

A Recording and Overview of the Solo Piano Works

by John La Montaine (b. 1920)

by

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## ABSTRACT

John La Montaine (b. 1920) has devoted his life to music composition. His major works total 62 opus numbers, including operas, concertos, songs, chamber music, and orchestral works as well as eleven compositions for solo piano. Among his composition teachers were Nadia Boulanger and Howard Hanson, and his first piano concerto was awarded the 1959 Pulitzer Prize for Music. He was active also as a concert soloist and collaborative pianist, appearing on prestigious concert series and with first-rank orchestras. Despite his obvious success, La Montaine did not seek publicity. As a result, the majority of his music is not widely known.

La Montaine's eleven compositions for solo piano are written in a wide variety of styles, from tonal to serial, with many based on a tonal center, and they range in difficulty from the easiest beginner pieces to challenging concert works. His elementary works include a set of easy canons and many small pieces written for an early piano method. An imaginative set of children's pieces and a small virtuoso étude challenge the intermediate pianist. A diverse range of works for the advanced pianist includes a serious sonata, a lively toccata, several contrapuntal works, lilting dance pieces, and unique smaller pieces.

The recording included with this research project is the first to present La Montaine's complete works for solo piano. The composer's own recordings of many of his works are difficult to obtain, and only a few have been recorded commercially. While some of his works remain in publishers' catalogs, those which are out-of-print can be obtained via interlibrary loan. This recording and

discussion of La Montaine's solo piano pieces are intended to make his work better known.

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John La Montaine and his nephew, Kim Schilling, graciously received me on two occasions at Mr. La Montaine's home. Although his memories of his music career have been diminished by time, Mr. La Montaine generously offered

access to his scores and personal archives. I will always cherish memories of the afternoon spent in his studio, where I reviewed materials in his archives while his stereo played recordings of his works.

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## CHAPTER ONE: BIOGRAPHY AND COMPOSITIONS FOR SOLO PIANO

John La Montaine (b. 1920) has devoted his life to music composition. His major works total 62 opus numbers, including operas, concertos, songs, piano pieces, and orchestral works. Many of his works were by commission, and such well-known artists as sopranos Jessye Norman and Leontyne Price, pianist Jorge Bolet, and flutist Doriot Anthony Dwyer have performed them. The National (Washington D.C.) and Pittsburgh Symphonies premiered some of his major orchestral works, and his staged works have been performed at Washington D.C.'s National Cathedral. His works for flute and piccolo are part of the standard repertoire for those instruments. Major music publishing houses have promoted his work. Despite his apparent success, the majority of John La Montaine's music is not well known.

La Montaine's compositions for solo piano total eleven, with seven of them having opus numbers. A pianist himself, he has written pieces for pianists of all ages and abilities, from his elementary-level *Copycats* to his challenging Piano Sonata, Op. 3. Some of these works display La Montaine's love of counterpoint. Others are preliminary sketches for or transcriptions of his orchestral works. Whereas his flute works and vocal music have been the focus of academic study, his seldom-performed solo piano works warrant further examination.

## Biography

John La Montaine was born in Chicago, Illinois, on March 17, 1920. The family soon moved to suburban Oak Park. With no musicians in his family, his earliest childhood memories include visits to a neighbor's home to play the piano. He loved the sounds of the church organ, singing along at home with a silent organ he built from toy wood blocks. La Montaine's first piano was a broken-down, half-step flat old upright, given to him by a local piano tuner.<sup>1</sup>

His family was poor, losing their home during the Depression. Despite the family's destitute circumstances, he was able to study piano with Margaret Farr Wilson and Muriel Parker. The young man must have made quite rapid progress, as he performed Beethoven's fifth and Brahms' first piano concertos during his high school years.<sup>2</sup> He also studied theory and composition with Stella Roberts, who introduced the young composer to 16<sup>th</sup>-century counterpoint, sowing the seeds of a lifelong interest in that compositional style.<sup>3</sup> La Montaine's math teacher at Oak Park-River Forest High School, Elsie Parker Johnson, was so

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<sup>1</sup> Pearl Yeadon McGinnis, *The Solo Vocal Music of American Composer John La Montaine: Compositions for Voice and Piano* (Lewiston, New York: The Edwin Mellen Press, 2004), 12-13.

<sup>2</sup> Frank J. Oteri, "Rediscovering John La Montaine." American Music Center, May 20, 2003. [http://www.newmusicbox.org/53/interview\\_lamontaine.pdf](http://www.newmusicbox.org/53/interview_lamontaine.pdf) [accessed January 3, 2010], p. 3.

<sup>3</sup> McGinnis, 14.

impressed by his enthusiasm for music that she paid his tuition at the Eastman School of Music.<sup>4</sup>

At Eastman, La Montaine studied piano with George MacNabe<sup>5</sup> and Max Landow,<sup>6</sup> and composition with Howard Hanson and Bernard Rogers. His freshman orchestral work, *Music for a Greek Play*, was conducted by Hanson as part of a regular series of live radio broadcasts of new music. Hanson featured other orchestral works of La Montaine on the series during the young composer's four years at Eastman. Although La Montaine now considers many of his student works "abandoned," he did retain his Piano Sonata, Op. 3, performing it at his graduation recital. La Montaine credits his growth as a composer to the opportunities afforded at Eastman for frequent performance of student works.<sup>7</sup> Leontyne Price gave the first professional performance of a La Montaine work, touring with his *Songs from the Rose of Sharon* throughout the United States.<sup>8</sup>

La Montaine entered military service in 1942 after graduating from Eastman. He said that although he served in the Navy through the end of World War II, "I never set foot on a ship." Instead, he worked in the kitchen and library while being active in on-base choral activity. At Oceana, Virginia, La Montaine

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<sup>4</sup> John La Montaine, "Biography." John La Montaine web site. <http://www.johnlamontaine.com/biography.htm> [accessed January 3, 2010].

<sup>5</sup> Ann Labounsky, e-mail message to author, January 4, 2010.

<sup>6</sup> John La Montaine and Paul Sifler, *Teaching Pieces*, Fredonia Discs, FD-4. Long-playing record.

<sup>7</sup> McGinnis, 18.

<sup>8</sup> Oteri, 3.

worked in the control tower directing air traffic. After reassignment to Great Lakes Naval Air Station in Illinois, he met fellow composers Ross Rosazza and Paul Sifler with whom La Montaine became lifelong friends.<sup>9</sup>

In 1945, La Montaine's Navy duties allowed him time to study with Rudolph Ganz, pianist, composer, former music director of the St. Louis Symphony, and then the director of the Chicago Musical College. Speaking at a 1957 panel discussion, Ganz hailed La Montaine, along with local composers John Alden Carpenter and Leo Sowerby, for their excellence in creative musical work by Chicagoans. In 1955 through 1966, Ganz and his wife Mary, a singer, included some of La Montaine's songs in their tours of the United States.<sup>10</sup>

After the end the war, La Montaine left the Navy, moving to New York where he studied composition at Juilliard with Bernard Wagenaar. La Montaine's time at Juilliard was brief, due in part to his disappointment over infrequent opportunities for performance of student works.<sup>11</sup>

While living in New York, he had the opportunity to accompany such singers as Mary Garden, Jessye Norman, Leontyne Price, Eleanor Steber, Adele Addison, Martial Singher, Maggie Tayte, and Kirsten Flagstad. La Montaine admits to "a very weak spot for sopranos." In the 1950s he toured with Leontyne Price at a time when racial prejudice was especially prevalent in the American

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<sup>9</sup> McGinnis, 24-25.

<sup>10</sup> Jeanne Colette Collester, *Rudolph Ganz: A Musical Pioneer* (Metuchen, NJ: Scarecrow Press, 1995), 76, 86.

<sup>11</sup> McGinnis, 18.



South. La Montaine's concert with Price in her hometown of Laurel, Mississippi, was the first performance there before a mixed audience of blacks and whites. The next year La Montaine disappointed Price by declining to tour with her, citing his need for time to compose.<sup>12</sup>

La Montaine became the keyboard player for Toscanini's NBC Symphony Orchestra in 1950, remaining in this post until the legendary conductor's retirement in 1954. His seat at the celeste, directly in front of Toscanini, gave La Montaine a close-up view of the conductor's rehearsal style and well-known intolerance for mistakes: "In the four years I played with him I made only one mistake and it was at a rehearsal." In lieu of the expected sharply-worded rebuke, a missed celeste entrance in the last movement of Debussy's *La Mer* elicited only a quiet "*Guarda*, celeste, first note," as Toscanini stepped down from the podium after rehearsal.<sup>13</sup> About this time, La Montaine also served as assistant conductor for Gian Carlo Menotti's opera company on Broadway. The composer had hoped money saved from these jobs would enable him to compose full-time, but this was not yet possible.<sup>14</sup>

In addition to his success as a collaborative pianist, La Montaine performed a diverse range of solo repertoire. Besides his own works, he often performed the second and third sonatas of Chopin, as well as Ravel's *Gaspard de la nuit*. More recently, La Montaine has recorded Book Two of Bach's *Well-*

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<sup>12</sup> McGinnis, 28, 31-32.

<sup>13</sup> McGinnis, 35.

<sup>14</sup> Oteri, 2.

*Tempered Clavier* on a Roland digital piano, using a different sound for each contrapuntal voice. In 2003, at age 83 and with his Roland keyboard, he recorded a compact disc of the complete Chopin Etudes. Another compact disc, “to honor the Roland Concert Grand Piano,”<sup>15</sup> features eight original works he wrote for electronic piano.

La Montaine taught private piano students while he lived in New York City. Concert organist Ann Labounsky studied piano with him at his 57<sup>th</sup>-Street apartment during 1956-1957 in preparation for an audition at Eastman. She considers La Montaine to have been one of the greatest musical and personal influences of her life. The pedagogical writings of Tobias Matthay were central to his teaching. At her lessons, Labounsky studied Short Preludes and Fugues and Inventions of Bach, piano sonatas of Beethoven, and La Montaine’s own Piano Sonata, Op. 3.<sup>16</sup>

In the summer of 1955 La Montaine studied composition with Nadia Boulanger at the American Conservatory in Fontainebleau, France. Boulanger read a diary in which La Montaine had noted instances of composers’ breaking compositional rules of their own style periods. After reviewing it carefully Boulanger told him, “I do not know of any universally applicable rule. Take what you need!”<sup>17</sup> Calling his work with Boulanger a “finishing school,” he considered

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<sup>15</sup> John La Montaine, *Compositions for Electronic Keyboard*, performed by the composer, Fredonia Discs FDCD-31, 2004, compact disc.

<sup>16</sup> Labounsky e-mail.

<sup>17</sup> John La Montaine, “Biography.” John La Montaine web site.

that “the things she told me [to be] quite different from the reports of all the composers that I know. And things she said to me were liberating.”<sup>18</sup> Boulanger also told him: “Art has frames but music has to form its own frame. Your music needs a framework.”<sup>19</sup>

In 1958 La Montaine completed his first piano concerto, Op. 9, a commission from the Ford Foundation. It was about this time that La Montaine considered giving up composing. Having just received a 97 percent score on the New York State stockbroker’s licensing exam, he received a phone call informing him that his piano concerto had been awarded a Pulitzer Prize, thus launching his composition career. Soon after he received a Guggenheim Fellowship. “So, I closed the stock books and never did anything [with them],” he said.<sup>20</sup>

Other important commissions after the first piano concerto include the orchestral overture *From Sea To Shining Sea*, first performed at President John F. Kennedy’s Inaugural Concert. Three Christmas operas were commissioned and premiered by Washington Cathedral; the second opera, *The Shepherds Playe*, was televised nationally. The Joffrey Ballet’s *Nightwings* used the score of *Birds of Paradise*, a work for piano and orchestra. The *Wilderness Journal*, a symphony for bass-baritone, organ, and orchestra, was premiered at the dedication concert of the Filene organ at Washington D.C.’s Kennedy Center for the Performing Arts.

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<sup>18</sup> McGinnis, 18-19.

<sup>19</sup> Erica Beth Weintraub, “John La Montaine: Life on the Edge,” *Music Educators Journal* 69, no. 7 March 1983: 43.

<sup>20</sup> Weintraub, 41.

La Montaine wrote the libretto and score for *Be Glad Then America*, commissioned by Sarah Caldwell, the Pittsburgh Symphony and Pittsburgh University Choirs for performance during the nation's Bicentennial year.<sup>21</sup>

For the bulk of his composing career La Montaine has divided his time between an apartment in New York City and his home in Hollywood, California. Speaking in 1983 to interviewer Erica Beth Weintraub, La Montaine said, "Composing is like playing hopscotch. For at least 20 years I always have had commissions for a year or two ahead. It always seemed like that would be the end—then something else turned up." La Montaine has had to live frugally, telling Weintraub, "I love my work. I would do it even if I weren't paid."<sup>22</sup> As his career progressed, the composer wished for greater freedom. Speaking in 1994 with Paula Hutchinson, La Montaine expressed gratitude for a lack of commissioned work: "I want to be free for awhile," he said.<sup>23</sup>

In 2003 La Montaine sold his New York City apartment to live exclusively at his West Coast home in Hollywood, California. As part of the sale La Montaine sold his prized Steinway model C grand piano, which had been a gift

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<sup>21</sup> The composer's own 1995 work list can be found in Appendix A.

<sup>22</sup> Weintraub, 41.

<sup>23</sup> Paula C. Hutchinson, "Structure and style in three flute works of John La Montaine, with three recitals of selected works by Bach, Prokofiev, Messiaen, Reinecke and others" (D.M.A. diss., University of North Texas, 1994), 112.

to him from Lucille Napp, a patron of the arts.<sup>24</sup> He recorded Bach's second and sixth Partitas on the piano shortly before selling it.<sup>25</sup>

Retired from composing, La Montaine currently lives at his Hollywood home. Always one to closely guard details of his personal life and its potential connections to his works, the composer has spoken of his intent to write an autobiography. At present, it has not yet appeared.<sup>26</sup>

Despite his early success and awards, La Montaine's music has not been widely performed. More interested in composing than garnering publicity, he feels that his works need to "live on their own." Although he operates his own publishing company, Fredonia Press,<sup>27</sup> he feels that his composing career does not include the chores of publicity. Commenting on the scarcity of contemporary music performance, La Montaine feels that "avant garde, often shocking works" have alienated modern audiences and turned them away from wanting to hear works by living American composers. Pointing out the extensive new-music advocacy by Boston Symphony conductor Serge Koussevitsky, who premiered many works by such composers as Aaron Copland, Roy Harris, Samuel Barber, Howard Hanson, and William Schuman, La Montaine regrets the absence of a

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<sup>24</sup> McGinnis, 73.

<sup>25</sup> Johann Sebastian Bach, *Bach Partitas*, John La Montaine, piano. Fredonia Discs, 2003. FDCD-30.

<sup>26</sup> McGinnis, 73.

<sup>27</sup> Fredonia Press is named after the Hollywood street on which La Montaine lives.

similar modern-day new-music activist.<sup>28</sup> He also laments financial obstacles encountered by contemporary composers wishing to record their works. Existing recordings of several larger orchestral and operatic La Montaine works remain unavailable, or have been issued only in small quantities, due to high fees required by union contracts. Although “I could go to jail for it,”<sup>29</sup> the composer did make about one hundred private copies of these works available for purchase on his web site.

Although he has undertaken temporary academic residencies, La Montaine for the most part has avoided the teaching of composition. He accepted residencies at the American Academy in Rome, the University of North Texas, the University of Utah, Whittier College, and twice at the Eastman School of Music. Putting aside his own work, La Montaine’s method of teaching involved the examination of student works in great detail, even on his own time outside of class, offering his reactions to what was successful or less successful. He often felt that he learned more from his composition pupils than they learned from him.<sup>30</sup> La Montaine believes it is the duty of a composition teacher to encourage each musician toward finding his or her own voice and then developing that voice. Each composer has a unique genetic makeup whose composing will be

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<sup>28</sup> Weintraub, 43.

<sup>29</sup> Oteri, 17-18.

<sup>30</sup> Oteri, 14.

influenced by life experiences.<sup>31</sup> He believes also that students should not write works they cannot hear. La Montaine often chided students who could not identify wrong notes he introduced into their scores while playing them on the piano.<sup>32</sup> That some part-time composers have achieved success causes La Montaine to wonder what else they could have written. Howard Hanson, for example, wrote some “marvelous pieces” but spent much of his time teaching and working at the Eastman School of Music. La Montaine cited Ravel as one who “couldn’t have written those pieces if he taught.”<sup>33</sup>

La Montaine believes an audience should be able to understand a musical work at once upon hearing it, without advance technical knowledge. “If there’s not something enjoyable or ‘listen-to-able’ in the pieces, they’re really not very much. There has to be something that has its own value besides the technique that’s employed.” He noted further that a work should be “a true reflection of my life in full... I have something to say, and I take whatever techniques are available or useful in making what I have to say clear and understandable, and absorbable... It starts from the feeling. As far as I know, I’ve never written a piece where it’s just manipulation of materials.”<sup>34</sup> La Montaine was amused to be categorized as a serial composer by an entry in the 1980 edition of *The New Grove Dictionary of*

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<sup>31</sup> Bruce Duffie, “Composer/Pianist John La Montaine: A Conversation with Bruce Duffie,” interview conducted June 24, 1989, <http://www.bruceduffie.com/LaMontaine4.html> [accessed January 3, 2010] 11-12.

<sup>32</sup> Oteri, 14.

<sup>33</sup> Oteri, 2.

<sup>34</sup> Duffie, 11.

*Music and Musicians*.<sup>35</sup> “I can count all my serial pieces on one hand,”<sup>36</sup> he said. La Montaine works slowly at composition, often taking a year or more to complete larger works.<sup>37</sup> Once while composing an opera he dreamed about the work every night. Each following morning he wrote down the music he had dreamed.<sup>38</sup>

La Montaine’s own web site lists genres in which he has composed: “symphonic, chamber ensemble, ballet, opera, choral and solo works.” A list of diverse influences is also given: “medieval, classical, romantic, modal, diatonic, dodecaphonic, serial, hymn, folk song, jazz and the sounds of nature.” The web site’s biography concludes: “The highly varied scope of his creative palette has been awarded with admiration of critics and affection of a wide public.”<sup>39</sup> While his works have received praise from critics and adoring fans, they have not been performed or recorded on a large scale.

Despite the tremendous care put into their composition, the piano works of John La Montaine have received little attention. Only two have been commercially recorded. Relatively few copies of long-playing record and compact disc recordings of his own piano works were made and sold by the

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<sup>35</sup> W. Thomas Marrocco, “John La Montaine,” in *The New Grove Dictionary of Music and Musicians*, 1980.

<sup>36</sup> Oteri, 11.

<sup>37</sup> Weintraub, 42.

<sup>38</sup> Labounsky e-mail.

<sup>39</sup> John La Montaine, “Biography.” John La Montaine web site.



composer. Now unavailable, these rare recordings can be found only in a few libraries. Perhaps an examination of La Montaine's piano output as a whole will encourage future study and performance of these works.

### **Compositions for Solo Piano**

John La Montaine's works with opus numbers total 62, and there are also some works without. The composer's own catalogs of his complete works are reproduced in Appendices A and B. His complete solo piano works are listed in Appendix C. Track listings for the CD recordings that accompany this research paper can be found in Appendix F.

All of La Montaine's solo piano pieces were written before the end of 1964, when he was 44 years old. Out of an overall total of 62 numbered works, the highest opus number given to a solo piano work is 26. While many of his large orchestral and choral compositions were written by request, La Montaine did not receive commissions for his solo piano pieces.

La Montaine feels it is the performer's job to make the music sound good. Speaking with Bruce Duffie in a 1989 interview, he said "The music is in the notes, first of all. I think that's a *sine qua non* requirement, that the notes be correct, and that the time be correct. As to the dynamics, there's a little leeway."<sup>40</sup> His scores indicate metronome marks for each movement or tempo change. In an e-mail to the author, Ann Labounsky, La Montaine's former piano student, wrote of the extreme care with expression markings taken by the

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<sup>40</sup> Bruce Duffie, "Composer/Pianist John La Montaine: A Conversation with Bruce Duffie," interview conducted June 24, 1989, <http://www.bruceDuffie.com/LaMontaine4.html> [accessed January 3, 2010], 3.

composer during her lessons.<sup>41</sup> La Montaine marked detailed pedaling indications throughout his piano scores, including half-pedaling techniques. Despite such a meticulous approach to composition, he believes it is impossible to indicate every possible inflection on the page.<sup>42</sup> Once a work has been completed, he seldom finds the need for revisions.<sup>43</sup> He does not consider chronology of composition as a factor in evaluating his works,<sup>44</sup> preferring instead that each work be allowed to stand on its own.<sup>45</sup>

La Montaine has written in many styles, choosing a medium to suit his needs. *Birds*, from *Three Pieces for Piano Solo*, is a strict serial piece. Blues and jazz styles are evident in *Venice West Blues*, also from the *Three Pieces for Piano Solo*, and in the second of the *Six Dance Preludes*. *Twelve Relationships: A Set of Canons for Piano*, *Fuguing Set*, and *Copycats* all display La Montaine's love of counterpoint. While the composer does not consider himself to be a good dancer,<sup>46</sup> he enjoys creating dance music, as in the *Six Dance Preludes* and the second theme of his *Sonata for Piano*'s first movement. Pieces may be built

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<sup>41</sup> Ann Labounsky, e-mail message to author, January 4, 2010

<sup>42</sup> Duffie, 3.

<sup>43</sup> Duffie, 12.

<sup>44</sup> Paula C. Hutchinson, "Structure and style in three flute works of John La Montaine, with three recitals of selected works by Bach, Prokofiev, Messiaen, Reinecke and others" (D.M.A. diss., University of North Texas, 1994), 111.

<sup>45</sup> Oteri, 11.

