

STRING QUARTET NO. 2 IN D MAJOR (1942) ACA 16 min.
SONATA FOR OBOE AND PIANO (1943) ACA 15 min.

"Mills' music is exquisitely idiomatic, exacting—refreshingly so—the *Oboe Sonata*, for example—so pastoral and relatively uncontrapuntal—requires an heroic breath of the performer. Real music—one had known it such without taking thought, during the performance of the elusive *Oboe Sonata*."

—Paul Rosenfeld, *Modern Music*, May-June, 1943

"There is an austerity in the general lines of his writing which at times dissolves into a quality of song which is seldom paralleled . . . Again it appeared in his *Sonata for Oboe and Piano* . . . The work also was finely integrated and culminated in the final movement in a complexity of rhythms of the most interesting sort. The young man is highly imaginative, as witness his construction of the second movement, which was a sort of a play within a play, consisting of a Prolog, Intermezzo and Postlude."

—J. D. Callaghan, *Detroit Free Press*

STRING QUARTET NO. 3 IN F# MINOR (1943) ACA 14 min.
Winner of Roth String Quartet Award, 1944.

SONATINE FOR VIOLIN AND PIANO (1943) ACA
TRIO FOR VIOLIN, CELLO AND PIANO (1943) ACA 22 min.

"In his *Trio*, Mills proves his ability to use many types of material with authority and surety. The piece is well constructed; it has a high standard of workmanship; he has an unusual ability to meet any composition problem."

—Vincent Persichetti, *Modern Music*, May-June, 1944

THE FOURTH JOYFUL MYSTERY (1944) ACA 3 min.
For two violins and piano

BERCEUSE FOR VIOLIN AND PIANO (1944) ACA 3 min.

CHANT AND HYMN FOR SOLO OBOE (1944) ACA 4 min.

SERENADE FOR FLUTE, HORN AND PIANO (1946) ACA 5 min.

SONATA FOR ENGLISH HORN AND PIANO (1946) ACA 20 min.

THIRD SONATA FOR VIOLIN AND PIANO (1950) ACA 30 min.

SUITE FOR TWO FLUTES SOLI (1952) ACA 12 min.

DUO FANTASIE FOR CELLO AND PIANO (1953) ACA 10 min.

SONATA FANTASIA FOR CLARINET SOLO (1955) ACA 7 min.

FIFTH STRING QUARTET (1957) ACA 15 min.

FOUR STANZAS FOR VIOLIN SOLO (1958) ACA 12 min.

CHORAL MUSIC

LAUDATE DOMINUM ACA 3 min.
Text Psalm 150, St. Jerome's Latin (Vulgate)
For mixed chorus.

BALLAD OF TREES AND THE MASTER ACA 2 min.
Poem by Sydney Lanier
For mixed chorus.

CANTICUM NOVUM ACA 2 min.
For mixed chorus.

O CHRIST REDEEMER ACA
For mixed chorus.

TO GOD THE MERCIFUL FATHER ACA
For mixed chorus.

O GLORIOUS VIRGIN ACA
For mixed chorus.

O HOLY GHOST IN KINDLY FLAME ACA
For mixed chorus.

PSALM 130 ACA
For mixed chorus.

PSALM 8 ACA
For mixed chorus.

PSALM 121 ACA
For mixed chorus.

THE UNRETURNING HOSTS ACA 4 min.
Poem by Kenneth Patchen.
For mixed chorus a cappella.

THE TRUE BEAUTY ACA 4 min.
Madrigal for five solo voices a cappella.
Recorded: David Randolph Singers, CRI-102.

PIANO MUSIC

FIRST SONATA (1940) ACA 15 min.

THREE BAGATELLES FOR PIANO (1942) ACA 4 min.

SECOND SONATA (1943) ACA

SONATINA NO. 1 IN E MAJOR (1943) ACA 7 min.

"The novelty of Mr. Goldsand's program was *Sonatina No. 1* by Charles Mills. It was a seven-minute work with a longish slow movement and two brief quick ones flanking it. It was wry, clever and a little wistful. Mr. Mills was present to rise in response to the applause."

