

NEW MUSIC QUARTERLY RECORDINGS -- A DISCOGRAPHY

by David Hall

Rodgers and Hammerstein Archives of Recorded Sound
The New York Public Library

Henry Cowell (1897-1965) is associated in the minds of the present generation as the inventor of tone-clusters on the piano as a legitimate musical composition device, as prolific composer of hundreds of works (including twenty symphonies) ranging in style from audacious rhythmic and harmonic experiments to essays in ecumenical folklore styles, as well as in the manner of the 18th-century school of New England composers of anthems and fuguing tunes. His memory is still kept green by way of the first book-length study of Charles Ives--**Charles Ives and His Music**, written in 1954 with his wife, Sidney Cowell, and still available in paperback format (Oxford University Press).

Those who knew and worked with Cowell remember him as the all-time gadfly and activist on the contemporary music scene--an indefatigable lecturer, participant in board and committee work, and performer of his own unique piano works making use of tone-cluster and plectral effects along with more customary keyboard procedures. From 1927 he was a music publisher, and until a few years after the end of World War II, **New Music Quarterly** enjoyed a lonely eminence as publisher of avant-garde American works, among the early issues being Carl Ruggles's **Men and Mountains** and the immensely complex second movement of the Charles Ives Fourth Symphony. In late 1933, the New Music Quarterly publication operation was augmented by New Music Quarterly Recordings.

NMQR thus became the first "commercial" record label (a) to be devoted systematically to the issue of contemporary American music and, in the instance of two sides, inclusion of Latin-American repertoire; and (b) to be involved with music publication to the same end. The designation "commercial" is enclosed advisedly in quotation marks, for purchasers of music and discs never added up to more than a few hundred, and profits were minimal at best. Until the end of the 1930s, the continued existence of New Music Quarterly publications and recordings was dependent to a substantial extent on modest but crucial contributions from Charles Ives, amounting to \$100 monthly.

Between December of 1933 and late 1948, sixty-four 78 r.p.m. sides were recorded and subsequently issued by NMQR (after 1940, New Music Recordings), comprising sixty-two titles by thirty-eight composers, with eighty-three participating musicians. All were first recordings, a substantial number remaining to this day unique. Eight sides found their way onto LP format on the Composers Recordings, Inc. label in

1978. One and a half sides comprising chamber-orchestra works of Ives and Ruggles had been issued on an Orion LP in 1971. One of the CRI sides, Ives's **General William Booth Enters into Heaven**, sung by Radiana Pazmor, had been issued on LP in 1976 by New World Records as part of its 100-disc Recorded Anthology of American Music.

Among the more formidable NMQR performers were numbered flutist Georges Barrère, a very young Leonard Bernstein--completing studies at Curtis and Tanglewood--as pianist, Aaron Copland as piano accompanist, Quincy Porter playing his own **Suite for Viola Alone**, harpist Carlos Salzedo, indefatigable modern-music proponent Nicolas Slonimsky as conductor of the first Ives orchestral music to find its way onto disc, and celebrated violinist Joseph Szigeti in the first-ever recording of the Ives Violin Sonata No. 4 (**Children's Day at the Camp Meeting**).

The ancient Chinese curse, "May you live in interesting times," surely was applicable to the NMQR operation, details of which are vividly described by Rita H. Mead in her fascinating volume, **Henry Cowell's New Music 1925-1936** (Ann Arbor: UMI Research Press, 1981) and by Otto Luening in his vastly entertaining autobiography, **Odyssey of an American Composer** (New York: Charles Scribner's Sons, 1980).

Fellow composer and NMQR board member Wallingford Riegger began looking into New York recording costs in 1932, while Cowell in Germany had been exploring possibilities for American participation in an ambitious contemporary music project under consideration by Odeon with Hermann Scherchen as conductor. Cowell and Ives had been in correspondence on the recording question, and Cowell really pushed hard for the German scheme; but Ives was not prepared to come through with any major portion of the \$3,000 advance payment to assure American representation. (Here it must be remembered that these were 1932 dollars at a time of worldwide economic depression.)

Of contemporary American concert music, precious little existed on records in 1932. Duo-pianists Guy Maier and Lee Pattison had done a pre-electrical Victor blue label side (45346) devoted to **A Jazz Study** (1922-24) by Edward Burlingame Hill, who was one of Walter Piston's teachers at Harvard. Columbia had recorded Charles Haubiel's **Karma Variations**, which had been one of the prize-winners in the European Columbia-sponsored Schubert centennial competition. Victor had staged its own competition, but Thomas Griselle's **Two American Sketches** (1928) was all that came of it on a disc conducted by Nathaniel Shilkret (36000). George Gershwin had recorded a cut version of his **Rhapsody in Blue**--pre-electrical in the original jazz band version (55225) and electrical in the Ferde Grofé expanded orchestration (35822), both with Paul Whiteman's Orchestra.

