

## ABSTRACT

Title of Document:                   THREE AMERICAN INTERNATIONAL  
PIANO COMPETITIONS: THE PIANO  
WORKS THEY COMMISSIONED BETWEEN  
1962 AND 2012

Christiana Iheadindu Gandy  
Doctor of Musical Arts, 2015

Directed By:                         Professor Bradford Gowen, Division Chair  
University of Maryland School of Music

Over a period of 50 years—between 1962 and 2012—three preeminent American piano competitions, the Van Cliburn International Piano Competition, the University of Maryland International Piano Competition/William Kapell International Piano Competition and the San Antonio International Piano Competition, commissioned for inclusion on their required performance lists 26 piano works, almost all by American composers. These compositions, works of sufficient artistic depth and technical sophistication to serve as rigorous benchmarks for competition finalists, constitute a unique segment of the contemporary American piano repertoire.

Although a limited number of these pieces have found their way into the performance repertoire of concert artists, too many have not been performed since their premières in the final rounds of the competitions for which they were designed.

Such should not be the case. Some of the composers in question are innovative titans of 20<sup>th</sup>-century American music—Samuel Barber, Aaron Copland, Leonard Bernstein, John Cage, John Corigliano, William Schuman, Joan Tower and Ned Rorem, to name just a few—and many of the pieces themselves, as historical touchstones, deserve careful examination.

This study includes, in addition to an introductory overview of the three competitions, a survey of all 26 compositions and an analysis of their expressive characteristics, from the point of view of the performing pianist. Numerous musical examples support the analysis. Biographical information about the composers, along with descriptions of their overall musical styles, place these pieces in historical context. Analytical and technical comprehension of this distinctive and rarely performed corner of the modern classical piano world could be of inestimable value to professional pianists, piano pedagogues and music educators alike.

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WORKS THEY COMMISSIONED BETWEEN  
1962 AND 2012

Christiana Iheadindu Gandy

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  
2015

Advisory Committee:  
Professor Bradford Gowen, Chair  
Professor Mayron Tsong  
Professor Cleveland Page  
Professor Donald Manildi  
Professor Denny Gulick

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## ACKNOWLEDGEMENTS

I would like to thank Prof. Bradford Gowen for his guidance and support throughout the years.

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## INTRODUCTION

In recent years, participation in international piano competitions has become a necessary addition to the *curriculum vitae* of any aspiring professional soloist. Awards conferred by major competitions signify unparalleled artistic accomplishment. For individuals contending for positions in academe or as concert soloists, such tangible demonstration of performance skills constitutes a singular advantage.

Both the artists and the media who report on them greet the proliferation of these contests with enthusiasm. As competition scholar Gustav A. Alink notes, the popularity of music performance competitions is undergirded by “a world beset by highly skilled performers...[in which] a victory can provide the participant with instant visibility; thus great numbers of young aspirants flock to competitions in the hope of standing out from the crowd.”<sup>1</sup>

The media have played a crucial role in cementing the popularity of piano competitions. Competition proceedings have benefited from newspaper and journal article coverage. Live streaming of competition performances has extended geographic borders as well, disseminating them to worldwide viewers. According to Alink, public interest in international competitions and classical music in general has increased, because “on the social level, many of these events can become occasions for civic participation and pride. Every four years, at each Van Cliburn Competition, Fort Worth, Texas successfully sheds its ‘cowtown’ image and becomes a center for committed piano-loving partisanship—truly a community-wide love affair with piano repertory and

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<sup>1</sup> Gustav A. Alink, "International Piano Competitions," *Notes* 51 (2): 616-618, accessed July 14, 2014, <http://www.jstor.org/stable/898896>.

the accomplished young pianists who present it. This educational and communitarian dimension may be the most beneficial aspect of competitions, wherein the excitement of the competitive event actually becomes a Trojan horse for the perpetuation and appreciation of classical music.”<sup>2</sup>

As listening and viewing audiences become more and more integrated into the fabric of these competitions, the competitions themselves may perform a reciprocal function, by improving attendance at recitals and concerts. Thus public interest in classical music is reinvigorated.

The music performed by contestants in piano competitions plays a role in defining classical music repertoire for audiences around the world. As a market for music by living composers, competitions can serve to enlarge the canon and powerfully influence public perception of contemporary classical music.

Although the primary purpose of piano competitions may be to boost the careers of aspiring concert artists, their capacity to shape the classical piano repertoire cannot be underestimated. Contemporary music is not a typical repertoire choice of contestants, because as Eileen T. Cline stipulates in her study of piano competitions, contemporary pieces are not a determining factor in judging performing excellence: “With contemporary literature, many jurors really don’t know many of those pieces, and either are falsely impressed by them, or negative toward them.”<sup>3</sup> Commissioned works thus circumvent this inherent judicial bias about contemporary music.

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<sup>2</sup> Ibid.

<sup>3</sup> Eileen Cline, "Piano Competitions: An Analysis of Their Structure, Value, and Educational Implications," (PhD diss., Indiana University, 1985), accessed July 14, 2014, ProQuest Dissertations and Theses (AAT 8610620): 105.

