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NEW MUSIC

QUARTERLY
OF
MODERN
COMPOSITIONS

THIS ISSUE CONTAINS

"STATUETTES"

FOR PIANO

BY

JOSEPH ACHRON

OCTOBER 1931

Volume 5 October 1931 Number 1

NEW MUSIC

A - QUARTERLY - PUBLISHING - MODERN - COMPOSITIONS
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There are very few opportunities at present for the modern American composer to publish his works, as there is little demand for the very new in music. As a result many of the finest works ever written in America remain unpublished. Even when modern works are published, very few copies are sold. The works are therefore not distributed, and neither the composer nor the publisher gains financially.

NEW MUSIC affords a means for the publication of ultra-modern compositions and also insures their distribution among its subscribers. If any profits are made, they will be divided among the contributing composers.

NEW MUSIC specializes on the works of Americans . . . but publishes occasional foreign works. It includes music for the piano, voice, violin, orchestra, et cetera.

NEW MUSIC will receive for consideration unpublished works in the ultra modern idiom. Return postage must be enclosed. While every care will be taken to return scores safely, NEW MUSIC will not be responsible in case of loss or destruction.

Alleinvertretung fuer Deutschland, Oesterreich, und die Schweiz:
Heinrichshofen Verlag Magdeburg, Germany

Joseph Achron was born at Lozdzeye (formerly Russia, now Lithuania) May 1, 1886. At five received elementary training from father; then studied Violin with Michalovitch and Lotto in Warsaw and with Leopold Auer (for five years) at the St. Petersburg (now Leningrad) Conservatory, graduating 1904 with Michel Palais prize and gold medal. Studied harmony with Liadov, orchestration with Maximilian Steinberg; autodidact in counterpoint, canon, fugue and form; 1913-16 head of Violin and Chamber Music Department at the Kharkov Conservatory; 1918-22 extensive concertizing in Russia (over 1000 concerts); at the same time head of the Violin Master Class and Chamber Music Department in Leningrad Artists' Union. Since 1925 permanently in New York.

Joseph Achron wurde am 1. Mai 1886 in Losdseje (früheres Russland, jetzt Litauen) geboren. Mit fünf Jahren erhielt er den ersten Musikunterricht von seinem Vater; dann studierte er Violine bei Michalowitsch und Lotto in Warschau und bei Leopold Auer (fünf Jahre lang) am Konservatorium in St. Petersburg (jetzt Leningrad), welches er im Jahre 1904 mit dem Michel Palais Preis und goldener Medaille absolvierte. Er studierte Harmonie bei Liadoff, Orchestration bei Maximilian Steinberg; Autodidakt in Kontrapunkt, Kanon, Fuge und Form. 1913-16 Leiter der Violin- und Kammermusikklassen am Konservatorium von Charkoff; 1918-22 Konzertierte er in Russland (über 1000 Konzerte); gleichzeitig was er Leiter der Violin Meisterklasse und der Kammer-musikableitung in dem Leningrader Künstlerverband. Seit 1925 lebt er in New York.

IMPORTANT WORKS

Orchestra

Concerto for Violin and Orchestra Op. 60 (introduced by the composer with the Boston Symphony under Koussevitzki).

Epitaph Op. 38 (Orchestra and Chorus).

Three pieces Op. 35 and 37 (Dance, Lullaby, Danceimprovisation) on Hebrew Folksthemes

Der Letzte Op. 54
Mohne Op. 55
Konzertanten Kapelle Op. 64
Das Gespenst Op. 30
Drei Gedichte Op. 25
} Voice and Orchestra

Incidental music to various theatre plays, given in Europe, U. S. A. and Palestine.

Choral Works

Danse de Salomé Op. 61 (Vocal Orchestra (Chorus) and percussion, piano assisting).

Sabbath Evening Service Op. 67 (Baritone Solo, mixed Voices and Organ). (Written by Commission of Temple Emanu El in New York).

Chamber Music

Chromatic String Quartet Op. 26.

Elegy Op. 62
4 Improvisations Op. 63
} For String Quartet

(First performed at the League of Composers, New York).

Children's Suite Op. 57. (For Piano, Clarinet and String Quartet).
The same for Piano Solo.

Quatre Tableaux fantastiques Op. 23
Suite bizarre Op. 41
2 Sonatas Op. 29 and 45
} For Violin and Piano

Symphonic Variations and Sonata on a Hebrew Theme Op. 39 for Piano and Solo Compositions of smaller form for Voice, Piano, Violin, Cello, Clarinet.

Publishers: Universal Edition, Belaïeff, Edition Russe de musique, Carl Fischer, Juwal, Zimmermann and others. Victor, Brunswick and Columbia records (played by Heifetz, Zimbalist and others).

A Hint about the "Statuettes": The first four notes of No. 1 serve throughout the series as a certain "Leitmotiv" which in improvised form appear now as "Leit"- harmony or "Leit"- counterpoint, now as "Leit"- rhythm or "Leit"- color.

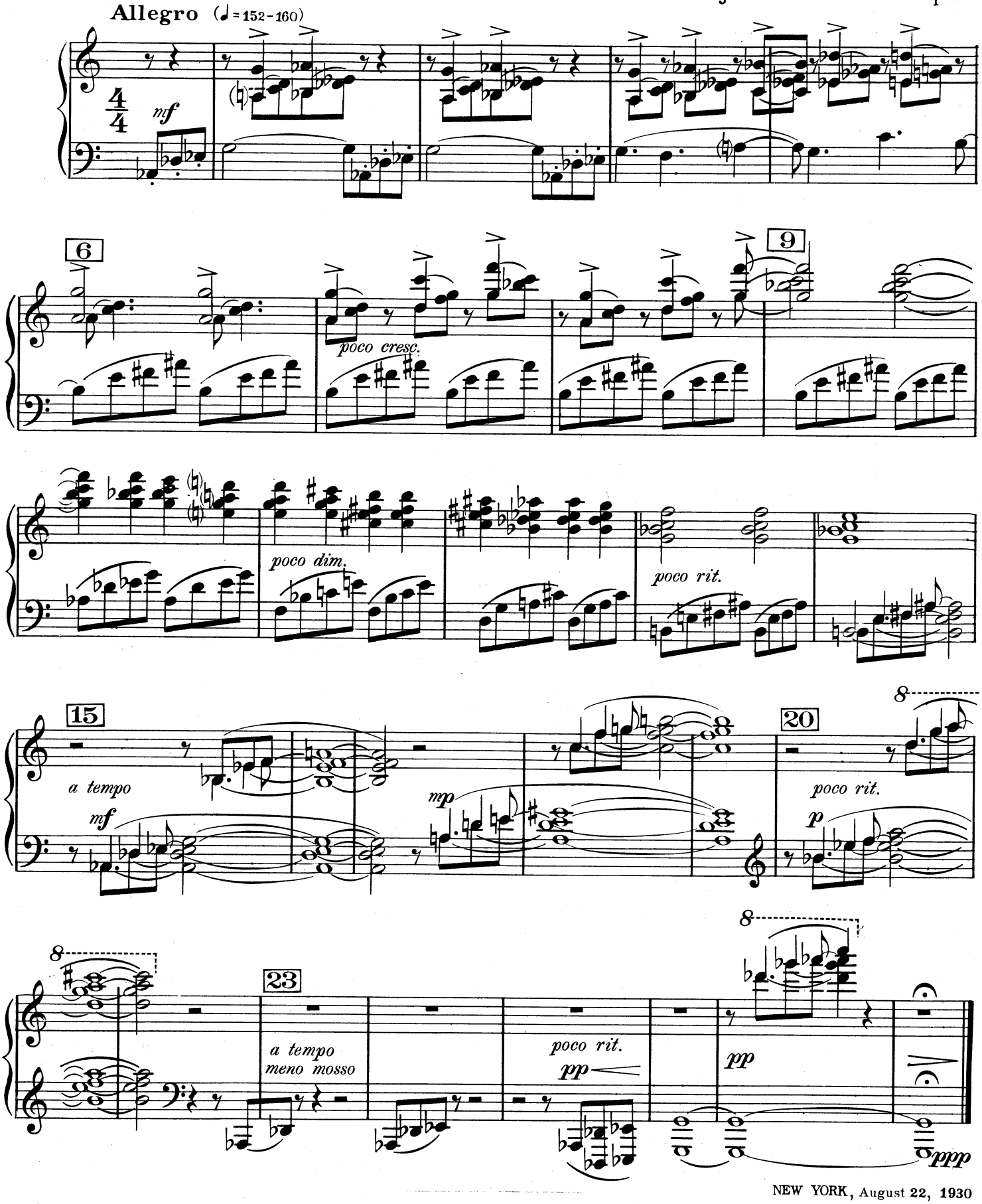
Ein Hinweis auf die "Statuettes": Die ersten vier Noten von No. 1 bilden die ganze Serie hindurch ein gewisses Leitmotiv, welches in improvisierter Form hier als Leit - Harmonie oder Leit - Kontrapunkt, da als Leit - Rhythmus oder Leit - Farbe erscheint.