Shilkret had also recorded **An American in Paris** (35963/4) and Werner Janssen's **New Year's Eve in New York** (1928) (35986/7). Paul Whiteman's Orchestra did works of their arranger, Ferde Grofé, including **Grand Canyon Suite**, **Mississippi Suite**, and **Three Shades of Blue**. John

Alden Carpenter was represented on Victor by his **Skyscrapers** ballet, on French HMV by Vanni-Marcoux singing **Jazz Boys** and **Cryin' Blues**, and then for the George Washington bicentennial Victor recorded Carpenter's choral-orchestral **Song of Faith** with the composer as narrator (1559/60 or 26529/30). Famed music patroness Elizabeth Sprague Coolidge had a movement of her E-minor String Quartet recorded by the Poltronieri Quartet on Italian Odeon (GO 12895). But no really big-name conductors or orchestras had tackled American contemporary repertoire for records, save Willem Mengelberg and the New York Philharmonic Orchestra who did the melodramatically innocuous **A Victory Ball** (1925) by Ernest Schelling (Victor 1127/8). However, in the same year that NMQR's first disc was recorded, the beginnings of a first wave of recording of American contemporary concert music was sparked by the meteoric rise of Roy Harris (1898-1979). While Victor in general favored relatively conservative fare, going no further stylistically than Harris, Columbia not only did its quota of Harris, beginning with the **Concerto for Clarinet, Piano, and String Quartet** (1927), but went on to things like the Varèse **Ionisation**, Ives **Psalm 67**, and Copland's formidable **Piano Variations** performed by the composer, as well as the **Vitebsk Piano Trio** with Copland and two members of the New World Quartet (see NMQR 1011), Ivor Karman and David Freed.

The first NMQR recordings were done at Capitol Sound Studios in New York and were numbered **ala Russe** with separate label designations for each side. The label design (Type A) was starkly **moderne**. The price for a four-disc annual subscription was set at \$5.00, or \$1.50 per disc, and later raised to \$6.00, or \$2.00 per disc. By 1935, the matrix letter designations had changed from a CSS prefix to an R prefix, signalling a change of recording venue to Reeves Sound Studio, then located at the uptown extreme of Times Square at 1600 Broadway. The **ala Russe** label numbering continued through this series until the end of 1936, by which time catastrophe had struck. Cowell had had the misfortune to be arrested in California on a morals charge and had been sentenced to a one-to-fourteen-year term in San Quentin.

Cowell's friends, chief among them composer-flutist Otto Luening, who was then teaching at Bennington College, rallied to the rescue of the publishing and recording operations. As of October 1, 1937, Cowell divested himself of legal proprietary interest and a month later Luening had organized a new board of directors for NMQR, including among others Wallingford Riegger, Harrison Kerr, Edwin Gerschefski, Gerald Strang, and Henry Cowell. The P.O. Box 19, Station C, New York address on the Type A label was replaced by that of Bennington College, Vermont.

As a forced absentee board member, Cowell--even though behind bars--was not idle. He continued to compose, taught music classes, rehearsed the band, organized a string orchestra, and kept a running string of written suggestions coming to his colleagues. He already could look back on a number of distinguished and unique recorded performances (not always state-of-the-art sonically or as pressing), including such works in part or complete as Ruth Crawford Seeger's String Quartet

(one movement only); three of the four movements from the Violin Sonata by Carlos Chávez--a first disc representation of the Mexican composer; pioneering discs of orchestral and vocal works of Ives and Ruggles; a first recording of work by John J. Becker; the Aaron Copland **Vocalise** sung by Ethel Luening with the composer at the piano; songs by Otto Luening; songs and piano pieces by Cuban composers José Ardévol, Amadeo Roldán, and Alejandro García Caturla; Wallingford Riegger's **Evocation** for piano four-hands; and Elie Siegmeister's rough-hewn labor piece, **The Strange Funeral in Braddock**--Mordecai Bauman singing with Siegmeister at the piano.