<sup>46</sup> Phillip Ramey, "Notes by Phillip Ramey." Liner notes to *Music from America's First and Second Cities*, by Steven Graff (Centaur CRC-2997), Compact Disc.

around a specific interval; for example, thirds and sixths permeate *Questioning* and the *Six Dance Preludes* while the *Toccata* is built around fifths. Some melodic lines in La Montaine's piano music feature wide leaps and can range as far as two octaves. Most of his other works not written in a specific style have a tonal center, but without the use of traditional dominant-tonic harmony. A key signature may not indicate the actual key. For instance, the second movement of the *Sonata for Piano* has a tonal center of B but a key signature of three sharps.<sup>47</sup> Speaking about key signatures in a 1994 interview with Paula Hutchinson, La Montaine said:

If you see a key signature, there has to be some relation to that key, but I don't start from thinking that way. I can't tell you what I do, but I don't say 'This is in a certain key and that's the dominant and this is the subdominant, then we modulate to the supertonic.' I went through all that stuff, but it seems so utterly boring to me, I don't bother with it.<sup>48</sup>

La Montaine's piano compositions encompass all levels of difficulty. His short pieces for *Write and Play Time* and *Music Workbook* in Frances Clark's "Library for Piano Students" provide supplementary sight reading for young beginners. *Copycats* and *Questioning* are suitable for pianists at the elementary level. *A Child's Picture Book* and *Sparklers* are intermediate-level works. While the more difficult pieces of *Twelve Relationships: A Set of Canons for Piano* challenge the advanced pianist, many of them fall within the capabilities of an intermediate level pianist. The remaining pieces are at the advanced level, with

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<sup>47</sup> Gary Steigerwalt, "Master Class: Movement No. 2 From Sonata by John La Montaine." *Keyboard Classics*, August 1985, 46-47.

<sup>48</sup> Paula C. Hutchinson, 110.

the *Toccata, Sonata for Piano, Fuguing Set, and Six Dance Preludes* being the most technically difficult. This study of La Montaine's solo piano compositions will begin with the least difficult works, proceeding in order of difficulty to his most advanced pieces.

## CHAPTER TWO: ELEMENTARY SOLO PIANO WORKS

### *Write and Play Time, Music Workbook*

In 1957, the eminent piano pedagogue Frances Clark invited La Montaine to compose some elementary-level pieces for her New School of Music Study in Princeton, New Jersey. Among the fruits of this endeavor were many small pieces written for her workbooks and theory books, as well as a set of short canons, *Copycats*, Op. 26.<sup>49</sup>

The short, pedagogical works in Frances Clark's Library for Piano Students series, *Write and Play Time* and *Music Workbook*, are intended to augment technical and theoretical lessons in the chapters where they appear. La Montaine is not billed as the primary composer of the series and the pieces are scattered throughout the books at the editors' desires. While Frances Clark and Louise Goss are named as series co-authors and editors, a subtitle lists "music in collaboration with John La Montaine,"<sup>50</sup> suggesting that La Montaine created these small pieces as requested to suit the wishes of the authors.

Most of the pieces are four or eight measures long. A characteristic evident here that is common to all La Montaine scores is meticulous attention to detail, especially concerning accents, articulation marks, and variety of expression. Though the interval of a sixth may appear, mostly five-finger positions are used, and each small piece may change to a different mode or

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<sup>49</sup> Duffie, 17-18.

<sup>50</sup> Frances Clark and Louise Goss, *Write and Play Time, Vol. A and B* (Secaucus, New Jersey: Summy-Birchard, 1957), 1.

register. Key signatures up to three sharps and two flats can be found. The series dates from 1957 and such titles as *Trolley Ride*, *Broken Record*, and *Playing Hooky*<sup>51</sup> may seem a bit outdated, but the pieces retain their value for young pianists.

### *Copycats, Op. 26*

Many piano teachers have incorporated these pieces into their students' lessons. Indeed, as La Montaine joked with Frank Oteri, "That's my most sold piece!"<sup>52</sup> *Copycats* was published in 1957 by Summy-Birchard. In August 1976, the copyright was assigned to John La Montaine, who issued the work from his own Fredonia Press.<sup>53</sup> Summy-Birchard continues to publish *Copycats* as part of its volume *Five Finger Music*, a collection of pieces for beginning pianists. La Montaine dedicated *Copycats* to Clark.

*Copycats* consists of 14 short canons, all in the five-finger position. Beyond the pedagogical realm, La Montaine's expressive markings give the creative young pianist opportunities within each piece for dramatic performance. The composer's own spirited reading of *Copycats* is enhanced through the use of

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<sup>51</sup> Clark, 40.

<sup>52</sup> Frank J. Oteri, "Rediscovering John La Montaine." American Music Center, May 20, 2003. [http://www.newmusicbox.org/53/interview\\_lamontaine.pdf](http://www.newmusicbox.org/53/interview_lamontaine.pdf) [accessed January 3, 2010], p. 15.

<sup>53</sup> John La Montaine, *1984 Catalog* (Hollywood, CA: Fredonia Press, 1984), 8.

Baroque-style “doubles,” varied repeats of the original, in ten of the canons.<sup>54</sup>

While not indicated in the score, these repeats extend the performance life of these brief pieces. The “double” versions may move one or both hands to a different register, alter the rhythm, or change dynamics. The use of doubles is not suggested in the score. At just under six-and-a-half minutes, the pacing of fast and slow pieces within *Copycats* enables its effective performance as a complete set. *Copycats*’ canonic pieces provide an imaginative introduction to contrapuntal playing for the young pianist.

The first, *Have You Seen A Copycat?*, affords the young pianist the opportunity to play sharp accents and crisp staccatos. In the double repeat on his recording, La Montaine embellishes the printed notes with a skipping, triplet motive. The sprightly *Cuckoo* playfully passes the descending minor-third “cuckoo” motive between the hands. The canon, following closely by two beats, lends urgency. The descending minor third also appears in *Owl*, where it allows the thoughtful bird to listen pensively to echoes of his hooting. Playful alternations between legato and staccato enliven *Walk and Hop*, which seems a diminutive version of the set’s first piece. Subtle use of pedal in *October* can enable the player to create a legato effect with repeated notes.

*Sing a Song and Clap your Hands* is a lively example of La Montaine’s dance style. The opening motive and subsequent syncopations in the introspective *Shadow* suggest an *homage* to Bach’s *Sinfonia in F Minor*. With

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<sup>54</sup> John La Montaine and Paul Sifler, *Teaching Pieces*, Fredonia Discs, FD-4. Long-playing record.

one impulse per bar, *Where Has our Puppy Dog Gone?* allows the pianist to create long phrases which give a sense of forward motion. Its closing *ritard* puts into music the child's disappointment at losing his dog and having to go home alone. *Alarums'* accented bell figures invite the use of half-pedaling techniques to sustain the tone without causing a blurry sound. La Montaine's highlighting of the Lydian mode's raised fourth lends spice to the accented bell tones. The peaceful *Hungarian Lullaby* lulls a baby to sleep in gypsy mode, emphasizing the Hungarian-flavored interval of the augmented second. *Sing No More, It's Time to Dance* is an invigorating dance work with challenging syncopations. The F-Minor *Winter Song* appropriately evokes its title and allows for use of *rubato*. The all-black key *Blackbird* stays within the G-flat-major five-finger position on the black keys, while avoiding the fourth scale degree, C-flat, a white key. The eighth-note motive in this canon gives it a lively character. Because La Montaine loves to incorporate dance music in his compositions, *Now Let Us Dance* provides a fitting close to the set. The jaunty dance includes a change of register in both hands at the end. In his "double" version on the recording, La Montaine begins his repeat at the beginning of the third bar from the end.

With the exception of *Shadow*, which is at the fifth, all other canons in *Copycats* are at the octave, with the right hand playing first. Befitting the multi-key approach of Frances Clark's *Write and Play Time* and *Music Tree* method books, *Copycats* challenges the student to play in many different major and minor five-finger positions and time signatures with many articulation and expression marks.



## Questioning

*Questioning* is a transcription by La Montaine from the first movement of his *Sonata for Flute Solo*, Op. 24,<sup>55</sup> first published in 1958. The *Sonata for Flute Solo* has four movements, arranged in the same slow-fast-slow-fast order as many of J. S. Bach's works. The four movements are "Questioning," "Jaunty," "Introspective," and "Rakish." The sonata as a whole is unified through its extensive use of the interval of a minor third. As La Montaine explained to Paula Hutchinson in a 1994 interview,

...I'm very involved with the significance of intervals. All of the intervals have a very special meaning, and that seems to be quite universal in human experience.... Whether they go up or down, what they're preceded with and what follows them.... At the time, I was involved in writing a series of works which would make the maximum use of a particular interval.... The flute sonata was based on the minor third.<sup>56</sup>

La Montaine's transcription of *Questioning*, intended for young pianists, shortens the work from 44 to 31 measures and changes the time signature from mostly 6/4 to 3/4, which simplifies counting for the elementary pianist.



Example 1. John La Montaine, *Questioning*, mm. 1-4.

<sup>55</sup> A copy of this work in the Arizona State University library contains a front cover inscription from La Montaine to Lois Schafer, the first flutist to perform the work for him.

<sup>56</sup> Hutchinson, 16.

The theme of *Questioning* is composed almost entirely of minor thirds, and opens with a single descending minor third (Example 1), the “question” on which the work is based. Although the tonal center is clearly G, La Montaine’s use of various minor thirds melodically creates a conflict between major and minor. Subsequent phrases expand and develop the motive (Example 2).



Example 2. John La Montaine, *Questioning*, mm. 9-12.

The piano version of *Questioning* presents only the home key portions of the flute original. Omitted are modulatory sections and a long series of eighth notes culminating at the original work’s climax at B-flat 6. Alice Canaday describes how the work embodies its title with its “incomplete nature and irregular phrasing.”<sup>57</sup> Also noteworthy is the quickened rhythm beginning in measure 9, the initial 3/4 time becoming confused by 6/8 time in measure 14, and back to 3/4 at measure 15, continuing on to the work’s climax at measure 19. In 2001, La Montaine reworked the full 44 measures of *Questioning* into the first of three movements of his *Trombone Quartet*.

While the dynamic variety, wide skips, and single voice nature of *Questioning* will challenge a late elementary piano student, it could be rewardingly adapted by a pianist needing repertoire for only one hand.

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<sup>57</sup> Alice Canaday, *Contemporary Music and the Pianist: a Guidebook of Resources and Materials* (Tunbridge, VT: Trillium Music Co., 1997), 34-35.

## CHAPTER THREE: INTERMEDIATE SOLO PIANO WORKS

### *Sparklers*

La Montaine wrote *Sparklers* in 1957 and it was published as a solo sheet by Summy-Birchard. Its copyright was reassigned to La Montaine on August 18, 1976, after which Fredonia Press published the work. A fast-paced will-o-the-wisp, its four pages are playable in less than one minute. The brilliant writing in this miniature virtuoso piece could capture the imagination of a fine intermediate-level student.

As shown in Examples 3 and 4, *Sparklers* is modeled after C. P. E. Bach's *Solfeggetto in C Minor*,<sup>58</sup> H. 220, Wq. 117, No. 2, emulating *Solfeggetto's* arpeggiations, scale passages, and rapid single-line writing. A "sparkler" motive is created by the interplay among A-major, F-major, and C-major triads, imitating the random flashes of fireworks, as pictured on the work's cover.<sup>59</sup> One could imagine young children with lighted sparklers waving them in circles in the air, depicted by converging, contrary-motion scales.

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<sup>58</sup> John La Montaine and Paul Sifler, *Teaching Pieces*, Fredonia Discs, FD-4. Long-playing record.

<sup>59</sup> Both editions have the same graphic.



Example 3. C. P. E. Bach, *Solfeggietto in C Minor*, H. 220, Wq. 117, No. 2, mm. 1-6.



Example 4. John La Montaine, *Sparklers*, mm. 1-5.

*Sparklers* is in *abab* design. Centered around A major, its lively five-measure opening phrase spells out the “sparkler” motive, closing with contrary-motion scales that return to A. After the first phrase is repeated, the third phrase diverges to E major, introducing a new tremolo figure and a slower-moving bass melody before closing, providing a respite from the frenetic pace established from the beginning of the piece. A short retransition with an ascending version of the tremolo figure crescendoes into a full return of the “sparkler” motive. The

“sparkler” motive continues into the *b* figuration, as before, but now with a *pianissimo* B-flat-major tremolo that briefly suspends motion. A brilliant series of scales descending from the highest pitch of the work, A7, combines with a rising, accented left-hand figure that crosses over the right hand. The two lines linger on E before extinguishing quietly in a few staccato eighth notes emphasizing A.

### *A Child's Picture Book, Op. 7*

La Montaine wrote this set of “little preludes” as a Christmas present for his then four-year-old niece, Bonnie La Montaine. He premiered *A Child's Picture Book* in a solo recital on January 16, 1948, at Ferry Hall in Lake Forest, Illinois.<sup>60</sup>

Seeking a publisher for his new work, La Montaine sent *A Child's Picture Book* to Harold Flammer, Inc., in New York. In a letter dated February 4, 1949, Flammer's representative wrote back to La Montaine:

[We] thank you for the opportunity of reviewing the La Montaine manuscript of “A Child's Picture Book” and regret we are unable to find a place for the book in our catalog. The music is a bit too modern to fit in with the type of material we publish. The book is being returned to you under separate cover.

Cordially yours,

Ida L. Gleichman, Harold Flammer, Inc.<sup>61</sup>

Broude Brothers published *A Child's Picture Book* in 1957.

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<sup>60</sup> Concert program (Lake Forest, IL: Ferry Hall, January 16, 1948), collection of John La Montaine, Hollywood, CA.

<sup>61</sup> Ida L. Gleichman, Harold Flammer, Inc., New York, to John La Montaine, Hollywood, CA, 4 February 1949, collection of John La Montaine, Hollywood, CA.

On January 16, 1948, La Montaine's performance of *A Child's Picture Book* consisted of six pieces or "preludes."<sup>62</sup> In order, he played "Pageant," "Story for a Rainy Day," "Pussy Cat Has a Dream," "Jack Frost," "The Giant Has a Hobby-Horse," and "Even Coolies Watch the Sunset." Subsequently, La Montaine experimented with the order and number of pieces, performing the following group of five at a recital for the Women's Club of Sarasota, Florida: "Story for a Rainy Day," "Even Coolies Watch the Sunset," "The Giant Has a Hobby-Horse," "Jack Frost," and "Pageant."<sup>63</sup> Two months later at a full-length concert for the Nineteenth-Century Club of Oak Park, Illinois, he rearranged the same five pieces: "Pageant," "Story for a Rainy Day," "Jack Frost," "The Giant Has a Hobby-Horse," and "Even Coolies Watch the Sunset."<sup>64</sup> Although La Montaine continued to experiment with the order of the pieces, he did not play "Pussy Cat Has a Dream" again during this series of concerts.

Broude Brothers' 1957 edition of *A Child's Picture Book* presents five pieces: "Even Coolies Watch the Sunset," "The Giant Has a Hobby-Horse," "Story for a Rainy Day," "Jack Frost," and "Pageant."<sup>65</sup> La Montaine's 1976

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<sup>62</sup> Concert program. The full program of this concert included Haydn, Sonata in Eb Major, Hob. XVI: 52; Ravel, *Jeux d'eau* and *Alborada del gracioso*; *A Child's Picture Book*; and Rachmaninoff, Preludes in G# minor, Op. 32, No. 12, and Bb major, Op. 23, No. 2.

<sup>63</sup> Concert program (Sarasota, FL: Women's Club, March 11, 1949), collection of John La Montaine, Hollywood, CA.

<sup>64</sup> Concert program (Oak Park, IL: Nineteenth-Century Club, May 27, 1951), collection of John La Montaine, Hollywood, CA.

<sup>65</sup> John La Montaine, *A Child's Picture Book*. New York: Broude Brothers, 1957.

recording of the work presents the same five pieces in that order.<sup>66</sup> A self-published edition of the manuscript includes all six pieces in the original order of La Montaine's 1948 premiere performance. La Montaine's undated manuscript edition also includes imaginative illustrations by Laura Howard and carries the dedication "for Bonnie and April."<sup>67</sup> The ordering of pieces in La Montaine's manuscript edition will be followed for purposes of this discussion, with comparisons to the Broude Brothers edition as necessary. Laura Howard's manuscript drawings, one for each prelude, show a boy and girl and their cat enjoying scenes depicted in the preludes. The drawing for "Pageant" features a group of trumpets (Figure 1); the piece opens with a series of *forte* triads, shown in Example 5 (m. 1-8), as if announcing the start of a pageant.

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<sup>66</sup> John La Montaine and Paul Sifler, *Teaching Pieces*, Fredonia Discs, FD-4. Long-playing record.

<sup>67</sup> John La Montaine, *A Child's Picture Book: Six Preludes for Piano*, Opus 7. Hollywood, CA: self-published, no date.

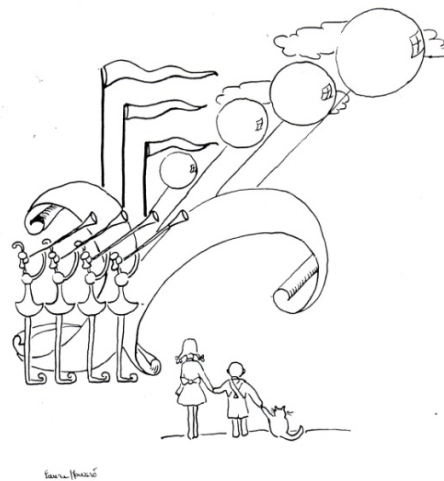


Figure 1. Laura Howard, Pageant.

The expression marking “Alive and Vigorous” in the manuscript score is reduced to “Vigorous” in the Broude Brothers edition. A lively, upbeat tune follows, accompanied by left-hand triads that continue the trumpet fanfare. Next a quiet section gives everyone time to find their place before the fanfare returns.



Example 5. John La Montaine, *A Child's Picture Book*, Pageant, mm. 1-8. Reproduced by arrangement with Broude Brothers Limited.



The drawing accompanying “Story for a Rainy Day” (Figure 2) shows the two children and their cat looking wistfully out the window, wishing they could play outside, where rain falls slowly. As shown in Example 6, falling perfect fourths and descending melodies characterize their sadness. Repeating notes softly depict the rain. Apparently today’s weather will not clear up soon: the final harmony is an unresolved second-inversion minor triad.



Figure 2. Laura Howard, *Story for a Rainy Day*.



Example 6. John La Montaine, *A Child’s Picture Book*, *Story for a Rainy Day*, mm. 1-4. Reproduced by arrangement with Broude Brothers Limited.

La Montaine did not record “Pussy Cat Has A Dream” and did not explain its deletion from the published edition of *A Child’s Picture Book*. A possible

explanation might be the number of slow works in the original set, four of six, perhaps leading him to eliminate one of them. La Montaine has a soft spot for cats, providing food for several who live outside his home. The drawing for “Pussy Cat Has a Dream,” to be played “with furry paws,” shows a cat curled up while he dreams of mice, the children, and of climbing a large tree, which happens to have bottles of milk suspended from its branches (Figure 3).

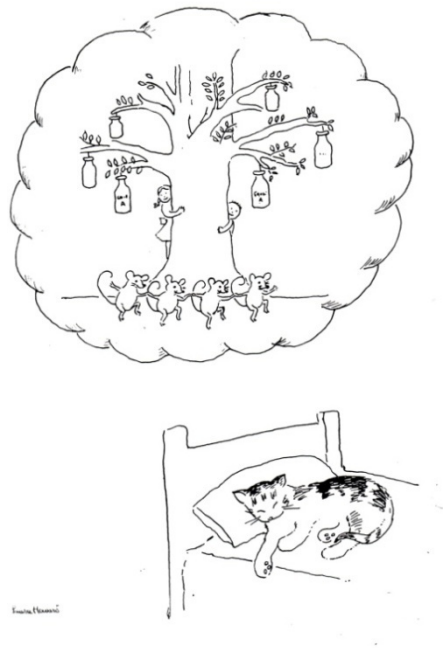
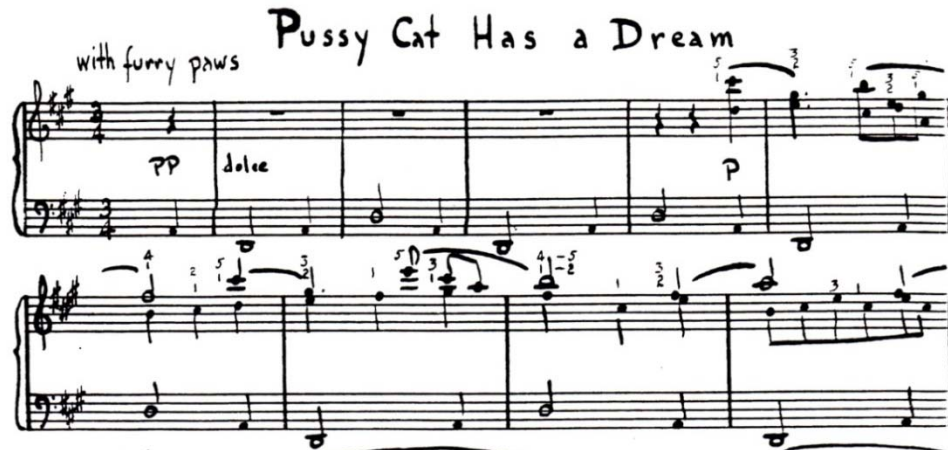


Figure 3. Laura Howard, Pussy Cat Has A Dream.

First the four mice dance, as in Example 7, quietly so as not to wake the cat. In the middle portion of the piece, a melody played by the left hand moves steadily from A2 to E5 before gradually making its way back down. A dynamic arch, starting from *pianissimo* and going to *forte* and back down again, follows the rise and fall of the melody, which could depict the cat’s climb up the tree in hopes of drinking the milk hanging from its limbs. The mice gently dance again to close the work and the cat goes back to sleep.



Example 7. John La Montaine, *A Child's Picture Book*, Pussy Cat Has A Dream, mm. 1-9.

La Montaine's tempo marking, "fast and elusive," at the start of "Jack Frost" captures the whimsical spirit of the well-known figure of folklore. Howard's drawing shows Jack Frost tossing snowflakes down to the waiting children from his perch atop a large Christmas tree (Figure 4). Light staccatos, as in Example 8, imitate Jack's "fast and elusive" movements. Later, a repeated, falling, broken-chord figure expresses in music the snowflakes Jack is dropping down to the kids.



Example 8. John La Montaine, *A Child's Picture Book*, Jack Frost, mm. 1-8. Reproduced by arrangement with Broude Brothers Limited.

