 1918 ("Thy Dark Eyes to Mine" and "The Rose of the Night") and May 1918 ("The Lament of Ian the Proud") (information from the autograph manuscript of "The Lament of Ian the Proud" and from the 1918 publications of the remaining two songs, the original manuscripts of which are lost). The autograph manuscripts of the songs with orchestral accompaniment are not dated. However, in February and June 1918 Griffes signed contracts with G. Schirmer for the publication of the voice-and-piano versions; one of the clauses, added at the end the contract, reads:

It is further agreed that the Second Party [G. Schirmer, Inc.] has the right to publish practical orchestral and hand arrangements of the compositions covered by this agreement, and that such arrangements shall be free and exempt from all royalties.

It hardly seems likely that Griffes would have signed such an agreement if he had already written the orchestral version. In addition, Griffes almost invariably seems to have found the inspiration for his chamber-ensemble and orchestral works from compositions he had written in other mediums. For example, *Three Tone-Pictures*, from piano to chamber ensembles; *Scherzo*, Op. 6. No. 3, from piano to orchestra (as *Bacchanale*); the second movement of his *Sonata*, from piano to orchestra (as *Nocturne*); *The White Peacock*, *Clouds*, and *The Pleasure-Dome of Kubla Khan*, all from piano to orchestra. On the

other band, many musicians, myself included, feel that the piano accompaniments of the three songs are distinctly orchestral in style and scope. But then, so are the accompaniments of *Four Impressions*. Edward Maisel in his biography of Griffes quotes a letter dated December 1919 that Griffes wrote to Babe Shoobert in which he states that the original conception (my italics) of the Opus 11 songs was for voice and orchestra. I am still convinced, however, that Griffes actually composed the voice-and-piano versions first.

The following text was included with "The Rose of the Night":

There is an old mystical legend that when a soul among the dead woos a soul among the living, so that both may be reborn as one, the sign is a dark rose, or a rose in flame, in the heart of the night.

"Fiona MacLeod" was a pseudonym under which William Sharp—poet, editor, and biographer of D. G. Rossetti, Heinrich Heine, Percy Shelley, and Robert Browning—wrote. The true identity of MacLeod, who was understandably somewhat of an enigma in the literary world, was a closely guarded secret and was revealed only after Sharp's death in 1905, when the reading of his will made public that Fiona MacLeod and William Sharp were the same person. All Sharp's mystical stories and poetical prose works about the primitive Celtic world were published under the pseudonym of Fiona MacLeod while Sharp continued publishing other works under his own name. Both sides of Sharp's literary personality interested Griffes. All four poems in the composer's Roman Sketches for piano (*The White Peacock*, *Nightfall*, *The Fountain of the Acqua Paola*, and *Clouds*) were taken from *Sospiri di Roma*, written in 1891 and published under Sharp's own name.

The Lament of Ian the Proud
Op. 11, No. 1

What is this crying that I hear in the wind!
Is it the old sorrow and the old grief
Or is it a new thing coming,
A whirling leaf about the grey hair of me who am weary and blind?
I know not what it is, but on the moor above the shore
There is a stone which the purple nets of heather bind,
And thereon is writ: she will return no more,
O blown whirling leaf, and the old grief
And wind crying to me who am old and blind!

Thy Dark Eyes to Mine
Op. 11, No. 2

Thy dark eyes to mine, Eilidh,
Lamps of desire!
O how my soul leaps
Leaps to their fire!
Sure, now, if I in heaven
Dreaming in bliss,

Heard but a whisper,
But a lost echo,
Even of one such kiss,
All of the soul of me would leap afar,
If that called me to thee.
Aye, I would leap
A falling star.

The Rose of the Night
Op. 11, No. 3

The dark rose of thy mouth
Draw nigher, draw nigher!
Thy breath is the wind of the south,
A wind of fire!
The wind and the rose and darkness
O Rose of my Desire!

Deep silence of the night
Hush't like a breathless lyre,
Save the sea's thunderous might,
Dim, menacing, dire;
Silence and wind and sea,
They are thee,
O Rose of my Desire!

As a wind eddying flame
Leaping higher and higher
Thy soul, Thy secret name
Leaps thro' Death's blazing pyre!
Kiss me, Imperishable Fire,
Dark Rose,
O Rose of my Desire!