Under Luening's direction, the Bennington College Cooperative Store became the NMQR distributor, and studio recording operations were turned over to Musicraft Records, Inc., in New York, which had shown itself as of 1936 to be the most viable independent U.S. label committed to the recording of concert music repertoire. It was at this point--following the last two issues for 1936 (1213 and 1214, both of which appeared initially on the Type A label)--that the Russian-style numbering was dropped in favor of a standard four-digit A/B sequence for each disc. This was applied retroactively as well, so that the first NMQR disc now became 1011 with a new label design (Type B).

Though the first issue under the new regime, five songs from Henry Brant's **Lyric Cycle** to poems of Cecil Hemley (founder of Noonday Press), lacked an issue number on the label, matrix numbers--with two inadvertent exceptions--bore the prefix NMQ for this and subsequent issues up through mid-1938. Also with two exceptions, the original CSS and R matrix designations were retained for the earlier NMQR issues. However, the fact that post-Russian-style reissues of the Riegger/Chávez and Ives/Ruggles couplings bear NMQR matrix-number designations would seem to point to Musicraft re-recording new masters from earlier metal parts or pressings.

A first complete recording of Varèse's **Octandre** conducted by Nicolas Slonimsky and a group of six Ives songs, among them the great **Charlie Rutlage** cowboy ballad, superbly sung by Mordecai Bauman, were unquestionably the most distinguished items in the new series. While Musicraft continued to handle the studio recording through mid-1939, a change of matrix-number prefix from NMQ to GM evidently meant a change of pressing facilities, those of Clark Phonograph Record Co. in Newark, New Jersey.

During the 1939-40 academic year, Luening was on sabbatical leave and Harrison Kerr took over as board chairman of NMQR, and at the board meeting of February 12, 1940, it was decided that, in view of the plan to cease issuing discs on a regular quarterly basis, New Music Quarterly Recordings would become New Music Recordings, with a consequent change in label design (Type C). Distribution was taken over by the American Music Center, then at 250 West 57th Street, New York City. Meanwhile, William Schuman, then an up-and-coming 29-year-old with an organizational flair, had tried to get Columbia to take over NMQR, but to no avail.

In May of 1940, Cowell was paroled from San Quentin and resumed the chairmanship of the now-rechristened NMR. Late in the previous year Champion Speak-o-phone Recording Studios had become the new recording locale, the four sides done there bearing four-digit matrix numbers with a CH prefix. One of the four included a David Diamond **Prelude and Fugue** performed by a highly gifted Koussevitzky conducting pupil, 22-year-old Leonard Bernstein, who had yet to be launched on his sensational career as conductor-composer. This, then, was his disc debut.

One more major shot was left in the NMR arsenal, thanks to the League of Composers, which sponsored the 1942 recording by renowned violinist Joseph Szigeti, with Andor Foldes at the piano, of the Charles Ives Fourth Violin Sonata, following a Carnegie Hall performance. The remaining recordings to appear under Cowell's chairmanship were the Harrison Kerr Trio which had been published by New Music Quarterly in 1940 and a three-disc set of excerpts from Ernst Bacon's rural "music-play," **A Tree on the Plains**, taken from what sounds like a combination of live performance and rehearsal. Here no specific information as to recording locale or producing studio has come to light at this writing.

The last flicker of life for NMR came in 1948 when Frank Wigglesworth, who had taken over the chairmanship of New Music Quarterly (now New Music Edition), was persuaded by Edgard Varèse to have recordings made from a New York concert of solo flute music performed by René LeRoy. Arrangements for financing at Wigglesworth's own expense appear to have been handled in part through a Boston securities broker, whose letter of February 3, signed "Uncle Fritz" and enclosing a check for \$1,000, expressed the hope that "it does what you expect it to do."

The result was a pair of 10-inch discs, including pieces by Varèse, Luening, Russian expatriate composer Arthur Lourié, and Wigglesworth. Cutting was done by Mary Howard Records, considered at the time to be one of the finest small recording studios in New York. The matrix-number prefixes are appropriately FW.

Despite Henry Cowell being the mainspring of NMQR, he hardly could be accused of self-serving, for only two relatively minor works of his are included in the NMQR output, none of them tone-cluster pieces or **outré** rhythmic experiments.

On October 30, 1950 the Clark Phonograph Record Co. turned over to New Music Edition the metal parts it held of NMQR recordings. These eventually were turned over to Theodore Presser Music in Philadelphia, and in late 1977 they were passed on to Composers Recordings, Inc. in New York City.

