

ABSTRACT

Title of Dissertation: COMPOSITIONS FOR FLUTE BY AMERICAN STUDENTS OF NADIA BOULANGER

Jessica Guinn Dunnivant, Doctor of Musical Arts, 2004

Dissertation directed by: Professor William Montgomery
School of Music

Throughout the twentieth century, young American composers made a pilgrimage across the Atlantic Ocean to study their craft with Nadia Boulanger (1887-1979). Many of them wrote substantial, interesting works for flute, and this dissertation focuses on performances of a selection of those compositions. Boulanger's life is well documented, as is her reputation for helping her students find their own musical voices. In this project she serves as a lens through which three generations of American composers may be viewed. This topic brings together a wide variety of flute music in almost every style imaginable.

A selection of music to perform was made because the amount of music far exceeds the amount of available performance time. A list of Nadia Boulanger's American students was primarily derived from the website *nadiaboulanger.org* and from composers listed in the two editions of the *New Grove Dictionary of Music and Musicians*. These lists are far from comprehensive and other notable flute composers have been added.

The following is an alphabetical list of the works that were performed:

Alexander's *Monody*, Amlin's *Sonata*, Bassett's *Illuminations*, Berlinski's *Sonata*, Carter's *Scrivo in Vento*, Cooper's *Sonata*, Copland's *Duo*, Dahl's *Variations on a Swedish Folktune*, Diamond's *Sonata*, Erb's *Music for Mother Bear*, Finney's *Two Ballades*, Glass's *Serenade*, Kraft's *A Single Voice*, La Montaine's *Sonata*, Lewis's *Monophony I*, Mekeel's *The Shape of Silence*, Piston's *Sonata*, Pasatieri's *Sonata*, Rorem's *Mountain Song*, and Thomson's *Sonata*. The works were grouped stylistically to form four recital programs. The compositions chosen for performance were written between 1933 and 2000 and include some of the more popular works of flute literature as well as lesser-known compositions.

Included in the written part of this performance dissertation is a list of American students of Nadia Boulanger as well as a list of those composers who wrote for the flute. Annotations and timings from my performances are provided for the compositions that were publicly performed, and biographical information is included for those composers.

COMPOSITIONS FOR FLUTE BY AMERICAN STUDENTS OF
NADIA BOULANGER

by

Jessica Guinn Dunnavant

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2004

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Jessica Dunnavant, flute
and
Kathleen Vadala, piano

May 3, 2003
2:00 p.m.
Gildenhorn Recital Hall

Compositions for Flute by American Students of Nadia Boulanger
Sonatas, Part One

- | | |
|---|----------------------------|
| Sonata for Flute and Piano
Allegro Moderato e con grazia
Adagio
Allegro Vivace | Walter Piston (1894-1976) |
| Sonata for Flute and Piano
Allegro Moderato
Andante Cantabile
Allegro Vivace | Thomas Pasatieri (b. 1945) |
| Duo for Flute and Piano
Flowing
Poetic, Somewhat Mournful
Lively, with Bounce | Aaron Copland (1900-1990) |

Jessica Dunnavant, flute
and
Roy Hakes, piano

Monday September 22, 2003
8:00 p.m.
Gildenhorn Recital Hall

Compositions for Flute by American Students of Nadia Boulanger
Works Requiring Extended Techniques

Monophony I for Solo Flute	Robert Hall Lewis (1926-1996)
Scrivo in Vento for Solo Flute	Elliott Carter (b.1908)
The Shape of Silence for Solo Flute	Joyce Mekeel (1931-1997)
Music for Mother Bear for Solo Alto Flute	Donald Erb (b. 1927)
Two Ballades for Flute and Piano Misterioso Energico	Ross Lee Finney (1906-1997)

Jessica Dunnavant, flute
and
Roy Hakes, piano

December 5, 2003
8:00 p.m.
Ulrich Recital Hall

Compositions for Flute by American Students of Nadia Boulanger
Sonatas, Part Two

- | | |
|---|------------------------------|
| Sonata for Flute and Piano
Toccata
Lyric Moments
Scherzo-Intermezzo
The Sky's the Limit | Martin Amlin (b. 1953) |
| Sonata for Flute Alone
Adagio-Allegro
Adagio
Vivace | Virgil Thomson (1896-1989) |
| Sonata for Flute and Piano
Andante
Allegro scherzoso
Adagio cantabile
Allegro moderato ma giocoso | David Diamond (b. 1915) |
| Intermission | |
| Sonata for Flute Alone
Questioning
Jaunty
Introspective
Rakish | John La Montaine (b. 1920) |
| Sonata for Flutes and Piano | Paul Cooper (1926-1996) |
| Sonata for Flute and Piano
Allegro molto, rhapsodically
Adagietto
Allegro non troppo | Herman Berlinski (1910-2001) |

Jessica Dunnavant, flute
and
Kathleen Vadala, piano

Monday, February 16, 2004
8:00 p.m.
Gildenhorn Recital Hall

Compositions for Flute by American Students of Nadia Boulanger
Works of Fantasy and Imagination

Serenade for Solo Flute	Philip Glass (b. 1937)
Prelude	
Caprice	
Intermezzo	
Lament	
Arioso	
Finale	
Mountain Song	Ned Rorem (b. 1923)
Variations on a Swedish Folktune	Ingolf Dahl (1912-1970)
Intermission	
Monody	Josef Alexander (1907-1990)
A Single Voice	Leo Kraft (b. 1922)
Illuminations	Leslie Bassett (b. 1923)
Poignant	
Flowing	
Mysterious	
Fast, Driving	

Annotated Bibliography and Timings¹

Alexander, Josef (1907-1990). *Monody for Flute Alone (7:17)*. General Music Publishers, 1969.

Josef Alexander, a graduate of the New England Conservatory, studied at Harvard University with Walter Piston before traveling to Paris for further study with Nadia Boulanger. He was also a student of Aaron Copland at the Berkshire Music Center. Alexander taught at Boston College, Harvard, and Brooklyn College, CUNY and was the recipient of both a Naumberg and a Fulbright fellowship. Alexander wrote in many different idioms, often for unusual combinations of instruments, and his individual style is picturesque and complex.²

Monody is a work of many different sections that flow into one another through gradual changes of tempo. With humor and the air of a carnival, the melodies range from lyric patterns of broken arpeggios to scalar passages of sixteenth notes and accented, staccato syncopation. Repetition in both rhythm and pitch, including pedal points, are significant in the composition. The work is not atonal but is highly chromatic. At the opening, an introduction presents three of the thematic areas, ending with a climbing scale, growing in volume, that contrasts directly with the quiet, slower melodic chain of arpeggios that follows. An accelerando leads the melody into an accented, martial pattern of dotted-eighth and sixteenth notes. The melody rises and falls in pitch and dynamic as the rhythm remains largely the same, while a gradual stringendo leads to the third section of sixteenth notes in somewhat scalar patterns. The martial section begins to intertwine with the sixteenth notes and eventually takes over. A new melody with lots of grace notes, tremolos, and repeated motives begins another accelerando. A flutter-tongued scale downward gives way once more to the martial theme, leading to the motive of the opening. The work continues in this way, interspersing motives, as it builds both tempo and dynamic toward a restatement of the lyric theme. A final allegro of new but similar material ends the work.