Statuettes

I

Universität Bremen
Bibliothek
MC 4654

JOSEPH ACHRON Op. 66



NEW YORK, August 22, 1930
Playing time 55 Seconds

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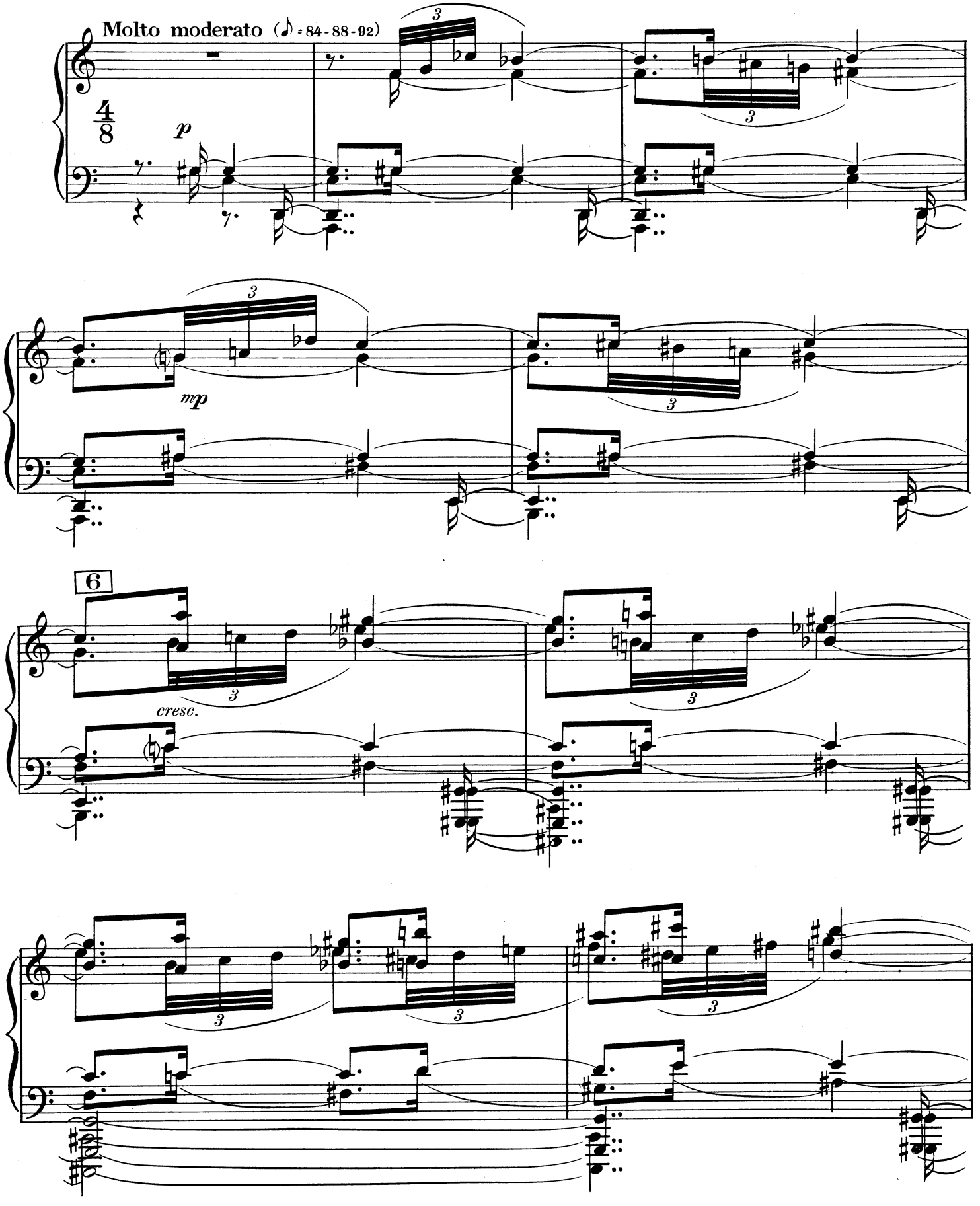
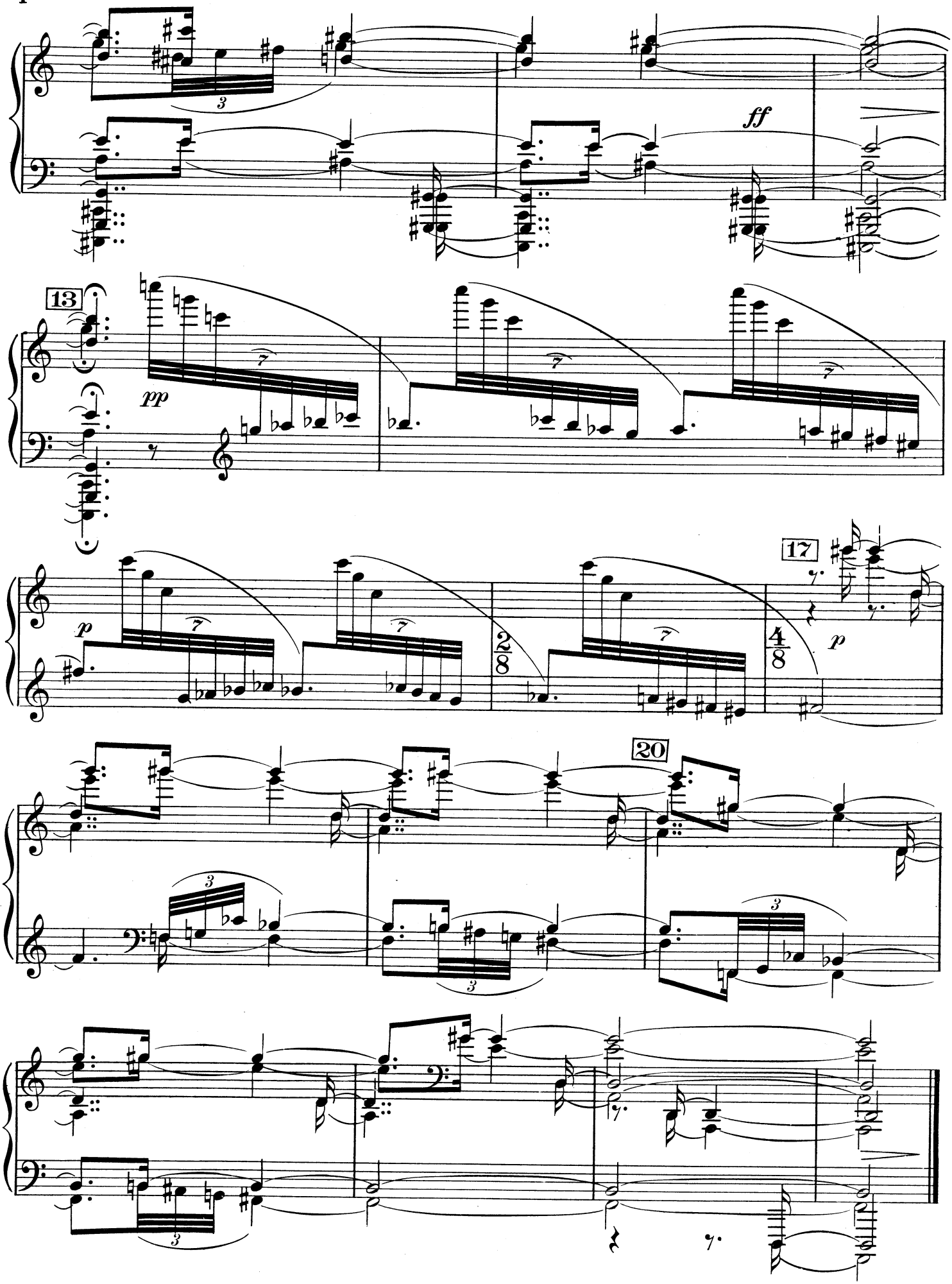
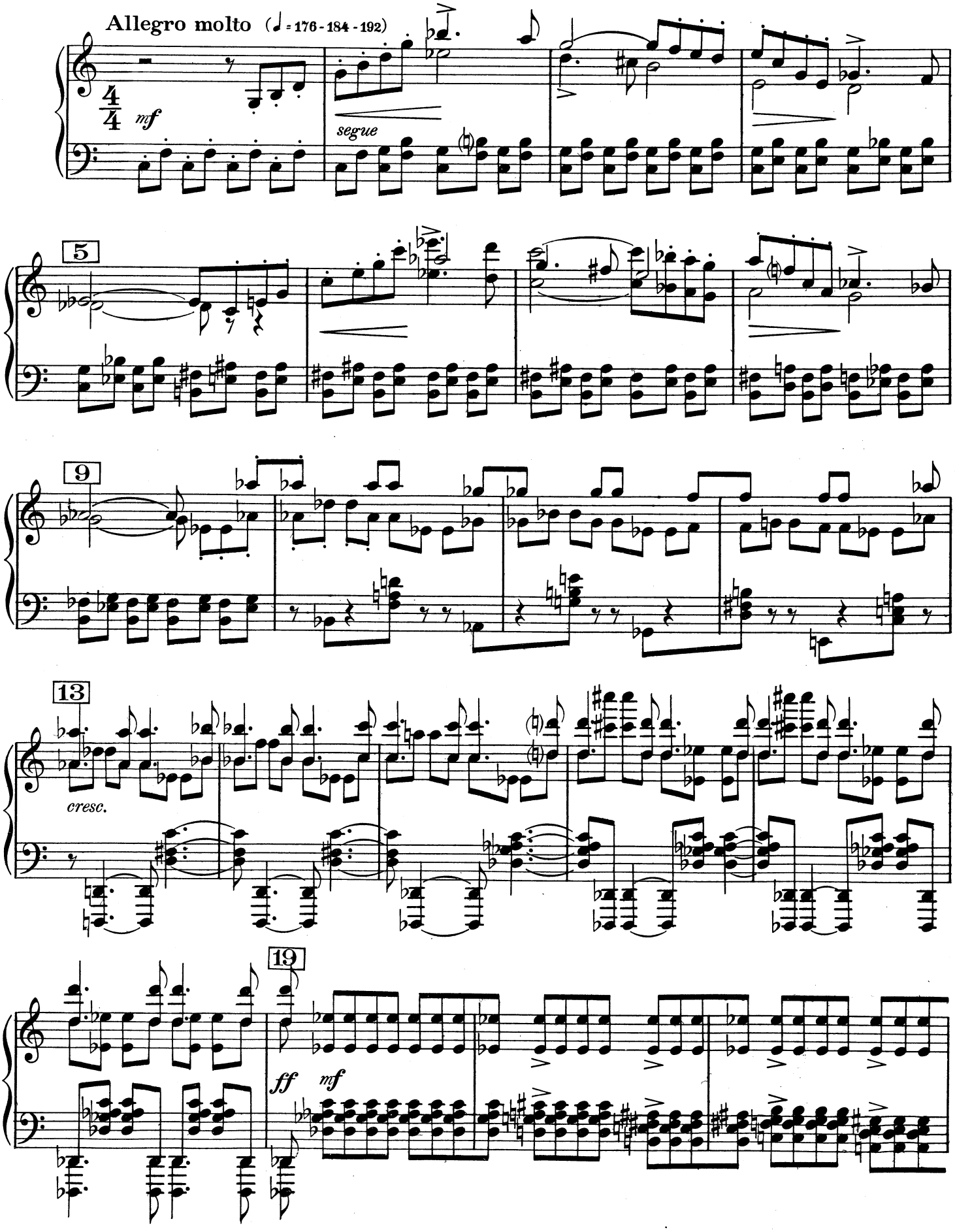
II