Author's note. Most of the raw material serving as the basis for this discography and accompanying prefatory material is contained among the Henry Cowell papers at the Music Division of The New York Public Library, Astor, Lenox, and Tilden Foundations. I am indebted to my Music

Division colleagues for allowing me free access to these papers and for helping to track down some knotty details of identification that required going to manuscript sources or microfilm copies. Otto Luening and Frank Wigglesworth also were of considerable help in this respect, and Gerald D. Gibson of the Division of Motion Picture, Broadcasting, and Sound Recording at the Library of Congress was of inestimable aid in clearing up details relating to the discs of the Harrison Kerr Trio. Another basic source for checking detail and providing photographic label data has been the Rigler and Deutsch Record Index, comprising microfilm photographs and computer-generated index of the 78 r.p.m. commercial disc holdings of the Library of Congress Division of Motion Picture, Broadcasting, and Sound Recording; the Rodgers and Hammerstein Archives of Recorded Sound at The New York Public Library; the Archives of Recorded Sound at Stanford University; the Arthur B. Belfer Audio Laboratory and Archive at Syracuse University; and the Yale Collection of Historical Sound Recordings.

The basis for the prefatory narrative preceding the discography has been Henry Cowell's *New Music 1925-1936* by Rita H. Mead (Ann Arbor: UMI Research Press, 1981), from which I have paraphrased liberally with her kind permission. In relation to her invaluable volume, which deals with Henry Cowell's activities as organizer, music publisher, and recordings producer, the aim has been to supplement her work with details of primary interest to sound archivists and historians of 20th-century American music.

Arrangement of the NMQR Discography. Insofar as availability of data has allowed, the aim is to provide an orderly listing with as much discographic detail as possible of the 78 r.p.m. discs issued under the New Music Quarterly Recordings (later New Music Recordings) label between 1934 and 1948.

Because of the variety of recording locales and mastering facilities used and because of the unorthodox numbering system adopted for the first twelve discs issued, with the label for each side being assigned an individual number, Russian style, a listing by matrix-number sequence was not feasible. Fortunately, when Musicraft Records in 1937 took over the manufacturing responsibilities, all issues from first to last were given sequential issue numbers on a disc-by-disc basis with A- and B-side designations. It is this sequence that governs the order of listing.

The system breaks down in three places toward the end: No issue appeared under 1511, which normally would have been the first of four releases for 1939. Issue number 1613 was assigned to two different multi-disc sets. The first was the Harrison Kerr Trio for Clarinet, 'cello, and Piano, occupying three sides, designated 1613A-B-C, respectively. The fourth side was a reissue of Kerr's *Study for Violoncello*, issued earlier as 1314B and appearing here with that number. 1613 was also assigned to the three-disc set of excerpts from Ernst Bacon's

opera, **A Tree on the Plains**, the numbers being 1613-A through -F. The two ten-inch solo-flute discs with René LeRoy issued in 1948 fall wholly outside the regular sequence, being numbered 1000-A through -D.

NMQR can take no prizes for consistency, as already intimated. For reasons unknown, a number of pressings were distributed with sides coupled out of sequence. Thus, we have found pressings of the Aaron Copland **Vocalise** (1211A) paired with the first two parts of Otto Luening's **Suite for Soprano and Flute** (1513A), and Gregory Tucker's **Idless** (1414B) paired with Richard Donovan's **Serenade** (1514A). In a number of instances labels have failed to indicate where only parts of larger works have been recorded, as with Henry Cowell's **Three Ostinati with Choraes**. In these and similar instances, we have endeavored to provide full identification.

Numbers in parentheses following the four-digit issue number are those for the original Russian-style label designations. The matrix-number prefixes offer in many instances a clue to the recording locale: Thus CSS indicates Capitol Sound Studios, R signifies Reeves Sound Studios, CH indicates Champion Sound Studios. Matrix numbers appearing in parentheses are those for reissues, and in all probability denote dubbing from a metal or shellac source.

The "program content" element should be self-explanatory. In most instances, entries are on a side-for-side basis, but where a work occupies both sides of a disc the procedure in general has been to indicate distribution of program content under a single heading.