Amlin, Martin (b. 1953). *Sonata for Flute and Piano (14:38)*. Theodore Presser Co., 1997.

Martin Amlin is currently Associate Professor of Theory and Composition at the College of Fine Arts of Boston University. He studied with Nadia Boulanger at the American School in Fontainebleau in 1972 and in Paris in 1973. Amlin holds graduate degrees from the Eastman School of Music, where he studied piano with Frank Glazer and composition with Joseph Schwantner, Warren Benson, and Samuel Adler. He is known as a pianist and as a composer, whose works for the flute family include his *Sonata for Piccolo and Piano*, a winner of the National Flute Association's Newly Published Music Award. Amlin is the recipient of many awards and grants,

¹ The timing of each work is taken from the live recital performance.

² Barbara A. Petersen/Michael Meckna: 'Alexander, Josef,' *Grove Music Online* ed. L. Macy (Accessed 24 February 2004), <<http://www.grovemusic.com>>

Baker's Biographical Dictionary of Musicians, Centennial ed., s.v. 'Josef Alexander.'

including the 1982 ASCAP Grant to Young Composers and the 2002 Kahn Award from Boston University for his Piano Sonata No. 7.³

Amlin's flute sonata is an extremely challenging work in four movements. He utilizes swiftly changing meters, dynamics, and registers throughout the work, which exhibit the capabilities of both flute and flutist to advantage. The first movement, *Toccata*, invokes a bird-like idiom with almost constant motion which necessitates the use of double tonguing and flutter tonguing. The second movement, *Lyric Moments*, while no less technical, is somewhat less complex rhythmically. This movement includes a wide range of dynamics, from *ppp* to *ff*, and a wide melodic range as well, from low C# to high D. Movement three, *Scherzo-Intermezzo*, often involves syncopated rhythms in the flute part while the pianist plays varying ostinato motives. This movement is somewhat more chromatic than the preceding two, though it stays within the tonal frame of the sonata. The final movement, titled *The Sky's the Limit*, includes many of the techniques involved in the other three movements. Syncopation, wide range, and extreme dynamics all appear more than once. There are many piano interludes, and the intensity of the music builds to a dramatic ending.

Bassett, Leslie (b. 1923). *Illuminations for Flute and Piano* (12:06). Peters, 1989.

Leslie Bassett, a student of both Ross Lee Finney and Nadia Boulanger, is a prolific composer whose works have won the Prix de Rome and the Pulitzer Prize. He is also the recipient of two Guggenheim fellowships and grants from several prestigious foundations. Bassett studied with Boulanger in Paris on a Fulbright scholarship in 1950 and 1951. He taught at the University of Michigan from 1952-1991, where he headed the composition department and founded the Contemporary Directions Performance Ensemble. His many works include a variety of idioms, from orchestral and chamber works to choral compositions and organ pieces. Bassett worked as an arranger, composer, and trombonist during World War II.⁴

Illuminations is a work in four movements that challenges both performers technically while maintaining a tuneful lyricism that transcends the changing meters and chromaticism. The first movement, *Poignant*, contains an incrementally increasing tempo that changes frequently, as does the meter. The flute part, after an opening passage dominated by slow triplets, moves mostly in sixteenth notes and so is impervious to the shifting meter. In this movement, the pianist must sometimes manually stop the sound of the instrument. The second movement, *Flowing*, opens with a lyric, chromatic melody that is rhythmic and mostly stepwise. Once again, many meter changes are the norm, though the melody does not alter in mood until the end of the movement, with a cadenza-like passage that climaxes on a high C# trill. The third movement, *Mysterious*, opens with flourishes in both instruments that are seemingly random and yet evoke a secretive mood in an imitative texture. This

³ 'Martin Amlin,' *Theodore Presser Company* (Accessed 23 February 2004), <<http://www.presser.com/Composers/info.cfm?Name=MARTINAMLIN>>

⁴ 'Leslie Bassett,' *The Living Composers Project* (Accessed 13 October 2003), <<http://composers21.com/compdocs/bassettl.html>>

Edith Boroff and Michael Meckna: 'Bassett, Leslie,' *Grove Music Online* ed. L. Macy (Accessed 27 February 2004), <<http://www.grovemusic.com>>

atmosphere eases into the main section of the work, which contains a more song-like melody with accompaniment. The opening motive resumes near the end of the movement, maintaining the mysterious air of the beginning. The fourth movement, *Fast, Driving*, involves lots of parallel rhythmic motion between the instruments. A high, lyric flute melody soars above piano chords mid-movement. The music seems to expand as it leads to a cadenza, which ends the piece with the flute playing the motive from the end of the second movement.

Berlinski, Herman (1910-2001). *Sonata for Flute and Piano (14:00)*. Southern Music Co., 1984.

Herman Berlinski, born in Germany to Polish parents, graduated from the Leipzig Conservatory with a diploma in solo piano just before he left Germany with his family in March 1933 after the Nazi party came to power. During his student years, he wrote many political cabaret songs, which he destroyed before his flight to Poland. A brief stay in prewar Warsaw convinced Berlinski to emigrate once more, this time to Paris, where he stayed from 1933-1941. During those Paris years he studied with Nadia Boulanger and befriended Olivier Messiaen, who encouraged the young composer to use the musical language of his Jewish heritage to create a personal sound. Berlinski joined the French military in 1939, but was displaced once again by the Nazi occupation of France. In 1941, Berlinski emigrated a third time, settling in New York. In the United States, he earned many awards and distinctions, including the first Doctorate in Sacred Music from the Jewish Theological Seminary of America. He was an organist and choir director for congregations in New York and Washington, D.C., and he traveled widely as a visiting lecturer.⁵

Berlinski's flute sonata in three movements was written in 1941 and revised by the composer in 1981. Its dramatic and technically challenging melodies have a sound that was influenced, as was much of Berlinski's music, by his Judaic heritage. The first two movements are marked by frequent changes in tempo and mood while the third movement resembles a *hora* with its insistent, dance-like rhythms. This work is tonal, centered around the key of F minor, and its basic style is very lyrical. The first movement, *Allegro Moderato, Rhapsodically*, is anchored by two strong and dramatic melodies, the first marked by chromatic embellishments and a declamatory style, while the second is both rhythmically simpler and calmer in mood. Berlinski often uses flowing lines of mostly scalar, but not diatonic patterns, in groups of five, six, seven, or more to increase tension, to change the melodic motive, or to bridge two sections. The second movement, *Adagio*, begins with an improvisatory and dreamlike section that emphasizes the new key of Bb minor. As in the first movement, the melody is both embellished and strengthened by chromatic ornaments. There is a cadenza late in the movement, contrasting the overall effect of tranquillity and expressiveness. In the third movement, *Allegro ma non troppo*, rhythmic interest comes from hemiola and syncopation, mixed, as in the other movements, with

⁵ 'Herman Berlinski Gives Collection to Library of Congress,' *News of the Library of Congress* (Accessed 27 April 2003) <<http://www.loc.gov/today/pr/2001/01-092.html>
Baker's Biographical Dictionary of Musicians, Centennial ed., s.v. "Herman Berlinski."

chromatic ornaments and a compelling melody. A slow transition back to the main theme builds powerfully in tempo and dynamic to a restatement of the first movement's first theme, which ends the sonata.