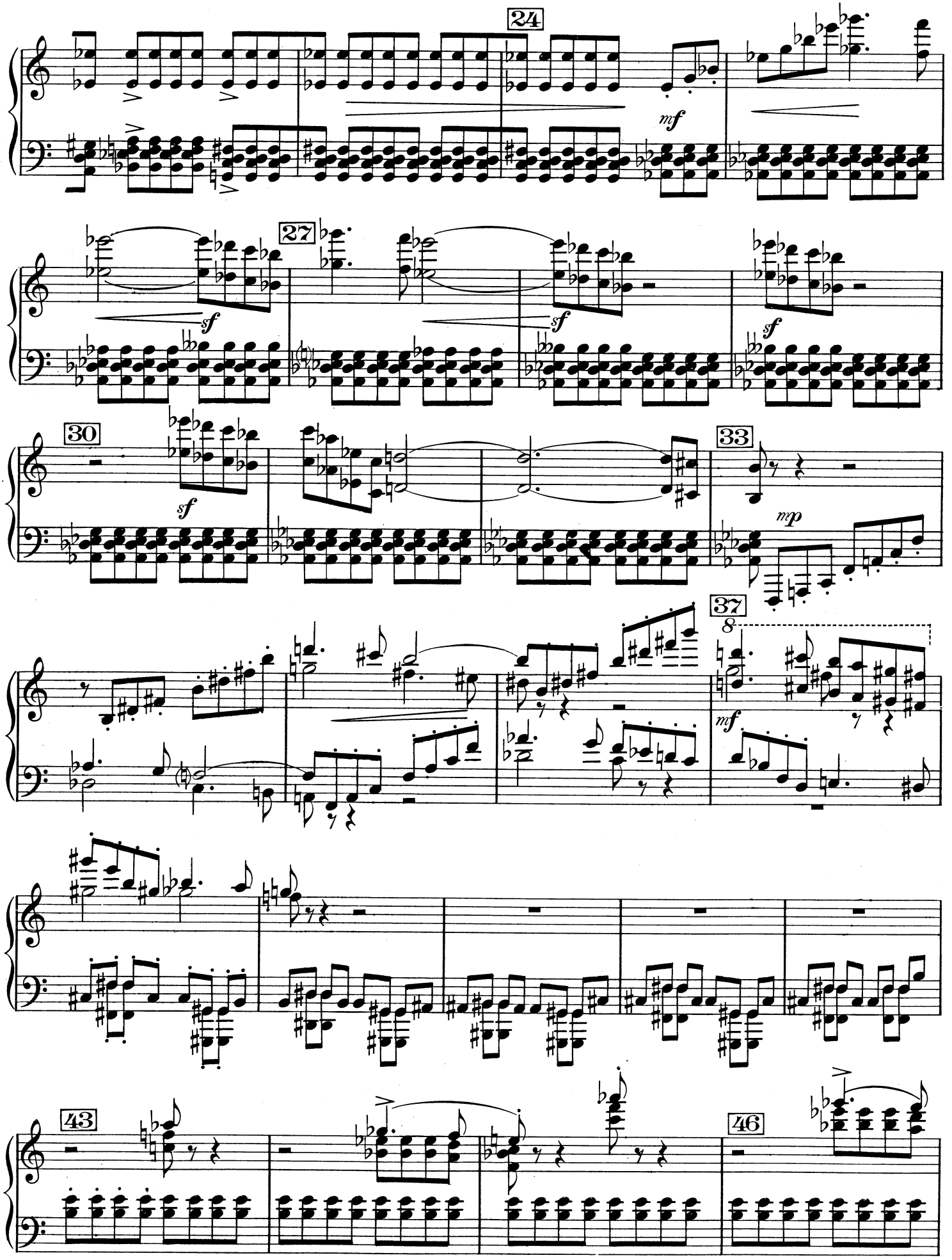




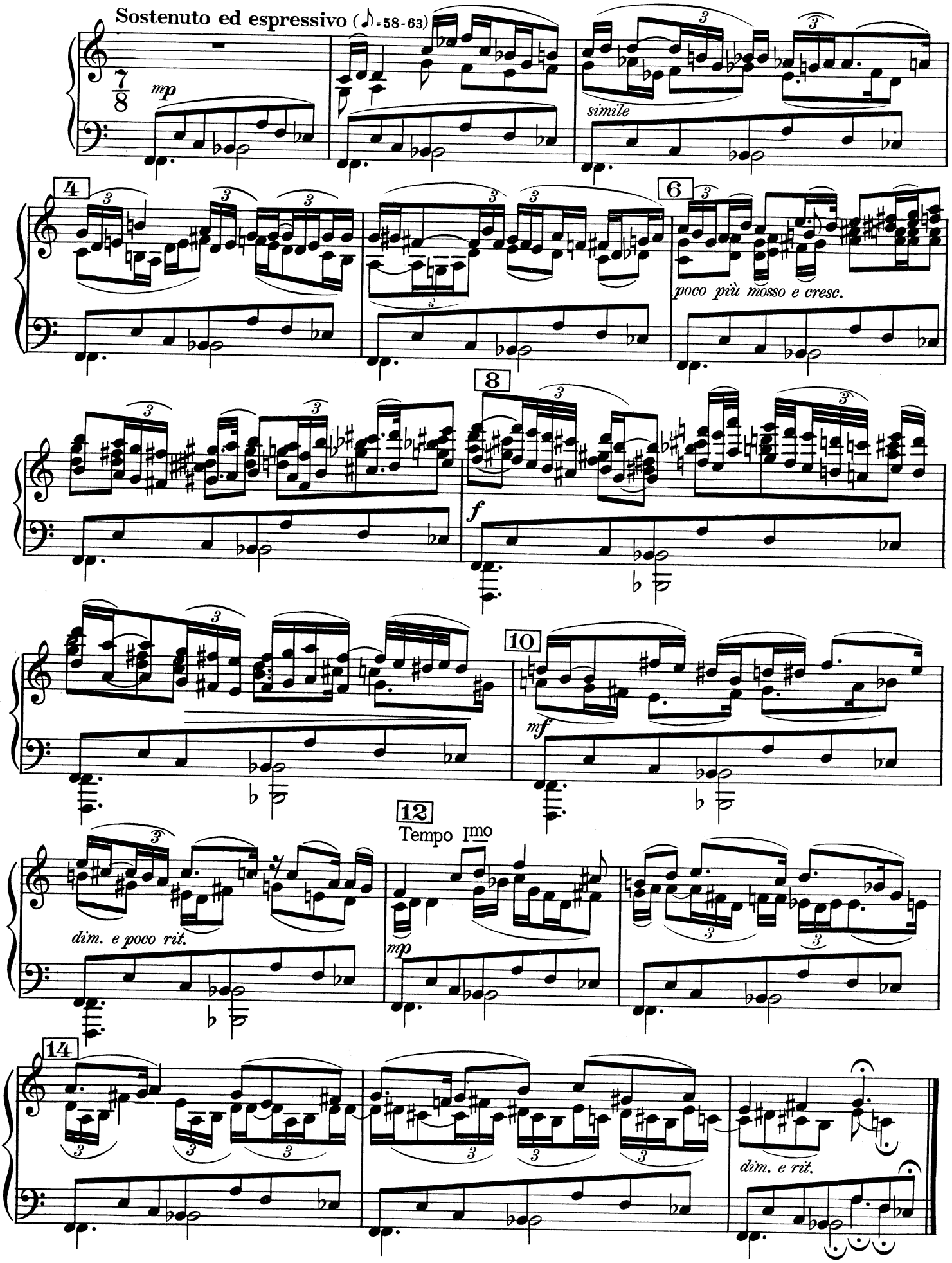
NEW YORK, August 23, 1930
Playing time 1 Minute, 32 Seconds