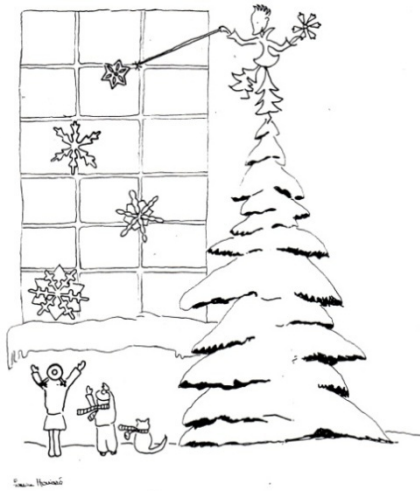


Figure 4. Laura Howard, Jack Frost.

Rocking ostinato grace notes in “The Giant Has a Hobby-Horse” portray the large toy’s creaky motion, as shown in Figure 5 and Example 9. The lurching half-note rhythm continues throughout the piece and it seems as if the hobby-horse is being ridden to the very tips of its rockers.



Figure 5. Laura Howard, *The Giant Has A Hobby-Horse*.



Example 9. John La Montaine, *A Child's Picture Book*, *The Giant Has A Hobby Horse*, mm. 5-8. Reproduced by arrangement with Broude Brothers Limited.

The placid “Even Coolies Watch the Sunset” brings *A Child's Picture Book* to a relaxed close. Howard’s accompanying drawing shows the two children and their cat watching a laborer carry water toward the setting sun (Figure 6). The message of the drawing and the music seems to be that those who are busy working still appreciate the sunset’s natural beauty. The quarter-note parallel fifths in the left hand, shown in Example 8, seem to illustrate the laborer in stride as he walks down the road. The middle section’s high register could

depict the last rays of the sun, while the rich harmonies of the piece's closing section might indicate the vivid colors seen in the clouds after sunset.

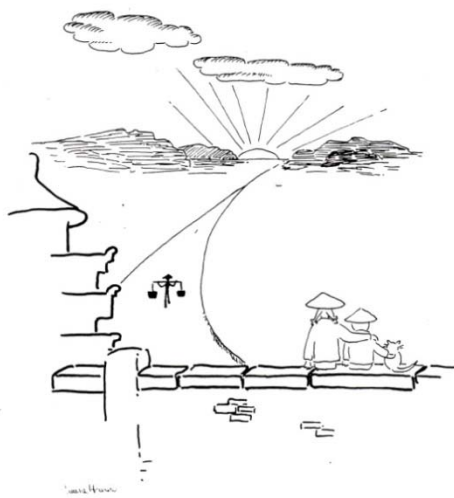


Figure 6. Laura Howard, *Even Coolies Watch the Sunset*.



Example 10. John La Montaine, *A Child's Picture Book*, *Even Coolies Watch the Sunset*, mm. 1-4. Reproduced by arrangement with Broude Brothers Limited.

*A Child's Picture Book* has some parallels with Robert Schumann's *Kinderszenen*, Op. 15. Most of the *Kinderszenen* and all of *A Child's Picture Book* are in ABA form. The bold chordal texture of "Pageant" recalls that of "An Important Event." The sprightly "Jack Frost" is similar in mood to Schumann's "Blind Man's Bluff," and "Story for a Rainy Day" recalls "The Entreating Child." La Montaine positions a giant on the hobby-horse in place of Schumann's knight (No. 9, *Ritter vom Steckenpferd*). Both works end with a quiet, reflective chorale.

## CHAPTER FOUR: ADVANCED SOLO PIANO WORKS

John La Montaine was an active pianist throughout his career in music, having given many solo and concerto performances of his own works and of the standard piano literature. Also, as a collaborative pianist, he toured internationally with major artists. His compositions for solo piano were all completed by the time he reached age 45. La Montaine programmed many of his advanced piano works on his own recitals. They will be examined in this chapter in chronological order of their composition.

### *Toccata, Op. 1*

Pianist Wanda Paul premiered La Montaine's *Toccata, Op. 1*, in recital at Chicago's Kimball Hall on March 12, 1947.<sup>68</sup> Another La Montaine work, *Introspection*, preceded the *Toccata* on the program but is not listed by La Montaine in his catalog of works. Felix Borowski, a critic for the *Chicago Sun* newspaper, called the two works "slight pieces in a leftist vein."<sup>69</sup> Maurice Hinson describes the *Toccata* as "short, brilliant, effective,"<sup>70</sup> in his *Guide to the Pianist's Repertoire*. La Montaine's *Toccata* could make a fine substitute for Aram Khatchaturian's *Toccata* in the repertoire of a good high school-age pianist. Indeed, it appears as a "Musically Advanced" selection on the 2011-2013 Piano

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<sup>68</sup> Concert program, collection of John La Montaine.

<sup>69</sup> *Chicago Sun*, 13 March 1947.

<sup>70</sup> Maurice Hinson, *Guide to the Pianist's Repertoire, third edition*. Bloomington, IN: Indiana University Press, 467.

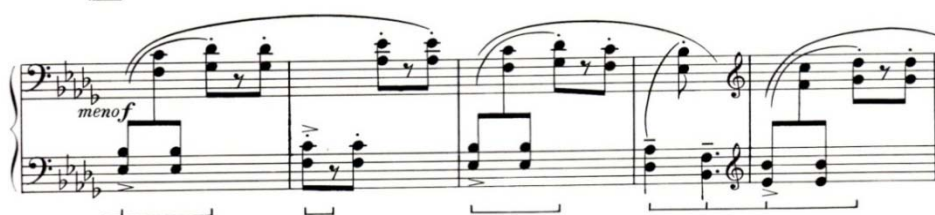
Solo List of the National Federation of Music Clubs.<sup>71</sup> Its seven pages can be performed in slightly over two minutes.

A tarantella-like whirlwind, La Montaine's *Toccata* is entirely based on the perfect-fifth figure presented at the beginning (Example 9). Open fifths, interlocked between the hands, propel the work forward.



Example 11. John La Montaine, *Toccata*, mm. 1-6. Reproduced by arrangement with Broude Brothers Limited.

Widely-contrasted dynamics, specific pedal effects, and frequent register changes introduce variety. In a contrasting section, the parallel fifths played together with left-hand octaves create a fuller texture. Although a lyrical section maintains the prevailing vigorous tempo and open fifths, contrast is achieved through a *piano* dynamic level and a change of tonal center to E, a tritone away from Bb. At the return of the opening figure, the Bb tonal center is restored but the material is slightly altered (Example 12, mm. 150-153) to build quickly to widely- spaced *fortissimo* octaves and a downward flourish that ends the piece.



Example 12. John La Montaine, *Toccata*, mm. 150-154. Reproduced by arrangement with Broude Brothers Limited.

<sup>71</sup> NFMC music list, 2011-2013.



### *Sonata for Piano, Op. 3*

La Montaine wrote his *Sonata for Piano* between 1938 and 1942 while he was a student at the Eastman School of Music. Dedicated to Ruth White, the work was premiered by its composer as part of his undergraduate senior recital. La Montaine copyrighted the work in 1950, and it was not published until 1970 by the Eastman School of Music, with distribution by Carl Fischer Inc. of New York.

Marked “Vigorous and turbulent,” the first movement is in sonata form and centered tonally on D. It immediately compels one’s attention with an introductory series of declamatory, ascending statements in octaves, punctuated by rests (Example 13). Moments of anguish and disbelief are juxtaposed with calm.

John La Montaine, Op. 3

I. Vigorous and turbulent ♩ = 104-112

The image shows a musical score for the first movement of John La Montaine's Sonata for Piano, Op. 3. The score is in 6/8 time and D minor. It features a piano introduction with ascending octave bursts. Dynamics include *f*, *sf*, and *sff*. Performance instructions include *con ped.*, *sos. ped. (al \*)*, *lunga*, and *risoluto*. Measure 8 is marked with an '8' and a dashed line above it, indicating the start of a series of ascending octaves. The score is written for piano with treble and bass clefs.

Example 13. John La Montaine, *Sonata for Piano*, first movement, mm. 1-9.

The introduction’s ever-widening series of ascending bursts covers the entire span of the keyboard. The first theme’s resolutely converging octaves, which begin in measure 8, heighten the restlessness already established, moving

higher with the repetition of each phrase and ending at C7, the highest pitch thus far. The left hand's dance-like figurations accompanying the first theme reinforce the 6/8 time signature. At m. 16, a defiant series of octaves based loosely on the tail of the introduction gradually returns focus to the center of the keyboard, its increasingly softer dynamics relieving some of the established stress, and returning to the D tonal center. At m. 23 (Example 14) some tension is maintained despite the very soft dynamic by a rapidly repeating D4, whose rhythm recalls the dance-like 6/8 motion of the first theme's accompaniment. After a ruminating reminiscence of the first theme's melody in the left hand, a transition leads directly into the second theme.

The image displays two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). It features a series of sixteenth-note patterns in the right hand and a more complex, rhythmic accompaniment in the left hand. Dynamics include *sf*, *ppp*, *pp*, and *cant.*. A *con ped.* marking is present. A copyright notice for 1950 - John La Montaine is visible. The second system continues the piece, showing a transition in the left hand with markings for *rit.*, *a tempo*, and *mf*.

Example 14. John La Montaine, *Sonata for Piano*, first movement, mm. 21-31.

A lyrical, dance-like, second theme provides repose from the earlier tense atmosphere (Example 15). First in 6/8 meter, the second theme changes to 9/8, maintaining the dance-like character while lending an expansive feel to gradually lengthening phrases. A canonic *pianissimo* closing section brings the second theme to a restful conclusion (Example 16).

♩ = 100  
cantabile  
p

Example 15. John La Montaine, *Sonata for Piano*, first movement, mm. 37-40.

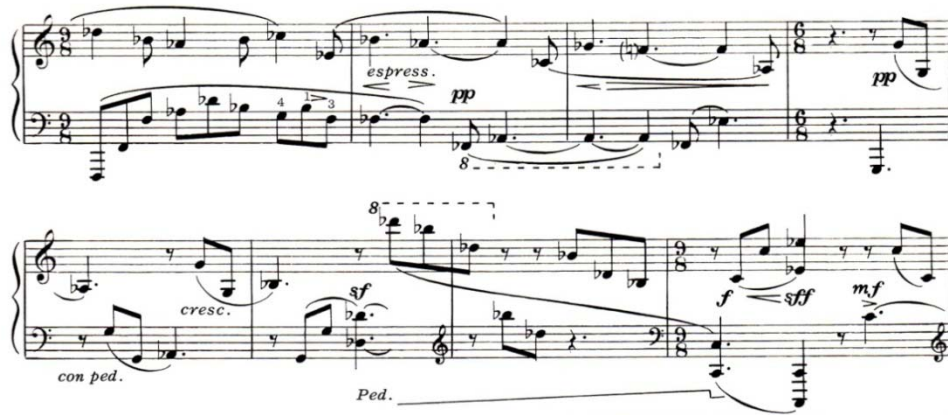
ritenuto  
pp

Example 16. John La Montaine, *Sonata for Piano*, first movement, mm. 49-52.

The development can be divided into three major sections. The first of these, twice recounting the movement's introductory material, retains the hushed dynamic from the exposition's close. An air of uncertainty envelops *Sforzato* and *fortissimo* desperate outbursts. The second iteration of the introductory material leads to a development of the *cantabile* second theme over a new, flowing accompaniment (Example 17), followed by a shortened version of the exposition's closing theme (Example 18, mm. 74-75).

r.fz p cantabile  
leggiere  
con ped.

Example 17. John La Montaine, *Sonata for Piano*, first movement, mm. 65-68.



Example 18. John La Montaine, *Sonata for Piano*, first movement, mm. 73-80.

The development's second segment opens with an introspective, canonic statement of the introductory material (Example 18, mm. 76-80), leading into an increasingly forceful restatement of the second theme. A canonic treatment of a fragment of the second theme, sequencing higher, builds to an anguished, emotional climax (Example 19). The second theme winds down to a quiet close over ostinato half notes, although bitonal harmonies preserve the stress.



Example 19. John La Montaine, *Sonata for Piano*, first movement, mm. 88-95.

The first theme appears thoughtfully in the development's final portion, at a *pianissimo* dynamic over a lyrical accompaniment. Increased chromaticism and rhythmic activity, along with an upward surge in both parts, gradually reestablish feelings of despair, setting up the recapitulation and a return of the first theme.

At the recapitulation's outset, the first theme appears in more widely distributed registers than in the exposition, allowing the performer to extract greater emphasis. By avoiding the tonal center of D until the recapitulation's end, La Montaine sidesteps any feeling of comfort that might come from a return to the home key. The original tonal center, D, is only restored in *pianissimo* at the very end of the second theme's closing section (Example 20). A forceful outburst shatters any sense of repose as the movement storms angularly toward a stop on D.



Example 20. John La Montaine, *Sonata for Piano*, first movement, mm. 163-170.

While the slow-tempo second movement offers contrast from the first movement, the prevailing mood remains one of despair and unease. Writing

about this movement, pianist Gary Steigerwalt describes it as “a pensive work of remarkable shifts in harmonic texture and rhythmic tensions.”<sup>72</sup> In *abcb^1ac^1b^2* scheme, the movement begins with chords (Example 19) that recall the opening measures of the first movement (Example 11 above), using rests and gradual outward movement to create uncertainty, a feeling further strengthened by the delay in establishing B as the tonal center until measure 12. In an interview about this movement, La Montaine suggested to pianist Gary Steigerwalt that the “poignancy of the melody is best served by solid ‘placement’ of the upbeats, i.e., a slight rhythmic lengthening.” The composer also recommended holding the pedal into the rests in the first two measures, “so that the ‘breath’ before the next set of chords is short.”<sup>73</sup>



Example 21. John La Montaine, *Sonata for Piano*, second movement, mm. 1-6.

The second theme (Example 20, mm. 13-17) reinforces the tonal center of B, but tinges of dissonance and major-minor ambiguity dampen any positive feelings. La Montaine suggested to Steigerwalt that the sixteenth-note pickups

<sup>72</sup> Gary Steigerwalt, “Movement No. 2 from *Sonata* by John La Montaine,” *Keyboard Classics*, August 1985, 46. A full score of the second movement accompanies the article.

<sup>73</sup> Steigerwalt, 46.

throughout the movement “should be quick and impulsive. ‘Double dotted,’ in fact.”<sup>74</sup>

Example 22. John La Montaine, *Sonata for Piano*, second movement, mm. 12-19.

A third, polyphonic theme (Example 22 above, mm. 18-19) challenges the pianist to delineate clearly the crossing lines. Ascending octaves from the second theme seem to “cry out” and are followed by a slight increase in tempo with sorrowful, syncopated, descending lines. At m. 24, a sequence of the second theme’s head motive builds to an anguished climax, unsettlingly weakened by softer dynamic indications for the left hand (Example 23).

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<sup>74</sup> Steigerwalt, 46.

Example 23. John La Montaine, *Sonata for Piano*, second movement, mm. 23-30.

At m. 29 the first theme is recapitulated, followed by the second theme over a prolonged dominant pedal, finally closing softly in the last two bars, which, according to La Montaine, express “the final words of consolation – or disillusionment!”<sup>75</sup>

The third movement is in rondo form with an introduction and a coda. The sprawling melody in the left hand against falling octaves (Example 22) continue the sense of tragic unease established in the previous movements. The third iteration of the broken-octave motive evolves into a longer series of descending octaves, in which a *crescendo* and *accelerando* build to a succession of defiant chords (Example 25). Increasingly vehement chords lead to a quick retransition to the main theme.

<sup>75</sup> Steigerwalt, 47.



III. Slowly  $\text{♩} = 63$  *poco rit.*

*pp* *ppp* *mp*

*Ped.*

*a tempo* *poco accel. r.fz* *rit.* *a tempo*

Example 24. John La Montaine, *Sonata for Piano*, third movement, mm. 1-7.

$\text{♩} = c. 88$   
 $\text{♩} = \text{prec. } \text{♩} \text{ (A tempo)}$

*majestically*  
*ff sfz mf ff*

Example 25. John La Montaine, *Sonata for Piano*, third movement, mm. 14-17.

Moderately, with increasing impetuosity  $\text{♩} = 144$

*p leggiero*

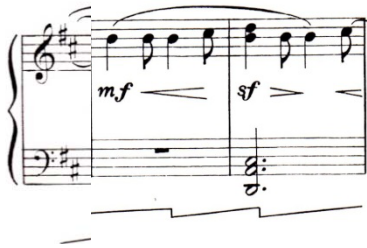
Example 26. John La Montaine, *Sonata for Piano*, third movement, mm. 25-31.

The canonic voices of the main theme (Example 26) are tinged with unease, being arranged so clashes will occur at the interval of a minor second. Potential optimism in the dance-like figure at measure 29 is dispersed by minor seconds followed by a *forte*, alarmed figure over an ascending scale (Example 27).



Example 27. John La Montaine, *Sonata for Piano*, third movement, mm. 34-37.

Both of the rondo's episodes contain the opening material of the main theme, but with greater emphasis on dance rhythms (Example 28). Overall, the returns of the main theme move forward in perpetual motion, with a pervasive, restless atmosphere. The anxious atmosphere remains all the way to the end of the work, with the minor second clash of the main theme recalled in the closing flourish (Example 29).



Example 28. John La Montaine, *Sonata for Piano*, third movement, mm. 48-55



Example 29. John La Montaine, *Sonata for Piano*, third movement, mm. 220-227.

### ***Twelve Relationships, Op. 10***

The *Twelve Relationships: A Set of Canons for Piano*, Op. 10, was premiered in 1952. According to La Montaine, the titles of the pieces “represent

feelings of personal relationships and the relationship between the two voices.”<sup>76</sup> Each interval, from minor second to perfect octave, is represented in a canon. He continues, “The canons are all strict, so that the one in unison is in one key, and all of the others are simultaneously in two different keys. ... They’re all short, and the piece is written for a lot of fun.”<sup>77</sup> Referring to the work’s bitonal characteristics, La Montaine claims, “there is no other known set of canons so composed.”<sup>78</sup>

In the same year it was composed, La Montaine recast his *Twelve Relationships*, Op. 10, as *Canons for Orchestra*, Op. 10a. This arrangement makes use of the orchestra’s full resources, and the unique timbral characteristics of its orchestration can contribute to the pianist’s interpretation of each individual canon.

*Twelve Relationships* is dedicated to Marjory Strauss, who premiered the work at the Columbia University Composers’ Forum Concerts.<sup>79</sup> Pianist Norma Holmes gave the work its first public performance at a Town Hall recital on March 24, 1952.<sup>80</sup> *Canons for Orchestra* was premiered by the Springfield

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<sup>76</sup> Bruce Duffie, “Composer/Pianist John La Montaine: A Conversation with Bruce Duffie,” interview conducted June 24, 1989, <http://www.bruceduffie.com/LaMontaine4.html> [accessed January 3, 2010], 10.

<sup>77</sup> Duffie, 10.

<sup>78</sup> John La Montaine, *Twelve Relationships* (New York: Carl Fischer), 3.

<sup>79</sup> John La Montaine, *Conversations, Twelve Relationships, Fuguing Set*, Fredonia Press, FD-5. Long-playing record.

<sup>80</sup> *New York Times*, 24 March 1952.

(Ohio) Symphony, conducted by Evan Whallon, on February 15, 1953. Whallon was a colleague of La Montaine's at the Eastman School of Music. Other composers represented on the program were Haydn, Fauré, Berlioz, and Lalo, whose *Symphonie Espagnole* was performed by violinist Isaac Stern. Only a selection of six of the twelve canons was actually performed at the premiere because of difficulties encountered in rehearsal.<sup>81</sup> Conductor Whallon wrote to La Montaine: "We had to pare the dozen down a good bit. This I did for several reasons. In working with the pieces the orchestra was having a rough time making any sense at all of the idioms with dissonant counterpoint. They just could not make head nor tail of it."<sup>82</sup> A review the next day in the *Springfield (Ohio) Daily News* referred to the "controversial" work by "the versatile John La Montaine. Short and deft, [the canons] made interesting, if demanding, listening."<sup>83</sup>

The next day after the premiere of the truncated version of *Canons for Orchestra*, Whallon wrote to La Montaine: "The canons were quite well received, and considering the fact they were 'Dissonant' (we spell it with a big 'D' in Springfield) garnered quite a few compliments... Several of them are naturals—

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<sup>81</sup> These six were: 1. "Bold and Plain," 4. "Sprightly," 6. "Wayward," 7. "Saucy," 11. "Spirited," and 12. "Jubilant."

<sup>82</sup> Evan Whallon, to John La Montaine, 16 February 1953, original letter in the collection of John La Montaine.

<sup>83</sup> *Springfield (Ohio) Daily News*, 16 February 1953.

they just sound good orchestrally—like the first, fourth, seventh, eleventh, and last.”<sup>84</sup>

La Montaine conducted the MacDowell Symphony Orchestra in the first complete performance of *Canons for Orchestra* on March 21, 1953, at Oak Park-River Forest High School. Earlier that day La Montaine received a Western Union telegram from Evan Whallon: “BEST WISHES FOR PERFORMANCE TONIGHT HOPE YOU HAVE LOUD SALVO OF CANNONS= EVAN=”<sup>85</sup>

The twelve canons of *Twelve Relationships* are titled “Bold and Plain,” “Teasing,” “Plaintive,” “Sprightly,” “Bittersweet,” “Wayward,” “Saucy,” “Entreating,” “Piquant,” “Brooding,” “Spirited,” and “Jubilant.” The first of these canons, “Bold and Plain,” is at the octave below, with the second voice entering after one 4/4 measure. The marked, staccato entrance and the assertive rising fifth at the beginning of this canon (Example 30) convey a “bold” character. The placement of repeated quarter or half notes in every other measure allows the moving voice to be heard more easily. The balance and independence of the two lines are further enhanced by the placement of rests, tied notes, and stressed notes, which allows the performer to alternate downbeat emphasis between hands. The word “plain” in the title is embodied in the rhythmic simplicity and uniform dynamic level employed throughout the canon.

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<sup>84</sup> Whallon to La Montaine.

<sup>85</sup> Evan Whallon, to John La Montaine, 21 March 1953, original telegram in the collection of John La Montaine.