Carter, Elliott (b. 1908). *Scrivo in Vento* (5:38). Boosey and Hawkes, 1991.

Elliott Carter, born into a family of lace importers, visited Europe frequently as a child. Raised in New York and interested in modern music, Carter was able to attend many concerts, where he was exposed to the music of Skryabin, Ravel, and Stravinsky. He was often in the company of Charles Ives, who became a mentor and a reference when Carter applied to Harvard University. An English major, he nonetheless studied composition with Walter Piston, among others. Upon graduation with a Master of Arts degree, Carter went to Paris, where he studied with Nadia Boulanger from 1932 to 1935. After his return from Europe, he wrote for *Modern Music* and directed the Ballet Caravan. Carter has taught at St. John's University in Annapolis, Maryland, at the Peabody Conservatory in Baltimore, Maryland, at Columbia University, and at Yale. Among his many awards are two Pulitzer Prizes and the National Medal of Arts.⁶

For flute alone in one movement, *Scrivo in Vento* was written for Canadian flutist and composer Robert Aitken. Inspired by a sonnet of Petrarch, the work is characterized, like the poem, by paradoxical themes. The low, soft opening is beautifully expressive, ending a five-measure phrase with the first of many randomly placed high C#s which interrupt the tranquillity. Throughout the work, rhythmic contrast between sextuplets and subdivided triplets creates tension as does contrast between high and low range (low B and high C#). Sudden dynamic shifts build strength to a climactic high D. Though the range later climbs even higher to a D#, the length of the D and its final slur down to a low B are dramatic. The ending of the work, like the beginning, is low in range, mellow in spirit, and texturally calm. Throughout the composition, Carter uses multiphonics, flutter tonguing, tremolos, and extreme range to create texture and tension.

Cooper, Paul (1926-1996). *Sonata* (9:21). Chester, 1967.

Paul Cooper graduated from the University of Southern California, Los Angeles before embarking upon his trip to Paris, where he studied with Nadia Boulanger. Cooper was known as a teacher and a music critic as well as a composer. He taught at the University of Michigan and the University of Cincinnati before becoming Composer in Residence at Rice University. He was awarded grants from the Guggenheim, Ford, and Rockefeller Foundations as well as from the National Endowment for the Arts. His writings appear in the *Musical Quarterly*, the *Ann Arbor*

⁶ Charles Rosen: 'Charles Rosen on Elliott Carter,' (Accessed 27 August 2003), <<http://www.classical.net/music/comp.lst/articles/carter/rosen.html>>

David Patrick Stearns: 'Elliott Carter, 94, Keeps on Building Music,' Philadelphia Inquirer (Accessed 8 October 2003), <<http://www.philly.com>>

Alan Baker: 'An Interview with Elliott Carter,' American Mavericks (Accessed 8 October 2003), <http://www.musicmavericks.org/features.interview_carter.html>

David Schiff: 'Carter, Elliott,' Grove Music Online ed. L. Macy (Accessed 27 February 2004), <<http://www.grovemusic.com>>

News, and the *Los Angeles Mirror*, as well as in his textbook *Perspectives on Music Theory*. His music, often traditional in form, is abstract in harmony and style.⁷

Cooper's sonata for flutes is a work in one movement which requires the performer to play both piccolo and alto flute in addition to a regular concert flute. The lyric opening, for concert flute, is rhythmically mobile, often switching meter and accent in the imitative texture. The second section is slightly quicker, but sounds much faster, due to small note values and groups of repeated pitches for both instruments. Though it begins in 4/8, a section of 3/8 presents the second melody in a dance-like style with a wide range. The third section is for alto flute. Lengthy crescendos and decrescendos are emphasized by a very slow tempo and long note values. Following this section is a passage for concert flute that is faster, still flowing, and more technically difficult. The piccolo interlude is lyric and resembles the beginning, while the repeated notes of the second passage reappear intermittently throughout this section and the sonata as a whole. The sonata ends with another alto flute interlude, fading through the piano part to finish softly. This work is atonal, ethereal, and somewhat impressionistic. It is effective in its intangibility, and the performer must reconcile the octave transpositions within the melodies of each instrument to play them beautifully.

Copland, Aaron (1900-1990). *Duo for Flute and Piano* (12:48). Boosey and Hawkes, 1971.

Aaron Copland, key in the development of an American musical identity, was the champion of many young composers. Born and raised in New York, he studied piano and composition privately from 1917 to 1921 with Rubin Goldmark, Victor Wittgenstein, and Clarence Adler. In the summer of 1921 Copland first went to the American Conservatory in Fontainebleau. Though he did not study with her that summer, Fontainebleau is where he first encountered Nadia Boulanger, who among all his teachers had the greatest influence on the young composer. Copland followed her to Paris, where he studied composition with her for three years. Boulanger's support was instrumental to his first American premiere: She performed his *Organ Symphony* (1924) under Serge Koussevitsky with the New York Symphony Orchestra. Copland wrote for *Modern Music*, the journal of the New York League of Composers, organized modern music concerts and festivals, and helped to found several publication companies. Copland's influence on his contemporaries and students as a supportive presence found him many friends. Among his honors and awards are a Presidential Medal of Freedom, a Medal of the Arts, and a Kennedy Center Honor. Copland's life is well detailed in a two volume autobiography, written with Vivian Perlis.⁸

Copland's primary composition for flute has become one of the most beloved works of twentieth-century flute literature. Dedicated to the memory of William Kincaid, the *Duo* was composed on commission from a group of Kincaid's students and contemporaries. The clarity, melodic lines, and rhythmic complexity of Copland's

⁷ 'Paul Cooper,' *G. Schirmer, Inc.* (Accessed 5 September 2003), <<http://www.schirmer.com>>

