itself by repetition. I want to feel restful, not bored."

So what are you going to do about it?

"Plenty," says Mr. B.

A few years ago he began offering awards for the composition of restful music. He gives prizes—substantial prizes—to the composers who win these contests and, even more important, has seen to it that these compositions are also assured a public performance. The Benjamin Awards for Restful Music are offered through the North Carolina Symphony, the Eastman School of Music, the Juilliard School, and the University of Miami, Florida, which maintains a large orchestra. All these institutions have formed juries of competent musicians to select the winning scores and perform them in one of their regular concerts.

Mr. B. played some of these works for me (from tapes he had made when they were broadcast by NBC). All of them were by young American composers, some of them newcomers to the field and unknown to me. I found not only the titles—Christ Looking Over Jerusalem, Serenity, Autumn Leaves, For Catherine in April—appealing and suggestive but was impressed with the skill and inventiveness displayed by the composers within the limited framework permitted by the nature of the award. This, Mr. Benjamin says with justified pride, is only a beginning. There will be more awards and a larger crop of new restful music in the years to come.

And while he still looks with suspicion on "tranquil" music and doesn't have his restful heart in it, Mr. B. has taken up a suggestion made by the late Olin Downes and enthusiastically seconded by Alexander Hilsberg, the conductor of the New Orleans Symphony. He offers annually a commission of $1,000 through the New Orleans orchestra for a tranquil score. Paul Nordoff got it last year and Virgil Thomson is now working on a tranquil composition which will be

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