III



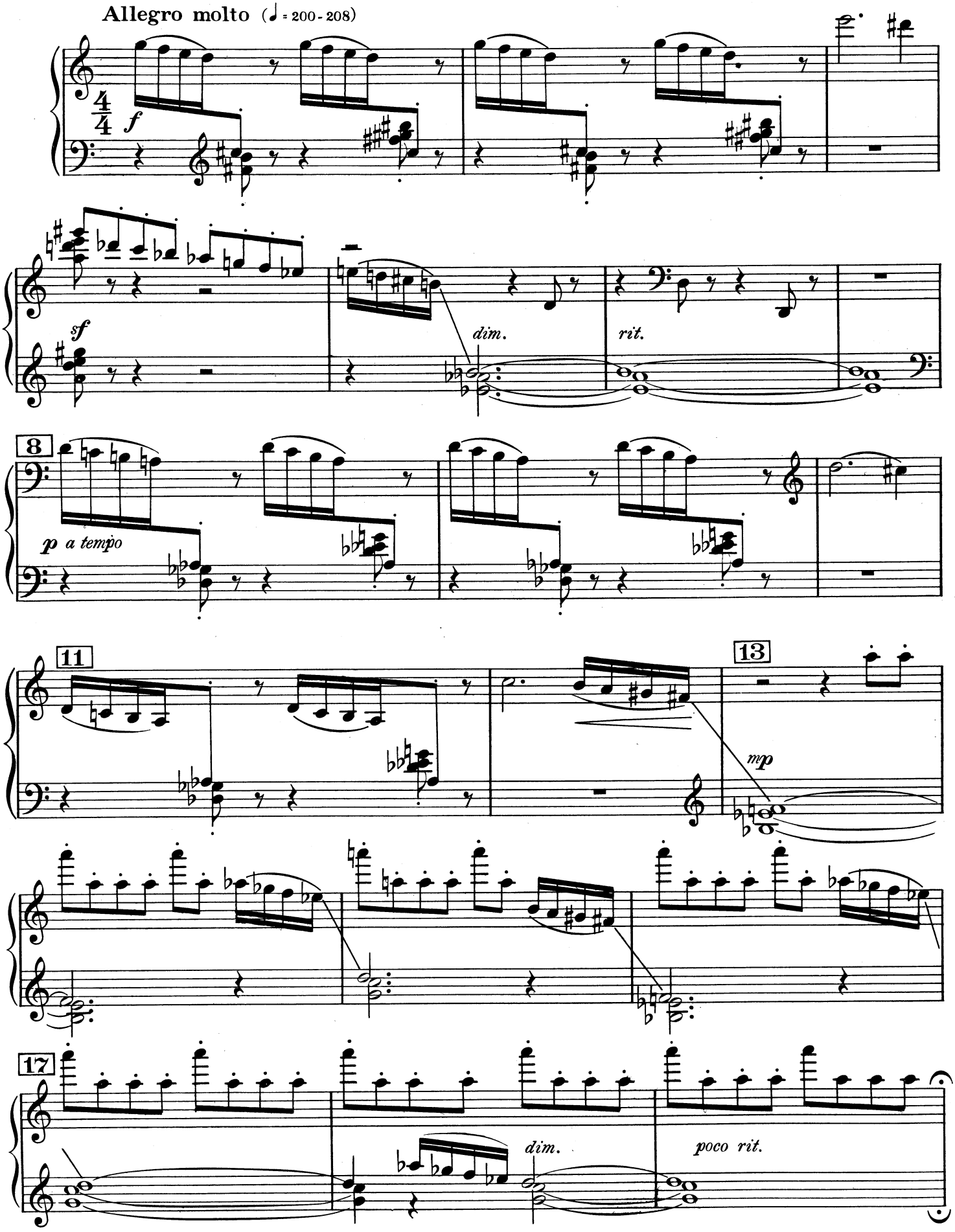

24
mf
27
sf
sf
sf
30
sf
33
mp
37
8
mf
43
46

IV

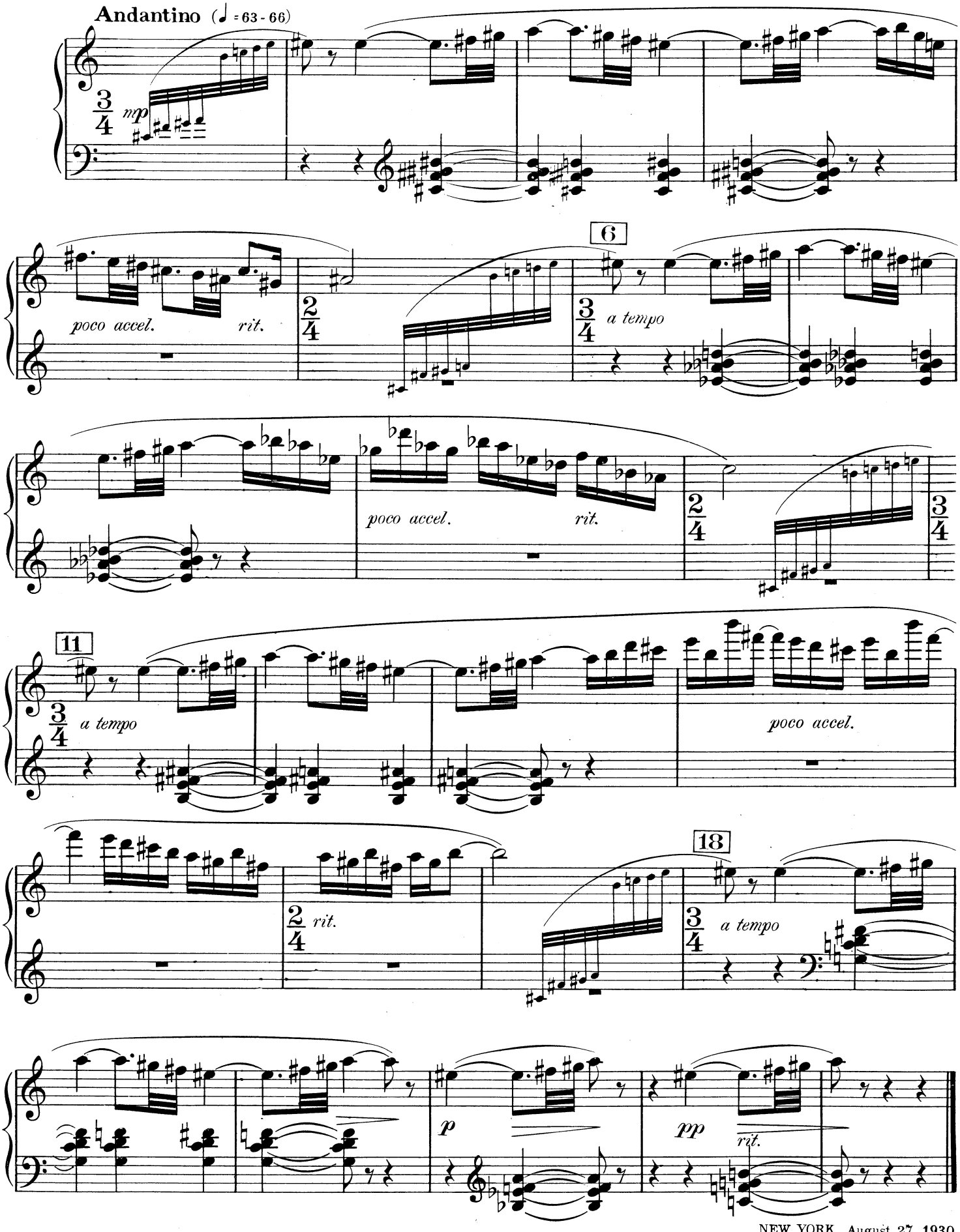


NEW YORK, September 8, 1930