⁸ Howard Pollack: 'Copland, Aaron,' *Grove Music Online* ed. L. Macy (Accessed 27 February 2004), <<http://www.grovemusic.com>>

ballet suites are evident in this piece, though it was composed long after those works. The first movement, *Flowing*, is in ternary form and is dominated by rhythm and changing meter, whether in the free, cadenza-like motive of the opening or in the later, more driving faster section where many imitative, elided phrases between the two instruments propel the music forward. The second movement, *Poetic, Somewhat Mournful*, contains many meter changes. The pianist's ostinato of major thirds in the right hand and minor thirds in the left creates the solemn, listless atmosphere of the opening, over which the flute, low in its range, plays a scalar, melancholy melody. A later section is more martial in mood and more constant in meter. Copland utilizes harmonics in the flute part in this later section, as accompaniment rather than melody. This movement ends with an almost exact restatement of the opening theme, which segues directly into the third movement, *Lively, with Bounce*. Here, Copland uses harmonics in the piano's left hand with punctuating chords in the right hand. The first section contains two themes, one very staccato and highly accented and the other slightly slower and lyric, though it still moves quickly. The middle section is accented in an exaggerated fashion in both parts. The ending is technical, loud, and somewhat expanded, with quartal chords in the piano part and high notes for the flute. This substantial work often draws comparison to themes from the pioneer days of the American West.

Dahl, Ingolf (1912-1970). *Theme and Variations on a Swedish Folktune* (13:38). Presser, 1946.

Ingolf Dahl was a German-born composer whose musical education began in his hometown of Cologne, Germany. The Nazi regime precipitated his flight to Switzerland, where he continued his studies at the Zurich Conservatory before emigrating to the United States in 1938. He settled in California, where he studied with Nadia Boulanger during her prolonged visit in the early 1940's. In California, Dahl composed and conducted as well as continuing a successful career as a performer. He taught composition, conducting, and music history at the University of Southern California from 1945 until his death. He also conducted the university orchestra and was instrumental in bringing new music to the West Coast. His friendship and collaboration with Igor Stravinsky had great influence on his life as a composer.⁹

Dahl's Swedish variations for flute solo were written in 1945 and have become very popular among works for flute. The simple theme is melancholy and solemn in D minor at the opening, but more stately and proud in the second section, in F major. Variation I, *Andante Grazioso*, is a lilting, pastoral version of the theme. Melodic grace notes are reminiscent of birdsong, and the 9/8 time lends the music a dance-like air. The general dynamic is quiet. Variation II, *Moderato Cantabile ed Espressivo* is unmeasured and very lyric. The melody is meant to be played slowly and evenly, and the theme is well hidden. The mood of this variation is calm and song-like, and the dynamic is again very soft. Variation III, *Allegro Brillante*, is a

⁹ 'Ingolf Dahl,' (Accessed 12 February 2004), <<http://www.classical-composers.org>>

Kurt Stone and Gary L. Maas: 'Dahl, Ingolf,' Grove Music Online ed. L. Macy (Accessed 27 February 2004), <http://www.grovemusic.com>>

technically challenging version of the theme with variation in articulation but repetition in rhythm and notes. The dynamic range is wider here, from *p* to *ff*, as is the melodic range. Variation IV, *Adagio*, is slow and rhythmically simple while harmonically more complex. A wide range and steady meter ease the presentation of the dramatic and expressive melody. Variation V, *Allegretto Grazioso*, is unevenly metered. Syncopation and articulation characterize this melody. Variation VI, *Moderato Cantabile*, “may be left out in performance,” according to Dahl’s instructions. It is lyric and song-like with many clear moments that state the theme. Dotted rhythms that contrast the flowing lyricism in rhythm and mood are common in the major section. Variation VII, *Finale, Allegro con Brio*, is longer and more complicated. It begins quickly, with many staccato notes and birdlike grace notes. The first section is technically difficult, with chromatic embellishments and long passages of slurred sixteenth notes. The middle section slows and calms, with its F major melody and syncopated, regular rhythm. The opening theme of the variation returns in D major, instead of D minor, before a transition leads to a restatement of the theme itself. A version of this work arranged by the composer for flute and alto flute is available.

Diamond, David (b. 1915). *Sonata for Flute and Piano* (14:10). Manuscript, 1986-1987.

David Diamond studied at both the Cleveland Institute of Music and the Eastman School of Music before traveling to Europe on the Elfrida Whiteman Scholarship. In Paris, he encountered Nadia Boulanger as well as Darius Milhaud, Albert Roussel, and Maurice Ravel. With the aid of his first Guggenheim Fellowship, Diamond studied with Boulanger until the outbreak of World War II in 1939, which prompted his return to the United States. He is the recipient of two additional Guggenheim fellowships, the Prix de Rome, the Paderewski Prize, and a grant from the National Institute of Arts and Letters. Diamond lived abroad from 1951 to 1965, teaching and composing in Rome and Florence, Italy, before returning home once more. Since his return, he has served on the faculties of the Manhattan School of Music and Harvard University, and he still teaches at the Juilliard School of Music. Diamond has won many awards, including an Edward MacDowell Award in 1991 and President Bill Clinton’s National Medal of Arts in 1995.¹⁰

Diamond’s sonata in four movements was written for Jean-Pierre Rampal as a gift for his 65th birthday. Peer Southern plans to publish the work. The first movement, *Andante*, is lyric and rhythmic, requiring the performer to make large leaps quietly and incorporate long melismatic passages into smooth, slurred phrases. The flute begins alone and is mirrored by the piano through most of the movement. The second movement, *Allegro Scherzoso*, is shaped by the contrast between the opening staccato motive and a fluid cascade of slurred sixteenth notes in both flute and piano. In the third movement, *Adagio cantabile*, Diamond uses long phrases and slow rhythms to form a melody whose beauty lies in its intervallic relationships. The fourth movement, *Allegro moderato ma giocoso*, is subtitled “homage” to the critic

¹⁰ Mary Wallace Davidson: ‘Diamond, David,’ *Grove Music Online* ed L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

who said: “too bad they did not play together in the last movement.” In this movement, Diamond uses imitation and rhythmic interest to separate the flute and piano lines rather than to draw them together. The meters and rhythms grow continually more complex and more entwined until the final section, *Veloce*, where the flutist and pianist do, in the end, play together.

Erb, Donald (b. 1927). *Music for Mother Bear* (3:32). Merion Music, 1975.