Three-Tone Pictures

Three Tone-Pictures (*The Lake at Evening*, c. 1911; *The Vale of Dreams*, c. 1912; and *The Night Winds*, c.1912, revised 1915) were originally composed for piano and published in that form by G. Schirmer as Griffes' Opus 5. Griffes had submitted the pieces to Schirmer's in 1912, but the publishers were not interested in them at that time. Griffes noted in his diary on April 11, 1912:

In a bad humor all day because Schirmer's write they don't want my piano pieces.... Is it Schirmer's mercenary spirit or was [Arthur] Farwell mistaken in thinking so highly of the pieces? It takes away one's confidence. Am I on the right track or not?

On January 30, 1915, Griffes again went to Schirmer's and played some of his piano pieces, including *The Lake at Evening*. He wrote in his diary that day:

Schirmer himself is away so, in the meantime, [Kurt] Schindler advised me to take the manuscripts to [Ferruccio] Busoni. . . . [Schindler] thought I was writing too dreamily and subjectively, and needed to get into the outer world more.

On March 11, 1915, Griffes played several of his piano manuscripts for Busoni in New York. In his diary that day Griffes commented:

To my own surprise I didn't feel at all nervous but played them fairly well. . . . He [Busoni] sat down and wrote a letter to Schirmer recommending my pieces very highly.

The next day Griffes signed a contract with Schirmer's for the publication of his piano works Opus 5 and Opus 6, *Fantasy Pieces*.

That same year, Griffes arranged the *Three Tone-Pictures* for woodwinds and optional harp (unpublished) at the request of Georges Barrère, the great French flute virtuoso, for use by the Barrère Ensemble. Griffes played the Three Tone-Pictures for Daniel Gregory Mason on December 4, 1915, and wrote in his diary that day:

Called on Daniel Gregory Mason and played him my stuff. He doesn't care for impressionistic or colored music; melodic line alone interests him, so he was not very enthusiastic. He liked the "Tone Pictures" and of these the "Lake" best. He suggested a harp for the Barrere arrangements.

Sometime in 1919 Griffes completed yet another arrangement of his Opus 5, this time for double quintet of winds and strings, plus piano, the version (unpublished) heard on this recording. This arrangement was made by Griffes at the request of pianist Carolyn Beebe, director of the New York Chamber Music Society. Miss Beebe and her group first performed the pieces in Greenwich, Connecticut, on June 4, 1920, less than two months after Griffes' death, and in New York on November 16, 1920.

Opus 5 represents Griffes Impressionistic period. The pieces are subtly colored, tonally somewhat obscure, and free in form, and employ descriptive titles and poetic texts. It should be noted, however, that Griffes did not choose the text for *The Lake at Evening* or the title for *The Vale of Dreams* until 1915. Therefore, he was not dependent on a text or a title for his inspiration.

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LPs

- "Auf geheimem Waldespfade," voice and piano [see also: "By a Lonely Forest Pathway"] (Myrvick, tenor, Levenson, piano; Survey of the Art Song, EMS 501)
- Bacchanale*, orchestra [arrangement of Scherzo, from Fantasy Pieces, Op. 6, No.3] (Hanson, Eastman-Rochester Orchestra: Golden Imports, Mercury SRI 75090; American Music Festival Series, Vol.13, Mercury MG 50085; and Great Music by American Composers, Mercury MG 50422 [mono], SR 90422 [stereo])
- Barcarolle*, from *Fantasy Pieces*, Op. 6, No.1, piano (Engdahl: MGM E 3225)
- "By a Lonely Forest Pathway" ["Auf geheimem Waldespfade"], voice and piano (Hanka, tenor, Friedberg, piano: *The Art Song in America I*, DWR 6417-6418. Steber, soprano, Quillian, piano; *When I Have Sung My Songs: The American Art Song, 1907-1940*, New World Records NW 247)
- Clouds*, from *Roman Sketches*, Op. 7, No.4, piano (Engdahl; MGM E 3225. Hambro; Lyrichord LL 105)
- Clouds*, from *Roman Sketches*, Op. 7, No.4, orchestra [original version for piano] (Hanson, Eastman-Rochester Orchestra: Golden Imports, Mercury SRI 75090; American Music Festival Series, Vol.13, Mercury MG 50085)
- "Elfe," voice and piano (Myrvick, tenor, Levenson, piano; Survey of the Art Song, EMS 501)
- "Evening Song," voice and piano (Myrvick, tenor, Levenson, piano; Survey of the Art Song, EMS 501)
- The Fountain of the Acqua Paola*, from *Roman Sketches*, Op. 7, No. 3, piano (Engdahl; MGM E 3225. Hambro; Lyrichord LL 105)
- The Lake at Evening*, from *Three Tone-Pictures*, Op. 5, No.1, piano (Engdahl; MGM E 3225)
- The Lake at Evening*, from *Three Tone-Pictures*, Op. 5, No. 1, double quintet and piano [original version for piano] (Krueger, American Arts Orchestra: Society for the Preservation of the American Musical Heritage MIA 104)
- "The Lament of Ian the Proud," from *Three Poems by Fiona MacLeod*, Op. 11, No.1, voice and piano (Hanks, tenor, Friedberg, piano; *The Art Song in America I*, Duke DWR 6417-6418. Moore, baritone, Tomfohrde, piano; *On the Road to Mandalay and Other Favorite American Art Songs from 1900 to 1950*, Cambridge CRS 2715. Myrvick, tenor, Levenson, piano; *Survey of the Art Song*, EMS 501)
- Nightfall*, from *Roman Sketches*, Op. 7, No. 2, piano (Engdahl; MGM E 3225. Hambro; Lyrichord LL 105)
- The Nightwinds*, from *Three Tone-Pictures*, Op. 5, No. 3, piano (Wells; Bach to Bartók Series, No. 9, Educo 3012. Engdahl; MGM E 3225)
- The Nightwinds*, from *Three Tone-Pictures*, Op. 5, No. 3, double quintet and piano [original version for piano] (Krueger, American Arts Orchestra: Society for the Preservation of the American Musical Heritage MIA 104)