Playing time 2 Min. 24 Sec.

V

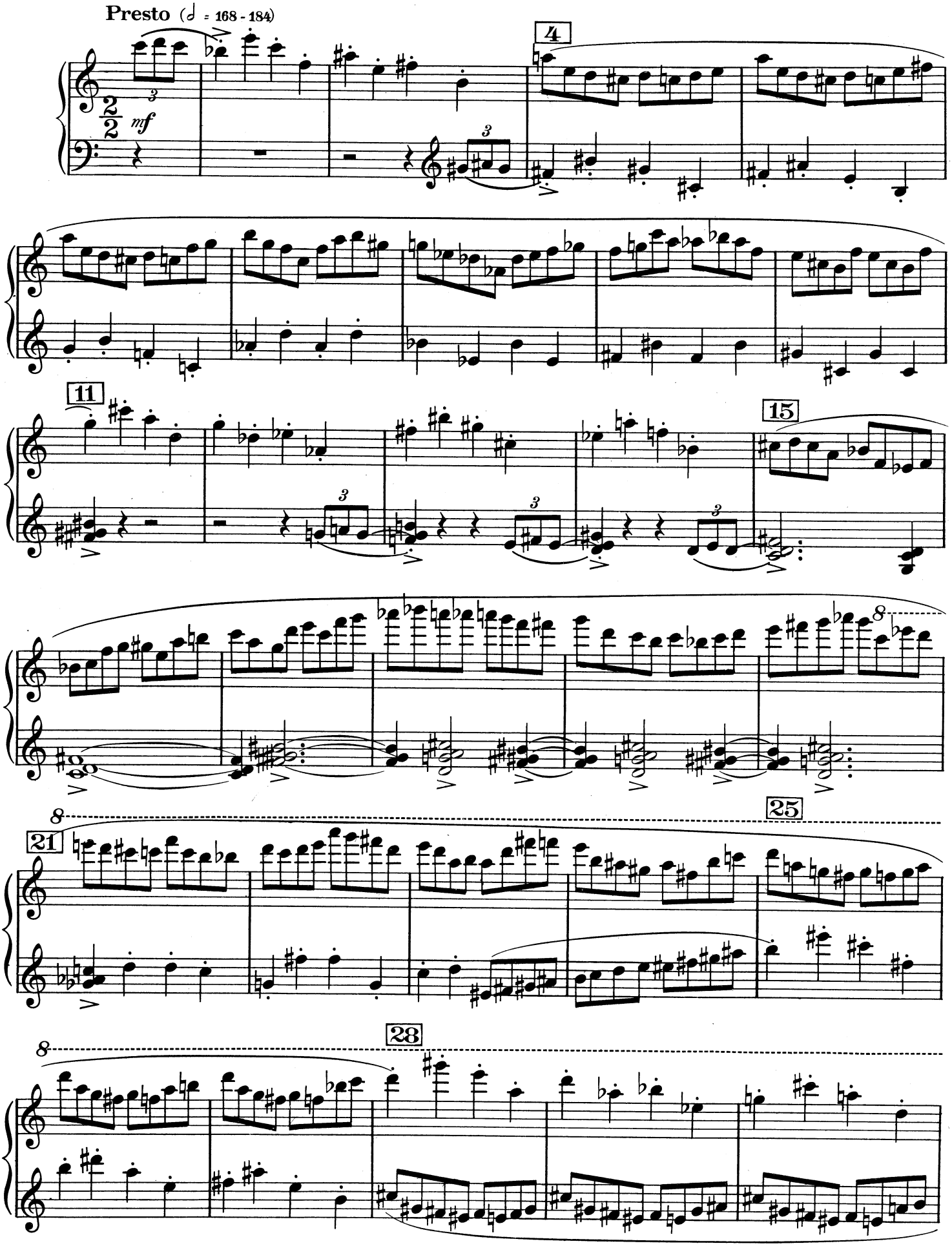

Allegro molto (♩ = 200 - 208)
f
sf
dim.
rit.
8
p a tempo
11
13
mp
17
dim.
poco rit.

