

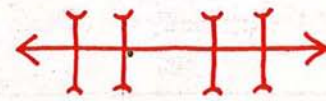
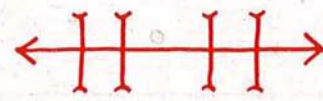
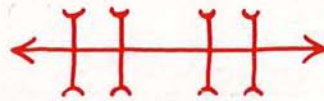
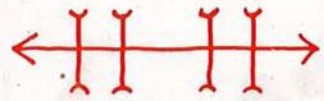
COMPOSER

HUBERT HEADLEY



PIANIST

CONDUCTOR



# AMERICAN MUSIC and AMERICANS

The long-drawn out struggle which AMERICAN COMPOSERS of symphonic and chamber music have been waging to have their works more often heard in recitals or serious music and on symphony concert programs is now arriving at final victory.

AMERICANS, who attend such concerts, are awakening more and more to the fact that there is a wealth of new music by NATIVE AMERICAN COMPOSERS waiting to excite and delight them—and fill them full of an agreeable and justifiable pride.

As with works by any composer new to the hearer, appreciation and increasing depth of pleasure in those by NEW AMERICAN COMPOSERS, rising now in the skies of our national musical life, come only with repeated hearings.

And, of course, there has first to be a 'first time' on every hearer's part.

Hubert Headley is not only a rising young AMERICAN COMPOSER of symphonic and chamber music which is greatly well worth hearing—he is risen!

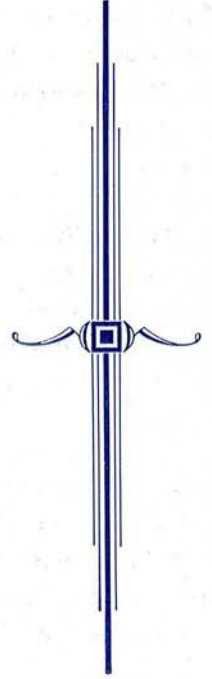
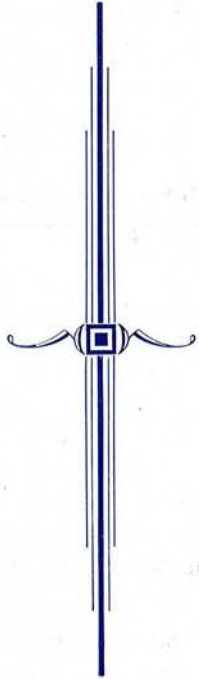
Millions have heard the CALIFORNIA SUITE and ARGENTANGO. And of these millions 500,000 are school children.

On the horizon of these millions Hubert Headley has definitely and unforgettably arrived—chosen, as you will see, to arrive there by those great musicians of our time who recognize his right as a genius to be there.

And he brings you a unique experience.

To hear the maker of music remake it for you is what Europeans a hundred years ago could do when Chopin and Liszt ravished their ears with those priceless works which still ravish ours!

Hubert Headley, in all the full powers of his maturing rich gifts—all the more intense and vital for having been pent-up for three years while serving in the Army Air Force—returns to the concert stage in recitals of his own compositions for piano to do just this for YOU.



"The lives of great men all remind us" that they follow a pattern of striking similarity. Birth, environment and early emergence of the dominant interest all fulfill the one same design.

Hubert Headley, born in Parkersburg, West Virginia, on June 19, 1906, has during the first forty years followed and filled full the pattern, as you will. Logic would expect the "great man" to begin to stand forth. And all indications point toward this realization.

His father was Superintendent of Schools—and Headley is Professor of Theory, Composition and Musicology at the University of California in Santa Barbara.

His mother was an accomplished musician and an organist. Headley is both and more besides.

This is the story of it.

The family moved to Fresno, California, when he was six. At ten he began the study of the piano and composed his first works for piano and for voice. When eleven, he took up the violin and percussion instruments, playing in the school orchestra and band until graduation from High school—a period of six years, culminating in his being Student Conductor of the High School Symphony Orchestra of eighty pieces, with several appearances as soloist playing the standard repertory as well as his own compositions. Out of a graduation class of 350 students he was chosen to be the solo performer at the Commencement exercises before an audience of 7,000 people.

Music was indeed "major". And the next step in his march toward fame was to enter the College of the Pacific Conservatory at Stockton, California, to pursue the study of Theory and Composition.

The pattern unfolds. He composed extensively for voice, piano, pipe-organ, violin and orchestra with numerous works for Chamber groups. He conducted the student orchestra and band. He gave recitals. He played accompaniment on several concerts with the head of the Violin Department. He graduated in 1928 with the Pi-Kappa-Lambda prize for Composition and the degree of Bachelor of Music.

The pattern enlarges. He became Director of Music at the Montezuma School for Boys at Los Gatos, California, and seized the opportunity to study privately with various members of the San Francisco Symphony, concentrating on the violin, oboe, bassoon, French horn and trumpet.

1930 brought the position of Supervisor of Music at Redwood City, California, with the opportunity to conduct the Municipal Orchestra. Pursuing his study of other orchestral instruments he played the clarinet in the Symphony Orchestra at the State College in San Francisco as well as appearing with it as solo trumpeter. Recitals for piano and for organ in San Francisco and the Peninsula filled in the empty spaces in an already full schedule.