Example 30. John La Montaine, *Relationships*, Bold and Plain, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The orchestrated version of this canon opens boldly with oboe, trumpet, and violins playing the upper voice while bassoon, French horn, and lower strings declaim the lower voice. The instrumentation changes throughout the work, emphasizing the flute's entrance at measure 5, for example, which serves to highlight the syncopation as well as the shift to a high register. The thinner texture in measures 9 through 11, in which the canonic voices are divided between upper and lower strings with the winds *tacet*, briefly simplifies the texture, underscoring the "plain" element of the movement's title.

"Teasing" is a canon at the tritone below, with a delay of one 5/8 measure before the lower voice enters (Example 31). The playful nature of "Teasing" is heightened by staccato lines at *pianissimo* dynamic interrupted sporadically by accent marks. Only eighteen measures long and in fast tempo, "Teasing" flits by in almost no time at all.



Example 31. John La Montaine, *Relationships*, Teasing, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The orchestrated version of “Teasing” employs only flute, oboe, clarinet, bassoon, violin, cello, triangle, and wood block. The comical tone quality of the bassoon is well-suited to this work and, indeed, the bassoon plays the entire lower voice. The flute, oboe, and clarinet share the upper voice, assisted by short bursts of energy from the violin and cello on the descending-third figure. The triangle and wood block provide subtle punctuation at the end, suggesting a slightly percussive staccato touch be used in the solo piano rendition.

In canon at the major seventh below, the two voices of “Plaintive” are separated by a delay of one-half measure in 6/8. The melancholy expression of “Plaintive” is given voice by a recurring stepwise figure, shown in Example 32, that descends with a sharply dotted rhythm and *diminuendo*. Wider leaps in subsequent measures enhance the sorrowful melodic effect. The dynamic and registral high point of the work occurs almost exactly in the center, at measure 8, followed by gradual movement downward using the initial descending figure. This large descent is enhanced with a *decrescendo* to *pianissimo* and a long *ritardando* at the end.



Example 32. John La Montaine, *Relationships*, Plaintive, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The orchestration of “Plaintive” opens with a two-measure conversation between oboe and English horn, *espressivo* and with *diminuendos* in each phrase,



emphasizing the work's sad character. A *crescendo* with full instrumentation heightens the climax at measure 8, and a subsequent thinning of texture and *diminuendo* close the movement.

“Sprightly” is a canon at the major sixth below, with the lower voice entering after one 2/4 measure; the entire work, all ten measures of it, is repeated. At 138 to the quarter note on the metronome, the diminutive piece is over before one has much opportunity to read, write, or even think about it. The lively spirit is increased by the staccato fifth motive at the beginning that breaks into rapid sixteenth-note runs (Example 33). Some very wide leaps in staccato eighths against the sixteenths augment the work's spry character. The *subito sforzando* at the end provides a suitable punch line.



Example 33. John La Montaine, *Relationships*, Sprightly, mm. 1-5. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

A rhythmic canon between triangle and wood block in the work's orchestration enhances the “Sprightly” character, while piccolo and clarinet share the original version's two voices. New material consisting of short outbursts between the violins, and the violas adds further color to the orchestration.

A canon at the major third below, “Bittersweet” features pairs of voices separated by only one beat of 3/4, creating different metric accents between the two voices. The lines are doubled in thirds throughout the movement, creating a

4-voice texture. (Example 34). These paired voices create dissonances which, in combination with the work's slow tempo, enhance the bittersweet nature. In the work's central section, the paired voices move independently, creating a double canon. Through its dramatic increase in melodic activity, its high register, vertical ninths, and *forte* dynamic, this double canon creates the emotional climax of the composition. A *poco ritard* and *diminuendo* at the end deepen the work's sad nature.



Example 34. John La Montaine, *Relationships*, Bittersweet, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The incarnation of “Bittersweet” in *Canons for Orchestra* features the celesta<sup>86</sup> and harp which, during its outside sections, play canonically a series of parallel thirds underscoring the first beat in each measure. In the first section, the upper and lower pairs of voices are shared by the first and second violins and the violas and cellos. All four of the middle section's independent voices are first played as though by a string quartet, then as though by a wind quartet, the only use of winds in this movement. A pianist performing this work can seek to create different tonal colors in each section.

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<sup>86</sup> La Montaine is well versed in the capabilities of the celesta, having played it himself as a member of Toscanini's orchestra.

“Wayward,” a canon at the minor third below, is a serial work with a twist. Its sprawling opening melody, a tone row, spanning more than two octaves, contains a riddle. As shown in Example 35, this tone row contains the first eleven notes of the expected twelve. The “wayward” D does not appear until measure 11, at the very end of the first section of the piece. The quirky grace notes are not part of the tone row but serve to obscure the shape of the melodic line. The remainder of the work is not twelve-tone except at measure 18, where the opening canon returns. This time, the “wayward” D is truly lost, as it does not reappear at the end of the piece. As if to express frustration over the missing note, a final brusque *sforzando* punctuates the end.



Example 35. John La Montaine, *Relationships*, Wayward, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

In *Canons for Orchestra*, the eleven-tone theme is split up among different instruments, enhancing the “wayward” effect and evoking the orchestral writing of Anton Webern. The capricious grace notes appear in the strings as broken pizzicato intervals while being played as grace notes by the winds. A muted French horn plays the closing huff followed immediately by a short punctuation, added by viola and cello, not found in the piano version of the work.

“Saucy” is a canon at the major second below, with only one quarter-note of delay. The entrance of the second voice so closely on the heels of the first

establishes this work's rude, impudent character (Example 36). Coinciding accents in measures two through four lend an impatient quality. The rising sequence in measures five through seven, which functions as a modest digressing section, creates an air of breathless impatience. With a *Senza ritard* at the end, the piece is over almost before it began.



Example 36. John La Montaine, *Relationships*, Saucy, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The orchestrated version highlights the antecedent and consequent phrase structure of the first four measures, shown in Example 36 above, by changing the instrumentation after the antecedent phrase. The orchestral version, like one for the piano, is to be played throughout at a *forte* dynamic, but the *fortissimo* marked for its last two notes gives an extra punch to the work's close.

In canon at the major sixth below, the voices of "Entreating" are separated by a half measure of 12/8. The initial pleading figure is sprawling, descending an augmented eleventh by beat two of the second measure (Example 37). Descending tritones and major sevenths combined with the interplay between duple and triple rhythms enhances the beseeching quality of the music. The opening figure returns in measure 4, followed this time by a *crescendo* leading to *forte* three measures later. The *forte* portion in measures 7-9 presents both voices at their highest register. The opening "request," made once more beginning in

measure 11, is apparently unsuccessful, as the concluding measures descend with a *ritardando* and *decrescendo* to a disappointed ending.



Example 37. John La Montaine, *Relationships*, Entreating, mm. 1-2. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The first three-and-a-half measures of the orchestral version are scored for violin and cello. A gradual buildup of forces creates a *crescendo* leading to a *fortissimo* climax, which is marked only *forte* in the piano version, before dwindling down to upper and lower strings at the disillusioned conclusion.

The canon of “Piquant” is at the minor second below. The piece’s provocative nature is created by the dance-like opening which presents an angular, octatonic, staccato tune (Example 38). No longer octatonic, the chromatic continuation of this opening figure adds further spice. At measure 18 the initial three-note opening figure is extended by addition of another tritone and octave, lending a “tumbling upward” effect that ends the piece. Exclusive use of the high register and a high degree of chromaticism throughout give “Piquant” a unique, tangy flavor.



Example 38. John La Montaine, *Relationships*, Piquant, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

Only higher-register instruments are scored in the orchestral version of “Piquant.” The flutes declaim the opening, accompanied by pizzicato violins on the strong beats. At measure 14 a repeating-note motive is introduced that is not present in the piano version. At the work’s close combined upper orchestral forces, including trumpet and celesta, are used, suggesting that the pianist make a big *crescendo* to the concluding double *sforzando*.

“Brooding,” being the longest work in both number of measures and performance time, provides the climax of the *Twelve Relationships* set. It is also the first piece in *Twelve Relationships* to explore the lowest register of the piano, enhancing the dark aspect of the movement while creating dramatic contrast within the larger work. The slow tempo and plodding rhythm combine to lend a gloomy atmosphere to the work.



Example 39. John La Montaine, *Relationships*, Brooding, mm. 1-5. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

“Brooding’s” opening canon is restated three times, at measures 9, 17, and 31, each time returning to the initial level of *pianissimo* as though repeatedly starting the piece over again. From each return of the opening La Montaine follows a different path by altering intervals. Noteworthy is the third thematic statement, at measure 17, in which the upper and lower voices are exchanged. The dramatic intensity in this third segment is increased through the octave doubling of both voices. The canonic echo in measures 29-30 gives La Montaine a chance to restore the voices to their original orientation.

Orchestral strings are scored for the first two segments of “Brooding.” In the climactic third segment the scoring is augmented to include full winds plus piccolo, bass clarinet, contrabassoon, trumpet, and trombone. A brief appearance by timpani and cymbals increases dramatic power at measures 27-28. For contrast, the closing segment features more subdued scoring, closing with contrabassoon and double bass taking over from bass clarinet.

With a delay of five beats between voices, “Spirited” is a canon at the perfect fourth below. A “spirited” character is achieved through a brisk tempo, perky rhythms, crisp articulations, and witty syncopations. Like the other short, fast movements in *Twelve Relationships*, “Spirited” retains one dynamic marking throughout. The opening material repeats beginning in measure six. The A-E-A framework of the opening motive as shown in Example 40 suggests A as the tonal center. At the end, the canon runs out and the closing imitates this motive down a fourth, on E-B-E. This bitonal pairing is consistent throughout, occurring in

measures 1-3, 6-8, and, here at the end, measures 11-13. In the orchestration, the contrabassoon provides a “punch line” with its solo final statement of the theme.



Example 40. John La Montaine, *Relationships*, Spirited, mm. 1-3. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

“Jubilant” is a canon at the perfect fifth below, with the voices separated by one 4/4 measure. The dotted rhythm and octave jump in the first measure along with the *forte* dynamic combine to launch the movement in a “Jubilant” manner (Example 41).



Example 41. John La Montaine, *Relationships*, Jubilant, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

Both voices are doubled in octaves, with an occasional octave filled in by its fifth; such intermittent extra notes enrich the work’s harmonic texture. This doubling allows the composer to move the parts into widely spaced high and low registers. A *fortissimo* C Major harmony, held in the damper pedal, brings the work to its rousing conclusion.

Scored for piccolo, flute, oboe, clarinet, bassoon, contrabassoon, French horn, trumpet, trombone, harp, full strings and percussion, the setting of



“Jubilant” in *Canons for Orchestra* is the capstone of the work. Full forces are in play throughout, and timpani rolls and cymbal crashes near the end bring the work to a close.

### ***Fuguing Set, Op. 14***

The first performance of *Fuguing Set, Op. 14*, was at a private concert of La Montaine works at the home of Carl Friedburg on February 13, 1954.<sup>87</sup> That evening’s concert program included the *Toccata, Op. 1*; *Two Songs* from Op. 2; two movements of the first piano concerto, Op. 9; *Twelve Relationships: A Set of Canons for Piano, Op. 10*; *Five Sonnets, Op. 12*; and the *Fuguing Set, Op. 14*. *Fuguing Set* was premiered publicly by Norma Holmes at Chicago’s Kimball Hall on October 27, 1954, in a program of works by Schubert, Debussy, and Liszt.<sup>88</sup> Following another performance at the seventh Composers Forum at Columbia University, a reviewer for the *New York Times* wrote, “[La Montaine’s] piano music ... was always to the point, neatly constructed and pleasant in its emotional atmosphere. This held both in its *joie de vivre* and in its gentle lyricism. As yet, though, it does not go very deep.”<sup>89</sup> Carl Fischer published *Fuguing Set* in 1965.

*Fuguing Set* consists of a series of three, three-voice fugues, each preceded by a prelude and the whole followed by a postlude, comprising seven pieces in all: “Prologue,” “Fugue in G,” “Pastorale,” “Fugue in D,” “Cadenza,” “Fugue in C,” and “Epilogue.” La Montaine may have followed the example of

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<sup>87</sup> Concert program, collection of John La Montaine.

<sup>88</sup> Concert program, collection of John La Montaine.

<sup>89</sup> *New York Times*, 4 April 1955, p. 34.

Paul Hindemith's 1942 piano work *Ludus tonalis*,<sup>90</sup> which between its "Praeludium" and "Postludium" contains twelve fugues. In *Ludus tonalis*, thematically linked "Interludia" begin in the tonality of the previous fugue and end in the tonality of the following fugue. Similarly, in *Fuguig Set*, each prelude anticipates the thematic material and establishes the key of the following fugue. Prolonged indications for use of the damper pedal in "Prologue," "Pastorale," and "Epilogue" create impressionistic effects. All three fugues contain stretto and inversion techniques, and each of the seven pieces in the set individually builds to and backs away from a climactic moment.

"Prologue" establishes the G tonal center and the rising fifth upon which the following "Fugue in G" is based (Example 40). Crisp, toccata-like dotted rhythms at widely varied dynamic levels are sounded over a gradually descending bass, which anticipates the descending stepwise motion in the subject of the "Fugue in G." Frequent changes of meter lend an improvisatory feel to the piece. A G pedal tone in half of "Prologue's" 26 measures prepares the tonal basis for the "Fugue in G." Though it features many quiet moments, the end of "Prologue" is marked *sff*, setting up the lively fugue that follows.

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<sup>90</sup> Paul Hindemith, *Ludus tonalis*, (Mainz, London and New York: B. Schott, 1943).



Example 42. John La Montaine, *Fuguing Set*, Prologue, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The “Fugue in G’s” subject begins with a rising fifth in accented half notes. This distinctive head motive is later combined and contrasted with the jaunty, syncopated tail (Example 41). Off-beat syncopations also appear in its countersubjects (Example 43, mm. 3-4). The “Fugue in G” can be divided into three major sections, mm. 1-17, mm. 18-26, and mm. 27-47. A conventional fugal exposition opens the first section, including the introduction of countersubjects. A rhythmic crescendo and gradually widening use of register increase intensity at the close of the first section.



Example 43. John La Montaine, *Fuguing Set*, Fugue in G, mm. 1-7. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

About half the length of its predecessor, the second section begins with a stretto. Rhythmically active elements of the subject and countersubjects combine to create the most animated moment yet at the close of the section. The final and lengthiest section of the fugue introduces the subject in inversion in its opening stretto, increasing thematic complexity. Excitement builds as syncopated material from the subject and countersubjects leads to a *fortissimo* climax. A final statement of the subject in octaves closes triumphantly on a G-major chord.

“Pastorale” recalls the pedal point and dotted rhythms of “Prologue,” while establishing the tonal center and quiet mood for the “Fugue in D.” Its subtle syncopations recall in quieter fashion the vigorous energy of the “Fugue in G.” Seemingly impressionistic in character over held damper pedals, as in the “Prologue,” its improvisatory opening with many meter changes gradually reveals

the subject of the “Fugue in D” (Example 44). A lengthy D pedal and quiet close prepare the listener for the reflective mood of the following fugue.



Example 44. John La Montaine, *Fuguing Set*, Pastorale, mm. 1-3. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

A modal work, the “Fugue in D” is played entirely on white keys except for the D-Major triad at the end. In the course of the fugue the subject (Example 43) is introduced on all seven pitches of the diatonic scale. All the modes are thus represented at least once, even Locrian; as La Montaine wrote, this is “perhaps the only fugue so constructed.”<sup>91</sup> Numerous changes of time signature allow the composer to shift points of stress within each phrase, creating a sense of freshness. The relaxed tempo enhances a placid mood throughout despite the increased fugal activity of double and triple strettos and introduction of the inverted subject.

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<sup>91</sup> John La Montaine, *Conversations, Twelve Relationships, Fuguing Set*, Fredonia Discs, FD-5. Long-playing record.



Example 45. John La Montaine, *Fuguing Set*, Fugue in D, mm. 1-3. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

In a new realization of the improvisatory character of the previous interludes, “Cadenza” introduces the key and subject material of the “Fugue in C” through a single line with rapid, toccata-like figurations and arpeggios that return often to C (Example 46). Despite its contrasts and sporadic outbursts, the piece ends quietly, setting the stage for the “Fugue in C.”



Example 46. John La Montaine, *Fuguing Set*, Cadenza, mm. 1-3. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

The lively rhythmic motive beginning the subject of “Fugue in C” (Example 47) propels the work forward. The longest of the three fugues, it shares some of their attributes: off-beat syncopations, inversion of the subject, and

stretto. Although its subject is sprawling and seems almost twelve-tone, utilizing ten of twelve possible pitches, the accented C at the beginning of the first three measures firmly dispels any wayward feeling of tonal center. The fugue's *fortissimo* close sets the stage for the *forte* opening of the "Epilogue."



Example 47. John La Montaine, *Fuguing Set*, Fugue in C, mm. 1-4. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

Though it is shorter, "Epilogue" closely resembles the "Prologue," and so it rounds off the set by recalling the beginning. However, "Prologue's" overall dynamic scheme of soft-to-loud is now reversed, providing a quiet close to the *Fuguing Set*.

In a 1965 review of *Fuguing Set*, *The Musical Times*' Frank Dawes commented: "In the fugues upper voices tend to keep close together and to get very high and far from the bass; a rather eccentric spacing that robs the harmony of some of its sting and makes it sound white and C majorish." Dawes then comments on the "static quality" of the "Fugue in D," closing his review, "There is not much evidence of the traditional fugal virtues of close texture and

cumulative growth.”<sup>92</sup> Wide spacing between two high voices and one low voice in La Montaine’s fugal writing, as shown in Example 48, can, as Dawes comments, create thin textures.



Example 48. John La Montaine, *Fuguing Set*, Fugue in G, mm. 10-12. Copyright 1965 by Carl Fischer, Inc., New York. Reproduced with the permission of Carl Fischer, LLC.

In the first and third fugues, where this texture is most prevalent, the composer relies on lively rhythmic elements to propel the work forward.

### ***Six Dance Preludes, Op. 18***

Written in 1961, *Six Dance Preludes*, Op. 18 were published by Broude Brothers in 1964. Each prelude is dedicated to a different person; they are Peggy Boxley, Jean Lindsey, Ida Krehm, Nita Warner, Cynthia Chisholm, and Wanda Paul. “The *Six Dance Preludes*,” La Montaine wrote in 1976, “present six facets of the dance. Planned for a solo dancer with a great range of talents, they require an ability to pinpoint well-defined characteristics with great economy, each movement a world in itself.”<sup>93</sup> In 2009 La Montaine said about the work with

<sup>92</sup> Frank Dawes, “Piano Music,” *The Musical Times* 106 (October 1965): 787.

<sup>93</sup> John La Montaine, *Music for the Dance*, liner notes, Fredonia Press FD-3, long-playing record.



program annotator Phillip Ramey, “It is strange that so much of my music is permeated by the dance, for I myself am a pretty clumsy dancer.”<sup>94</sup> Although many of his works have been choreographed, the composer does not know of any dance performance of the *Six Dance Preludes*.<sup>95</sup> The six preludes are “Preamble,” “Aria,” “Burlesque,” “For Those Who Mourn,” “Intermezzo,” and “For Those Who Dance.”

Several characteristics, common to all six preludes, unify the set. The third and sixth preludes are both in ABA form. In addition, the third and sixth preludes are both faster works preceded by two slower ones. The intervals of a third and of a sixth figure prominently in all six preludes. Unlike more traditional dances in which the right hand plays the melody and the left hand provides rhythm and harmony, in *Six Dance Preludes* the pianist’s hands often share equally the roles of melody and accompaniment.

“Preamble” is in  $a^1 a^2 a^3 a^4$  form, with an introduction and coda. Its brief introduction seems to announce the beginning of a dance (Example 49). As shown in Example 49 (mm. 5-10), hemiola interrupts the flow of the 6/8 dance throughout “Preamble.” Instead of relying on the left hand accompaniment to provide rhythmic support, the composer uses melodic accents rather than an accompaniment pattern to provide the rhythm. Each repetition of  $a$  is more

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<sup>94</sup> Ramey, Phillip. “Notes by Phillip Ramey: Music from America’s First and Second Cities,” Liner notes. Centaur CRC 2997, 2009. Compact disc.

<sup>95</sup> Ramey.

elaborate than its predecessor. The introductory announcement is repeated as the coda. Material from the introduction is used in the coda.

John La Montaine  
Opus 18

Tempo giusto (♩ = 72)

Example 49 John La Montaine, *Six Dance Preludes*, Preamble, mm. 1-6. Reproduced by arrangement with Broude Brothers Limited.

The reflective “Aria” contains a brooding blues-flavored melody accompanied by static harmony (Example 50, mm. 1-3). “Aria” consists of five phrases which are based on the initial melody. Each phrase is varied in length and harmony, and the third phrase builds to the climax of the movement. Frequent changes of time signature allow La Montaine to notate which beats he wants stressed in the irregular phrases.

Example 50 John La Montaine, *Six Dance Preludes*, Aria, mm. 1-2. Reproduced by arrangement with Broude Brothers Limited.

Example 51 John La Montaine, *Six Dance Preludes*, Burlesque, mm. 1-4. Reproduced by arrangement with Broude Brothers Limited.

Example 52 John La Montaine, *Six Dance Preludes*, Burlesque, mm. 15-18. Reproduced by arrangement with Broude Brothers Limited.

“Burlesque,” in ABA form, opens with playful imitation between the hands (Example 51, mm. 1-4). As seen in example 52 (m. 16-19), the humorous atmosphere is enhanced by quick changes of register. In the comic manner of a burlesque, La Montaine at first seems to aim for a tonal center of A, before

ultimately settling a tritone away on Eb. The B section also contains humorous elements as the dance rhythm of ostinato fifths is interrupted by bitonal, arpeggiated figures (Example 53, mm. 40-45). The A section is repeated and the work closes with a coda which is an extension of the A section's closing material.



Example 53 John La Montaine, *Six Dance Preludes*, Burlesque, mm. 39-46. Reproduced by arrangement with Broude Brothers Limited.

“For Those Who Mourn” opens with inconsolable repeated chords, each marked with a diminuendo, followed by a bitonal stepwise figure (Example 54). Its phrases in  $aa^1ba^2$  scheme use repetition and a slow tempo to create a somber mood. The third phrase, marked slightly faster, contains the most active melodic material in this short piece, as well as its emotional climax.