—Ross Parmenter, *N. Y. Times*, January 16, 1951

"Charles Mills' *Sonatina No. 1* which was heard for the first time here in recital is fashioned in the neo-classic style. Its most extended movement, the larghetto, is agreeably lyric. The corner movements are shorter; the opening allegretto capriccioso is more attractive than the final vivace, which is quite jerky and angular."

—Jerome D. Bohm, *N.Y. Herald-Tribune*, January 16, 1951

SONATINAS NO'S 3, 4, 6, and 9 (1943-45) ACA

30 PENITENTIAL PRELUDES (1946) ACA

TOCCATA IN D MAJOR (1945) ACA 6 min.

"Miss Griggs accomplished her best playing in the *Toccata* of Charles Mills, a composition of much strength and

forcefulness boasting some exceedingly skillful dissonant counterpoint."

—Noel Straus, *N. Y. Times*

FOURTH PIANO SUITE IN D MAJOR ACA 10 min.

HARPSICHORD TOCCATA IN A MINOR (1956) '9 min.

SONGS—VOICE AND PIANO

SACRED CANTICLE NO. 4: "THE CANTICLE OF THE SUN (1944) ACA

St. Francis of Assisi, translated by Matthew Arnold.

THERE IS NOTHING FALSE IN THE THEE (1947) ACA

Kenneth Patchen

PASTORAL (1953) ACA
Kenneth Patchen

THE EXPIRATION (1953) ACA
John Donne

ON A FADED VIOLET ACA
Shelley

NUNS FRET NOT ACA
Wordsworth

TO THE EVENING STAR ACA
William Blake

MERMAID'S TAVERN ACA
John Keats

THE EVERLASTING CONTENDERS ACA
Kenneth Patchen

WAIL FOR OUR DEAD GUITARIST ACA
Howard Hart

HOW DO I LOVE THEE ACA
Robert Browning

THE VOYAGE ACA
Ruth Yorck

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Charles
MILLS

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CHARLES MILLS

ABOUT the music of Charles Mills, the late Paul Rosenfeld wrote: "It is plainly a thing of deep moods and of aristocratic, reticent, even dry subjective sentiment; finely melodic, with frequently recitative-like textures achieved by continuous melodic outgrowths. It is definitely diatonic, but sharpened by bold transcendences in chord-progressions, and exquisitely idiomatic, exacting—refreshingly so—particularly at a period like this one, when composers are suavely avoiding the creation of fresh demands on instrumental technics . . . Mills' music is further distinguished by a quality which, in all reverence, causes one to associate pages of it with music by the mighty Bach. This is the trait of piety, religiosity, devotion. Again and again the song has a spirit 'in the world but not of it.' Rapturous, unearthly, it expresses something like cosmic emotions of gratitude and humility, reverent attachment and reference to the source of being."

Charles Mills was born in Asheville, North Carolina on January 8, 1914. A year or so after his birth his parents moved to Spartanburg, South Carolina, where the composer spent his childhood and youth. Early musical experiences include four years of singing in a children's chorus for the annual May festival at Converse College, which is mainly a musical school. He began to study piano and composition seriously when he was fifteen. His progress was rapid, and at seventeen he was earning his living by playing saxophone, clarinet, and flute in jazz bands. Coming to New York at nineteen to begin more formal musical studies, he first worked with Max Garfield, a Czech composer, violist and conductor, for two years at the Greenwich Music School. Later, while teaching flute at the Henry Street Settlement Music School, he won a two-year scholarship with Aaron Copland on the basis of an early symphony for orchestra (long since withdrawn from his catalog). During this period, encouraged by Copland, he wrote numerous works in all forms, including two sonatas that were featured on programs sponsored by the League of Composers.

While still in his twenties, Mills continued his studies (two years each) with Roger Sessions and

Roy Harris. It is a tribute to the wisdom of all his teachers that Mills was encouraged to continue the development of his own highly personal style of classicism. "Original," "bold," "virile," "forceful," "expressive" and "beautiful" are adjectives that most frequently occur in press reactions to his widely performed music. Among the distinguished artists who have played his works are Dimitri Mitropoulos, George Szell, Jonel Perlea and Max Rudolf; in addition to numerous soloists who include Claudio Arrau, Jacob Krachmalnick, Vivian Rivkin, Felix Galimir, Julius Baker and others.