Donald Erb holds degrees from Kent State University, the Cleveland Institute of Music, and Indiana University. He studied with Nadia Boulanger in Paris in 1953. Erb is Distinguished Professor of Composition and Professor Emeritus at the Cleveland Institute of Music, though he has also taught at Southern Methodist University and Indiana University. He has received grants from the National Endowment for the Arts and the Rockefeller and Guggenheim Foundations. His compositions have been performed by many of the major symphony orchestras in the United States, and Erb is widely sought as a lecturer. His music, influenced by jazz and electronic music, of which he has long been a proponent, is chromatic and often improvisatory, pushing the boundaries of instrumental sonorities, though his compositions often adhere to clearly organized forms.¹¹

Music for Mother Bear, a short work for solo alto flute, involves many extended techniques, such as key and tongue clicks, kissing noises, singing while playing, and flutter tonguing with and without pitch. These effects are wonderfully programmatic, evoking snores, yawns, and even a satisfying stretch as “mother bear” wakes from hibernation. The flutist must also bend pitches and produce a sound made with air that is not tone. At the beginning of the composition, the performer must sing a concert A and gently transition to playing the same tone, a D on alto flute. Formally, the work has several similar episodes of chromatically-based cadenza-like passages at varying pitch and dynamic levels. There are three long episodes of key clicks, sometimes interspersed with regularly played notes. The range and intensity of the music grow to a pedal point on low C, using several of the effects mentioned above. The work ends with the same effect with which it began, in retrograde: the flutist slowly and smoothly transitions a flute tone to a sung tone.

Finney, Ross Lee (1906-1997). *Two Ballades* (15:21). Peters, 1984.

Ross Lee Finney attended the University of Minnesota and Carleton College before traveling to Europe for studies with Nadia Boulanger in Paris and Alban Berg in Vienna. He won a Pulitzer Prize in 1927 followed by two Guggenheim fellowships, among other awards. Finney taught at Smith College and the University of Michigan, and he is the author of several books, including *Profile of a Lifetime: A Musical Autobiography*. His compositions are eclectic and often employ serialism. His work in many genres ranges from symphonies and string quartets to song cycles and opera.

¹¹ John G. Suess: ‘Erb, Donald,’ *Grove Music Online* ed L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

Finney founded Valley Press, a company devoted to publishing works by American composers.¹²

Two Ballades is scored for alto flute, concert flute, and piccolo, accompanied by piano. Throughout, the piano dramatically supports the flutes' lines as together they weave metered sections with cadenzas. The cadenza-like passages are mostly pitched low on the flutes and at a soft dynamic. For some of them, the flutist is required to lean into the piano to play into the strings. The opening alto flute cadenza reoccurs at the end of the first ballade and at the end of the second. The first movement, *Misterioso*, has three opening interludes, one on each instrument, consisting of a cadenza followed by a metered section. The non-cadenza sections are lyric and calm. They are atonal and driven by melody. The pianist must at times pluck, glissando, or play the strings directly. *Energico*, the second ballade, begins with a piccolo interlude that is fast and loud, supported with syncopated chords. This movement is as flashy, as loud, and as full of excitement as the title suggests, contrasting with the more gentle first ballade. The piano often plays an ostinato-like pattern of triplets or sixteenth notes, and the flute part is much more technically challenging. Cadenzas for flute and piccolo are separated by a lengthy and dramatic piano cadenza, but this mood of agitation quickly gives way to the tranquillity with which the work began, again on alto flute. At the very end of the work, the flutist must manipulate the pitch of a low D, bending both it up and down.

Glass, Philip (b. 1937). *Serenade for Solo Flute* (9:15). Elkan-Vogel, 1969.

Philip Glass, a native of Baltimore, learned to play both violin and flute at an early age. After passing an early-entrance examination, he moved to Chicago at age 16 to attend the University of Chicago, graduating at age 19 with majors in mathematics and philosophy. Glass next attended the Juilliard School, graduating with a Master of Science degree in 1962. In 1964, he moved to Paris to spend two years studying harmony and counterpoint with Nadia Boulanger. Glass was influenced in Paris by the music of Ravi Shankar, which spurred him to research the techniques of North African, Indian, and Himalayan music. After spending two years in India, Glass returned to New York, where he supported himself with mundane jobs while establishing a following for his Philip Glass Ensemble. He has composed many operas and works for musical theater, and his collaborations with celebrated dancers such as Twyla Tharp and pop stars such as Paul Simon and Suzanne Vega have resulted in considerable reknown.¹³

Serenade for Solo Flute, published by Elkan-Vogel, is a work in six short movements that was commissioned by the Ford Foundation for the Pittsburgh Public Schools in the late 1960s. It is tonal, repetitive, and tuneful throughout. The first

¹² 'Obituary: Ross Lee Finney,' *The University Register* (Accessed 27 August 2003), <http://www.umich.edu/~urecord/9697/Feb18_97/artc108.htm>

William Albright: 'Finney, Ross Lee,' *Grove Music Online* ed L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

¹³ 'Philip Glass,' *G. Schirmer, Inc.* (Accessed 12 February 2004), <http://www.schirmer.com/composers/glass_bio.html>

Tim Page: 'Glass, Philip,' *Grove Music Online* ed. L. Macy (Accessed 27 February 2004), <<http://www.grovemusic.com>>

movement, *Prelude*, is very lyric, marked *Adagio Affetuoso*. The melodic patterns are largely arpeggiated, staying close to the key of C major. There are many meter changes and a few tempo changes that create an atmosphere reminiscent of a simple song. The second movement, *Caprice Giocosso*, in G major contains two contrasting themes: one that is quick and mostly staccato with lyric moments and a second that is slower and more melodic with wide, lyric leaps. The third movement, *Intermezzo Andantino*, like the first movement, is characterized by many small changes in tempo. This movement is also in C major, with E as an integral pitch. The motion is very lyric, and the melody is often embellished by chromatic scales. The fourth movement, *Lament, Adagio*, is lyric and solemn, creating expressiveness through large leaps, a soft dynamic with little relief, and the embellishment of trills. In D minor, the melody is somewhat chromatic and involves many instances of octave transposition. The movement ends ambiguously with a trill on an E, which does not resolve until the beginning of the next movement, in F major. The fifth movement, *Arioso, Andante Semplice*, carries on the mood of the *Lament*, but its motion is faster, and its range is wider. The melody is very song-like, and the unchanging meter highlights the intervallic relationships. The sixth movement, *Finale, Vivace, moderato*, is a tale of contrast between a staccato, fast melody and a slower, lyric melody that is more chromatic harmonically and includes large leaps. The fast section involves a play of major and minor thirds which are often inverted. The work ends with a flourish to high G.

Kraft, Leo (b. 1922). *A Single Voice* (7:22). SeeSaw Music, 2000.