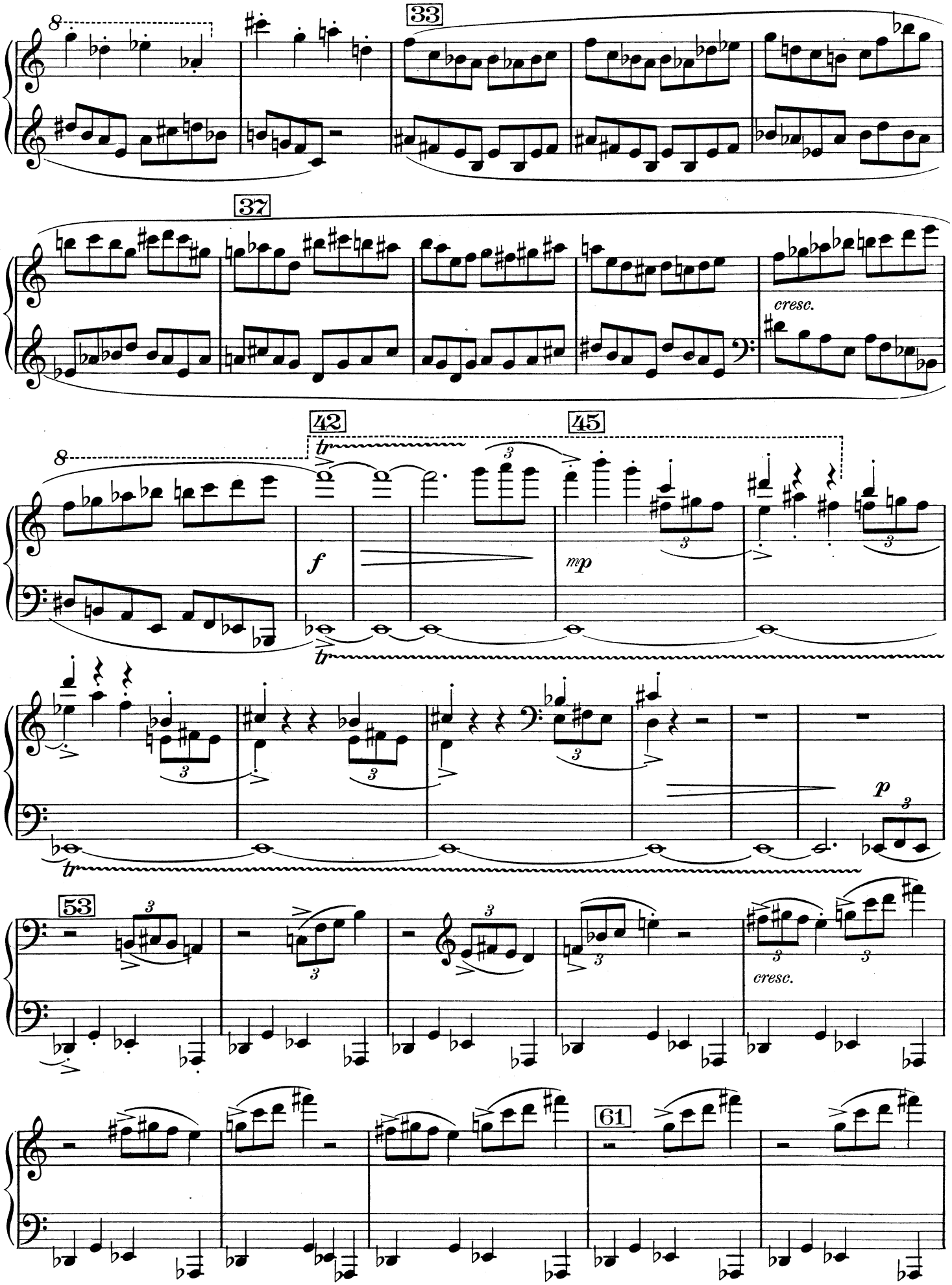
VI

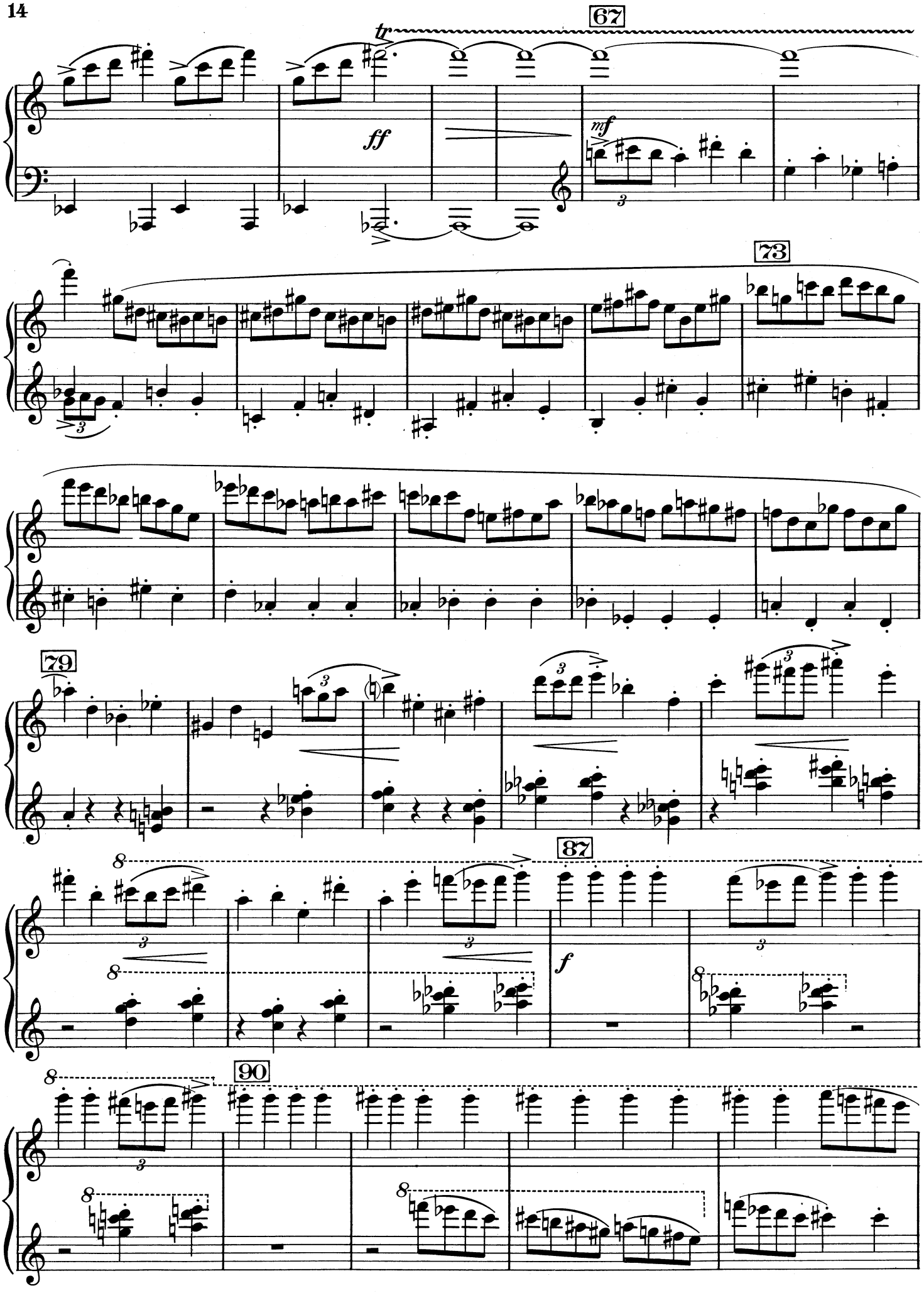


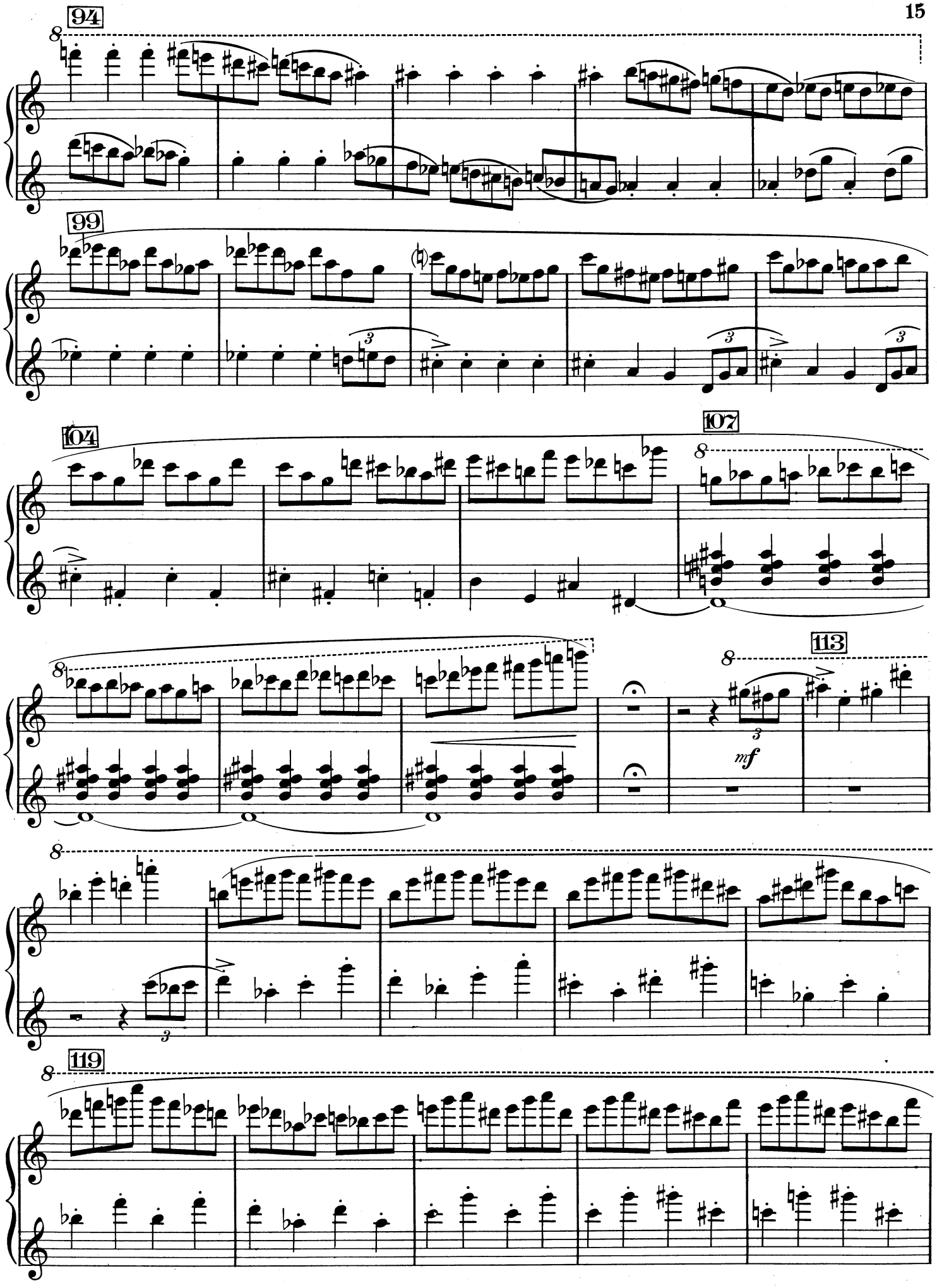
NEW YORK, August 27, 1930
Playing time 1 Min. 22 Sec.