- Nocturne*, orchestra [arrangement of second movement of Piano Sonata] (Krueger, American Arts Orchestra: Society for the Preservation of the American Musical Heritage MIA 104)
- Notturmo*, from *Fantasy Pieces*, Op. 6, No. 2, piano (Engdahl; MGM E 3225)
- Notturmo for Orchestra* (original title, *Notturmo für Orchester*) (Krueger, American Arts Orchestra; Society for the Preservation of the American Musical Heritage MIA 104)
- "An Old Song Re-sung," from *Two Poems* by John Masefield, voice and piano (Hanks, tenor, Friedberg, piano; *The Art Song in America I*, Duke DWR 6417-6418. Myrvick, tenor, Levenson, piano; *Survey of the Art Song*, EMS 501. Stenberg, baritone, Crosaman, piano; *Album of American Art Songs*, Educo 4006. Warren, baritone, Sektberg, piano; *Leonard Warren on Tour in Russia*, RCA LM 2266)
- The Pleasure-Dome of Kubla Khan*, Op. 8, orchestra [original version for piano] (Hanson, Eastman-Rochester Orchestra: Golden Imports, Mercury SRI 75090; American Music Festival Series, Vol. 13, Mercury MG 50085; and Great Music by American Composers, Mercury MG 50422 [mono], SR 90422 [stereo])
- Poem for Flute and Orchestra* (Ormandy, Philadelphia Orchestra, Kincaid: The Philadelphia Orchestra First Chair, Columbia ML 4629. Saidenberg, Chamber Orchestra, Baker: Gold Label Series, Decca DL 4013. Hendl, Vienna Symphony Orchestra, Wanausek: The American Composers Series, Desto D424 [mono], DST 6424 [stereo], and ARS 22 with American Recording Society Orchestra. Lane, Cleveland Sinfonietta, Sharp: *Music for a Golden Flute*, Epic LC 3754 [mono], BC 1116 [stereo]. Hanson, Eastman-Rochester Orchestra; Mariano: Golden Imports, Mercury SRI 75020 and Great Music by American Composers, Mercury MG 50422 [mono], SR 90422 [stereo])
- "The Rose of the Night" from *Three Poems by Fiona MacLeod*, Op. 11, No. 3, voice and piano (Myrvick, tenor, Levenson, piano; *Survey of the Art Song*, EMS 501)
- Scherzo*, from *Fantasy Pieces*, Op. 6, No. 3, piano [see also *Bacchanale*] (Engdahl; MGM E 3225)
- Piano Sonata* (Behrend; American Piano Music Series, Vol.1, Allegro ALG 3024 and American Anthology, Vol.2, Concord 3017. Masselos; MGM 3556. Purves; Music Ubrary Recordings MLR 7021. Hambro: Lyrichord LL 105)
- Symphonic Fantasy* [original title, *Symphonische Phantasie*], orchestra (Krueger, Royal Philharmonic Orchestra: Society for the Preservation of the American Musical Heritage MIA 129)
- "Symphony in Yellow," from *Tone Images*, Op. 3, No. 2, voice and piano (Hanks, tenor, Friedberg, piano; *The Art Song in America I*, DWR 6417-6418. Myrvick, tenor, Levenson, piano; *Survey of the Art Song*, EMS 501)
- Three Preludes*, piano (Ranck; Zodiac Piano Series, Zodiac 1002-listed as "Three Short Pieces" on this recording)
- "Thy Dark Eyes to Mine," *Three Poems by Fiona MacLeod*, Op. 11, No. 2, voice and piano (Myrvick, tenor, Levenson, piano; *Survey of the Art Song*, EMS 501)
- "Time Was When I in Anguish Lay" [German title, "Wohi lag ich einst in Gram und Schmerz"], voice and piano Tatum, soprano, Parsons, piano; *Recital of American Songs*, London 26053)
- Two Sketches for String Quartet Based on Indian Themes* (Delme String Quartet: Society for the Preservation of the American Musical Heritage MIA 117. Kohon Quartet of New York University: *The Early String Quartet in the U.S.A.*, Vox Box VBX 5301)
- The Vale of Dreams*, from *Three Tone-Pictures*, Op. 5, No. 2, piano (Engdahl: MGM E 3225)
- The Vale of Dreams*, from *Three Tone-Pictures*, Op. 5, No. 2, double quintet and piano [original version for piano] (Krueger, American Arts Orchestra: Society for the Preservation of the American Musical Heritage MIA 104)
- "Waikiki," from *Three Poems*, Op. 9, No. 2, voice and piano (Steber, soprano, Biltclifle, piano; *Songs of American Composers*, Desto DST 411-412 [mono], DST 6411-412 [Stereo])