Example 54 John La Montaine, *Six Dance Preludes, For Those Who Mourn*, mm. 1-4. Reproduced by arrangement with Broude Brothers Limited.

After its solemn predecessor, the delicate “Intermezzo” restores movement to the *Six Dance Preludes*. With an  $aa^1ba^1$  phrase plan, each phrase of this delicate, flowing, 6/8 dance is interrupted in the sixth measure of each phrase by a stubborn hemiola (Example 55). Emphasizing the work’s use of melodic thirds, each  $a$  phrase ends with a harmonic third using the same pitches, C and E.

Example 55 John La Montaine, *Six Dance Preludes, Intermezzo*, mm. 1-8. Reproduced by arrangement with Broude Brothers Limited.

The rollicking “For Those Who Dance” is the longest of the *Six Dance Preludes*, and its formal scheme is the most complex: ABCA<sup>1</sup>B<sup>1</sup>. A vibrant atmosphere is established at the outset, with thirds spelled out in a rapid, repeating figure leading into an upward arpeggio (Example 56). This energetic material propels the A section forward. Juxtaposition of major and minor and bitonality enrich the harmonic interest of the piece. The chords of the *Alla marcia* at the beginning of the B section temporarily slow the rhythm. The B section gradually increases energy using arpeggios and rapid figures as in the A section. A short respite is provided by the C section, with open fifths and slower rhythm. Vigorous rhythm signals the return of the A and B sections, with tension building to a final flourish at the close of the piece.

Example 56 John La Montaine, *Six Dance Preludes*, For Those Who Dance, mm. 1-6. Reproduced by arrangement with Broude Brothers Limited.

### *Jugoslav Dance*

La Montaine wrote many piano works in 1957, some of which were published by Summy-Birchard either independently or as part of Frances Clark's Library for Piano Students. One work not published at that time, *Jugoslav Dance*, was self-published in facsimile in 1974 and is a virtuoso example of La Montaine's love of dance music.

The *Jugoslav Dance* features a lively, unrelenting 7/8 rhythm (Example 57) that propels the work forward and is characteristic of Bulgarian and southern Yugoslavian dance.



57. John La Montaine, *Jugoslav Dance*, mm. 1-7.

Its animated rhythms and Lydian harmony recall Béla Bartók's *Six Dances in Bulgarian Rhythm*. La Montaine consistently subdivides the 7/8 as 2+2+3; to underscore the work's vigorous nature it is important for the performer to bring out the first note in each group of three. The opening melody is repeated continually throughout the work and is passed back and forth between treble and bass in various transpositions. Two brief passages of canonic writing provide respite from the thumping chords and swirling octaves of most of the work. Its lively rhythms and varied technical challenges can make *Jugoslav Dance* appeal to an advanced high school student.

### *Three Pieces for Piano Solo*

The three works published by La Montaine as *Three Pieces for Piano Solo* have little else in common except that, according to him, they are all dance pieces.<sup>96</sup> Indeed, when he first recorded them each of the *Three Pieces for Piano Solo* was issued on a separate record album. La Montaine wrote in the liner notes to one of these: "The combination of the piano with the dance begins in the

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<sup>96</sup> John La Montaine, *Music for the Dance*, Fredonia Discs, FD-3. Long-playing record.



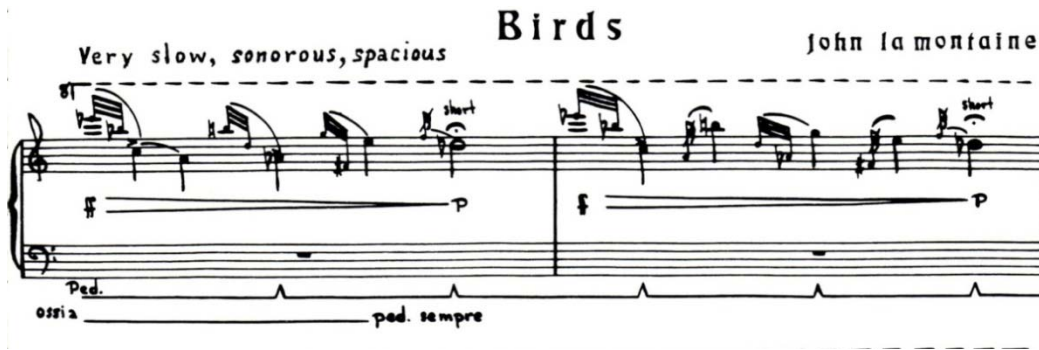
humblest of dance studios and ends on the great stages of the world, ennobled by the finest choreographers and dancers.”<sup>97</sup> The first composition, “Birds,” was written in 1962. “A Summer’s Day,” a transcription of a La Montaine song, dates from 1957. The third, “Venice West Blues,” was composed in 1960. Fredonia Press published *Three Pieces for Piano Solo* after 1962.

“Birds” is based on bird-calls heard by La Montaine during his worldwide travels. The composer subsequently recast “Birds” as “Birds of Paradise,” a set of variations for piano and orchestra, published in 1965. Its score was used by choreographer Gerald Arpino in his ballet “Nightwings,” which was in the repertory of the Joffrey Ballet.

The twelve-note serial theme of “Birds” (Example 58) is stated alone twice, followed by three variations. Slow repetition of the serial theme and very widely spaced sonorities throughout lend a static feel to the work. Sharply contrasted dynamics animate the upper voices. The first variation contrasts the high-register “bird” material and its low-register augmentation create an ethereal damper pedal effect. The second variation is longer and contains more bird chatter in two independent high register voices over the rumbling, slow, low-register voice. An elaborate and dramatic virtuoso cadenza for a solo bird closes the work.

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<sup>97</sup> La Montaine.



58. John La Montaine, *Three Pieces for Piano Solo*, Birds, mm. 1-2.

“A Summer’s Day” is the composer’s transcription of his song “Shall I Compare Thee To A Summer’s Day?,” the fifth song from his cycle *Six Sonnets of Shakespeare*, Op. 12, written in 1950. The full cycle was first performed in 1958 by soprano Patricia Neway, with the composer at the piano, at Chicago’s Ambassador Hotel.<sup>98</sup> This song is among La Montaine’s favorite compositions.<sup>99</sup> He wrote about the work: “The mood of the piece is bound closely to the text of the poem, which may be read in conjunction with the dance. An intimate poem of adoration and sense of worth, planned for a *pas de deux*.”<sup>100</sup>

“A Summer’s Day” incorporates the vocal part of the song into the tenor line of the piano part, often requiring three staves for notation. As the transcription score does not clearly indicate which notes form the vocal part of the

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<sup>98</sup> Pearl Yeadon McGinnis, *The Solo Vocal Music of American Composer John La Montaine: Compositions for Voice and Piano* (Lewiston, New York: The Edwin Mellen Press, 2004), 493.

<sup>99</sup> McGinnis, 168.

<sup>100</sup> La Montaine.

song, the performer should refer to the original vocal score.<sup>101</sup> The transcription's many lateral jumps challenge the pianist as he simultaneously plays the vocal line and its piano accompaniment. In the first eight measures of "A Summer's Day," which correspond to the song's piano introduction (Example 59), a warm E-Major key, gently flowing melody, slow harmonic rhythm, widely spaced sonorities, and soft dynamic combine to create a sense of peace.

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for alma and nowara  
**A Summer's Day**  
after a sonnet of shakespeare      John la montaine

Gently flowing,  
soaringly lyrical  $\text{♩} = 132$

59. John La Montaine, *Three Pieces for Piano Solo*, "A Summer's Day," mm. 1-8.

Although Shakespeare's text does not accompany the transcription, it has a bearing on events within the work, particularly dynamic levels, which correspond to the text. For example, in the third line of the sonnet, "Rough winds do shake the darling buds of May," measures 19-22, La Montaine indicates a tempo increase and *forte* dynamic.

<sup>101</sup> John La Montaine, *Six Sonnets of Shakespeare, Op. 12*. Hollywood: Fredonia Press, 1962.

“Venice West Blues” refers to the Venice West neighborhood of Los Angeles. In the late 1960s this area was known as “the slum by the sea,” populated by drug addicts and motorcycle gangs. As La Montaine wrote, [“Venice West Blues”] “captures an atmosphere of darkness, defeat and despair, a musical realization of the under side of life as seen in the community of Venice, California in the ‘60s. It is dedicated to criminal lawyer Al Matthews, known for his aid to the less fortunate members of our society.”<sup>102</sup>

“Venice West Blues,” with a tempo marking of “Indolent,” is the darkest of La Montaine’s solo piano compositions. A slow, ruminating work, it explores the lowest registers of the piano (Example 60). The 12/8 time signature and brooding, low-register *ostinato* under its blues harmonies inhibit forward motion and express feelings of abject hopelessness.

The image shows a musical score for the piece "Venice West Blues" by John La Montaine. The score is written for piano solo and is in 12/8 time. The tempo marking is "Indolent" and the dynamic marking is "ppp". The score consists of two systems of music. The first system shows the right hand playing a melody with a bluesy feel, characterized by a low register and a slow, ruminating pace. The left hand plays a steady, low-register ostinato pattern. The second system continues the same musical ideas, with the right hand melody and the left hand ostinato. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand. The key signature is one flat (B-flat major or D minor).

60. John La Montaine, *Three Pieces for Piano Solo*, “Venice West Blues,” mm. 1-6.

<sup>102</sup> La Montaine.

The work can be divided into three major sections, the first two of which are each a sixteen-bar blues turnaround in Eb. The third section builds almost unbearable tension through a prolonged stay on the Ab subdominant, creating the work's climax as through gradually increasing dynamics and surging to ever higher registers until a fermata punctuates the work's highest point. The third phrase ends with a stormy descent to an utterly desperate *sff* second-inversion Cb Major chord, before reluctantly returning to the tonic Eb and a quiet coda to close the work.

## CHAPTER FIVE: SUMMARY

John La Montaine's works for all levels of the solo piano literature are distinguished by lively rhythms and rich contrapuntal interest. Creative imagery engages the elementary pianist's imagination. His larger works for advanced pianists provide opportunities for variety in articulation and tone. Mostly tonally centered, his works show the influences of Bartók, Messiaen, and Hindemith.

After reaching the age of thirty-seven, John La Montaine wrote little for solo piano. His youthful piano lessons and initial career in piano performance made the piano an ideal vehicle for his early compositions. Later in his career, a steady stream of commissions for orchestral and choral works most likely diverted his attention from solo piano composition.

Although beyond the scope of this research paper, La Montaine wrote seven works, including four concertos, the first of which won a Pulitzer Prize in 1959, for solo piano with orchestra. These works could provide opportunities for further research and performance. Chamber works include sonata for cello and piano, and another sonata for piccolo and piano. Pearl McGinnis wrote extensively about his many songs for voice and piano accompaniment. It is hoped that extensive personal diaries kept by the composer will be made available to future researchers.

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APPENDIX A  
1984 CATALOG

Catalog of Works by

John La Montaine



available from

**FREDONIA PRESS — DISCS**

3947 fredonia drive  
hollywood, ca. 90068

(213) 851-3043

## Works by John La Montaine

Opus Number	Publisher	Work
1 to 8		Compositions of John La Montaine C E unpub 201440 Apr 17 1950 Renewal 8-754 Dec 01 1978
BB	Op. 1	Toccata for Piano (pub. Broude Bros.) piano score: \$3.25
FP	Op. 2	Four Songs for Soprano, with piano and violin (or flute) (Eu 201440 1950) (pub. Fredonia Press) vocal score: \$4.00 violin (or flute): \$1.00 Evening Song Islanded in Thought Wedding Song Daffodils
CF	Op. 3	Sonata for Piano (pub. Eastman School) (assigned to Eastman School Apr 1 1968) (available from Carl Fischer)
FP	Op. 4	Invocation, (song for medium voice and piano) (Fredonia Press, 1950) vocal score: \$4.00
FP	Op. 5	The Puppets, (suite in the modes for two pianos) (Fredonia Press, 1950) not presently available
BB	Op. 6	Songs of the Rose of Sharon, Biblical cycle for soprano and orchestra vocal score: \$7.00 study score: \$20.00 score and parts on rental (pub. by Broude Bros. 1961, Eu 201440) (Also copyrighted separately, E unpub 88849 Aug 14 1947) First performance: May 31, 1956, National Symphony Orchestra, Howard Mitchell, cond., Leontyne Price, solo Outstanding performance: May 29, 1975, Chicago Symphony, Daniel Barenboim, cond., Jessye Norman, solo 2-2 A cl-2-cbn; 4-2-3; hrp; str "John La Montaine's "Rose of Sharon" has attracted important sopranos in its time, including Leontyne Price, and Eleanor Steber. You may now add to the list the name of Jessye Norman who sang the seven-part cycle raptur- ously yesterday with the American Sym- phony Orchestra. Miss Norman found its Biblical lyricism congenial, and met its vocal challenges successfully. The audience demonstrated vociferously." Donal Henahan, NY Times

" It is not hard to see why Norman - or Leontyne Price, who performed the premiere, find them gratifying. Orchestral songs with English texts, an effective line, and a restrained, tasteful approach to their emotional material are comparatively rare."

Thomas Willis, Chicago Tribune  
 "La Montaine's melodic and lyric power is outstanding....some of the most natural and potent vocal writing this reviewer has heard. The mood grows from deep within; each song grows from the expressive drama, and poetic nuance, the perfect prosody being so completely fused that one forgets the component parts in the awareness of the whole. Accompaniment ideas are surprising, yet inevitable. The beautiful relation between dissonant and consonant sounds provides the maximum in stress value, and the whole idiom displays at once a rare selectivity and great richness."

P.G-H, The Herald Tribune  
 "La Montaine reserves his...highly spiced language fo the accompanying orchestra. The vocalist is given truly melodic and eminently singable line that floats almost disembodied above the colorful palette of the orchestra."

Ron Eyer, NY Daily News  
 "The gem of the evening was Songs of the Rose of Sharon by John La Montaine. These songs are the fruit of genuine inspiration....moments of real power and of spiritual elevation. The public exploded in response with much enthusiasm."

Il Matino, Naples  
 "nobility of inspiration, felicitous orchestration."

Corriere Di Napoli,  
 "The evening of the performance of your Songs of the Rose of Sharon was the highlight of our season."

Stuart Ball, President,  
 The Chicago Symphony

- BB Op. 7 A Child's Picture Book, for piano, 1957  
 (pub. Broude Bros.)  
 piano score: \$4.50  
 recording (with other works): \$7.98
- THPRES Op. 8 Sonata for 'Cello and Piano (pub. Elkan-Vogel  
 score and part, complete: \$4.50

9 GA Concerto for Piano and Orchestra, 1959 Eu 582175 (pub. Galaxy) Pulitzer Prize, 1959

2 piano score: \$5.00  
recording: \$7.98

orchestra score and parts on rental

First performance; Nov. 25, 1958, National Symphony Orchestra, Howard Mitchell, cond. Jorge Bolet, solo  
Other Bolet performances: Boston Symphony (Munch), Minneapolis Symphony (Dorati), San Francisco Symphony (Jorda), Cincinnati Symphony (Rudolf), etc.

Performances with La Montaine as soloist: Carnegie Hall, Eastman Philharmonia (Hanson), Hartford Symphony (Fritz Mahler), Trenton Symphony (Harsanyi)  
Recorded: CRI-166, Oklahoma Symphony, Guy Fraser Harrison, cond. Karen Keys, solo

"Here is one of the most important, and finest recordings ever to come from CRI; or for that matter, from any company. The La Montaine Concerto is a big, stunning, romantic work, full of magnificent writing that reminds us that La Montaine is a superb pianist. Miss Keys is extremely able...has a feeling for the music, and with Harrison, puts its singing passages in a fine light. This is good to have."

Paul Hume, The Washington Post  
"John La Montaine's Piano Concerto, commissioned by the National Symphony under the Ford Foundation grants has proved to be the work that the largest number of participating orchestras have wanted to perform. The Minneapolis and Knoxville Symphonies during the first season, and this season the Boston San Francisco, Oklahoma and Cincinnati Symphonies. The fact that the concerto won its composer last year's Pulitzer Prize for music also has helped."

Ross Parmenter, The New York Times  
"Symphony Hits Peak in La Montaine Concerto. La Montaine...vastly talented...largeness and grace of thought. His music starts with good ideas and develops them intelligently and sensitively. His music has profile and personality of its own, and the commissioning of this piano concerto is easily the best investment the Ford Foundation ever has made in the cultural field."

Jack Loughner, San Francisco News-Call Bulletin.  
"Biggest, longest step into new music...a bit of musical dynamite. The writing mixes poetry with biting percussiveness, adds a touch of jazzy rhythms and sets it all to fireworks' tempos. It is one of the finest, most exciting concertos for piano by an American composer... a contemporary show stopper."

Louise Kenngott, The Journal  
"Hearing the La Montaine Concerto for the first time since it was awarded the Pulitzer Prize shows why it attracted attention at the time. The composer has a sizeable sense of what he is about, and why: he puts the solo instrument in a strongly individual relationship to the orchestra, and sustains the character of both through the three movements."

Irving Kolodin, The Saturday Review

- 10 CF Twelve Relationships for Piano (pub. Carl Fischer)  
 piano score: \$3.50  
 recording (with other works): \$7.98  
 First performance: Columbia University Composers'  
 Forum, Marjory Strauss  
 First dance performance: July, 1967, Repertory  
 Dance Theatre, University of Utah  
 "Twelve Relationships contains twelve two-part  
 canons with titles like, Plaintive, Sprightly,  
 Saucy, Brooding. The first, Bold and Plain,  
 is composed with imitation at the fifth, while  
 a different interval is used in each of the  
 other eleven. Just as the Well-Tempered Clavier  
 contains preludes in each possible key, each  
 possible interval of imitation is used in this  
 set of canons. Amazing contrapuntal skill."  
 Jocelyn Mackey, Pan Pipes  
 "Thoroughly likeable...contrapuntally dissonant,  
 full of fun..thematically pointed and gracious."  
 J.S.H., Herald Tribune
- 10A CF Canons for Orchestra (pub. Carl Fischer)  
 First performance: Feb. 15, 1953, Springfield (O)  
 Symphony Orchestra, Evan Whallon, cond. Symphony  
 score and parts on rental  
 "Full of invention, composing talent, and  
 mature musical mind. I have rarely been  
 rewarded by finding such a musical sense  
 in reading the works of contemporary  
 American composers."  
 Dmitri Mitropoulos
- 11 FP Ode for Oboe and Orchestra, 1957  
 First performance: The Harrisburg Symphony Orchestra,  
 Edwin Mc Arthur, cond.  
 not presently available
- 12 FP Six Sonnets of Shakespeare, for high or medium voice  
 with piano, 1957  
 vocal score in preparation  
 recording: \$7.98  
 Let Not My Love Be Call'd Idolatry  
 From You Have I Been Absent in the Spring  
 Take All My Loves, My Love  
 No Longer Mourn for Me  
 Shall I Compare Thee to a Summer's Day  
 Not from the Stars Do I My Judgment Pluck  
 "Beautifully crafted....imaginative...."  
 Walter Arlen, Los AngelesTimes
- 12A FP Sonnets for Orchestra (the same work as above, which  
 may be performed with or without voice)  
 score and parts on rental

- 13 FP Songs of the Nativity (a cappella), 1954  
 vocal score: \$3.50  
 Songs of the Nativity (solo voice, with organ and  
 small percussion)  
 vocal score: \$5.50
- Behold, a Virgin Shall Be with Child  
 Now Begin on Christmas Day  
 That Hallowed Season  
 Nativity Morn  
 The Birds (Note: not all songs are  
 Rocking in both versions)  
 Alleluia
- First performance (a cappella): Christmas Eve, 1954,  
 televised by NBC from The Washington Cathedral, Paul  
 Callaway, cond.  
 St. George's Church, NY, Harriet Comfort, mezzosoprano,  
 James A. Simms, organ
- 14 CF Fuguing Set for Piano, 1957 (pub. Carl Fischer)  
 piano score: \$3.00  
 recording (with other works): \$7.98  
 "a very real and very fastidious creativity"  
 E. G-H, The New York Times  
 "Amazing contrapuntal skill. Fuguing Set ex-  
 plores three different fugal techniques: the  
 traditional tonic-dominant relationship of  
 subject and answer, modal treatment of the  
 subject and its inversions (all modes, includ-  
 ing the Lochrian appear), and chromatic pro-  
 cedures. A Prologue and Epilogue frame the  
 set, while a Pastorale and Cadenza appear be-  
 tween the fugues. These pieces appealed im-  
 mediately to this reviewer, who feels that  
 many people who may not care for contemporary  
 music will find them more than satisfying."  
 Jocelyn Mackey, Pan Pipes
- 15 FP Three Poems of Holly Beye, for medium voice and piano  
 voice and piano: \$4.50  
 Ep 85563 Dec 17 1954, Cordon Press, assigned to  
 John La Montaine Dec 13 1974
- 16 FP String Quartet, 1957 C Ep 215282 Dec 15 1965  
 study score: \$7.50  
 each part: \$2.50
- 16A FP Recitative, Aria and Finale for Strings  
 study score: \$7.50  
 score and parts on rental  
 First performance: Apr. 28, 1965, Eastman-Rochester  
 Symphony Orchestra, Howard Hanson, cond.
- 17 FP Cantata: Sanctuary, (cantata for baritone, chorus and  
 organ)  
 vocal score: \$1.00
- 18 BB Six Dance Preludes, 1961 (pub. Broude Bros.)  
 piano score: \$4.25  
 recording (with other works): \$7.98