Mills' incidental music for the film "On the Bowery" won him much distinction, for the film was given the Grand Prize at the Venice Film Festival in 1957 and received first prize at the Edinburgh Film Festival. His "Crazy Horse Symphony" was given its world premiere performance by Max Rudolf with the Cincinnati Symphony in November, 1958, to be followed by its Cleveland premiere under George Szell's baton. Mills has received many honors and awards: he has been a Guggenheim Fellow; he was commissioned by Dimitri Mitropoulos to write "Theme and Variations for Orchestra," which was performed with the New York Philharmonic; he has received a Roth String Quartet Award, the Columbia University Band Prize, Church of the Ascension Prize for a cantata and many others. The composer has just completed an a cappella setting for mixed chorus of Kenneth Patchen's poem "The Unreturning Hosts," and songs for voice and piano to poems by Dylan Thomas, Patchen, Auden, Cummings, Pound, Howard Hart and Ruth Yorck. He is currently at work on a cycle of "24 Preludes and Fugues for Piano."

ORCHESTRA

FIRST SYMPHONY IN E MINOR (1940) ACA 24 min.
3-3-4-4, 4-3-2-2, timp, perc, pf, str.

SECOND SYMPHONY IN C MAJOR (1941) ACA 29 min.
3-3-4-4, 4-3-3-2, timp, perc, pf, str.

THIRD SYMPHONY IN D MINOR (1955) ACA 23 min.
3-3-4-3, 4-4-3-0, timp, perc, hp, str.

CRAZY HORSE SYMPHONY (1957) ACA 17 min.
3-3-3-3, 4-4-3-0, timp, str.

First performance: Cincinnati Symphony Orchestra, Max Rudolf conductor, November 28, 1958.

"Mr. Rudolf also introduced two new composers to Cincinnati, one of them with a symphony brand new to the world: *Crazy Horse Symphony* by Charles Mills. It is, moreover, a good symphony. Mills has written a symphonic tribute to an Indian warrior, Chief Crazy Horse. The work is serious, has a firm but somewhat cool and distant melodic element and a hot-blooded harmonic and rhythmic undercurrent, as befits a bold warrior. It is music that 'takes' in-

stantly, though it is not exactly old hat. But it is not high hat either; that is, it does not indulge in any obscure academic combinations or any unusual pretensions toward what it is not."

—Arthur Darack, *Cincinnati Enquirer*, November 29, 1958

"The Mozart Concerto was immediately preceded by Charles Mills' *Crazy Horse Symphony*, and although I raised an eyebrow at this juxtaposition it turned out to be not as ludicrous as it looks on paper, for Mr. Mills' work, which he stoutly insists is not programatic, is strong and vigorous and full of its own kind of storm and stress and complemented Mr. Mozart nicely. I was particularly interested in Mr. Mills' second movement, which he labels 'The Warrior'. This is a bold and brassy essay with all kinds of counterpoint and busy work darting about, and I like the way the composer handled it and all of his complex material, and the style with which he employed the instruments in the band. . . . All of Mr. Mills' writing, I found to be imaginative and fresh." —Eleanor Bell, *Cincinnati Post & Times-Star*, November 29, 1958

CONCERTO FOR PIANO AND ORCHESTRA (1946) ACA 24 min.
3-3-3-3, 4-3-3-0, timp, perc, solo pf, str.

PRELUDE AND FUGUE (1953) ACA 8 min.
3-3-4-3, 4-4-3-0, timp, perc, hp, str.

SMALL ORCHESTRA

CHAMBER CONCERTO FOR TEN INSTRUMENTS (1941) ACA 18 min.

fl, ob, 2 hn, str, quartet.

First prize LADO Competition, 1948.

First performance: Chamber ensemble conducted by Ignace Straszfogel, 1948.

CONCERTINO FOR OBOE AND STRINGS (1957) ACA 12 min.

Commissioned by Harold Gomberg, first oboe of the N. Y. Philharmonic.

CONCERTO SERENO FOR WOODWIND OCTET (1948) ACA 15 min.

2 ob, 2 cl, 2 hn, 2 bsn.

First prize, Columbia University Band Contest, 1949.

PROLOGUE AND DITHYRAMB FOR STRING ORCHESTRA (1955) ACA 8 min.

Formerly available for string quartet; see under Chamber music. First performance: Manhattan School Orchestra, Jonel Perlea Conductor, Grace Rainey Rogers Auditorium, New York City, March 8, 1955.