Leo Kraft is active as a composer, an educator, and an author. He holds degrees from Queens College, CUNY, and Princeton University, and he studied with Nadia Boulanger in Paris as a Fulbright scholar in 1954 and 1955. Kraft taught at Queens College from 1947 to 1989, and he has been active in the College Music Society, the American Society of University Composers, and the Society for Music Theory. Kraft has written music in many different idioms, from works for band and orchestra to electronic music, though much of his output is chamber music. His compositions have been widely performed and recorded, and he has recently composed another work for solo flute: *Flute Variations*, commissioned by flutist Laurel Ann Maurer, who has recorded some of his other flute compositions.¹⁴

Kraft's *A Single Voice* for solo alto flute was written in 2000 in memory of composer Otto Luening. Though the work is completely unmetered, the rhythms are very specific. Throughout the work there are sections of melodic contrast, and tempos vary, though not strictly. Kraft gives a basic tempo but only directs the performer to play "a little faster," "slower," or "fast." Accidentals apply only to the note that they immediately precede, and the work is atonal. The opening melody is slow, lyric, and harmonically interesting. It unfolds through the first third of the piece, gradually building in intensity toward a fast section, which contains a staccato melody

¹⁴ Bruce Saylor: 'Kraft, Leo,' *Grove Music Online* ed. L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

'American Music Center Member: Leo Kraft,' *The American Music Center* (Accessed 13 October 2004), <http://www.amc.net/member/Leo_Kraft/bio.html>

reminiscent of a galop with an uneven gait. A short tempo I interlude, a mere memory of the original tranquillity, gives way within two phrases to “fast” once more. This second faster section includes a variation on the original melody. The melody calms and quiets toward the end, though a flourish rises and diminuendos. The final phrase creates a graceful ending, soft and slow.

La Montaine, John (b. 1920). *Sonata for Flute Alone* (9:58). Broude Brothers, 1957.

John La Montaine, a native of Chicago, attended both the Eastman School of Music and the Juilliard School before serving in the United States Navy. He studied with Nadia Boulanger at the American School in Fontainebleau in 1952. La Montaine taught at the Eastman School of Music and the University of Utah. He has won two Guggenheim Fellowships, in 1959 and 1960, and the Pulitzer Prize in 1959 for *Piano Concerto*. La Montaine writes in many different genres, and he has written five operas. He has an interest in nature sounds and has been influenced by medieval music, serialism, folksong, and jazz.¹⁵

La Montaine’s sonata in four movements includes both great variety in form and mood and a cyclic unity of motive that links each movement. The first movement, *Questioning*, which begins on a B flat and ends on a B natural in the same octave, is tonal, centered around G as a key area, with interplay between major and minor thirds. The contrasting patterns are employed in varying ranges, at different tempos and dynamics, building to the climax of the movement, which is a repetition of the opening minor third, one octave higher. The second movement, *Jaunty*, also exploits major and minor thirds, though it is clearly in G major, with a contrasting section of Eb major. Accents and sudden dynamic changes, as well as hemiola, make the movement rhythmically interesting. The general mood is impish, dance-like, and festive. The third movement, *Introspective*, is shorter and metrically asymmetrical. Mostly in 7/8, the shifting meters and rising range build tension, which is sustained by pedal points interspersed with falling triads. A final version of the melody embellished with grace notes leads to a repetition of the slow introduction. In this movement especially, La Montaine’s carefully layered and architectural harmony is visible—the infrastructure of triads is embellished by separate triads on each note, forming an accordion-like stream of melody. In the fourth movement, *Rakish*, the composer again uses syncopation and hemiola, along with intertwined passages of major and minor thirds, to create an atmosphere of excitement and energy. Rhythmic augmentations and diminutions create variety, and the work ends with the same minor third with which it opened.

Lewis, Robert Hall (1926-1996). *Monophony I* (5:37). Doberman, 1966.

Robert Hall Lewis studied with Nadia Boulanger in Paris after his graduation from the Eastman School of Music, where he studied with Bernard Rogers, a fellow Boulanger student. He was adamant about his individuality as a composer, claiming no school or style, though he admitted to the profound influence of Hans Erich

¹⁵ James P. Cassaro: ‘La Montaine, John,’ *Grove Music Online* ed. L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

Apostel, with whom he studied in Vienna. Lewis won two Fulbright scholarships, two Guggenheim fellowships, and several grants from the National Endowment for the Arts, among other honors. He taught at Goucher College in Baltimore, Maryland as well as at the Peabody Institute of Johns Hopkins University. Lewis received many commissions, including requests from the Baltimore Symphony, the Koussevitsky Music Foundation, and the McKim Fund. He performed professionally as a trumpeter, and most of his compositions are chamber or orchestral music.¹⁶

Monophony I for solo flute was written for Bonnie Lake, a flutist in the Baltimore Symphony. It is one of a series of ten compositions, nine for solo instruments and one for voice. There are two movement-like sections, the first functioning as a slow introduction to the much longer Allegro. The first section is atonal and lyric, centered around long notes interspersed with rhythmically-complicated, randomly-patterned motives that maintain the calm mood even as they embellish the otherwise simple melodic line. Large leaps, grouped grace notes, and a combination of flutter tonguing and exaggerated vibrato create tension, as does a wide dynamic range, from *ppp* to *ff*. The second large section of the work is itself divided into four sections. In the first, Hall scores the flute part on two staves, one for a loud, declamatory line and the other for a quieter motive of contrasting tremolos. As in the introduction, a wide range of both notes and dynamics, paired with random note patterns and irregular rhythms, create a shifting, beautiful line, untethered by a regular beat. The two lines are integrated in the following, much slower, section. Hall writes dynamic hairpins for wide leaps and embellishes long pitches with grace notes. This relatively short section precedes a new motive consisting of a flurry of extremely soft slurred notes. The contrasting melody is angular and rhythmically regular. A return to the opening's dreamy and rhapsodic theme precedes the coda, which Hall added shortly before the premiere. A louder, faster contrast to the mellow section, the coda ends with a flourish to high D.

Mekeel, Joyce (1931-1997). *The Shape of Silence* (5:20). Peters, 1969.

Joyce Mekeel was known as a composer, a harpsichordist, an anthropologist, and a teacher. She studied with Nadia Boulanger at the Conservatoire National de Musique in Paris between 1955 and 1957. Mekeel taught at the New England Conservatory of Music and at Boston University. Among other grants and commissions, she earned fellowships to the MacDowell Colony and Yaddo, as well as grants for research in anthropology. Mekeel's music frequently requires the performer to employ extended techniques and to sing, move, or speak. Her vocal works often have multilingual texts.¹⁷

The Shape of Silence, written *in memoriam* for Theodore Roethke (1908-1963), American Poet Laureate, is effective and dramatic, though short. Mekeel's use

¹⁶ Sam di Bonaventura: 'Lewis, Robert Hall,' *Grove Music Online* ed L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

'Library of Congress Acquires Papers of American Composer Robert Hall Lewis,' *News from the Library of Congress* (Accessed 27 August 2003), <http://www.loc.gov/today/pr/2003/03-128.html>

¹⁷ Diane O. Ota: 'Mekeel, Joyce,' *Grove Music Online* ed. L. Macy (Accessed 25 February 2004), <<http://www.grovemusic.com>>

of multiphonics, extreme high range, singing while playing, speaking, and whispering, as well as quarter tones, timbral trills, and articulation effects, make this work a dramatic and compelling vehicle for performing extended techniques. The traditional melodies she wrote are unmeasured, and the piece is peppered with specific instructions to the performer: “slowly-evenly, dead breathy sound” and “as a shriek” are two examples. Each measure is generally allowed ten seconds, and Mekeel provides horizontal lines to show the relative length of notes. The work ends with a long section of mixed single pitches and multiphonics, to be played without inflection as the performer walks offstage. Though the text might be taken from Roethke’s poetry, the words are spoken or sung individually, and no particular poem is cited.