THE NEW MUSIC QUARTERLY RECORDINGS (1933-1949)

Issue Nos.	Matrix Nos.	Program Content and Notes
1011A (I-1)	CSS 401A	Weiss, Adolph (1891-1971): 7 Songs (Emily Dickinson) -- 2. Cemetery; 3. The Railway Train; 5. Mysteries. Mary Bell, soprano; New World String Quartet (Ivor Karman, Lotte Karman, Lucien Baron, David Freed). Recorded December 1, 1933 at Capitol Sound Studios, New York City. Issued January 1934.
1011B (I-2)	CSS 402	Crawford Seeger, Ruth (1901-1953): String Quartet (1931) -- 3rd mvt.: Andante. New World String Quartet. Recorded December 1, 1933 at Capitol Sound Studios.
1012A (I-3)	CSS 412 (NMQ 10)	Riegger, Wallingford (1885-1961): Divertissement, Op. 15 for flute, harp, and 'cello (1933) -- 3rd mvt.: Finale--vivo. Georges Barrère, flute; Carlos Salzedo, harp; Horace Britt, 'cello. Recorded December 31, 1933 at Capitol Sound Studios. Issued April 1934. The Barrère-Salzedo-Britt Trio premiered the work at a Pan American Association concert on December 12, 1933.
1012B (I-4)	CSS 404 (NMQ 11)	Chávez, Carlos (1899-1978): Sonatina for Violin and Piano (1924) -- 1. Largo; 2. Scherzo; 4. Largo. Esther Lipsky, violin; Alexander Lipsky, piano. Recorded December 31(?), 1933 at Capitol Sound Studios.
1013A (I-5)	CSS 429 (13)	Ives, Charles Edward (1874-1954): Set for Theater Orchestra (1904-11) -- 3rd mvt.: In the Night (1906). Symphony/New England Holidays -- 1st mvt.: Washington's Birthday (middle section, "Barn Dance"). Pan American Chamber Orchestra, Nicolas Slonimsky, conductor. Recorded May 15 or 16, 1934 at Capitol Sound Studios. Issued July 1934. LP reissue 1971 as Orion ORD 7150.
1013B (I-6)	CSS 430 (12)	Ruggles, Carl (1876-1971): Men and Mountains (1924) (chamber orchestra version) -- 2nd mvt.: Lilacs. Pan American Chamber Orchestra, Charles Lichter, conductor. Toys. Judith Litante, soprano; Henry Brant, piano. Recorded May 1934 at Capitol Sound Studios. Later pressings of 1013 with Type-B labels and two-digit matrix number state "Recorded by Musicraft"

- (i.e., dubbed from metal parts or shellac). LP reissue of Lilacs 1971 as Orion ORD 7150 with Slonimsky erroneously credited as conductor.
- 1014A (I-7) JOK 2 Becker, John J. (1886-1961): Missa Symphonica (1933) for men's voices a cappella -- 3. Credo. Greek Byzantine Chorus, Christos Vrionides, conductor. Recorded April (?) 1934. Issued October 1934.
- 1014B (I-8) CR 2B Green, Ray (1909-): Sea Calm (1934) for men's voices a cappella. Greek Byzantine Chorus, Christos Vrionides, conductor. Recorded April 1934. The conductor's name is spelled variously on labels and promotion material. The above is correct.
- 1111A (II-1) R 229 Cowell, Henry (1897-1965): Suite for Wind Quintet (1931). Barrère Woodwind Ensemble (Georges Barrère, flute; Fred Van Amburgh, oboe; Carlos Mullenix, clarinet; Angel Del Busto, horn; Rudolph Puletz, bassoon). Recorded at Reeves Sound Studio, New York City. Issued early 1935 with labels reversed.
- 1111B (II-2) R 230 Berezowsky, Nicolai (1900-1953): Suite for Woodwind Quintet, Op. 11 -- 2. Adagio; 5. Allegro. Barrère Woodwind Ensemble (players as above). Recorded at Reeves Sound Studios.
- 1112A (II-3) R 221 Antheil, George (1900-1959): Piano Sonata No. 2 ("Airplane") (1922). Lydia Hoffmann. Issued July 1935.
- 1112B (II-4) R 208 Ives, Charles Edward: General William Booth Enters into Heaven (Vachel Lindsay) (1914). Radiana Pazmor, soprano; Genevieve Pitot, piano. Recorded December 5, 1934 at Reeves Sound Studio. Two one-measure cuts were made in the piano part in order to accommodate the music on a single side. LP reissues appeared on New World Records NW 247 (1976) and on Composers Recordings, Inc. CRI SRD 390 (1978).
- 1113A (II-5) R 231 Piston, Walter: 3 Pieces for Flute, Clarinet, and Bassoon (1926). Barrère Woodwind Ensemble (Georges Barrère, Fred Van Amburgh, Angel Del Busto). Recorded at Reeves Sound Studio. Issued October 1935. The Allegro Scherzando and Lento occupy side A; the Allegro occupies side B.
- 1113B (II-6) R 232