" . . . a good new composition . . . Mr. Mills' work, which had its first performance at the concert, is an eight-minute piece that uses the strings resourcefully to make music that is both individual and agreeable. The prologue is a slightly mournful opening that moves slowly and flowingly. The dithyramb is lively and rhythmically intricate. It is well written, concise and modern, without in any way torturing the nerves. The audience received it enthusiastically." —Ross Parmenter, *N. Y. Times*, March 9, 1955

"Another premiere was *Prologue and Dithyramb for String Orchestra* by Charles Mills. The title would indicate a measure of unjust criticism by the composer himself, for a dithyramb is a kind of classic poetry 'of wild, irregular strain.' Rather than being irregular, Mills' work was highly organized and integrated, often employing what sounded like square-dance patterns, and it provided the orchestra's

strings with opportunity for a sparkling exhibit of their competence." (Detroit Symphony, Valter Poole conducting, January 1, 1959)

—Josef Mossman, *Detroit News*, January 2, 1959

"There is no question as the 'American' quality of Charles Mills' *Prologue and Dithyramb*. It has a lyrical, poetic quality in the folk song meter. There is some very expert writing for strings in this work, adroit and heavily charged with interplay of voices, that now and then echo his teachers Roy Harris and Aaron Copland. But the work has originality and a certain purposefulness in the writing that gives it potency and appeal."

—Frank P. Gill, *Detroit Times*, January 2, 1959

CHAMBER MUSIC

LITTLE SUITE FOR FLUTE AND PIANO (1937) ACA 8 min.

CHAMBER SYMPHONY FOR ELEVEN INSTRUMENTS (1939) ACA

FIRST SONATA FOR VIOLIN AND PIANO (1939) ACA 17 min.

SONATA NO. 2 FOR FLUTE SOLO (1939) ACA 6 min.

STRING QUARTET NO. 1 (1939) ACA 18 min.

SONATA FOR SOLO VIOLIN (Nr. 1) (1940) ACA

SONATA FOR SOLO VIOLIN (Nr. 2) (1944) ACA

SONATINE FOR FLUTE AND STRING QUARTET (1940) ACA 15 min.

SECOND SONATA FOR VIOLIN AND PIANO (1941) ACA 20 min.

First performance: Byrd Elliot, violin and Leopold Mittman, piano.

Carnegie Hall, October 27, 1948.

" . . . a substantial portion of which was generously devoted to a young composer little known here. Charles Mills, whose *Second Violin Sonata* received its first New York performance, is a young man with sensitivity and a substratum of talent . . . His earlier, ascetic, neo-Bachian style is now colored by a more curved and gracious line, resulting in an interesting and workable blend of romantic and neo-classic forces of contemporary music." —Arthur Berger, *N. Y. Herald-Tribune*, October 28, 1949

"The Mills *Sonata*, not unlike much of the present-day music, is well written. It has style and good taste, and it bears more than a trace of individuality . . . Miss Elliot played the piece capably. She seems to be en rapport with it, and the execution was not only clean but also transparent enough to reveal the music's essential design."

—Robert Bagar, *N. Y. Journal-American*, October 28, 1949

" . . . The 'Adagio cantante' of the *Sonata* was the most interesting movement of the Mills piece. The composer has written most of it for the lower strings and the color contrasts between piano and violin were provocative."

—Harriett Johnson, *N. Y. Post*, October 28, 1949

"The exhibits all in all gave evidence of steady organic developments of mood. There were climaxes, flooding ones such as that in the 'Adagio cantabile' of the violin over the fanfare of the piano. There was a quantity of poetry; unpredictable magic twists in the melodic line; sudden jubilant and waltzing sallies."