Pasatieri, Thomas (b. 1945). *Sonata for Flute and Piano (14:01)*. Theodore Presser, 2000.

Thomas Pasatieri is a native New Yorker who studied cello and piano early in life, and who is known as an opera and film composer. Pasatieri met and studied with Nadia Boulanger as a teenager, in person, when she visited New York, and by correspondence, when she was in France. He earned three degrees from Juilliard as a student of Vittorio Giannini, including the school’s first doctorate. He has taught composition at Juilliard, the Manhattan School of Music, and at Cincinnati College-Conservatory of Music. His orchestrations may be heard in *American Beauty*, *The Shawshank Redemption*, and *Legends of the Fall*, among other films. He has written many art songs and choral works as well as opera.¹⁸

Pasatieri’s sonata is a lovely, tonal, and song-like work. Written in three movements, this sonata contains many lyric, memorable melodies. The first movement opens with an upward moving major seventh, which gives the melody a questioning air. The texture is dominated by melody. The second theme is likewise lyric and even, but it is more chromatic and a bit darker in mood. A transitional passage presents both motives before the first theme returns exactly as it was in the beginning. The second movement, *Andante Cantabile*, opens in the key of Eb minor with a quiet statement of the main theme in the piano. Simply written for both instruments, the song-like melody contains lovely, dramatic intervals and interesting harmonies. The middle section is faster and more chromatic in the key of A minor. A return to the opening key brings with it a ghost of the opening melody, but it is more concerned with several flourishes leading to a loud and dramatic inversion of that theme. The structure of this movement is reminiscent of an aria. The third movement, *Allegro Vivace*, is in ternary form, festive, and light-hearted. The first theme is sprightly and resembles the main theme of the first movement, in a condensed form. The second melody is shorter, more chromatic, and very lyrical. Despite its brevity, this theme provides the meat of the movement as it transforms through key areas and the range of the flute to reach an expressive height. Pasatieri wrote the second theme

¹⁸ Robert Wilder Blue: ‘Whatever Happened to Thomas Pasatieri?’ *US Operaweb* (Accessed 27 April 2003), <<http://www.usoperaweb.com/2002/december/pasatieri.htm>>

‘Thomas Pasatieri: Biography,’ (Accessed 24 February 2004), <<http://www.thomaspasatieri.com>>

for Nadia Boulanger as a teenager when he studied with her in New York. A return of the first theme ends the work with a flourish to high C.

Piston, Walter (1894-1976). *Sonata for Flute and Piano (14:06)*. Associated Music Publishers, 1930.

Walter Piston was largely a self-taught musician, learning to play the saxophone at the outbreak of World War I to enter the Navy Band. He attended Harvard from 1919 to 1924, graduating with honors. He studied with Dukas and Enescu in Paris, as well as with Nadia Boulanger, merging the teachings of all three to form his own musical style. Piston taught at Harvard after his return from Europe in 1926 until he retired in 1960. His meticulous compositions blend classic forms with new techniques, and he is the author of three important textbooks: *Harmony* (1941), *Counterpoint* (1947), and *Orchestration* (1955). He won two Pulitzer Prizes, three New York Critic's Circle Awards, and eight honorary doctorates. His many students include Elliott Carter, Daniel Pinkham, Arthur Berger, and Gail Kubik, all of whom studied with Boulanger as well.¹⁹

Piston's sonata is a lovely, mysterious work that combines lyricism with chromaticism in three movements. It is dedicated to Georges Laurent, longtime principal flutist of the Boston Symphony. The first movement, *Allegro moderato e con grazia*, balances a low, legato melody in the flute supported by a chromatic swirl of notes in the piano and a more aggressive, staccato theme at a somewhat slower pace. The second movement, *Adagio*, is short and solemn. As chromatic as the first movement, the pianist again establishes a rhythmic ostinato over which the flutist plays a long-drawn, ethereal melody at a quiet dynamic. A faster section is in contrast to the slower tempo of the opening theme but maintains the comparatively narrow range. The movement ends with a restatement of the opening theme, supported this time by a higher, faster moving accompaniment. The third movement, *Allegro vivace*, is a quick galop requiring virtuosic technique from both performers. As in the other movements, a second, contrasting theme brings in a calmer, slower melody. The return of the original theme builds to a frenzy, climbing into the third octave of the flute with several moments of dramatic pause before its end.

Rorem, Ned (b. 1923). *Mountain Song (4:19)*. Peer Southern, 1949.

Ned Rorem is a prolific composer best known for his vocal music. He is also the author of several books, including diaries that chronicle his time in Paris and New York. Rorem studied with Virgil Thomson after his graduation from Juilliard, earning \$20 and one orchestration lesson each week for working as Thomson's copyist. In 1949, Rorem moved to France, where he studied with Nadia Boulanger. He has

¹⁹ 'Walter Piston,' *G. Schirmer, Inc.* (Accessed 27 April 2003), <<http://www.schirmer.com>>
Howard Pollack: 'Piston, Walter,' *Grove Music Online* ed. L. Macy (Accessed 27 February 2004), <<http://www.grovemusic.com>>

written several concertos in the past decade, including a flute concerto which was premiered in December 2003 by Jeffrey Khaner and the Philadelphia Orchestra. Rorem is a Grammy winner and a recipient of a Guggenheim fellowship, among other honors. His life is best described in his own words, available in such volumes as *The New York Diaries*, *The Paris Diaries*, and *Lies: A Diary*.²⁰

Mountain Song is scored for flute and piano but may also be played by oboe, violin, or cello. The solo part is very simple, covering only two octaves and a third, with rhythms comprised solely of quarter and half notes. The largest interval is a perfect fifth, and the melody is song-like and folk-like. The accompaniment is simple as well. The rhythmic pattern of steady quarter notes prevails throughout, though the quarter-note chords grow progressively thicker as the music intensifies, and the range of the solo grows higher. *Mountain Song* is thoroughly tonal, beginning in F minor with a simple two-part melody that is later repeated an octave higher. A middle section in F major moves inversely to the main melody. The middle section is louder and more open but is otherwise very similar to the first theme. The piece ends with another F minor section which contains the original melody, one octave higher with slight variation. This composition is haunting and beautifully effective.

Thomson, Virgil (1896-1989). *Sonata for Flute Alone* (10:43). Theodore Presser, 1943.