- 19 FP Nonsense Songs from Mother Goose Ep 342465 Apr 17 1975  
vocal score with piano: \$4.50  
(One of the choruses, Merry Shall We Part and Merry Meet Again, was published separately by Summy-Birchard, Ep 124720 Nov 21 1958, assigned to John La Montaine Dec 13 1974)  
In Islington There Was a Man  
The Proposal  
Rub a Dub  
Miniature Biographies  
Simple Simon  
Peter Piper  
First performance: May 6, 1973, National Gallery of Art, Georgetown U. Men's Chorus, Paul Hume, dir.
- 20 CF Jubilant Overture  
study score: \$12.00 (score and parts on rental)  
First performance:  
Outstanding performance: July 1, 1971, opening concert of Wolf Trap Farm, National Symphony Orchestra, Julius Rudel, cond.  
First band performance: Mar. 23, 1972, Ohio State University Concert Band, Donald E. McGinnis, cond.
- 21 FP Colloquy for Strings C Eu 856882 Dec 7 1964  
study score: \$10.00  
score and parts on rental  
First good performance: Mar. 17, 1980, Vancouver Radio Orchestra, Michael Charry, cond.  
"a solid, vigorous composition which culminates in a splendid fugue."  
Raymond G. McCall, Cleveland  
"a vigorously youthful demonstration of contemporary style, with its altered intervals, its dissonances and general aura of modernity. Themes stated by solo instruments or by groups are echoed, re-stated with variations, or tossed back and forth, as the title implies. The four movements, Introduction, Scherzo, Colloquy and Fugue, provide ample variety for individuals or groups of players, calling for an almost continually forceful delivery, except for the slow and moody episode preceding the Fugue, which leads to a characteristic burst of energy to end the composition."  
Ray Perkins, St. Petersburg Times
- 21A FP Passacaglia and Fugue for String Orchestra Ep 275409, Jul 27, 1970  
study score: \$7.50 (score and parts on rental)
- 22 FP Cantata: God of Grace and God of Glory (cantata for choir and organ, 1957)  
not presently available

- 23 G Wonder Tidings (Christmas carols for chorus, incidental solos, organ, harp and percussion 1957 unpub. 1964 (pub. H.W. Gray, Belwin-Mills)
- vocal score; \$5.00  
 harp part: \$4.00  
 percussion part: \$2.00
- First performance; Jan. 26, 1964, Church of the Resurrection, NY, David Hewlitt, director, Florence Wightman, harp
- "Wonder Tidings is a direct result of La Montaine's work on the three operas of his Christmas Trilogy, for he found, as he looked long and deep into the texts of medieval mystery plays, so much beauty that he could not enclose it all even in three operas. Wonder Tidings is therefore a happy kind of spillover that tells of ox and ass, of maiden mild, and a happy young child, of Herod, and three kings riding, and of poor and humble men. La Montaine has caught with singular spirit the simplicity of the humble, the majesty of the baby king, the exotic journeying kings and the terrible envy of the killer-king, Herod. His choral writing is striking in texture and balance."
- Paul Hume, The Washington Post
- "One of the joys for a musical oldster like the present reviewer is to hear fresh, clear music by a young composer who has thoroughly finished his 'homework' and really has something to communicate. Such a one is John La Montaine. Stylistic freedom and variety of mood characterize especially 'Wonder Tidings'. Here the musical patterns sound free yet under control...beautiful, fiery, tender and awesome by turns, swayed by the prevailing mood of the text. The sound is modern yet spontaneous, not labored. It is genuine religious music in the best sense, fashioned with fine artistry."
- Seth Bingham, The American Organist
- "Based on 15th to 17th century texts, the music has the wonderful wide-eyed freshness of youth which so aptly fits the medieval poetry. In the half dozen years or so since La Montaine compiled the nine carols into a unit, they have become a staple of Christmas everywhere. The disbursement of textural contrasts set off each of the carols like individual gems in a crown. The thinness of the instrumentation heightened the dramatic musical effects. This joyful and soulful Wonder Tidings will be aired on NBC National Radio Network on Christmas Eve."
- Vida Novik, The Evening Star

- 24 BB Sonata for Flute Solo (pub. Broude Bros. Ep 125469)  
 score: \$4.50  
 recording (with other works): \$7.98  
 First New York performance: Jan. 25, 1959, Paige  
 Brooke, New York Flute Club  
 "one of the best chamber music works brought to  
 us by American performers in the past 15 years.  
 ...a work of great substance...an artistic  
 imagination which finds effortless expression  
 and a pleasing, varied woodwind diction."  
 Rhein-Neckar Zeitung, Mannheim, Germany
- 24A FP Quartet for Woodwinds C Ep 266604 Oct 29 1969 by JL  
 study score: \$6.50  
 each part: \$1.50  
 First performance: June 13, 1969, New College Music  
 Festival, Sarasota, FL, Julius Baker, Robert Bloom,  
 Keith Wilson, Sol Schoenbach
- 25 EV Sonata for Piano Four Hands Ep 245281 Dec 15 1965  
 (assigned to Elkan Vogel)  
 score: \$3.00  
 "Later composers, particularly John La Montaine  
 who was represented by his Sonata for Piano,  
 Four Hands, seem to have made better use of  
 this medium....greater sonority and harmonic  
 richness, and commanding percussive and dynamic  
 possibilities of two players at one keyboard.  
 La Montaine's Sonata was a handsome piece in  
 many ways, and it amounted to a visceral ex-  
 perience."  
 Welton Jones, San Diego Union
- 26 FP Copycats, canons in 5-finger position for beginners)  
 piano score: \$2.50  
 recording (with other teaching pieces): \$7.98  
 (pub. Summy-Birchard Ep 112759 Oct 4 1957,  
 assigned to John La Montaine Aug 2 1976)
- 27 FP Spreading the News (a gossip opera in one act), 1957  
 not presently available
- 28 FP Symphony No. 1, 1957  
 First performance: Aug. 10, 1958, The Peninsula  
 Music Festival, WI, Thor Johnson, cond.  
 not presently available

- 29 FP Fragments from the Song of Songs, (2nd Biblical cycle for soprano and orchestra)(30 min.)  
 vocal score: \$34.00  
 study score: \$20.00  
 Eu 582176 Jun 22 1959  
 First performance: April 14, 1959, New Haven Symphony Orchestra, Frank Briefff, cond. Adele Addison, soprano  
 First New York performance: Feb. 17, 1964, New York Philharmonic, Josef Krips, cond., Adele Addison, solo  
 picc-2-2-eng hrn-2-2; 4-3 C trp-3-1; pno-hrp-timp-2 perc; str  
 "...simple enough on the surface...but underneath is the unseen and exceedingly fine craftsmanship that a master composer substitutes for the crass brilliance and gimcracky of lesser men. La Montaine's 'Song of Songs' won its audience as much by its inner substance as by the superb singing of Adele Addison. He manages to create richly atmospheric effects of orchestral sound while maintaining a highly expressive and poetic mood. He finds and heightens the contrasts of feeling within the Song of Songs, he does it without being the least obtrusive, and he works them all together into an integrated whole. At the end I wanted nothing more than to hear it all over again from the beginning. Tantalizing...it affected this reviewer in a way seldom felt before."  
 Dean Wallace, San Francisco Chronicle  
 "I am even more in love with this work than I ever was before...and when I go one day on a tour with our orchestra outside this country, your Song of Songs will be on the program."  
 Josef Krips, San Francisco Symphony
- 29A FP Interlude from Song of Songs  
 study score: \$3.50  
 score and parts on rental  
 picc- 2 fl-ob-eng hrn-cl-bn-pno-hrp-str
- 30 FP From Sea to Shining Sea, 1961  
 not presently available  
 First performance: President Kennedy's Inaugural Concert, Jan. 19, 1961, National Symphony Orchestra, Howard Mitchell, cond.

- 31 FP Novellis, Novellis (1st opera in The Christmas Trilogy, based on medieval miracle plays) (45 min.)  
 vocal score: \$6.00  
 chorus part: \$1.75  
 study score: \$65.00  
 score and parts on rental  
 (pub. G Schirmer Du 54463 Dec 6, 1961,  
 assigned to John La Montaine Dec 13 1974)  
 First performance: The Washington Cathedral,  
 Paul Callaway, conductor. Dec. 24, 1961  
 Narrator, 8 soloists, chorus  
 2-2-eng hrn-1-2-cbn; 3trp-3trb; timp-perc-hrp-  
 harpsich-opt org; str  
 "Novellis, Novellis...is conceived in ar-  
 resting ways, wholly contemporary in expres-  
 sion, yet obviously rooted in ideas that reach  
 back into music of medieval times. The orche-  
 stra is vividly handled, both as an instru-  
 ment to be heard by itself, and as an accom-  
 panying ensemble for soloists and choral  
 episodes. The frequent terracing of dynamics  
 recalls the Baroque era in which this device  
 was a constant. The alternation of strings  
 and winds is both dramatically and psychological-  
 ly appropriate. The vocal writing, both for  
 principals and for the onlooking chorus, is  
 unusually effective. But in listening, quite  
 as well as in reading the libretto, the  
 point of the words, and as a result, the pur-  
 pose of the music, is lost. This is a pity,  
 for the message is underlined with skill  
 and beauty in the music."  
 Paul Hume, The Washington Post
- (Publisher's note: In one of the rare instan-  
 of a composer learning from critics, subsequent  
 performances of Novellis, Novellis and the  
 other operas of the Christmas Trilogy have  
 been performed in modern English.)
- 32 GS A Summer's Day, a Sonnet for Orchestra (Schirmer)  
 study score: \$3.50  
 First performance: May 25, 1964, National Symphony  
 Orchestra, Howard Mitchell, cond.  
 "brief but lovely. It has the same sort of  
 fresh, intense lyricism that marks the com-  
 poser's Songs of the Rose of Sharon, and its  
 idiom is extremely pleasant."  
 Irving Lowens, The Evening Star  
 "Touching beauty...hauntingly scored"  
 Paul Hume, The Washington Post

- 32A FP A Summer's Day, a sonnet for piano solo  
piano score: \$3.50
- 33 FP Canticle for Orchestra  
not presently available
- 34 CF Birds of Paradise, for Piano and Orchestra (13 min.)  
(Part 2 of a Sacred Service..sermon through music  
...on the infinite efflorescence of living things)  
2 piano score: \$10.00  
study score: \$5.00  
recording: \$7.98  
First performance: April 29, 1964, Eastman Rochester  
Symphony Orchestra, Howard Hanson, cond., John  
La Montaine, solo  
Recorded; ERA-1006  
Outstanding performance: May 12, 1968, Los Angeles  
Philharmonic. Zubin Mehta, cond., John La Montaine,  
solo  
First performance as dance: Sep 7, 1966 The Joffrey  
Ballet, Gerald Arpino, choreographer; ballet: Nightwings  
picc-2-2-eng hrn-2-2; 4-3-3-1; hrp-timp; str  
"Birds of Paradise created extraordinary interest  
when it was given its first performance under the  
direction of Howard Hanson. A work of mysterious  
beauty, it reveals a comparatively new aspect of the  
composer's creative imagination. He has written of it:  
'The musical ideas on which Birds of Paradise is based  
are taken from sounds of nature heard in remote places:  
in woods and forests, at the ocean shore, in the moun-  
tains. That other world of strange sounds, not man-  
made, the true primeval music, is both the subject  
matter and the poetical idea of the piece: the rust-  
lings, the murmurings, the sudden silences, the sus-  
tained shrill excitement of vociferous bird calls, their  
merriment, and their mourning; the simplicity and the  
purity of the single voice, and the incalculable random  
complexity, the cacophony of the total aural impression,  
a veritable 'cauldron of sound.' In the runic repetit-  
ious incantations of birds, seemingly always the same,  
but in fact always different, some sense of the meaning  
of timelessness can be felt.  
"The title, Birds of Paradise, is used in a figur-  
ative sense. These most beautiful of all birds occur  
in over 40 species and display in their varied forms  
all the extravagant creativeness of nature. They are a  
prototype of the continual inventiveness found in grow-  
ing natural things. The sounds produced by these birds  
are haunting cries, ranging from weak peeps and mews to  
caws, buglings, trumpeting, snaps, hisses, raps, and  
even clatterings that sound like bursts from a machine  
gun. Other calls are long melancholy, bell-like tolls  
that reverberate ventriloquially. Though perhaps not  
beautiful in any traditional sense, they are strangely  
urgent and compelling."  
Ruth Watanabe, John La Montaine

"Anyone who has ever contemplated the wilds...would recognize the basic ingredients of this work. But La Montaine has done an artist's work with them to conjure a telling atmosphere - like all outdoors, indescribable."

George B. Kimball, Times-Union

Concerning the ballet "Nightwings":

Symbolic "Nightwings", haunting, moody and nightmarish, as a lonely sleeper yearns for unattainable, taunting beauty. John La Montaine's score, evocative of forest bird calls and taken from his Birds of Paradise is fascinating. Starting quietly with single phrases, it grows to an exciting climax, and is brilliantly matched by the movement on the stage."

Frances Herridge, The New York Post

"The score by John La Montaine provides the ballet (Nightwings) with an atmosphere of eeriness and restlessness."

Walter Terry, The World Telegram

Concerning the recording ERA-1006:

"A fascinating work. La Montaine is his own pianist in his very contemporary Birds of Paradise. Its shards of sound throw sparkling effects upon the ear. It should be easy and enjoyable for anyone who likes beautiful, delicate sounds that are blended with taste and imagination. In the context, the piano is not a protagonist, but only a contributor to the whole."

New York Times Record Review, Jan 30, 1966

- 35 FP Te Deum (for chorus, winds and percussion)  
pub. Washington Cathedral Ep 193927 May 28 1964)  
vocal score: \$3.00  
study score: \$20.00 (score and parts on rental)  
First performance: May 7, 1964, Dedication of the  
Gloria in Excelsis Tower of the Washington Cathedral,  
Paul Callaway, cond.
- 36 FP Three Psalms (for chorus and small orchestra, 2nd is  
for solo voice)  
study score in preparation
1. The Earth Is the Lord's C Eu 930352  
Mar 11 1966  
vocal score: \$1.00  
First performance: June 14, 1965, American  
Guild of Organists Convention, Norfolk, VA
  2. The Lord Is My Shepherd (pub. H.W. Gray, Belwin-  
voice and organ: \$1.00 Mills)
  3. Lift up Your Heads, O Ye Gates  
vocal score: \$1.50  
"naturally bold, joyous and fairly dissonant.  
The composer matched the glories of Psalm 24  
with exciting musical strains culminating with  
an fff Selah! A young composer who really has  
something to communicate. Stylistic freedom  
and variety of mood."  
Seth Bingham, The American Organist

- 37 FP Mass of Nature, (Missa Naturae), for chorus and orchestra Ep 254318 Oct 7 1968  
 vocal score: \$10.00  
 study score: \$30.00 (score and parts on rental)  
 First performance: The Washington Cathedral Choral Society, Paul Callaway, cond., May 26, 1976  
 pic-2-2(2nd=eng hrn)-E flat cl-B flat fl-2(2nd=cbn);  
 "The Sacred Service is big and impressive, striking in imagery and notable in orchestration."  
 Irving Lowens, The Washington Star  
 "A large work for chorus and orchestra, the Mass is a setting of the Common of the Mass in the English of the Book of Common Prayer. Largely reflective in character, it frequently moves in natural speech rhythms, interwoven with eloquent lines for voices and orchestra. The spacious Sanctus and final Agnus Dei are of particular effect. The Mass is the third and final part of a Sacred Service, that also includes the Te Deum and Birds of Paradise."  
 Paul Hume, The Washington Post
- 38 FP The Shephardes Playe (2nd pageant opera in The Christmas Trilogy, based on medieval miracle plays) (60 min.)  
 vocal score: \$7.00  
 chorus part: \$3.50  
 study score: \$85.00 (score and parts on rental)  
 Dp 6573 Sep 25 1967 (MCMLXVII)  
 First performance: The Washington Cathedral, Dec. 27, 1967, Paul Callaway, conductor  
 Televised nationally by ABC  
 Awarded best 1967 single serious music program, by Sigma Alpha Iota  
 Narrator, 6 soloists (1 boy), double chorus  
 2 (2nd=picc)-2-eng hrn-2 (2nd=E flat cl)-2;  
 3 trp-3 trb; hrp-opt harpsich-2 perc; str  
 "The word is out that this time La Montaine may have hit the jackpot (The Shephardes Playe)."  
 Irving Lowens, The Washington Star  
 "The country's music lovers got a very nice Christmas present last night from ABC-TV in the form of a telecast of John La Montaine's pageant opera, 'The Shephardes Playe'. There is a genuinely individual sight and sound to this work. It sweeps to some magnificent climaxes; the three choruses are masterfully utilized; the soloists are given beautiful, strong melodic lines. Surely, no one can fail to be thrilled to the ecstatic phrase allotted to Mary; it is a moment touched with genius. Unless I miss my guess, you can look forward to seeing 'The Shephardes Playe' next Christmas and for many more Christmasses to come."  
 Irving Lowens, The Evening Star  
 "One of the loveliest moments in the history of music in the theater .....La Montaine has created music which, while written with great sophistication, sings in natural ways. The brusque way of the shepherds speaking is mirrored in what they sing. Their friendly



joshing and their concern for one another is a touch of the medieval from which the original material of the opera came. La Montaine has reserved his most splendid music, exciting and vividly achieved, for the stunning choral passages that divide the score. La Montaine draws grand effects from his modest orchestra, enhancing them with the exotic sounds of bells and zimbeldern. When he comes to the brief songs of Mary, the Child's mother, La Montaine writes beautiful broad phrases that sweep Mary Ann Stabile's luscious voice up in soaring splendor. The whole thing comes off with that particular atmosphere that is achieved when a singular moment in history is effectively recalled with all the arts of music and the theater. Far beyond the sum of the individual parts of his new opera, John La Montaine has created a work of special impact because of the power of its inner meaning."  
Paul Hume, The Washington Post

- 39 FP Incantation for Jazz Band (15 min.)  
 study score: \$20.00  
 recording: \$7.98  
 score and parts on rental  
 First concert performance: April 13, 1976, Eastman Jazz Ensemble, Rayburn Wright, cond.  
 First performance as dance: Oct. 2, 1977 Arcosanti Festival, Ririe-Woodbury Repertory Dance Theatre  
 "It isn't jazz, but jazz idioms are used for powerful - if also quite loud - expression of savage moods and dark passions. A novel feature was a cadenza-like passage with two saxophones in a competitive 'dialogue' with percussion punctuation."  
 George H. Kimball, Rochester Times-Union  
 "La Montaine's Incantation for Jazz Band is an exciting piece of writing and it benefitted from a spectacular reading by Rayburn Wright and the Eastman Jazz Ensemble, who also recorded it for Fredonia Discs last night in the Eastman Theater after the concert."  
 Michael Walsh, Democrat and Chronicle

- 40 FP Erode the Greate (3rd pageant opera in The Christmas  
Trilogy, based on medieval miracle plays) (90 min.)  
vocal score: \$8.50  
chorus part: \$4.50  
study score: \$95.00  
score and parts on rental  
Narrator, 9 soloists, chorus, attendants  
First performance: The Washington Cathedral,  
Paul Callaway, conductor, New Year's Eve, Dec. 31, 1969  
2 (2nd=picc)-2-2-2; D trp-2 C trp-1 hrn-3trb;  
hrp-2 perc; str  
"Erode the Greate is an impressive and significant  
work." Wendell Margrave, The Evening Star  
"There is vivid color and exotic perfume in the  
sounds of Herod's court, with veiled dancing girls  
carrying incense. Herod, demon-obsessed, is  
powerfully present, raging against his counsellors.  
In Lightfoot, Herod's messenger, La Montaine has  
created a notable addition to opera's most spirited  
characters. Disrespectful of Herod, to the point  
of thumbing his nose behind the monarch's back,  
Lightfoot is mercurial, witty, unafraid, irreverent  
and sheer joy. To the portraits of Herod by  
Massenet and Strauss, La Montaine has given us an  
enlarged study, equal to the crazed delusions of  
Strauss, more cruel than the one in Massenet.  
When this Herod is finally dragged off to Hell's  
Mouth, to which murderers of innocent babies is  
entitled, we agree with the judgment. La Montaine  
has not neglected simple, lyric thought in his  
newest opera. The lullaby Mary sings to her Son  
is a gem, shaped like a medieval carol, raised to  
exquisite song. The choral element in the opera  
is notable. The Coventry carol is only one of many  
eloquent passages in which ancient musical material  
is used with pointed effect, both in chorus and  
orchestra. In medieval pageant opera such as  
La Montaine's Erode the Greate, custom makes easy  
the juxtaposition of old and new music, instruments  
such as the bagpipe and piccolo, and words, which  
while garbed in the language of one century, speak  
vividly of one more distant in time.  
Paul Hume, The Washington Post

- 41 FP Wilderness Journal, Symphony for Bass-Baritone, Organ and Orchestra Ep 294567 Nov 24 1971 (45 min.)  
 vocal score: \$25.00  
 organ score: \$25.00  
 study score: \$12.50 (score and parts on rental)  
 recording: \$12.50
- First Performance: opening of second season at Kennedy Center, Oct. 10, 1972, dedication of the Filene Organ National Symphony Orchestra, Antal Dorati, cond., Paul Callaway, org., Donald Gramm, bass-bar.  
 1 picc-1 fl-1 ob-eng hrn-E flat cl-B flat cl-bn;  
 1 hrn-D trp-C trp-ten trb-b trb; pno-hrp-org;  
 3 perc-tape rec (birds); str
- "A work of unflagging beauty. Suggested by the writings of Henry Thoreau, the Wilderness Journal can stand with the greatest music ever written in praise of nature. in its mingling of simplicity and sophistication, exquisite writing for the voice, and consummate handling of the orchestra's most intimate secrets. As for the organ writing, La Montaine has set up feats of dexterity and balanced them with pages of majestic power and beauty. Written with pungent wit...the composer's technique is spectacular in such scherzos as 'Nature Is a Wizard', 'Cobwebs' and 'Ice Crystals.' And for sheer, sustained imagery, the sonorities of 'Sunset' are as indescribable as the phenomenon they seek to picture. There is nobility, too, in this Journal, as there must be in any attempt to clothe the ideas of nature in music. From Haydn through Beethoven, Wagner and Messiaen, great composers have succeeded in this area of daring thought. La Montaine is no less successful. Donald Gramm was the vocal soloist, matchless in his feeling for the text, which he enunciated with exquisite beauty. His luminous voice caught humor and humble gratitude alike both from Thoreau and La Montaine, as he poured out a constant array of beautifully shaded lines. In the Epilogue, one of the loveliest moments of the entire evening was heard. Out of a total silence the sound of birds, warblers and thrushes and other birds from the northeastern states filled the hall. Mingled with the quietest orchestral instruments and the solo organ, they were heard from tape recordings whose sounds surrounded the audience. It was a magical moment."
- Paul Hume, The Washington Post  
 "a handsome new work composed by John La Montaine for the organ dedication...a cycle of 12 songs with remarkably beautiful texts by Thoreau, plus three instrumental movements. The musical settings are excellent. One song, Frogs, elicited applause in the middle of the work, and others such as Cobwebs and Ice Crystals have notably vivid musical striking movement of the entire work is the Epilogue in which recorded birdcalls, a wind machine, Messiaen-like birdcalls on the organ, and lyrical strings combine to create an astonishing effect."
- Allen Hughes, New York Times

"La Montaine, who has demonstrated unusual sensitivity in setting words to music in the past, chose a dozen quotations from Henry Thoreau and clothed them in a sound-web of surpassing loveliness, embroidered with bird-calls and other sounds of nature. His achievement is perhaps all the more remarkable because he elected to base the piece on a tone-row developed in strictly serial fashion. Despite this dedication to dodecaphony, this work sounds quite consonant and rings pleasantly in the ear."