The White Peacock, from *Roman Sketches*, Op. 7, No. 1, piano (Griffes: Duo-Art Piano Roll 64930. Wells: Bach to Bartók Series, No.9, Educo 3012. Pressler; Encores in a Quiet Mood, MGM E 3129. Engdahl; MGM E 3225. Hambro: Lyrichord LL 105)

The White Peacock, from *Roman Sketches*, Op. 7, No. 1, orchestra [original version for piano] (Piastra; A "Pops" Concert; Decca 8573. Hanson, Eastman-Rochester Orchestra: Golden Imports, Mercury SRI 75090: American Music Festival Series, Vol.13, Mercury MG 50085, and Great Music by American Composers, Mercury MG 50422 [mono], SR 90422 [stereo]. Krueger, Royal Philharmonic. The Society for the Preservation of the American Musical Heritage MIA 129. Mitchell, National Symphony Orchestra: Children's Adventures In Music, Grade 6, Vol.1, Victor LE 1009)

CDs

Bacchanale. Seattle Symphony Orchestra; Gerard Schwarz, conductor. Delos DE 3099.

Sonata in F for Piano. Joseph Fenimore, piano. Albany TROY 102.

The White Peacock. Seattle symphony Orchestra; Gerard Schwarz, conductor. Delos DE 3099.

An Old Song Resung. William Parker sings Ives, Griffes, Farwell, and Cadman. William Parker, baritone. New World Records 80463-2.

Collected Works for Piano. Denver Oldham, piano. New World Records 80310-2.

CHRONOLOGICAL LIST OF WORKS

(?) indicates uncertain date of composition

PD indicates publication date

1898

Six Variations In B flat, Op. 2, piano

1899

Four Preludes, piano

Mazurka, piano

1901

"Si mes vers avaient des ailes," voice and piano

"Sur ma lyre l'autre fois," voice and piano

1903

String quartet movement in B flat

1904

(?) Sonata in F minor, piano

c. 1903-09

(Before 1909) "Auf dem Teich, dem regungslosen," voice and piano (PD 1909)

(Before 1909) "Auf geheimem Waldespfade," voice and piano (PD 1909)

(Before 1909) "Nacht liegt auf dem fremden Wegen," voice and piano

(Before 1909) "Der träumende See," voice and piano (PD 1909)

(Before 1909) "Wohl lag ich einst in Gram und Schmerz," voice and piano (PD 1909)

c. 1903-11

- (?) "So halt' ich endlich dich umfassen," voice and piano (PD 1970)
- (?) "Das ist ein Brausen und Heulen," voice and piano
- (?) "Entflieh mit mir" voice and piano
- (?) "Es fiel ein Reif," voice and piano
- (?) "Auf ihrem Grab," voice and piano (PD 1941)
- (?) "Meeres Stille," voice and piano (PD 1970)
- (?) "Mir war als musste ich graben," voice and piano
- (?) "Gedicht von Heine," voice and piano
- (?) "Am Kreuzweg wird begraben," voice and piano (PD 1970)
- (?) "An den Wind," voice and piano (PD 1970)
- (?) "Wo ich bin, mich rings umdunkelt," voice and piano
- (?) "Des Muden Abendiled," voice and piano
- (Before 1910) "Zwei Könige sassen auf Orkadahl," voice and piano (PD 1910)
- (?) "Elfe," voice and piano (PD 1941)
- (?) "Könnt' ich mit dir dort oben gehen," voice and piano (PD 1941)