—Paul Rosenfeld, *Modern Music*, June, 1943

SONATA FANTASIA FOR WOODWIND QUINTET (1941) ACA 15 min

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SONATA BREVIS IN E MINOR For alto recorder and piano	ACA	12 min.
SONATA FOR TREBLE RECORDER SOLO	ACA	12 min.
SONATA FOR TENOR RECORDER AND PIANO	ACA	14 min.
SRI KRISHNA'S FLUTE For tenor recorder solo	ACA	2 min.
UNDERWORLD FLUTE OF ORPHEUS (OVERHEARD) For solo tenor recorder in C	ACA	2½ min.
CHANT AND HYMN FOR SOLO OBOE	ACA	4 min.
SONATA FOR OBOE AND PIANO	ACA	15 min.
SONATA FOR ENGLISH HORN AND PIANO	ACA	20 min.
SONATA FANTASIA FOR CLARINET SOLO	ACA	7 min.
SONATA NO. 1 FOR SOLO VIOLIN	ACA	12 min.
SONATA NO. 2 FOR SOLO VIOLIN	ACA	10 min.
4 STANZAS FOR VIOLIN SOLO	ACA	12 min.
BERCEUSE FOR VIOLIN AND PIANO	ACA	3 min.
FIRST SONATA FOR VIOLIN AND PIANO	ACA	17 min.
SECOND SONATA FOR VIOLIN AND PIANO	ACA	20 min.
THIRD SONATA FOR VIOLIN AND PIANO	ACA	30 min.
SONATINE FOR VIOLIN AND PIANO	ACA	8 min.
THE FOURTH JOYFUL MYSTERY For two violins and piano	ACA	3 min.
DUO FANTASIE FOR CELLO AND PIANO	ACA	10 min.
TRIO FOR VIOLIN, CELLO AND PIANO	ACA	22 min.
STRING QUARTET NO. 1	ACA	18 min.
STRING QUARTET NO. 2 IN D MAJOR	ACA	16 min.
STRING QUARTET NO. 3 IN F# MINOR	ACA	14 min.
STRING QUARTET NO. 4 IN C MAJOR (2 movements)	ACA	8 min.
FIFTH STRING QUARTET	ACA	15 min.

KEYBOARD HARPSICHORD

TOCCATA IN A MINOR	ACA	9 min.
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PIANO

3 BAGATELLES FOR PIANO	ACA	4 min.
30 PENITENTIAL PRELUDES	ACA	
FIRST SONATA	ACA	15 min.
SECOND SONATA	ACA	24 min.
SONATINA NO. 1 IN E MAJOR	ACA	7 min.
SONATINAS 3, 4, 6 and 9	ACA	
FOURTH PIANO SUITE IN D MAJOR	ACA	10 min.
TOCCATA IN D MAJOR	ACA	6 min.

CHORUS

BALLAD OF TREES AND THE MASTER (SATB)	ACA	2 min.
CANTICUM NOVUM (SATB)	ACA	2 min.
THE DARK NIGHT SATB and strings	ACA	5 min.
LAUDATE DOMINUM (SATB)	ACA	3 min.
O CHRIST REDEEMER (SATB)	ACA	
O GLORIOUS VIRGIN (SATB)	ACA	
O HOLY GHOST IN KINDLY FLAME (SATB)	ACA	
PSALM 8 (SATB)	ACA	
PSALM 121	ACA	
THE TRUE BEAUTY Madrigal for solo SATB a capella	ACA	4 min.
THE UNRETURNING HOSTS (SABT)	ACA	

VOICE AND PIANO

THE EVERLASTING CONTENDERS	ACA	
THE EXPIRATION	ACA	
HOW DO I LOVE THEE	ACA	
MERMAID'S TAVERN	ACA	
NUNS FRET NOT	ACA	
ON A FADED VIOLET	ACA	
PASTORAL	ACA	
SACRED CANTICLE NO. 4: "THE CANTICLE OF THE SUN"	ACA	
THERE IS NOTHING FALSE IN THEE	ACA	
TO THE EVENING STAR	ACA	
THE VOYAGE	ACA	
WAIT FOR OUR DEAD GUITARIST	ACA	

VOICE AND INSTRUMENTS

3 FRAGMENTS FROM SAPPHO For soprano, guitar, and flute	ACA	8 min.
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FILM SCORES

GREENWICH VILLAGE SUNDAY		
ON THE BOWERY		
TRACKS IN THE SAND		
WHITEY		

DISCOGRAPHY

THE CENTAUR AND THE PHOENIX Yusef Lateef, jazz ensemble Riverside Records	
PROLOGUE AND DITHYRAMB Jacques Monod, Radio Orchestra of Zurich Composers Recordings, Inc.	
SUMMER SONG Yusef Lateef, jazz ensemble Riverside Records	
THE TRUE BEAUTY David Randolph Singers Composers Recordings, Inc.	