Irving Lowens, Washington Star-News  
 "an inspired choice for Howard Mitchell to play in the bucolic environment of Wolf Trap..its impact is that of an atonal tone poem. (If the atonality bothers you, it may be worth noting that the birds sounded less tonal than the orchestra.) The composer has a very sensitive ear for the music implicit in good English prose and a flawless sense of orchestral color. In the purely instrumental sections, he built some very impressive climaxes, reinforcing the orchestra with an organ superbly played by Paul Callaway. But when Donald Gramm was singing, the instruments were used to frame and punctuate the text. Sometimes the orchestra drew sound pictures - hilariously in a passage about frogs - but the composer and singer combined their efforts harmoniously to give Thoreau's text the spotlight it deserves."

Joseph McLellan, The Washington Post

- 42a FP Conversations for Clarinet and Piano (15 min.)  
 score: \$5.00  
 clarinet: \$3.00  
 First performance: Apr. 8, 1973, National Federation of Music Clubs Diamond Jubilee Convention, Atlantic City, David Glick, clarinet; Dorothy Paine, piano  
 "Conversations...stems from the composer's belief that the source of meaningful music is in human feelings, impressions, aspirations, relaxations, actions, reactions, etc. The movements, Encounter, Dispute, Affections, and Word Games, are based on a twelve-tone row which forms the basis of both instrumental parts (in all four movements).  
 Jocelyn Mackey, Pan Pipes
- 42b FP Conversations for Flute and Piano  
 score: \$5.00  
 flute: \$3.00  
 recording (with other works): \$7.98

- 42c FP Conversations for Trombone and Piano  
 score: \$5.00  
 trombone: \$3.00  
 First performance: Aug. 8, 1977, Byron Peebles, trb.,  
 John La Montaine, piano, Snowbird Summer Arts Festival,  
 University of Utah  
 "a stunning work for trombone and piano gripped  
 Monday night's audience...involves vivid contrasts  
 in dynamics, tempo and meter, all worked together  
 so skillfully that the work takes on substance  
 and totality."  
 Anne Price, Morning Advocate, Baton Rouge
- 42d FP Conversations for Violin and Piano  
 score: \$5.00  
 violin: \$3.00  
 recording (with other works): \$7.98  
 First performance: Jan.12, 1976, Orchestra Hall, Chicago  
 Arnold Brostoff, violin, Sheldon Shkolnik, piano  
 "...a premiere, John La Montaine's Conversations  
 for Violin and Piano tipped the balance of interest  
 for me....strongly descriptive without destroying  
 the fine line between art and imitation. La Montaine,  
 although he describes the work as serial, is hardly  
 so far from Ives' experimentation that Ives would  
 have trouble understanding or approving.  
 "Substantial musical intelligence at work in terms  
 of style and technique. The Conversations for  
 Violin and Piano by John La Montaine made a good  
 first impression....It made a strong second im-  
 pression on Tuesday."  
 Robert C. Marsh, Chicago Sun-Times  
 "An attractive, accessible style."  
 H. Frank Thornton, The New Records  
 The recording of La Montaine's Conversations for  
 Violin and Piano represented the United States at  
 the International Rostrum of Composers at UNESCO  
 Housein Paris, 1978-79.
- 42e FP Conversations for Viola and Piano  
 score: \$5.00  
 viola: \$3.00  
 recording (with other works): \$7.98  
 First performance: Arcosanti Festival, Thomas  
 Tatton, viola; John La Montaine, piano  
 "Conversations was composed so that it might be  
 realized in terms of a variety of instruments  
 with piano. The versions of concern here utilize  
 technical and expressive qualities of violin or  
 viola. Serial technique is carefully and consis-  
 tently used throughout, producing memorable them-  
 atic material. The listener is only aware of  
 motivic threads and melodic similarities between  
 movements which psychologically bind the work  
 into a cohesive whole.  
 American String Teacher
- 42f FP Conversations for Marimba and Piano  
 score: \$5.00  
 marimba: \$3.00

- 43 FP Be Glad Then America, (A Decent Entertainment from the Thirteen Colonies) (80 min.) Dp 9213 Nov. 12, 1974  
 vocal score: \$9.50  
 study score: \$95.00 (score and parts on rental)  
 libretto booklet: \$3.00  
 First performance: Feb. 6, 1976, Pennsylvania State University, Pittsburg Symphony Orchestra, Sarah Caldwell, cond., Penn State Choirs, Raymond Brown, cond., Donald Gramm, David Lloyd, Odetta, Richard Lewis, soloists, extras  
 Documentary on creation of the opera televised nationally by PBS.  
 picc-2-2-2-2-cbn;4-D trp-2 C trp-3-1;timp-2 perc; str  
 "Pennsylvania State University has scored a major victory in the Bicentennial cultural-events race with the premiere last night of La Montaine's Be Glad Then America. A grand and moving operatic oratorio documenting and celebrating incidents than culminated in the Declaration of Independence. ..a colorful score...Mr. La Montaine is a master of choral writing. Definitely not an opera in the traditional sense, but it is filled with drama, both implied and overt, and it would be a hard-hearted American indeed who did not feel a lump in his throat as the singing of the Declaration of Independence began the climactic conclusion of the work. A vivid and eloquent celebration of a momentous era in the founding of the nation."  
 Allen Hughes, New York Times  
 "The work was a great triumph. Penn State, whose Institute for Arts and Humanistic Studies commissioned the work, should be very proud of the entire production and for helping bring about a fascinating creation."  
 Paul Hume, The Washington Post  
 "If history ever came alive, it did last night."  
 Marge Helsel, Altoona Mirror  
 "La Montaine's grand, grand historical pageant, Be Glad Then America, premiered here last Friday. La Montaine built his spectacle from the writings and speeches of the times. His premise, that We the People could become the central figure of an opera, goes against a 300 year tradition, and worked to make his opera a pageant and a show. In all this is a touch of innocence that charmed. Who can resist a piece that has the Boston Tea Party for a first act finale, and goes on to Lexington Green in the second act? And who could fail to be won by the fervor of those fresh-voiced singers who played the central role? Odetta, the statuesque folk singer, was the Muse of Liberty, singing against guitar accompaniment. Here La Montaine has shaped a moving, slow song to words by William Cowper. The song returned in Act II, a reminder of the composer's lyric gift."  
 Daniel Webster, Philadelphia Enquirer

"The audience roared to its feet, shouting approval."

Frank T. Csongos, United Press

"Phenomenal. Last night's world premiere of John La Montaine's Be Glad Then America was phenomenal. And this is more than just a Bicentennial opera. It is an opera for all seasons, an opera about people and about liberty. Throughout the performance every human emotion is displayed, anger, determination, joy, anguish, fear, playfulness. And the audience, in turn, cannot help getting involved or feeling similar emotion."

Maria Rovito, The Centre Daily Times

"La Montaine compiled a vast number of newspaper articles, speeches, songs and broadsides from the 1770's and boiled them into a highly enjoyable libretto. A standing ovation."

Jo Chatsworth, The Mirror

"A man of 1976 participating in the life of 1776. A creative man of this time, working in the idiom of that time. Be Glad then America is one of the few Bicentennial events which is completely appropriate to the occasion. It's a distinguished piece which has grown out of real concern for those events which led up to the Revolution. It's the product of a great deal of research and imagination, and will certainly have its place in our literature."

Sarah Caldwell

- 43A FP Overture: Be Glad Then America Ep332766 Nov 12 1974  
alternate name:
- 43A FP Overture: An Early American Sampler  
study score: \$4.50 (score and parts on rental)  
"Another bright spot...the premiere performance of John La Montaine's Overture: An Early American Sampler. The Overture is a delight... It is gentle music that moves in on its listeners with waves of nostalgia. Uncluttered, yet carefully structured, this is the kind of piece that is both a musician's and a listener's joy. Color and spice."  
Milwaukee Journal, Jan 25, 1976
- 44 FP The Nine Lessons of Christmas, for chorus, incidental solos, harp and percussion (35 min)  
vocal score; \$7.00  
harp part: \$7.00  
percussion: \$4.50  
recording: \$7.98  
Ep 345463 Nov 21 1975  
First performance: Nov. 30, 1975, Hennepin Ave. United Methodist Church, Minneapolis, Richard Waggoner, director, Gladys Hubner, harp  
"The Nine Lessons of Christmas is a lovely work, beautifully performed and recorded."  
Jocelyn Mackey, Pan Pipes

- 45 FP The Whittier Service, for chorus with guitar and organ,  
(also for chorus with orchestra of strings, brass, and  
guitar, with organ and timpani optional)  
PA 133-355 Mar 30, 1982  
vocal score: \$6.50  
guitar part: \$4.00  
study score: \$12.50  
recording: \$10.00  
score and parts on rental  
First performance, with organ and guitar: May 20, 1979  
Washington Cathedral Choral Society, Paul Callaway,  
cond.  
First performance with orchestra: Jan. 25, 1981  
Neighborhood Church, Pasadena, Ed Low, cond.  
"That simplicity is a virtue was never more  
evident. The set of nine hymn-anthems on  
Whittier texts for choir, organ and guitar  
are splendid in their simplicity, and clearly  
destined to long and vigorous lives in churches  
of all sizes and denominations. In his program  
notes, La Montaine acknowledges the influences of  
the British, European and folk traditions on this  
music, and indeed, they proclaim themselves  
throughout. But most clearly heard is the folk.  
These are settings that the most modest choir  
might aspire to sing. They are delightfully varied  
and can only enrich the already rich repertoire."  
Joan Reinthaler, The Washington Post
- 46 FP Twelve Studies for Two Flutes, 1979  
score: \$5.00 (two copies are needed)
- 47 FP Canonic Variations for Flute and Clarinet, 1980  
score: \$6.00 (two copies are needed)
- 48 FP Flute Concerto PA 147-881 Mar 30 1982 (25 min.)  
flute and piano; \$13.50  
flute part: 9.00  
study score: 25.00  
score and parts on rental  
First performance: Apr. 12, 1981, National  
Gallery of Art, National Gallery Orchestra,  
Richard Bales, cond. Keith Bryan, solo  
picc-fl-ob-eng hrn- E flat cl-B flat cl-bn-cbn;  
2-C trp-B flat trp-ten trb-b trb; timp-2 perc;  
hrp; str  
"The world premiere of a flute concerto by  
John La Montaine was the centerpiece.  
La Montaine clearly had a great time writing  
the concerto, since he filled it with wit  
and open, songful beauty. The formal design  
is neatly broken up into imaginative divisions.  
There are some exotic touches for woodblocks,  
and bass clarinet, but the heart of the work  
lies in the brilliance of the writing for the  
soloist. The cadenza in the final movement is  
impressively introduced and beautifully con-  
cluded."  
Paul Hume, The Washington Post



"Bird calls and sounds of nature abound in the Flute Concerto. The orchestra opened piannissimo with the hollow sound of gong and roll of suspended cymbal. The flute entered immediately with bird-like trills, followed by delicate string pizzicatti. Sudden shifts of mood, texture and dynamics. The contrast in the second movement between the sound of rustling leaves - evoked by soft shakes of maracas - and the lush string melody which followed was quite effective. With the fourth movement, the music jumped from the subdued dream-world of nature to the bright world of jazz. Syncopated lines and asymmetrical rhythms, tossed between full orchestra and solo wind instruments, brought the concerto to a brilliant close."

Nancy Perloff, Ann Arbor News

- 49 FP Two Scenes from the Song of Solomon, for Flute and Orchestra (study score in preparation)
1. Come into My Garden, PA 133-352 Mar 30 1982
  2. My Beloved Let Us Go Forth, PA 147-880, Mar 30 1982
- First performance: Mar. 8, 1981, California State University Dominguez Hills, Frances Steiner, cond. Doriot Anthony Dwyer, flute solo
- 49 FP The same work as above, for Flute and Piano,
1. Come into My Garden, 1978 PA 133-352 Mar 30 1982 \$5.00
  2. My Beloved Let Us Go Forth, 1980 PA 147-880, Mar 30 1982 \$7.00

- 50 FP Symphonic Variations for Piano and Orchestra,  
 2 piano score: \$10.00  
 study score: \$20.00 (score and parts on rental)  
 PA 133-350 Mar 30 1982  
 Preview performance: Aug. 20, 1982, Peninsula  
 Music Festival, WI, Michael Charry, cond., John  
 La Montaine, solo.  
 picc-fl-ob-eng hrn-E flat cl-B flat cl-b cl-bn-cbn;  
 2-C trp-B flat trp-ten trb-b trb; timp-2 perc; str  
 "The audience was treated, and we use the word  
 deliberately, to a preview of La Montaine's  
 Symphonic Variations. The work will get its  
 official premiere in New York next year. The  
 music is dramatic, compelling, appealing.  
 La Montaine makes liberal use of percussion  
 and makes the pianist work. La Montaine is  
 further proof that new music can be fresh  
 without jarring, a refinement rather than a  
 departure from tradition."  
 CFH, Door County Advocate  
 "clearly a well-constructed work with enough  
 dramatic gestures to hold any audience's  
 interest..striking, even profound passages..  
 substantial virtuoso demands."  
 Shirley Fleming, Musical America  
 "Victorious day for American music....  
 La Montaine's 'Variations,' recalling his  
 'Birds of Paradise,' has enough colorful chirps,  
 tintinnabulations, good thematic ideas and  
 virtuosic piano writing to hold the attention  
 and affection of audiences and performers.  
 This is accessible music in the best sense.  
 Hodgkinson handled the firecly wide-ranging  
 demands of the solo part brilliantly, while  
 not neglecting the warm sense of humor in-  
 herent in the scoring."  
 Bill Zakariasen, NY Daily News  
 "florid runs.. thundering sonorities...  
 its orchestra writing was full of somber,  
 ominous outcries from the brass and colorful  
 percussion effects. The grandness was con-  
 trasted with some nice smallewr touches -  
 especially in one delicate, birdlike dialogue  
 between piano and piccolo."  
 Bernard Holland, The New York Times
- 51 FP Concerto for String Orchestra, 1981 PA 133-353,  
 Mar 30 1982  
 study score: \$20.00  
 score and parts on rental
- 52 FP The Lessons of Advent (for chorus or double chorus,  
 soloists, narrator, trumpet, drums, handbell choir,  
 harp, oboe, guitar and organ)  
 vocal score: \$9.95  
 harp part: (parts on rental)  
 First performance: Dec. 4, 1983, San Francisco Boys  
 Chorus, William Ballard, music director  
 East coast premiere: Dec. 10, 1983, Washington  
 Cathedral, Paul Callaway, cond.

- 53 FP *The Marshes of Glynn* (bass solo, chorus and orchestra),  
 vocal score: \$6.00  
 study score: \$20.00  
 First performance: Nov. 11, 1984, Rochester  
 Chamber Orchestra, David Fetler, cond., Thomas Paul,  
 bass. 1=picc-1=eng hrn-Eflat cl-B flat cl-bn;  
 hrn-B flat trp; hrp-2 perc; str
- 54 FP *Sketches for Two Pianos* \$(15.00)
- 55 FP *Concerto II for Piano and Orchestra*  
 Transformations:  
 Mysteries, Labyrinth  
 Affections  
 Conflict  
 Wizardry  
 two piano score: (\$32.00)  
 study score: (\$42.00)  
 full score: (\$95.00)  
 Commissioned by Lucile Parrish Ward, for the  
 American Federation of Music Clubs  
 1 picc 1 fl 1 ob 1 eng hrn 1 Eb cl 1 Bb cl 1 bass cl  
 1 bn 1 cbn; 2 hrn 1 D trp 1 C trp 1 ten trb 1 bass trb;  
 timp 2 perc; str
- 56 FP *Concerto III for Piano and Orchestra*  
 Children's Games:  
 Counting Tune  
 Slumber Song  
 Rondo of Games  
 Commissioned by the National Endowment for the Arts  
 1 picc 1 fl 1 ob 1 eng hrn 1 Eb cl 1 Bb cl 1 bass cl  
 1 bn 1 cbn; 2 hrns 2 trps in c 1 ten trb 1 bass trb  
 1 tb; timp 2 perc; str
- 57 FP *That Hallowed Season, for organ*  
 score: (\$5.00)  
 cassette, played by composer on  
 electronic keyboard (\$12.00)
- 58 FP *The Birth of Freedom*  
 Dramatic Cantata for Narrator, Soloists,  
 Chorus and Orchestra  
 Commissioned by Georgetown University to  
 honor its 200th anniversary  
 (The work is based on the composer's Bicentennial  
 opera, "Be Glad Then America", Opus 43.)  
 1 picc 2 fl 2 ob 2 Bb cl 2nd= Eb cl 2 bn cbn;  
 4 hrn D trp 2 C trp 3 trb tb; timp 2 perc; str

## Works without opus numbers:

- GAL Stopping by Woods (voice and piano), 1961  
voice and piano: \$1.50
- FP Sparklers (for piano) Summy Birchard C 1957 Epl13989  
assigned to JL 18 Aug 1976
- FP Merry Let Us Part (SATB with piano) Summy Birchard  
1958 \$.70  
Epl2420, assigned to Jb 11 Jn 1974
- FP The Proposal (SATB with piano) \$.60
- FP Ascent of Man (SATB & organ) \$.60
- FP The Light, the Truth, the Way (SATB & organ) \$.70
- FP Lord of All Gifts (SATB, organ & guitar) \$.60
- FP Drop Thy Still Dews (SATB, organ & guitar) \$.70
- FP Holiday Greeting (SATB with piano) Summy Birchard 1960  
\$.60 Epl40690, assigned to JL 18 Aug 1976
- FP Nativity Morn (SATB with keyboard optional), 1957  
\$1.50
- FP Even Song for Organ \$4.00
- FP Processional (for organ) \$3.50
- Ox Questioning (piano)
- FP Three American Folk Songs, 1960  
Black Is the Color  
Birds' Courting Song  
score: \$2.50  
1952unp, Cordon Press, 1954 Ep81716,  
Sour Wood Mountain
- FP Yugoslav Dance (for piano), 1957
- FP Three English Folk Songs (med. voice and piano)  
Come All You Worthy Christian Men, 1960  
Searching for Lambs, 1960  
Brimbledon Fair, 1960
- FP Prayer for Evening (med. voice with organ), 1957
- FP Shall I Compare Thee to a Summer's Day (voice and  
piano), 1961
- FP Je ne sais pas (voice and piano), 1950 Eu201440
- FP Wanderers Nachtlid, 1950 Eu 201440
- FP May the Roads Rise with You, 1957'
- FP Lexington Green, (march for band and/or orchestra)  
(adapted from Be Glad Then America)
- FP A Precious Stone (\$3.50) PA 133-3354 Mar 30, 1982  
Be Our Guard and Keeper Now O Light of Lights  
Every Star Lord, I Believe  
My Spirit Longeth for Thee Brotherhood  
Come, My Way, My Truth Deck Thyself, My Soul  
Let Us Lift up Our Hearts Day Star  
The Divine Image
- FP Three Hymns and an Anthem (\$1.00)  
First performance: May 16, 1977, Hymn Society  
of America.  
Chicago, Wheaton College Concert Choir, Rex D.  
Hicks, dir.
- FP Freedom Proclamation (SATB, solos, organ, handbell  
in G, optional guitar) (\$.60)
- FP Three Pieces for Piano Solo (\$5.00)  
Birds (C) 1962  
A Summer's Day (C) 1957  
Venice West Blues (C) 1960

APPENDIX B  
1995 CATALOG

## Works by John La Montaine

Catalog 1995

Available from

**Fredonia Press**

3947 Fredonia Drive  
Hollywood CA 90068  
Tel: (213) 851-3043

Note: For information concerning copyright, reviews, first performances and instrumentation of orchestral works please refer to the 1984 Catalog.