1905

- (?) Overture, orchestra

1906

Passionlied fünfstimmig (O Haupt voll Blut), chorus

Lobe den Herren, chorus

Dies ist der Tag, chorus

1907

Symphonische Phantasie, orchestra

1910

- (?) Sonata in D flat, one movement, piano
- (?) Chorale, organ
- (?) Symphonische Phantasie, arranged for two pianos
- (?) Barcarolle, from Offenbach's Contes d'Hoffmann, arranged for piano

1911

- "The Water Lily," voice and piano
- (?) The Lake at Evening, from Three Tone-Pictures, Op. 5, No.1, piano (PD 1915)
- (Before 1912) "Evening Song," voice and piano (PD 1941)
- (Before 1912) "The First Snowfall," voice and piano (PD 1941)
- (Before 1912) "The Half-ring Moon," voice and piano (PD 1941)
- (?) Sonata in D flat, two movements, piano
- (?) Piano Piece in B flat
- (Before 1912) Overture to Humperdinck's Hansel and Gretel, arranged for two pianos (PD 1951)

1912

- (?) "Phantoms," voice and piano
- "Nachlied," voice and piano
- "La Mer" (first version), from Four Impressions, voice and piano (PD 1970)

"Pierrot," voice and piano
"La Fulte de la lune," from Tone Images, Op. 3, No. 1, voice and piano (PD 1915)
(?) "Symphony in Yellow," from Tone Images, Op. 3, No. 2, voice and piano (PD 1915)
(?) The Vale of Dreams, from Three Tone-Pictures, Op. 5, No. 2, piano (PD 1915)
(?) The Night Winds, from Three Tone-Pictures, Op. 5, No. 3, piano (PD 1915)
Barcarolle, from Fantasy Pieces, Op. 6, No. 1, piano (PD 1915)
(?) Sonata in F sharp minor, piano
The Pleasure-Dome of Kubla Khan, piano

1913

Scherzo, from Fantasy Pieces, Op. 8, No. 3, piano (PD 1915)

1914

"We'll to the Woods, and Gather May," from Tone Images, Op. 3, No. 3, voice and piano (PD 1915)
"Le Révenion," from Four Impressions, voice and piano (PD 1970)
"Two Birds Flew Into the Sunset Glow," voice and piano
(?) "This Book of Hours," from Two Rondels, Op. 4, No. 1, voice and piano (PD 1915)
(?) "Come, Love, Across the Sunlit Land," from Two Rondels, Op. 4, No. 2, voice and piano (PD 1915)
(?) Piano Piece in E
Rhapsody in B minor, piano

1915

"Le Jardin," from Four Impressions, voice and piano (PD 1970)
"Impression du Matin," from Four Impressions, voice and piano (PD 1970)
"Les Ballons," voice and piano
Notturmo, from Fantasy Pieces, Op. 6, No. 2, piano (PD 1915)
The White Peacock, from Roman Sketches, Op. 7, No. 1, piano (PD 1917)
De Profundis, piano
Legend, piano (PD 1972)
Piano Piece In D minor
The Lake at Evening, from Three Tone-Pictures, Op. 5, No. 1, arranged for woodwinds and harp
The Vale of Dreams, from Three Tone-Pictures, Op. 5, No. 2, arranged for woodwinds and harp
The Night Winds, from Three Tone-Pictures, Op. 5, No. 3, arranged for woodwinds and harp

1916

"La Mer" (second version), Four Impressions, voice and piano
"Landscape," from Five Poems of the Ancient Far East,* voice and piano (PD 1917)
"The Old Temple Among the Mountains," from Five Poems of the Ancient Far East,* Op. 10, No. 3, voice and piano (PD 1917)
"Tears," from Five Poems of the Ancient Far East,* Op. 10, No. 4, voice and piano (PD 1917)
"In a Myrtle Shade," from Three Poems, Op. 9, No. 1, voice and piano (PD 1918)
"Waikiki," Three Poems, Op. 9, No. 2, voice and piano (PD 1918)
"Phantoms," (Giovannitti), from Three Poems, Op. 9, No. 3, voice and piano (PD 1918)
"Song of the Dagger," voice and piano
Nightfall, from Roman Sketches, Op. 7, No. 2, piano (PD 1917)