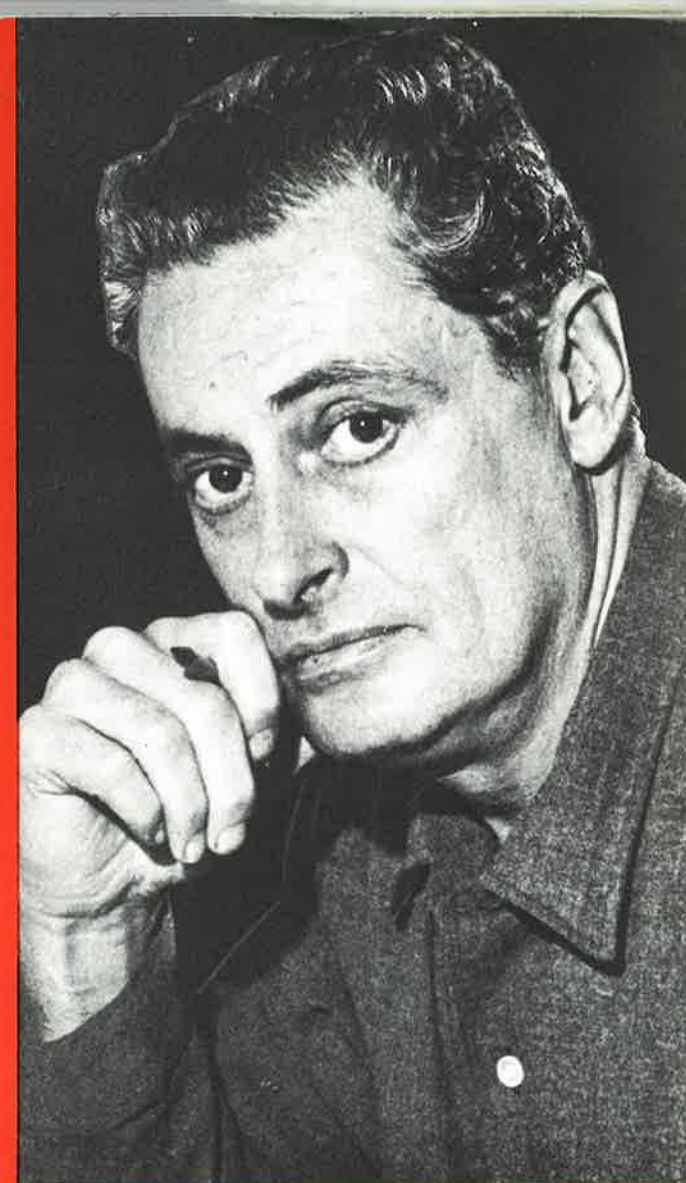
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CHARLES
MILLS
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CHARLES MILLS



THROUGH his sensitive and poetic scores for movies and television, as well as through his personal appearances on television, Charles Mills has won a much larger audience than he has through concert performances. His music, wrote the late Paul Rosenfeld, "is plainly a thing of deep moods and of aristocratic, reticent, even dry subjective sentiment; finely melodic, with frequently recitative-like textures achieved by continuous melodic outgrowths. It is definitely diatonic, but sharpened by bold transcendences in chord-progressions, and exquisitely idiomatic, exacting—refreshingly so—particularly at a period like this one, when composers are suavely avoiding the creation of fresh demands on instrumental technics...Mills' music is further distinguished by a quality which, in all reverence, causes one to associate pages of it with music by the mighty Bach. This is the trait of piety, religiosity, devotion. Again and again the song has a spirit 'in the world but not of it.' Rapturous, unearthly, it expresses something like cosmic emotions of gratitude and humility, reverent attachment and reference to the source of being."

Charles Mills was born in Asheville, North Carolina on January 8, 1914. A year or so after his birth, his parents moved to Spartanburg, South Carolina, where the composer spent his childhood and youth. There he learned to love jazz, and the echoes of the blues can still be found in his compositions.

As a member of a children's chorus, Mills sang in concerts, but during grammar school, his chief interests were literature and the graphic arts. He recalls: "I was offered a scholarship for study in Paris by an art teacher who thought my painting was promising, but I declined because I felt instinctively that my real vocation lay elsewhere. I discovered this to be true when I was fifteen years old, and after an intense study of Beethoven's piano music, it was clear to me that composition was my life's work. I was entirely self-taught in piano, and...a diligent study and practice of composition began at this time."

