

*Musique à Go-Go* had its first performance, along with works by two other young composers, at a concert by the Cleveland Symphony Orchestra conducted by George Szell in 1967, and subsequently was taken on tour by that orchestra. It has enjoyed numerous performances since then (it was used to open the 1971 International Jazz Festival) and has been recorded by the Louisville Orchestra in its First Edition Records. *Hi-Fidelity* magazine described the work as "a veritable tour-

*de-force* worthy of Ravel and Stan Kenton."

For the first performance of *Musique à Go-Go* in Cleveland, Klein supplied a programme note that I reproduce here. Its publication was tantamount to letting the cat among the pigeons. It caused much flutterings in those circles of "mod" dogmatists whose imperfect knowledge of music history causes a confusion of style and fashion, not unlike that witless pair in Edith Sitwell's *Façade*, Daisy and Lilly: Here goes:

"The composition of the *Musique* occurred after completing a rather severe and formal second symphony. It was not my intention to idealize the glories of the Frug and Mashpotato, nor to celebrate the camp culture proposition that 'kitsch' is really art. (Campbell soup labels, it seems to me, look better on cans than canvas.) Composing the *Musique* was a diversion. If one need intellectualize about the composition of music in our century, I will readily confess to feeling oppressed by manifestoes dictating the direction music *must go*. To believe such dogmatics (and this is no small problem for younger composers) is like laughing at a joke because someone claims it to be funny. Thus, the impetus behind the *Musique* is no more complicated than a desire to attempt a virtuoso orchestral piece. If the work seems a bit extravagant for more sober tastes it may be because the expressive alienation of the '50s has now become a fashionable commodity. On the other hand, the *Musique* is not a vote for Pop culture where Mickey Mouse and Pluto may ultimately become the Don Quixote and Sancho Panza for our times." Now, fifteen years later, the unrepentant Klein adds to the foregoing: "I do not recant the views expressed in my original notes, namely that no one style has a mandate on composition today, musical trends being as arbitrary today as the vicissitudes of the hemline. Have Mickey Mouse and Pluto prevailed? Partly. Since Harlequin Romances no one reads *Don Quixote* and Hollywood is about to bring back the Zoot Suit with the Reet Pleet."