The Fountain of the Acqua Paola, from Roman Sketches, Op. 7, No. 3, piano (PD 1117)
Clouds, from Roman Sketches, Op. 7, No. 4, piano (PD 1917)
(?) Dance In A minor, piano
The Kairn of Koridwen (dance drama), eight solo instruments
(?) Vivace (or Allegro assai quasi presto) string quartet
These Things Shall Be, chorus (PD 1917)

1917

"So-fei Gathering Flowers," from Five Poems of the Ancient Far East,* Op. 10, No. 1, voice and piano (PD 1917)
"A Feast of Lanterns," from Five Poems of the Ancient Far East,* Op. 10, No. 5, voice and piano (PD 1917)
"Sorrow of Mydath," from Two Poems by John Masefield, No. 2, voice and piano (PD 1920)
(?) "In the Harem," voice and piano
(?) "Djakoan," voice and piano
(?) "Kinanti," voice and piano
(?) "Hampelas," voice and piano
The Pleasure-Dome of Kubla Khan, Op. 8, orchestra
Sho-Jo (Japanese pantomime), chamber orchestra
(?) Allegro energico ma maestoso, string quartet
(?) Sakura-Sakura, arranged for chamber orchestra
(?) Komori Uta, chamber ensemble
(?) Noge No Yama, chamber ensemble
(?) A Trip to Syria, chamber orchestra

1918

"An Old Song Resung," from Two Poems by John Masefield, No. 1, voice and piano (PD 1920)
"The Lament of Ian the Proud," from Three Poems of Fiona Macleod, Op. 11, No. 1, voice and piano (PD 1918)
"Thy Dark Eyes to Mine," from Three Poems of Fiona Macleod, Op. 11, No. 2, voice and piano (PD 1918)
"The Rose of the Night," from Three Poems of Fiona Macleod, Op. 11, No. 3, voice and piano (PD 1918)
Piano Sonata (PD 1921)
Poem for Flute and Orchestra (PD 1922)
(?) Notturmo für orchester
(?) "The Lament of Ian the Proud," from Three Poems of Fiona Macleod, Op. 11, No. 1, arranged for voice and orchestra
"Thy Dark Eyes to Mine," from Three Poems of Fiona Macleod, Op. 11, No. 2, arranged for voice and orchestra
"The Rose of the Night," from Three Poems of Fiona Macleod, Op. 11, No. 3, arranged for voice and orchestra
(Arthur Tomlinson, pseud.) Six Short Pieces, piano (PD 1918)
(Arthur Tomlinson, pseud.) Six Patriotic Songs, piano (PD 1918)
(Arthur Tomlinson, pseud.) Six Bugle-Call Pieces, piano (PD 1918)

1919

Three Preludes for Piano (PD 1967)

- Salut au monde (festival drama), chamber orchestra
 Two Sketches for String Quartet Based on Indian Themes, (I 1918, II 1919) (PD 1922)
 (?) The Lake at Evening, from Three Tone-Pictures, Op. 5, No. 1, arranged for double quintet and piano
 (?) The Vale of Dreams from Three Tone-Pictures, Op. 5, No. 2, arranged for double quintet and piano
 (?) The Night Winds, from Three Tone-Pictures, Op. 5, No. 3, arranged for double quintet and piano
 (?) The White Peacock, from Roman Sketches, Op. 7, No. 1, arranged for orchestra
 (?) Clouds, from Roman Sketches, Op. 7, No. 4, arranged for orchestra
 (?) Bacchanale (Piano Scherzo), from Fantasy Pieces, Op. 6, No. 3, arranged for orchestra
 (?) Nocturne (second movement of Piano Sonata), arranged for orchestra
 (?) (Arthur Tomlinson, pseud.) Six Familiar Songs, piano (PD 1920)
 (?) (Arthur Tomlinson, pseud.) Six Pieces for Treble Clef, piano (PD 1920)