- 1114A (IV-1) R 225 Donovan, Richard (1891-1970): 4 Songs for Soprano and String Quartet (1933) -- 1. On her Dancing (James Shirley); 2. Farra Diddle Dino (Anon. 16th Cent.). Grace Donovan, soprano; Hugo Kortschak, Romeo Tata, Harry Berman, Emmaran Stoeber. Suite for Piano (1932) -- 1. Prelude; 4. Air; 5. Jig. Edwin Gerschefski. Recorded at Reeves Sound Studios 1935. Issued October 1935. Songs on side A, Suite side B.
- 1114B (IV-2) R 481
- 1211A (III-1) R 574 Copland, Aaron (1900-): Vocalise (1928). Ethel Luening, soprano; Aaron Copland, piano. Recorded 1935 at Reeves Sound Studio. Issued January 1936. A later pressing was coupled with 1513A (q.v.).
- 1211B (III-2) R 575 Luening: 4 Songs (Walt Whitman) (1929, 1936) -- 1. A Farm Picture; 2. Here the Frailest Leaves of Me; 3. Only Themselves; 4. Hast Never Come to Thee. Ethel Luening, soprano; Otto Luening, piano (in 1, 2, 3), flute (in 4). Recorded 1935 at Reeves Sound Studio.
- 1212A (III-3) R 645 Siegmeister, Elie (1909-): The Strange Funeral in Braddock (1933) (Michael Gold). Mordecai Bauman, baritone; Elie Siegmeister, piano. Recorded 1936 at Reeves Sound Studio. Issued April 1936.
- 1212B (III-4) R 646
- 1213A (III-5) R 868 Ardévol, José (1911-): Sonatine (1934). Harry Brant, piano. Caturla, Alejandro García (1906-1940): Short Prelude (1927). Estelle Best, piano. Recorded 1936 at Reeves Sound Studio. Issued July 1936.
- 1213B (III-6) R 867 Róldan, Amadeo (1900-1939): Aye me degeson negro. Sigue. Mulata. Judith Litante, soprano; Harry Brant, piano. Recorded 1936 at Reeves Sound Studio.
- 1214A (III-7) R 565A Russell, William (1905-): 3 Dance Movements (1933). Jessie Baetz, Henry Cowell, Miles Dreskell, William Russell, percussion ensemble. Recorded at Reeves Sound Studio 1936. Issued October 1936. The dance movements are designated Waltz 7/4, March 3/4, Fox Trot 5/4.
- 1214B (III-8) R 873 Riegger, Wallingford: Evocations, Op. 17, for piano 4-hands or two pianos. Edwin Gerschefski, Paul Creston. Recorded 1936 at Reeves Sound Studios.

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| 1311A | NMQ 1 | Brant, Henry (1913-): Lyric Cycle (1937) (8 |
| 1311B | NMQ 2 | songs to texts by Cecil Hemley) -- 1. Prelude;
2. Storm World; 4. Nocturne; 6. Prophecy; 8.
Renunciation. Helen Van Loon, soprano; Sol
Montlack, Clifford Richter, Bertram Brant,
violas; Richard Baldwin, piano; Harry Brant,
conductor. Issued July 1937. Label bears no
issue number, but states "Distributed by Ben-
nington College Cooperative Bookstore." Nos.
1, 2, and 4 are on side A, Nos. 6 and 8 on
side B. |
| 1312A | NMQ 3 | Gerschefski, Edwin (1909-): New Music for
Piano, Op. 23 (1937). Edwin Gerschefski. Re-
corded by Musicraft. Issued 1937. |
| 1312B | NMQ 4A | Strang, Gerald (1908-): Sonatina for Clarinet
Solo (1932). Robert McBride. Recorded by
Musicraft. Issued 1937. |
| 1313A | NMQ 5 | Creston, Paul (1906-): Suite for Saxophone and |
| 1313B | NMQ 6 | Piano, Op. 6 (1935). Cecil Leeson, Paul Cres-
ton. Recorded by Musicraft. Issued 1937. The
first two movements are on side A, the third
movement on side B. |
| 1314A | NMQ 7D | McBride, Robert (1911-): Let-down for English
Horn with Piano (1937); Warm-up for English
Horn Alone (decidedly alone) (1937). Robert
McBride, english horn; Gregory Tucker, piano.
Recorded by Musicraft. Issued 1937. Let-down
is dedicated to Colin McPhee. |
| 1314B | NMQ 8 | Kerr, Harrison (1897-1978): Study for Violon-
cello (1936). Margaret Auë. Recorded by
Musicraft. Issued 1937. |
| 1411A | NMQ 14 | Varèse, Edgard (1883-1965): Octandre (1923) for |
| 1411B | NMQ 15 | flute, clarinet, oboe, bassoon, horn, trumpet,
trombone, and string bass. Wind Ensemble,
Nicolas Slonimsky, conductor. Recorded by
Musicraft. Issued 1938. The first movement is
on side A, the second and third on side B. |
| 1412A | NMQ 17 | Ives, Charles Edward: Charlie Rutlage (1914-15); |
| 1412B | NMQ 18 (2435) | Evening (1921); Resolution (1921); Ann Street
(1921); Two Little Flowers (1921); The Greatest
Man (1921). Mordecai Bauman, baritone; Albert
Hirsh, piano. Recorded early 1938 by Musi-
craft. Issued 1938. The songs are distributed
three to each side in the order listed. Labels |