Mills' progress was rapid, and at the age of seventeen he was earning his living by playing saxophone, clarinet, and flute in jazz bands. Coming to New York at nineteen to begin more formal musical studies, he first worked with Max Garfield, a Czech composer, violist and conductor, for two years at the Greenwich Music School. Later, while teaching flute at the Henry Street Settlement Music School, he won a two-year scholarship with Aaron Copland on the basis of an early symphony for orchestra (long since with-

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drawn from his catalog). Encouraged by Copland during this period, he wrote numerous works in all forms, including two sonatas that were featured on programs sponsored by the League of Composers.

While still in his twenties, Mills studied two years with Roger Sessions and two years with Roy Harris. It is a tribute to the wisdom of all his teachers that Mills was encouraged to continue the development of his own highly personal style of classicism. "Original," "bold," "virile," "forceful," "expressive" and "beautiful" are adjectives that most frequently occur in press reactions to his widely performed music.

Among the outstanding conductors who have led performances of Mills' works are Max Rudolf, George Szell, Jonel Perlea, and Dimitri Mitropoulos, who commissioned the composer to write "Theme and Variations for Orchestra" for the New York Philharmonic. Solo artists who have played his works include Claudio Arrau, Jacob Krachmalnick, Vivian Rivkin, Felix Galimir, and Julius Baker.

Both his concert music and his background scores have won many awards for Mills. His incidental music for the film "On the Bowery" received the grand prize at the Venice Film Festival, and first prize at the Edinburgh Film Festival. Among his other honors have been a Guggenheim Fellowship, a Roth String Quartet Award, the Columbia University Band Prize, and the Church of the Ascension Prize.

Mills is currently living in New York City, devoting most of his time to composition. He plays the recorder in concerts and for his film scores, and also teaches private lessons in the recorder, composition, and orchestration.

—OLIVER DANIEL

One of Mills' television appearances was reviewed for the Baltimore Sun in the "Look and Listen with Donald Kirkley" column.

"'Inspiration,' on CBS-TV's One of a Kind Sunday—was the result of an inspired idea...A sculptor (James N. Wines); a painter (Alfred Leslie), and a composer (Charles Mills) were commissioned to create works based on the same subject—the bridges of New York—and to comment on their techniques and theories of art..."

"Mr. Mills functioned, amusingly, in a well-simulated solitude and pantomime...stared at a blank page, turned on a jazz program simultaneously with a weather forecast, mumbled a little, paced up and down, did Pollock-like doodles, smoked a cigarillo, stretched himself out on a cot, then paced some more before he wrote down the first note of a dreamy, lovely piece for recorder, flute, and string trio. Such a group took up the melody, and it was heard until the finale, in which some of New York's bridges were shown in beautiful, evocative scenes."

After the premiere of the "Crazy Horse Symphony," Arthur Darack of the Cincinnati Enquirer (in the November 29, 1958

issue) described it as:

"...a good symphony. Mills has written a symphonic tribute to an Indian warrior, Chief Crazy Horse. The work is serious, has a firm but somewhat cool and distant melodic element and a hot-blooded harmonic and rhythmic undercurrent, as befits a bold warrior. It is music that 'takes' instantly, though it is not exactly old hat. But it is not high hat either; that is, it does not indulge in any obscure academic combinations or any unusual pretensions toward what it is not."

The same performance evoked this comment from Eleanor Bell of the Cincinnati Post & Times-Star (November 29, 1958):

"Mr. Mills' work, which he stoutly insists is not programmatic, is strong and vigorous and full of its own kind of storm and stress. All of Mr. Mills' writing, I found to be imaginative and fresh."

The premiere of Mills' "Prologue and Dithyramb for String Orchestra" was played by the Manhattan School Orchestra under Jonel Perlea at the Grace Rainey Rogers Auditorium in New York City. Ross Parmenter wrote (in the New York Times, March 9, 1955) that the composer:

"...uses the strings resourcefully to make music that is both individual and agreeable. The prologue is a slightly mournful opening that moves slowly and flowingly. The dithyramb is lively and rhythmically intricate. It is well written, concise and modern, without in any way torturing the nerves. The audience received it enthusiastically."