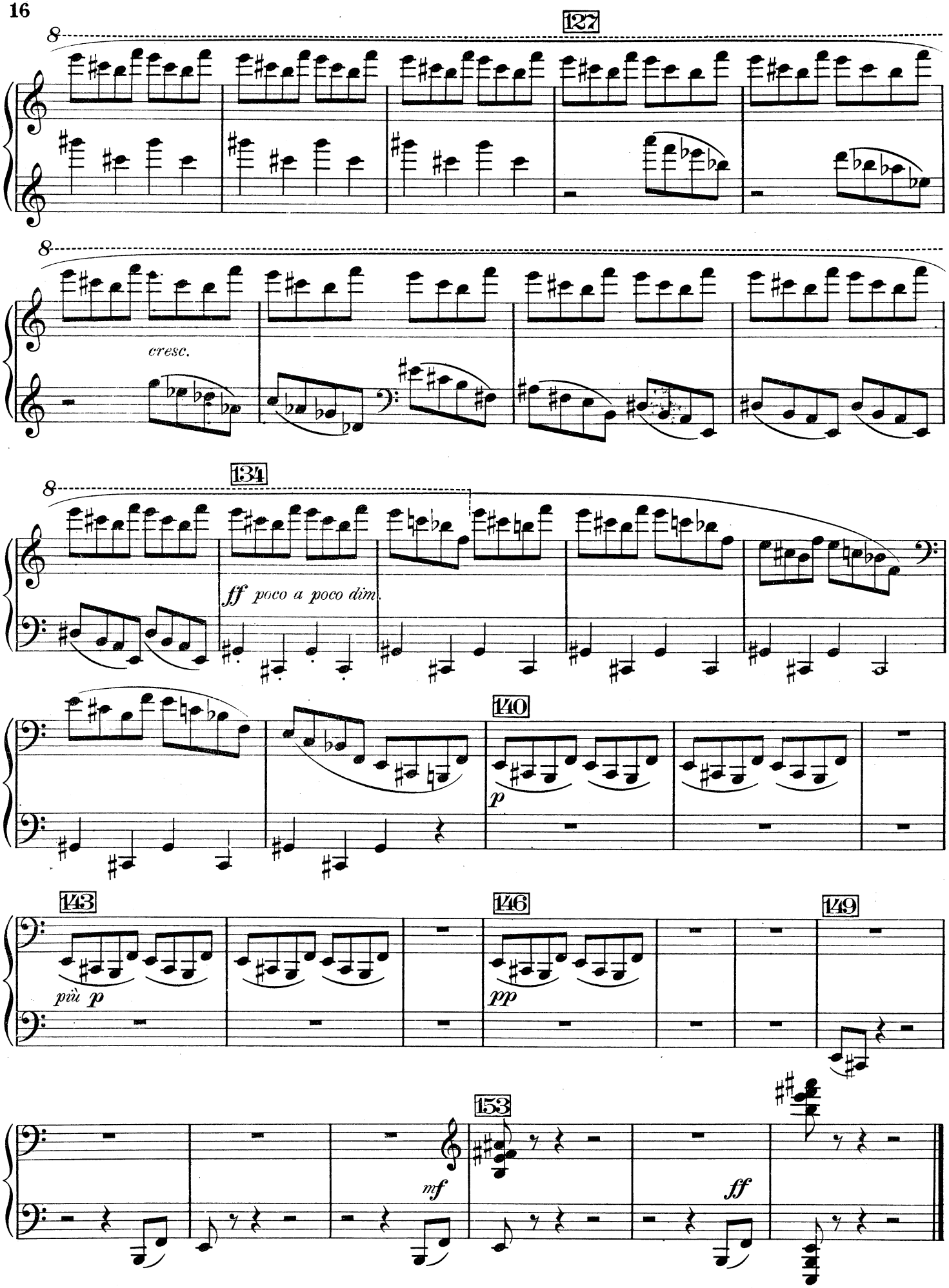
VII




33
37
cresc.
42
45
f
mp
p
53
cresc.
61


67
tr
ff
mf
73
79
87
f
90


94
99
104
107
113
mf
119



NEW YORK, September 15, 1930
Playing time 1 Min. 54 Sec.