of original issue erroneously cite matrix numbers as NMQR 16 and NMQR 17. LP reissue 1978 by Composers Recordings, Inc. as CRI SRD 390.

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| 1413A | GM 316 | Cowell, Henry: 2 Chorales with Ostinato (from 3 Ostinati with Chorales, 1937) -- Chorales 1 and 3; Ostinato 3. Josef Marx, oboe; Vivian Fine, piano. Recorded by Musicraft. Issued 1938. |
| 1413B | NMQ 19 | Beyer, Johanna Magdalena (1888-1944): Suite for Clarinet and Bassoon (1937?) -- 2. Lentamente; 4. Allegro ponderoso. Rosario Mazzeo, Raymond Allard. Recorded by Musicraft. Issued 1938. |
| 1414A | GM 427 | Bowles, Paul (1910-): Café sin nombre (1937); Huapango No. 2 (El Sol) (1937). Paul Bowles, piano. Huapango No. 1 (1937). Jesús Durón, piano. Recorded by Musicraft. Issued 1938. |
| 1414B | GM 428 | Bailey, William Horace (1910-): Idless (1928) for violin and piano. Samuel Siegel, Gregory Tucker. Recorded by Musicraft. Issued 1938. Some pressings are coupled with 1514A (q.v.). |
| 1415A | GM 485 | Tucker, Gregory (1908-1971): 3 Pieces for Clarinet and Piano (1937) -- 1. Prelude; 2. In the Clearing. Robert McBride, Gregory Tucker. Recorded by Musicraft. Issued 1939. |
| 1415B | GM 511 | Schuman, William (1910-): Quartettino for Four Bassoons (1939). Sam Cohen, Jack Knitzer, Erika Kutzing, Leonard Sharrow. Recorded by Musicraft. Issued 1939. |
| 1511 | | No issue under this number. |
| 1512A | GM 529 | Porter, Quincy (1897-1966): Suite for Viola |
| 1512B | GM 530B | Alone (1930). Quincy Porter. Recorded by Musicraft. Issued 1939. LP reissue 1978 by Composers Recordings, Inc. on CRI SRD 390. The four movements are apportioned two to each side. |
| 1513A | GM 617C | Luening, Otto: Suite for Soprano and Flute |
| 1513B | GM 618A | (1936-37) (Night Piece for solo soprano; Dawn Piece for solo flute; Morning Song/Evening Song for soprano and flute). Ethel Luening, Otto Luening. Recorded by Musicraft. Issued 1939. Some pressings of side A (GM 617C) were issued with the Aaron Copland Vocalise (see 1211A). |