Red Bluff, California, reached out for him as Music Director in its Public schools the following year. And for four years he had both the opportunity to study Music Education problems in rural areas and to go regularly to San Francisco for study and, of course, to compose.

In 1935 he accepted the temporary post of Assistant Professor of Music at the Fresno State College for one year, teaching courses in Theory, Instrumental Music and Composition as well as taking over the conductorship of the Fresno Symphony.

The pattern now takes a new curve. 1936-1937 were at the Eastman School of Music at Rochester, New York. There he took his Master of Music Degree, studying with Dr. Howard Hanson, Bernard Rogers, Herbert Elwell and Beryl Phillips. During this period THE CALIFORNIA SUITE—of which more later—came to birth.

The position of Director of Music Education in the Public schools of Palo Alto called him back to California in 1937.

By this time his symphonic suite, CALIFORNIA, was being played in the East by Howard Hanson and the Rochester Orchestra and the time was not so far off when Pierre Monteux would choose it to open The Golden Gate Exposition with the San Francisco Symphony in 1940.

The pattern was taking on decidedly larger proportions.

A chance meeting with an old friend on the street in San Francisco led to the post of Director of Instrumental Music and Professor of Theory and Composition at the University of California in Santa Barbara. This included

at that time the conductorship of the Symphony Orchestra at the University. And there was time for composition, playing and conducting concerts throughout the United States.

In the summer of 1942, out of thirty competing American composers, Headley was awarded THE EDWARD MACDOWELL FELLOWSHIP in Composition at the MacDowell Colony in Peterborough, N. H. The outstanding result of this stimulating work-period was the piano concerto, ARGENTANGO, presented later by Iturbi with the Rochester Symphony.

Returning to Santa Barbara he took advantage of the sojourn there of Nadia Boulanger to spend profitable hours with her expert knowledge of scoring.

All seemed more than well when, in recognition of his work as American composer and pianist, he was ensconced on the pages of "Who's Who in California". But . . . . . !

Comes the war, enlistment in the Army Air Force for three years and then, in 1945, honorable discharge.

In the autumn he is back again at the University of California in Santa Barbara as Professor of Theory, Composition and Musicology, and again with composing and "concertizing" to fill in the empty spaces in a crowded schedule.

# COMPOSITIONS FOR ORCHESTRA

## \*CALIFORNIA SUITE

1. Golden Gate, 2. Yosemite
3. Fiesta

### PERFORMANCES

1. World premiere. Chosen by Pierre Monteux to celebrate the opening of the Golden Gate Exposition and played by the San Francisco Symphony conducted by Pierre Monteux. Second performance May, 1940.
2. Los Angeles Philharmonic, Henry Svedorsky conducting. Standard Symphony Hour. 1942.
3. Standard School broadcast. Los Angeles Philharmonic. Listened to by 500,000 students, 20,000 teachers in 4,800 schools, 1942.
4. Rochester Symphony Orchestra, Howard Hanson conducting. Given three times, 1937-1938.
5. Duluth Symphony Orchestra, Hubert Headley, guest conductor. March, 1941.

## \*ARGENTANGO CONCERTO FOR PIANO AND ORCHESTRA

### PERFORMANCES

1. World premiere. Los Angeles Philharmonic, Henry Svedorsky conducting. Lloyd Browning at the piano. Standard Symphony Hour. March, 1941.
2. Rochester Symphony Orchestra, Howard Hanson, conducting.

## PIANO CONCERTO IN D FLAT SYMPHONY NO. 1

## CONDUCTOR WITH ORCHESTRAS

FRESNO SYMPHONY ORCHESTRA. 1935-1936

UNIVERSITY OF CALIFORNIA, SANTA BARBARA, 1940.

DULUTH SYMPHONY ORCHESTRA

Guest Conductor, 1942.

# \* COMPOSITIONS FOR PIANO AND ORGAN

## PIANO

PASTORALE SOLILIQUE

THE JESTER'S DREAM

Dance  
Love Song  
Processional

VIGNETTES FOR BALLET

Flute at Evening  
Cups of Jade  
Bell at Evening  
Puppets  
The Pool  
Song of Songs

CAPRICE ESPAGNOLE

PRELUDE TO MAN

Fountain of Being  
Pan, The Body  
Jehovah, The Mind  
Brahma, The Spirit

REMINISCENCES

Sculpture  
Turbulence  
The Poet  
Mirage

MEDITATIONS ON SOUTH AMERICA

RHAPSODY ON 19TH CENTURY THEMES

ENGLISH SUITE

SONATA in D FLAT

NOCTURNE

## ORGAN

FIGURATION ON A CHORALE BY BACH

(Christ lag in Todesbanden)

SONATA ON A DORIAN THEME

Introit  
Sanctus  
Benedictus  
Agnus Dei

PASTORALE PRELUDES

Prayer for Peace  
Song of the Mill  
Horizons

THE SONG FROM THE SEA

Sentinels  
The Village  
The Mender of Nets  
Legend  
The Song from the Sea

SYMPHONY FOR ORGAN

Adagio—Allegro  
Andante doloroso  
Scherzo  
Allegro—Presto

The Programs for Hubert Headley's Recitals  
are chosen from these compositions.

\* PARTIAL LIST