After a performance of the same work by the Detroit Symphony with Valter Poole conducting, Josef Mossman commented in the January 2, 1959 issue of the Detroit Times:

"There is no question as to the 'American' quality of Charles Mills' Prologue and Dithyramb. It has a lyrical, poetic quality in the folk song metier. There is some very expert writing for strings in this work, adroit and heavily charged with interplay of voices, that now and then echo his teachers Roy Harris and Aaron Copland. But the work has originality and a certain purposefulness in the writing that gives it potency and appeal."

Mills' style of chamber music received this enthusiastic review from J. D. Callaghan of the Detroit Free Press:

"There is an austerity in the general lines of his writing which at times dissolves into a quality of song which is seldom paralleled...Again it appeared in his Sonata for Oboe and Piano...The work also was finely integrated and culminated in the final movement in a complexity of rhythms of the most interesting sort. The young man is highly imaginative, as witness his construction of the second movement, which was a sort of a play within a play, consisting of a Prolog, Intermezzo and Postlude."

Arthur Berger, writing for the New York Herald Tribune (October 28, 1949) reflected:

"Charles Mills, whose Second Violin Sonata received its first New York Performance, is a young man with sensitivity and a substratum of talent...His earlier, ascetic, neo-Bachian style is now colored by a more curved and gracious line, resulting in an interesting and workable blend of romantic and neo-classic forces of contemporary music."

ORCHESTRA

CONCERTINO FOR OBOE AND STRINGS	EBM	12 min.
CONCERTO FOR PIANO AND ORCHESTRA	ACA	25 min.
2-pic-2-E.hn-2-1-cbsn, 4-3-3-1, perc, str		
CRAZY HORSE SYMPHONY	EBM	17 min.
3-2-E.hn-2-bcl-2-cbsn, 4-4-3-0, timp, str		
PRELUDE AND FUGUE	ACA	8 min.
3-pic-2-E.hn-3-bcl-2-cbsn, 4-4-3-1, timp, hp, str		
PROLOGUE AND DITHYRAMB	EBM	8 min.
For strings		
SERENADE FOR WINDS AND STRINGS	ACA	8 min.
fl, ob, cl, hn, bsn, str		
SYMPHONY NO. 1	ACA	24 min.
3-2-E.hn-3-bcl-3-cbsn, 4-3-3-2, timp-perc (4), pf, str		
SYMPHONY NO. 2	ACA	30 min.
2-pic-2-E.hn-3-bcl-3-cbsn, 4-3-3-2, timp-perc, pf, str		
SYMPHONY NO. 3	ACA	24 min.
3-2-E.hn-2-bcl-2-cbsn, 4-4-3-1, timp-perc, hp, str		
TOCCATA	ACA	6 min.
2-pic-2-E.hn-2-bcl-2-cbsn, 4-3-3-1, timp-perc, hp, str		

CHAMBER MUSIC

CHAMBER CONCERTO FOR TEN INSTRUMENTS	ACA	15 min.
1-1-1-1, 2-0-0-0, 2vln, vla, vcl		
CONCERTO SERENO FOR WOODWIND OCTET	ACA	15 min.
2 ob, 2 cl, 2 hn, 2 bsn		
THE BRASS PIANO	ACA	4 min.
For brass sextet: 3 tpt, 3 tbn		
BRASS QUINTET IN THREE MOVEMENTS	ACA	15 min.
2 tpt, hn, 2 tbn		
PAUL BUNYAN JUMP	ACA	6 min.
For jazz quintet		
ten sax, tpt, cb, tpt, drums		
SERENADE FOR FLUTE, HORN, AND PIANO	ACA	5 min.
LITTLE SUITE FOR FLUTE AND PIANO	ACA	8 min.
SONATA NO. 2 FOR FLUTE SOLO	ACA	6 min.
SONATINE FOR FLUTE AND STRING QUARTET	ACA	15 min.
SUITE FOR TWO FLUTES SOLI	ACA	12 min.
PIECE FOR RECORDER, FLUTE, AND STRING TRIO	ACA	6 min.
BREEZY POINT PIPINGS	ACA	15 min.
8 pieces for 2 recorders		