- 1514A CH 1001 Donovan, Richard: Serenade (1939). Lois Wann, oboe; Bernard Tinterow, violin; Quincy Porter, viola; Aaron Bodenhorn, 'cello. Recorded at Champion Recording Studios, New York. Issued 1939. Some pressings are coupled with the Bailey Idless (see 1414B). LP reissue 1978 by Composers Recordings, Inc. on CRI SRD 390.
- 1514B CH 1007 Howe, Mary (1882-1964): Stars (1937). Maganini Chamber Orchestra, Quinto Maganini, conductor. Recorded at Champion Recording Studios. Issued 1939.
- 1611A CH 1012 Jacobi, Frederick (1891-1952): Scherzo for Wind Quintet (1936). Juilliard Wind Ensemble. Recorded at Champion Recording Studios. Issued May 1941.
- 1611B CH 1081 Diamond, David (1915-): Preludes and Fugues (1939) -- No. 3 in C-sharp. Leonard Bernstein, piano. Recorded at Champion Recording Studios. Issued May 1941.
- 1612A ARS 2457A Ives, Charles Edward: Violin Sonata No. 4
1612B ARS 2458A (Children's Day at the Camp Meeting) (1914-15). Joseph Szigeti, violin; Andor Foldes, piano. Recorded in New York City on February 14, 1942. Issued 1942, sponsored by the League of Composers.
- 1613A NMR 1 Kerr, Harrison: Trio for Clarinet, 'cello, and Piano (1936) -- Allegro. Aaron Gorodner, Margaret Auë, Josef Wagner. Issued 1942.
- 1613B NMR 2 Same work -- Largo. Same personnel.
- 1613C NMR 3 Same work -- Vivace; Allegro vivace. Same personnel.

Kerr, Harrison: Study for 'cello (1937). A reissue of 1314B above, using the 1314B label, was used as the side D filler. No mention of the Kerr Trio appears in New Music Recordings promotional literature, nor have any reviews been located. Pressings with Type-C labels are held by the Library of Congress.

Bacon, Ernst (1898-): A Tree on the Plains (1942) (libretto Paul Horgan) -- excerpts from the Music-Play:

- | | | |
|----------------|------------|---|
| 1613A | ARS 2470-1 | Pop's Sermon. Louie White, baritone; Ernst Bacon, piano. |
| 1613B | ARS 2478-1 | The Jeremiah. Thomas Moon, tenor; Spartanburg Symphony Orchestra, Ernst Bacon, conductor. |
| 1613C | ARS 2468-1 | Mom. Radiana Pazmor, soprano; Ernst Bacon, piano. Amen Chorus. Spartanburg Lyric Opera Chorus, Ernst Bacon, conductor. |
| 1613D | ARS 2471-1 | Hymn to Evening; Last Train. Spartanburg Lyric Opera Chorus and Symphony Orchestra, Ernst Bacon, conductor. |
| 1613E | ARS 2467-1 | Let It Be. Thomas Griffin, baritone; Ernst Bacon, piano. Chewing Gum Island. Robert Warren, tenor; Ernst Bacon, piano. |
| 1613F | ARS 2469-1 | Buddy. William Beardon, tenor; Ernst Bacon, piano. Nocturne. Alonzo Lope, clarinet; Analee Camp, violin; Claire Harper, 'cello; Ernst Bacon, piano. Recorded 1942 by Advertisers' Recording Service. Issued 1942 as a three-disc album. |
| [10"]
1000A | FW 1 | Wigglesworth, Frank (1918-): Lake Music (1947). René LeRoy, flute. |
| 1000B | FW 2 | Varèse, Edgard: Density 21.5 (1936). René LeRoy, flute. |
| 1000C | FW 3 | Luening, Otto: Suite for Flute Alone (1947-52) -- 1st mvt.: Monologue. René LeRoy, flute. |
| 1000D | FW 4 | Lourié, Arthur (1892-1966): Dithyrambes (1923) -- 2nd mvt.: Plainte d'Ariane. René LeRoy, flute. All four sides recorded at Mary Howard Records, New York City. Issued 1948. |



Type A



Type B



Type C

The three basic label designs used for New Music Quarterly Recordings (later New Music Recordings). Type A was used between 1934 and 1936 and employed sequential side numberings rather than a unified disc-issue number. The last two issues of this type (III-5/III-6 and III-7/III-8) bore the Bennington College rather than New York post office box address.

Reissues of I-3/I-4, I-5/I-6, and III-7/III-8 appeared with Type B labels under issued numbers 1012, 1013, and 1214. Type B was used between 1936 and 1941 for issued numbers 1311 through 1514 inclusive, the earlier items indicating in small type Bennington College Cooperative Book Store distribution.

Type C was used from 1941 until the demise of New Music Recordings (as designated thereon) in 1948. Reissues with the Type C label included I-5/I-6 (1013), II-3/II-4 (1112), II-5/II-6 (1113), III-1/III-2 (1211), 1411, 1412, 1414, 1415, 1512, 1513, and 1514. All subsequent issues were with the Type C label only.

Label illustrations from the Rigler and Deutsch Record Index microfilms at The New York Public Library. © ARSC 1983.

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- Antheil, George (1900-1959) 1112 Piano Sonata No. 2 (Airplane)
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