*The newer edition is entitled Five Poems of Ancient China and Japan

AMERICA AND EUROPE, 1870-1920: CULTURE AND POLITICS

- 1870 C. C. Langdell, Dean of Harvard Law School, introduced case method of law study, a significant departure from European practice.
 1872 James McNeill Whistler created a unique style of portraiture, epitomized in 'The Artist's Mother.'
 1884 Mark Twain's 'Huckleberry Finn' depicted American life in a truly 'American' way.
 1885 American Economic Association founded by Richard T. Ely, John R. Commons, E. R. A. Seligman, and others who had studied in Germany, who believed that government could and should intervene in society's economic life and tamper with so-called "natural laws" if this would improve social well-being.
 1892 February 29, Anglo-American arbitration treaty settled dispute between the United States and Canada.
 1893 In 'Significance of the Frontier in American History' Frederick Jackson Turner attempted to explain unique aspects of our democracy as arising from the existence of the frontier.
 1893 Chicago Columbian Exposition showed influence of classical culture on American architecture, although Louis Sullivan's Transportation Building stood out as a masterpiece of modern functional architecture.
 1893-95 Antonin Dvořák directed American Conservatory in New York. His 'New World Symphony' was premiered at Carnegie Hall in 1893.
 1894 Hamlin Garland's book 'Crumbling Idols' advocated renunciation of Eastern culture and its Old World ideals in favor of "local color," an emphasis on regional variations in American life.
 1896 January 4-October 3 1899 U.S. arbitrated boundary dispute between Venezuela and Great Britain over British Guiana.
 1899 Thorstein Veblen's book 'Theory of the Leisure Class' attacked American materialism.
 1899 May 18 - July 29 United States delegates attended First Hague Conference on disarmament and arbitration of international disputes, at which Permanent Court of International Arbitration was formed.
 1900 February 5 Hay-Pauncefote Treaty. Britain allowed the United States to build an isthmian canal.

- 1901 November 18 By Second Hay-Pauncefote Treaty, Britain agreed that the United States could fortify canal across Isthmus of Panama.
- 1903 January 24 United States and Great Britain agreed to arbitrate differences over boundary of Alaska goldfields. The decision favored United States.
- 1904 Veblen's 'Theory of Business Enterprise' challenged traditional economic theory urging that, in society's best interest, technicians and engineers take control of the economy and supervise production and distribution of goods.
- 1905 June 8 President Roosevelt formally took on mediation of Russo-Japanese war.
- 1906 President Roosevelt received Nobel Peace Prize for role in mediating Russo-Japanese war.
- 1906 Frank Lloyd Wright built Unity Temple in Oak Park, Illinois, revolutionizing church architecture.
- 1907 William James' 'Pragmatism' expounded what has come to be regarded as a peculiarly "American" philosophy-that ideas and institutions may be judged "right" or "wrong" on the basis of their viability or improvement of social well-being.
- 1907 June-October Second Hague Peace Conference attended by U.S., which unsuccessfully promoted the creation of a world court.
- 1907-1911 Gustav Mahler conductor of the New York Philharmonic.
- 1908 Ash Can School of realistic artists such as Robert Henri exhibited their paintings at the Macbeth Galleries in New York.
- 1910 Hague Court arbitrated United States-Canadian disagreement over Newfoundland fisheries.
- 1913 New York Armory show, an exhibition of avant-garde European and American art, marked beginning of modern art in U.S.
- 1913 Charles A. Beard's 'Economic Interpretation of the Constitution' demonstrated influence of German economic and legal theories in its contention that the Constitution was an "economic" document designed to profit certain economic interests at others' expense.
- 1913 Secretary of State William Jennings Bryan negotiated "cooling off" treaties with thirty nations, providing for one-year waiting period before nations could engage in hostilities.
- 1914 Senate, following British protest and an appeal from President Wilson, repealed tolls exemption of United States ships on Panama Canal.
- 1916 December 18 Wilson sent peace note to warring powers (WWI had begun in 1914) asking them to state their war aims as prelude to negotiations.
- 1917 January 22 Wilson proposed a "peace without victory" in a message to Congress in which he advocated a world organization to preserve peace.
- 1917 April 6 United States declared war on Germany, although it became an "Associated Power" rather than one of the "Allies" in World War I, maintaining a separate army.
- 1918 January 8 In his Fourteen Points, President Wilson upheld idealistic war aims and a "general association of nations" to keep peace after the war.
- 1918 Anti-German hysteria in United States. German language and literature forbidden in schools and universities, German music banned, pacifists and German sympathizers (even German conductor Karl Muck) arrested, opponents of war imprisoned under Espionage Act (June 15, 1917) and Sedition Act (May 16, 1918), and socialists subjected to persecution.
- 1919 January-July President Wilson attended Versailles Peace Conference, where his League of Nations plan was adopted.
- 1919 November 19 Senate defeated ratification of Versailles Treaty, which would have made United States a member of League of Nations.
- 1920 March 19 Senate again rejected Versailles Treaty, but seven votes would have changed the outcome.