Op. 1	Toccata for Piano (Broude Bros.)	
Op. 2	Four Songs for Soprano, Piano and Violin (or Flute)	
	vocal score	\$6.50
	violin (or flute)	2.50
Op. 3	Piano Sonata (Carl Fischer)	
	CD recording (Cedille Records)	\$14.95
Op. 4	Invocation (medium voice and piano)	
	vocal score	\$6.00
Op. 5	The Puppets, for two pianos (presently unavailable)	
Op. 6	Songs of the Rose of Sharon (Biblical cycle #1 for soprano and orchestra) (Broude Bros.)	
	LP recording (Stand Records)	\$12.50
Op. 7	A Child's Picture Book (Broude Bros.)	
	LP recording (Fredonia Discs)	\$12.50
Op. 8	Sonata for 'Cello and Piano (Theodore Presser)	
Op. 9	Concerto for Piano and Orchestra (Pulitzer Prize)	
	Fredonia Press	
	2 piano score	\$9.50
	orchestra score	65.00
	parts on rental	
	LP recording (CRI)	12.50

Op. 10	Twelve Relationships for Piano (Carl Fischer) LP recording (Fredonia Discs)	\$12.50
Op. 10A	Canons for Orchestra (Carl Fischer)	
Op. 11	Ode for Oboe and Orchestra (presently unavailable)	
Op. 12	Six Sonnets of Shakespeare (high voice, piano) vocal score	\$14.50
	LP recording (Fredonia)	12.50
Op. 13	Songs of the Nativity (SATB, a cappella) vocal score	\$2.50
Op. 13A	Songs of the Nativity (solo medium voice with organ and small percussion instruments) vocal score	\$5.50
Op. 14	Fuguing Set for Piano (Carl Fischer) LP recording (Fredonia Discs)	\$12.50
Op. 15	Three Poems of Holly Beye (med. voice, piano) vocal score	\$5.50
Op. 16	String Quartet score	\$9.50
	each part	3.50
Op. 16A	Recitative, Aria and Finale for string orchestra score	\$14.50
	parts on rental	
Op. 17	Cantata: Sanctuary (baritone solo, SATB, organ) vocal score	\$5.50
Op. 18	Six Dance Preludes for piano (Broude Bros.) LP Recording (Fredonia Discs)	\$12.50
Op. 19	Nonsense Songs from Mother Goose (SATB, piano) score	\$5.50
Op. 20	Jubilant Overture (full orchestra) (Carl Fischer)	

Op. 21	Colloquy for Strings		
	score		\$12.50
	study cassette		12.50
	parts on rental		
Op. 21A	Passacaglia and Fugue for String Orchestra		
	score		\$10.50
	parts on rental		
Op. 22	Cantata: God of Grace and God of Glory		
	presently unavailable		
Op. 23	Wonder Tidings (SATB, S T B solos, harp, percussion)		
	vocal score		\$8.50
	harp part		17.00
	study cassette		12.50
	percussion		3.50
Op. 24	Sonata for Flute Solo (Broude Bros.)		
	LP recording (Fredonia Discs)		\$12.50
Op. 24A	Quartet for Woodwinds		
	score		\$9.50
	each part		2.50
Op. 25	Sonata for Piano Four Hands (Theodore Presser)		
Op. 26	Copycats (canons for beginning pianists)		\$3.50
	LP recording (Fredonia Discs)		12.50
Op. 27	Spreading the News (gossip opera)	presently unavailable	
Op. 28	Symphony No. 1	presently unavailable	
Op. 29	Fragments from the Song of Songs (Biblical cycle #2 for soprano and orchestra)		
	vocal score		\$37.50
	orchestra score		65.00
	study cassette		12.50
	parts on rental		
Op. 29A	Interlude # 1 from Song of Songs	orchestra score	\$4.50
	parts on rental		



Op. 30	Overture: From Sea to Shining Sea (commissioned for President Kennedy's Inaugural)	
	orchestra score	\$45.00
	parts on rental	
Op. 31	Novellis, Novellis (1st opera of the Christmas Trilogy)	
	vocal score	\$9.50
	chorus part	2.50
	orchestra score	74.00
	parts on rental	
Op. 32	A Summer's Day, sonnet for orchestra (G. Schirmer)	
Op. 32A	A Summer's Day, sonnet for piano solo	
	piano score	\$4.50
	LP recording (Fredonia Discs)	
Op. 33	Canticle for Orchestra	presently unavailable
Op. 34	Birds of Paradise, for piano and orchestra (C. Fischer)	
	(second part of Sacred Service)	
	LP recording (Mercury)	\$12.50
Op. 35	Te Deum (SATB, narrator, winds & percussion)	
	(first part of Sacred Service)	
	vocal score	\$4.50
	score	26.00
	parts on rental	
Op. 36	Three Psalms (available separately)	
	1. The Earth Is the Lord's	
	SATB with organ	\$3.50
	2. The Lord Is My Shepherd	
	solo voice (Bb to Gb) piano or organ	4.50
	solo voice with orchestra (score)	9.50
	parts on rental	
	3. Lift Up Your Heads	
	SATB with organ	4.50
Op. 37	Mass of Nature (full orchestra, narrator, SATB)	
	(third part of Sacred Service)	
	vocal score	\$12.00
	orchestra score	65.00

Op. 38	The Shephardes Playe (2nd opera of the Christmas Trilogy)	
	vocal score	\$9.50
	chorus part	4.50
	orchestra score	95.00
	parts on rental	
Op. 39	Incantation for Jazz Band	
	score	\$25.00
	parts on rental	
	LP recording	12.50
	CD recording	14.95
Op. 40	Erode the Greate (3rd opera of the Christmas Trilogy)	
	vocal score	\$9.50
	chorus part	5.50
	orchestra score	95.00
	parts on rental	
Op. 41	Wilderness Journal, Symphony No. 2, after Thoreau, for Bass-Baritone, Organ and Orchestra	
	vocal score	\$35.00
	organ score	45.00
	orchestra score	65.00
	LP recording	12.50
	CD recording	14.95
	parts on rental	
Op. 42	Conversations (for piano and any other instrument; versions available for: Flute, Oboe, Clarinet, Trumpet, Trombone, Violin, Viola, Marimba.)	
	piano score	\$7.50
	each instrument, as needed	4.50
	Recordings available of the versions for Violin, Viola, Flute and Marimba, each	12.50
Op. 43	Be Glad Then America (Bicentennial opera-entertainment)	
	vocal score	\$9.50
	orchestra score, deluxe edition, photo of original holograph score in two volumes, with libretto, composer's notes on origin, excerpts from early drafts, instructions for staging, first reviews, and Digital Audio Tape of Premiere	\$225.00

Op. 43A	Overture: An Early American Sampler, also named Overture: Be Glad Then America score	\$5.50
Op. 44	The Nine Lessons of Christmas (SATB, incidental solos, harp, and percussion) vocal score harp part percussion CD recording	\$8.50 17.00 12.50 14.95
Op. 45	The Whittier Service (SATB, guitar and organ, or with guitar, organ, strings and brass quartet) vocal score guitar part full score parts on rental LP recording	\$6.50 4.50 26.00  12.50
Op. 46	Twelve Studies for Two Flutes score	\$6.50
Op. 47	Canonic Variations for Flute and Clarinet score	\$7.50
Op. 48	Flute Concerto flute and piano flute part orchestra score CD recording (Premiere Records) parts on rental	\$17.50 12.00 62.00 14.95
Op. 49	Two Scenes from the Song of Solomon, for flute solo, piano, strings and percussion score parts on rental	\$17.50
Op. 49 A	The same work as above, for flute and piano. (The two movements are published separately) 1. Come into My Garden LP recording (Fredonia Discs) 2. My Beloved Let Us Go Forth	\$6.50 12.50 7.50

Op. 50	Symphonic Variations for Piano and Orchestra	
	2 piano score	\$17.50
	orchestra score	43.00
	study cassette	12.50
	parts on rental	
Op. 51	Concerto for String Orchestra (Based on String Quartet, opus 16)	
	score	\$32.00
	study cassette	2.50
	parts on rental	
Op. 52	The Lessons of Advent, for narrator, double chorus SATB, soloists, trumpet, drums, handbell choir, harp, oboe, guitar and organ	
	vocal score	\$9.95
	study cassette	12.50
	parts on rental	
Op. 53	The Marshes of Glynn, for Baritone solo, SATB and orchestra	
	vocal score	\$9.50
	orchestra score	38.00
Op. 54	Sketches for Two Pianos (Studies for Concerto II)	
	two copies, each	\$16.00
Op. 55	Piano Concerto II (Transformations)	
	two piano score	\$32.00
	solo piano with cues	26.00
	orchestra score	74.00
	study cassette	12.50
	parts on rental	
Op. 56	Piano Concerto III (Children's Games)	
	two piano score	\$25.00
	orchestra score	45.00
Op. 57	That Hallow'd Season, for organ	\$6.50
	CD recording (Fredonia Discs)	14.95
Op. 58	The Birth of Freedom, dramatic oratorio, libretto only	
	presently unavailable	

Op. 59	Piano Concerto IV	
	2 piano score	\$36.00
	1 piano with cues	28.00
	orchestra score	65.00
	parts on rental	
	CD recording (Cedille)	14.95
Op. 60	Of Age, for orchestra (after Euripides)	
	orchestra score	\$28.00
	parts on rental	
Op. 61	Piccolo Sonata	
	score and piccolo part	\$18.50
Op. 62	That Special Part of You (score and tape)	\$12.50
	(popular song, the basis for Piano Concerto IV)	
Op. 63	In Praise of Britain's Queen and Elgar's "Enigma"	
	for double chorus, and two orchestras	
	(A complete solution to Elgar's Enigma)	in preparation
Op. 64	Interlude #2 from the Song of Songs: Who Is	
	This That Cometh out of the Wilderness	in preparation
Op. 65	I Am Come into My Garden (Biblical cycle #3	
	for soprano and orchestra)	in preparation

## Works Without Opus Numbers

Piano Solo:		
Three Pieces for Piano Solo		\$7.50
LP recording (Fredonia Discs)		\$7.95
Birds		
A Summer's Day		
Venice West Blues		
Sparklers (also on above recording)		\$2.50
Questioning (also on above recording)		1.50
Yugoslav Dance		2.50
Organ Solo:		
Even Song for Organ		\$4.00
Processional		\$3.00
Hymns:		
A Precious Stone (first folio of hymns)		\$2.50
The Whittier Hymns (second folio of hymns)		\$2.50
Three Hymns and an Anthem		\$2.50
Songs:		
That Special Part of You (score and cassette)	med.	\$12.50
Stopping by Woods	med.	\$3.00
Freedom Has a Thousand Charms	high	\$3.50
A Child's Prayer	med.	\$2.00
A Fifteenth Century Carol	med.	\$2.50
Novellis, Novellis of Wondrous Mervellis	med.	\$2.50
(The first sketch for the Christmas Trilogy)		
Three American Folk Songs		\$3.50
Black Is the Color	med.	
Birds' Courting Song	med.	
Sour Wood Mountain	med.	
Three English Folk Songs		\$3.50
Come All You Worthy Men	med.	
Searching for Lambs	med.	
Brimbledon Fair	med.	
A Prayer for Evening (organ)	med.	\$2.50
Shall I Compare Thee to a Summer's Day	high	\$3.50
Je ne sais pas	med.	\$1.50
Wanderers' Nachtlied	med.	\$2.50
May the Roads Rise with You	med.	\$1.50
The Lord Is My Shepherd	med.	\$3.50
(piano, organ or orchestra)		
Choral:		
SATB with Piano:		
Merry Let Us Part		\$1.50
Holiday Greeting		\$1.50
The Proposal		\$1.50
SATB with Organ:		
Ascent of Man		\$2.00
The Light, the Truth, the Way		\$2.00
Nativity Morn		\$2.00
Freedom Proclamation		\$2.00
(solos, handbell in G, opt. guitar)		
Lord of All Gifts (plus guitar)		\$2.00
Drop Thy Still Dews (plus guitar)		\$2.00
Refiners' Fire (plus guitar)		\$2.00
Lully, Lulla (3 part a cappella)		\$2.00

APPENDIX C

LIST OF SOLO PIANO WORKS

*Toccata*, Op. 1 – 1957, Broude Brothers

*Sonata for Piano*, Op. 3 – 1950, Eastman School of Music, Carl Fischer, Fredonia Press

*A Child's Picture Book*, Op. 7 – 1957, Broude Brothers, Fredonia Press

*Twelve Relationships: A Set of Canons for Piano*, Op. 10 – 1965, Carl Fischer

*Fuguing Set*, Op. 14 – 1965, Carl Fischer

*Six Dance Preludes*, Op. 18 – 1964, Broude Brothers

*Copycats*, Op. 26 – 1957, Summy-Birchard Company, Fredonia Press

*Sparklers* – 1957, Summy-Birchard Company, Fredonia Press

*Jugoslav Dance* – 1974, Fredonia Press

*Three Pieces for Piano Solo* – Fredonia Press

*Birds* – 1962

*A Summer's Day: after a sonnet of Shakespeare* – 1957

*Venice West Blues* – 1960

*Questioning* – 1964, Oxford University Press

Two publishers are listed in some instances because in later years La Montaine bought back the rights to some of his compositions. The non-chronological order of the copyright and publication dates suggests that some pieces may have been written long before their publication date.



APPENDIX D

LIST OF JOHN LA MONTAINE RECORDINGS AS PERFORMER

*Bach Partitas*, John La Montaine, piano. *Bach Partita II in C Minor* and *Partita VI in E Minor*. Fredonia Discs FDCD-30 (2003).

Chopin *Etudes*, John La Montaine, Roland 5500 Digital Piano. Chopin *Etudes*, Op. 10 and Op. 25, complete. Fredonia Discs FDCD-29 (2003). Compact disc.

*Compositions for Electronic Keyboard*, John La Montaine, electronic keyboard. Includes *Trinkets and Toys*, *Jaunty*, *Friendship*, *Trapeze*, *That Special Part of You*, *Simple Simon*, *After-Thoughts*, and *Toys and Trinkets*. Fredonia Discs FDCD-31 (2004). Compact disc.

*Conversations, Twelve Relationships, Fuguing Set*, John La Montaine, piano. Includes *Twelve Relationships*, Op. 10, and *Fuguing Set*, Op. 14. Fredonia Discs FD-5. Long-playing record.

*Hanson Piano Concerto/Mosaics; La Montaine Birds of Paradise*, Alfred Mouledous (Hanson), piano; and John La Montaine (La Montaine), piano. Eastman-Rochester Orchestra, Howard Hanson, conductor. Mercury Records SR90430. Long-playing record.

*In Memoriam For Paul J. Sifler*, John La Montaine, piano. Includes Sifler *Prelude and Farewell*; *La Montaine Remembrance*; Beethoven *Hammer-klavier Sonata, Adagio Sostenuto*; Sifler *Slovenian Folk Songs*; Sifler *The Despair and Agony of Dachau*; Sifler *Prelude: God of Might*. Fredonia Discs FDCD-22 (2000). Compact disc.

*John La Montaine, pianist*, John La Montaine, piano. Includes Chopin *Sonata in Bb Minor*, Op. 35, and works by La Montaine: *Sonata for Piano*, Op. 3; *A Child's Picture Book*, Op. 7; and *Toccata*, Op. 1. Dorian Records DR-332. Long-playing record.

*Music for the Dance*, John La Montaine, piano. Includes *Three Pieces for Piano Solo* and *Six Dance Preludes*, Op. 18. Fredonia Discs FD-3. Long-playing record.

*Strauss and Elgar Violin Sonatas*, with Jesse Tryon, violin. (New York) Classic Editions CE-1019. Long-playing record.

*Treasury of French Song*, with Martial Singher, baritone. (New York:1948) Columbia Records MM 878. 3 Long-playing records.

*Teaching Pieces*, John La Montaine, piano. Includes *Copycats*, Op. 26, *Questioning*, *Sparklers*, *A Child's Picture Book*, Op. 7. Fredonia Discs FD-4. Long-playing record.

*The Well-Tuned Keyboard*, John La Montaine, electronic keyboard. Johann Sebastian Bach's *Well-Tempered Clavier, Book II* arranged for electronic keyboard and performed by John La Montaine. Fredonia Discs FDCD-13 (2 discs). Compact disc.

*Works for Piano*, John La Montaine, piano. Includes *Toccata*, Op. 1. Also includes La Montaine *Piano Concerto No. 4*, Op. 59 performed by the composer and *Sonata for Piano*, Op. 3 performed by Ramon Salvatore. Fredonia Discs FDCD-28 (2003). Compact disc.

*Works for Piano*, John La Montaine, piano. Includes *Three Pieces for Piano Solo*; *Six Dance Preludes*, Op. 18; *Twelve Relationships*, Op. 10; *Fuguing Set*, Op. 14; *Questioning*; *Sparklers*. Also includes a performance by Eliabeth Buccheri and Terree Shofner of *Sonata for Piano Four Hands*, Op. 25 by John La Montaine. Fredonia Discs FDCD-19 (2000). Compact disc.

APPENDIX E  
LIST OF RECORDINGS BY OTHERS  
OF JOHN LA MONTAINE SOLO PIANO WORKS

Six Dance Preludes, Op. 18. On *Music from America's First and Second Cities*, Steven Graff, piano. Centaur CRC 2997 (2009). Compact disc.

Sonata for Piano, Op. 3. On *Music in the American Grain*, Ramon Salvatore, piano. Cedille Records CDR 90000 010 (1992). Compact disc.

APPENDIX F

A RECORDING OF THE SOLO PIANO WORKS BY JOHN LA MONTAINE,  
BY ANDREW O'BRIEN, PIANO

Tracks

Compact Disc 1

- |    |   |
|----|---|
| 1  | <i>Questioning</i>                              |
|    | <i>Six Dance Preludes, Op. 18</i>               |
| 2  | Preamble  |
| 3  | Aria  |
| 4  | Burlesque                                       |
| 5  | For Those Who Mourn                             |
| 6  | Intermezzo                                      |
| 7  | For Those Who Dance                             |
|    | <i>Fuguing Set, Op. 14</i>                      |
| 8  | Prologue  |
| 9  | Fugue in G                                      |
| 10 | Pastorale                                       |
| 11 | Fugue in D                                      |
| 12 | Cadenza   |
| 13 | Fugue in C                                      |
| 14 | Epilogue  |
| 15 | <i>Jugoslav Dance</i>                           |
|    | <i>Sonata for Piano, Op. 3</i>                  |
| 16 | Vigorous and turbulent                          |
| 17 | Restrained but with deep feeling                |
| 18 | Slowly; Moderately, with increasing impetuosity |

ANDREW O'BRIEN, PIANO

Tracks

Compact Disc 2

*Copycats, Op. 26*

- 1 Have you seen a copycat?
- 2 Cuckoo
- 3 Owl
- 4 Walk and hop
- 5 October
- 6 Sing a song and clap your hands
- 7 Shadow
- 8 Where has our puppy dog gone?
- 9 Alarums
- 10 Hungarian lullaby
- 11 Sing no more, it's time to dance
- 12 Winter song
- 13 Blackbird
- 14 Now let us dance

15

*Sparklers*

*A Child's Picture Book, Op. 7*

- 16 Pageant
- 17 Story for a Rainy Day
- 18 Pussy Cat has a Dream
- 19 Jack Frost
- 20 The Giant Has a Hobby-Horse
- 21 Even Coolies Watch the Sunset

*Twelve Relationships, Op. 10*

- 22 Bold and Plain
- 23 Teasing
- 24 Plaintive
- 25 Sprightly
- 26 Bittersweet
- 27 Wayward
- 28 Saucy
- 29 Entreating
- 30 Piquant
- 31 Brooding
- 32 Spirited
- 33 Jubilant



	<i>Three Pieces for Piano Solo</i>
34	Birds
35	A Summer's Day
36	Venice West Blues
37	<i>Toccata, Op. 1</i>

ANDREW O'BRIEN, PIANO

APPENDIX G

PERMISSION TO USE MATERIALS

Fredonia Press  
3947 Fredonia Drive  
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March 10, 2010

Andrew O'Brien  
PO Box 93358  
Phoenix, AZ 85070-3358

Dear Andrew,

As publisher and owner of Fredonia Press, I hereby give you my permission to use printed excerpts from my compositions in your doctoral dissertation at Arizona State University. Please limit the length of each musical example to nine measures or no more than fifty percent of a composition.

I further understand that for purposes of the dissertation you will make a recording of the pieces. This recording will not be publicly sold.

Thank you for your interest in my works.

Best regards,



John La Montaine

Fax: (413) 458-5242  
Voice Mail: (413) 458-8131

Telephone: (413) 458-8131  
E-mail: [broude@sover.net](mailto:broude@sover.net)

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January 20<sup>th</sup>, 2010

Mr. Andrew O'Brien  
P O Box 93358  
Phoenix, AZ 85070-3358

Dear Mr. O'Brien:

Thank you for your letter requesting permission to reproduce in your Arizona State University dissertation passages from the following piano works by John LaMontaine:

Toccata, Opus 1  
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It is good to learn that John LaMontaine's music is the subject of a study, and I wish you all success in completing your project,

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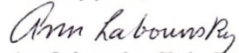
  
Ronald Broude

RB:mn

To Whom it May Concern:

Mr. Andy O'Brien has my permission to use any material from our telephone conversations for his thesis.

Sincerely yours,



Ann Labounsky, Chair, Sacred Music and Organ  
Duquesne University

January 13, 2010



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November 10, 2010

Andrew O'Brien  
15874 S. 11th Place,  
Phoenix, AZ 85070-3358

Carl Fischer, LLC hereby grants you permission to include the excerpts from the copyrighted musical works by John La Montaine listed below in the dissertation entitled "A Recording and Overview of the Solo Piano Works by John La Montaine" that you are preparing for the Arizona State University in Tempe.

Excerpts to be included:

**TWELVE RELATIONSHIPS, OP. 10:**

Bold and Plain, mm. 1-4  
Teasing, mm. 1-4  
Plaintive, mm. 1-4  
Sprightly, mm. 1-5  
Bittersweet, mm. 1-4  
Wayward, mm. 1-4  
Saucy, mm. 1-4  
Entreating, mm. 1-2  
Piquant, mm. 1-4  
Brooding, mm. 1-5  
Spirited, mm. 1-3  
Jubilant, mm. 1-4

**FUGING SET, OP. 14:**

Prologue, mm. 1-4  
Fugue in G, mm. 1-7, 10-12  
Pastorale, mm. 1-3  
Fugue in D, mm. 1-3  
Cadenza, mm. 1-3  
Fugue in C, mm. 1-4

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APPENDIX H  
IRB EXEMPTION



**To:** Kay Norton  
MUSIC BUIL

**From:** Mark Roosa, Chair  
Soc Beh IRB

**Date:** 01/14/2010

**Committee Action:** Exemption Granted

**IRB Action Date:** 01/14/2010

**IRB Protocol #:** 1001004689

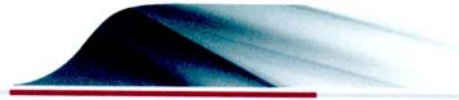
**Study Title:** A Study of the Solo Piano Music by John La Montaine

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.





---

Office of Research Integrity and Assurance

---

**To:** Kay Norton  
MUSIC BUIL

**From:** Debra Murphy, Director  
Office of Research Integrity and Assurance

**Date:** 12/11/2009

**Committee Action:** **IRB Review Not Required**

**IRB Action Date:** 12/11/2009

**IRB Protocol #:** 0912004628

**Study Title:** A Study of the Solo Piano Music By John La Montaine

The above-referenced protocol has been reviewed and it has been determined that IRB oversight is not required because the study does not meet the criteria under Federal Regulations, 45 CFR Part 46 for research involving human subject participation..

You should retain a copy of this letter for your records.