Virgil Thomson, composer and critic, was also an accomplished pianist and organist. Thomson's use of American Protestant hymnody and speech patterns combine with his great wit to create his unique sound. Thomson began his musical career as an organist at a Baptist church in Kansas City, Missouri. He joined the army in 1917 and was on his way to France when World War I ended. Postwar, Thomson studied music at Harvard University, where he accompanied the Glee Club and first encountered the writings of Gertrude Stein, with whom he would later collaborate on several successful operas, though they did not meet until 1926. After graduation, Thomson went to Paris to study with Nadia Boulanger for one year, during which time he met Jean Cocteau, Les Six, and Satie. Thomson is known primarily as an art song and opera composer, though he also wrote film music. As a critic, Thomson wrote for the *New York Herald-Tribune* from 1940 to 1954. His essays on music are collected in four volumes: *The Musical Scene*, *The Art of Judging Music*, *Music, Right and Left*, and *Music Renewed*. Thomson was the recipient of an appointment to the American Academy of Arts and Letters and the National Book Critics Circle Award for *A Virgil Thomson Reader*.²¹

Thomson's sonata in three movements is simple musically and challenging technically. The first movement, *Adagio-Allegro* in C major, begins with a slow introduction. Arching over two octaves, the simple, octave-based seed of the introduction grows more complex, leading to a chromatic scale that crescendos and climbs to a high G, which begins the *Allegro*. The main motivic material is based on

²⁰ 'About Ned Rorem,' *The Official Ned Rorem Website* (Accessed 12 February 2004), <<http://www.nedrorem.com>>

²¹ Richard Jackson: 'Thomson, Virgil,' *Grove Music Online* (Accessed 27 February 2004), <<http://www.grovemusic.com>>

arpeggios that cycle up and down in sixteenth notes in 6/8 time. While the rhythmic and intervallic patterns remain constant throughout the passage, that constancy causes the harmony to change. A less technical, but still sprightly, counter-melody contrasts to the swirling theme. The second movement, *Adagio*, in A minor, is slow and lyric with lovely large leaps and ornamented, scalar flourishes. While the original motive is stated loudly, the final statement is quiet, and the movement ends even more softly. The third movement, *Vivace*, is joyful and dance-like with martial undertones, in the key of G major. The main motive is characterized by an upbeat, which occurs approximately twice a measure throughout the movement. Beginning quietly, the line crescendos gradually before a new theme, in the same rhythmic vein, but of a different melodic character, travels throughout the range of the flute and several different key areas. A chromatic scale leads to an octave-higher repetition of the main theme, and the work ends with a G major scale.

Selected List of American Students of Nadia Boulanger

Alexander, Josef (1907-1990)	Diamond, David (b. 1915)
Amlin, Martin (b. 1953)	Duke, John Woods (1899-1984)
Anderson, Ruth (b. 1928)	Effinger, Cecil (1914-1990)
Bassett, Leslie (b. 1923)	Elwell, Herbert (1898-1974)
Bauer, Marion Eugenie (1882-1955)	Erb, Donald (b. 1927)
Bennett, Robert Russell (1894-1981)	Ericourt, Daniel (1903-1998)
Berger, Arthur (b. 1912)	Fine, Irving (1914-1962)
Berlinski, Herman (1910-2001)	Finney, Ross Lee (1906-1997)
Blackwood, Easley (b. 1953)	Fischer, Irwin (1903-1977)
Blitzstein, Marc (1905-1964)	Fisk, Charles Brenton (1925-1983)
Bowles, Paul (1910-1999)	Friedhofer, Hugo William (1902-1981)
Brunswick, Mark (1902-1971)	Galkin, Elliot (1921-1990)
Carter, Elliott (b. 1908)	Glanville-Hicks, Peggy (1912-1990)
Chanler, Theodore (1902-1961)	Glass, Philip (b. 1937)
Chihara, Paul Seiko (b. 1938)	Goeb, Richard (1914-1997)
Chowning, John MacLeod (b. 1934)	Goldman, Richard Franko (1910-1980)
Citkowitz, Israel (1909-1974)	Grantham, Donald (b. 1947)
Clarke, Henry Leland (1907-1992)	Haieff, Alexei (1914-1994)
Cole, Ulric (1905-1992)	Hailstork, Adolphus (b. 1941)
Cooper, Paul (1926-1996)	Harris, Roy (1898-1979)
Copland, Aaron (1900-1990)	Howe, Mary (1882-1964)
Crawford, Robert (1899-1961)	Husa, Karel (b. 1921)
Creshevsky, Noah Ephraim (b. 1945)	Imbrie, Andrew (b. 1921)
Cushing, Charles (1905-1982)	Jones, Quincy Delight (b. 1933)
Dahl, Ingolf (1912-1970)	Kerr, Harrison (1897-1978)
Delaney, Robert (1903-1956)	Kraft, Leo Abraham (b. 1922)
Des Marais, Paul (b. 1920)	Kubik, Gail (1914-1984)
Dett, Robert Nathaniel (1882-1943)	Labunski, Felix (1892-1979)

La Montaine, John (b. 1920)
Lee, Noel (b. 1924)
Lessard, John (b. 1920)
Lewis, Robert Hall (1926-1996)
Lockwood, Normand (b. 1906)
Lybbert, Donald (b. 1923)
Maganini, Quinto (1897-1974)
Manziarly, Marcelle de (1899-1989)
Mekeel, Joyce (1931-1997)
Mikhashoff, Yvar Emilian (1941-1993)
Moevs, Robert (b. 1920)
Moore, Dorothy Rudd (b. 1940)
Moore, Douglas Stuart (1893-1969)
Musgrave, Thea (b. 1928)
Pasatieri, Thomas (b. 1945)
Peaslee, Richard Curtis (b. 1930)
Perry, Julia Amanda (1924-1979)
Pinkham, Daniel (b. 1923)
Piston, Walter (1894-1976)
Ptaszynska, Marta (b. 1943)
Rodriguez, Robert Xavier (b. 1946)
Rogers, Bernard (1893-1968)
Rorem, Ned (b. 1923)
Sapp, Allen (1922-1999)
Shapero, Harold (b. 1920)
Shapiro, Gerald Mark (b. 1942)
Siegmeister, Elie (1909-1991)
Skrowaczewski, Stanislaw (b. 1923)
Spies, Claudio (b. 1925)
Strouse, Charles Louis (b. 1928)
Suesse, Nadine Dana (1909-1987)
Swanson, Howard (1907-1978)
Talma, Louise (1906-1996)
Tcherepnin, Serge (b. 1941)
Thomson, Virgil (1896-1989)
Trimble, Lester Albert (1923-1986)
Vincent, John (1902-1977)
Walker, George Theophilus (b. 1922)
Ward-Steinman, David (b. 1936)
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²² Originally written for high voice. Arranged by the composer in 1972.

²³ Originally written for violin. Arranged by the composer.

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²⁴ Included in *Four Miniatures for Young Players*.

²⁵ Included in *Four Miniatures for Young Players*.

²⁶ Out of print.

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