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CHARLES TOMLINSON GRIFFES

THREE POEMS OF FIONA MACLEOD, OP. 11 • FOUR GERMAN SONGS • FOUR IMPRESSIONS • SONG OF THE DAGGER • THE PLEASURE-DOME OF KUBLA KHAN, OP. 8 • THREE TONE-PICTURES, OP. 5

The Boston Symphony Orchestra, Seiji Ozawa, conductor • Phyllis Bryn-Julson, soprano

Sherrill Milnes, baritone • Olivia Stapp, mezzo-soprano

The Boston Symphony Orchestra and Seiji Ozawa appear courtesy Deutsche Grammophon • Sherrill Milnes courtesy RCA Records and Tapes

Diane Richardson, piano; Jon Spong, piano; New World Chamber Ensemble-Gilbert Kalish, piano; Felix Galimir and Isidore Cohen, violin; John Graham, viola; Timothy Eddy, cello; Alvin Brehm, bass; Thomas Nyfenger, flute; Ronald Roseman, oboe; David Glazer, clarinet; William Purvis, french horn; Donald MacCourt, bassoon

"An den Wind" (publ. C. F. Peters)

Sherrill Milnes, baritone, Jon Spong, piano • 1:39

"Am Kreuzweg wird begraben" (publ. C. F. Peters)

Sherrill Milnes, baritone, Jon Spong, piano • 1:29

"Meeres Stille" (publ. C. F. Peters)

Sherrill Milnes, baritone, Jon Spong, piano • 1:40

"Auf geheimem Waldespfade" (publ. Schirmer)
 Sherrill Milnes, baritone, Jon Spong, piano • 2:01
Four Impressions (publ. C. F. Peters)
 Olivia Stapp, mezzo-soprano, Diane Richardson, piano
 "Le Jardin" • 2:20
 "Impression du Matin" • 3:07
 "La Mer" • 2:26
 "Le Réveillon" • 2:56
Song of the Dagger (unpublished: (c) A. Marguerite Griffes)
 Sherrill Milnes, baritone, Jon Spong, piano • 4:38
The Pleasure-Dome of Kubla Khan (publ. Schirmer)
 The Boston Symphony Orchestra, Seiji Ozawa, conductor • 10:32
Three Poems of Fiona MacLeod, Op. 11 (publ. Schirmer)
 Phyllis Bryn-Julson, soprano, The Boston Symphony Orchestra, Seiji Ozawa, conductor
 "The Lament of Ian the Proud" • 4:17
 "Thy Dark Eyes to Mine" • 2:57
 "The Rose of the Night" • 4:07
Three Tone-Pictures, Op. 5: *The Lake at Evening*; *The Vale of Dreams*; *The Night Winds* (publ. Schirmer)
 New World Chamber Ensemble • 9:13

THE BOSTON SYMPHONY ORCHESTRA, founded in 1881, has numbered among its permanent conductors the leading figures of the musical world, among them Nikisch, Muck, Monteux, Koussevitzky, Munch, Leinsdorf, Steinberg, and Ozawa. Throughout its history the orchestra has championed contemporary music; Koussevitzky paid particular attention to American music, a cause espoused with equal enthusiasm by Leinsdorf and Ozawa.

SEIJI OZAWA, thirteenth Music Director of the Boston Symphony, assumed his duties with the orchestra in the fall of 1973. Mr. Ozawa was born in Manchuria. He came to international attention when he won first prize at the conductors' competition at Besançon. In 1970 he became Artistic Director of the orchestra's Berkshire Festival. Ozawa has been Music Director of the Ravinia Festival, the Toronto Symphony, and the San Francisco Symphony. He has also been guest conductor of major American, European, and Japanese orchestras.

PHYLLIS BRYN-JULSON is celebrated for her interpretations of twentieth-century music. She was associated for several years with the Berkshire Music Center at Tanglewood, where she received several major awards. She has sung with leading orchestras throughout this country, among them the Boston Symphony, the New York Philharmonic, and the San Francisco Symphony.

SHERRILL MILNES is famous throughout the world both on the opera and recital stages. He has sung starring roles with all the major opera companies in Europe and the Western Hemisphere. His operatic repertory ranges from Mozart and bel canto roles in the operas of Bellini to such contemporary works as Marvin David Levy's *Mourning Becomes Electra*. Mr. Milnes has made numerous recital discs and recordings of complete operas for RCA Victor and London/Decca.

OLIVIA STAPP made her debut with the New York City Opera in 1972 in the title role of *Carmen*. Since then she has taken leading roles with the company in a repertory ranging from Mozart and Donizetti to Strauss and Stravinsky. In the 1975-1976 season she made her European debut in four

of Italy's best-known opera houses. Miss Stapp has also sung with major orchestras throughout the United States, and is much in demand as a recitalist.

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