In the last half-century, some competitions in the United States have made promoting contemporary American music a principal goal. In service to this initiative, competition organizers, in order to expand their performance repertoire lists, have offered commissions principally to American composers. Some of the more well known of the composers to participate have included such deans of American music as Aaron Copland, Samuel Barber, William Bolcom, George Perle, John Corigliano and Leonard Bernstein. The commissioned works, written thus by ranking artists of exceptional talent, encourage both pianists and audiences to explore the possibilities and challenges presented by contemporary music.

In the United States, three piano competitions in particular have routinely tied composer commissions to their mission. Since its inception in 1962, the Van Cliburn International Piano Competition has contributed eleven works to the American music repertoire. The now-defunct William Kapell International Piano Competition commissioned eight, one work for each event, between 1978 and 1988. The San Antonio International Competition, offering commissions beginning in 1983, its first year of operation, has contributed eight masterworks as well. Other American competitions with commissioned works on their performance lists include the Three Rivers Competition, the Gina Bachauer International Piano Competition and the Chautauqua School of Music Piano Competition. Beyond America's borders, such competitions as the Montréal International Music Competition, the Sydney International Piano Competition, the Dublin International Piano Competition and the International Johann Sebastian Bach

Competition have in the recent past commissioned new music.<sup>4</sup> These events are all major contributors to contemporary piano repertoire.

The purpose of this study is to collect and assess the contributions of three American international piano competitions to the contemporary piano repertoire, through the practice of commissioning works for competition events. The survey includes piano music commissioned over a period of 50 years, 1962-2012, by the Van Cliburn International Piano Competition, the University of Maryland International Piano Competition/William Kapell International Piano Competition and the San Antonio International Piano Competition. The document addresses a variety of performance and compositional traits associated with the process of commissioning works for competitions.

Because it figures only minimally in the typical concert artist's repertoire, music from the last half of the twentieth century remains obscure for too many performing musicians and listeners. For those pianists interested in exploring so unique a corner of the piano world, this document could serve as an invaluable guide. It describes the Cliburn, Kapell and San Antonio competitions and the procedures by which they commissioned works. It analyses and assesses, with musical examples, the 26 individual, commissioned pieces. It includes particulars about the composers as well as details about the premières. A list of published scores and a discography of the commissioned works is included.

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<sup>4</sup> Unnamed Author, "World Federation of International Music Competitions," *World Federation of International Music Competitions*, accessed July 14, 2014, <http://www.wfimc.org/Webnodes/en/Web/Public/Home>.



# THREE AMERICAN INTERNATIONAL PIANO COMPETITIONS: THE PIANO WORKS THEY COMMISSIONED BETWEEN 1962 AND 2012

## CHAPTER I

### DESCRIPTIONS OF THE SELECTED INTERNATIONAL PIANO COMPETITIONS

#### *Van Cliburn, Pianist*

The Van Cliburn International Piano Competition was established in 1962 to honor the acclaimed American pianist Van Cliburn, who as a brilliant child prodigy, rose quickly to national attention. Born in Shreveport, Louisiana, July 12, 1934, Cliburn began piano lessons at age three with his mother, Rildia Bee O'Bryan Cliburn. At age 12, he made his first appearance with the Houston Symphony. At age 17, he was invited to join the studio of the formidable piano pedagogue Rosina Lhévinne at The Juilliard School.<sup>5</sup> Cliburn was winner of the National Music Festival Award, the Dealey Award, the Chopin Prize bestowed by the Kosciuszko Foundation, the Juilliard Concerto Competition, the Roeder Award and the Leventritt Award.<sup>6</sup>

The signal incident that indelibly cemented Cliburn's fame in the music world—and beyond—was his stunning victory at the first International Tchaikovsky Competition, which occurred in Moscow in April 1958, only a few months after the launch of Russia's Sputnik I, the world's first artificial satellite to orbit the earth. Cliburn's unforeseen win

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<sup>5</sup> Among Rosina Lhévinne's more famous students are John Williams, John Browning, Daniel Pollack, Misha Dichter, Garrick Ohlsson.

<sup>6</sup> Michael Steinberg, "Cliburn, Van," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed July 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05963>.

was inextricably tied to the Cold-War tensions existing at that time between the United States and the Soviet Union. Sputnik I was launched October 4, 1957. As a technical achievement, it caught the attention of the world and fueled American anxiety about the Soviet Union's hegemony in outer space. The Soviets' ability to launch this satellite successfully demonstrated their potential capacity also to send nuclear missiles anywhere in the world, including to the United States. Although Sputnik was harmless, its presence exacerbated America's perception that the Soviet Union was a significant threat.

Cliburn's victory propelled him, at age 23, onto the world stage. A symbol of national pride, his triumphant return to the United States was greeted exuberantly with a ticker-tape parade given in his honor in New York City, the first and only such honor ever conferred on a musician. Cheered on that day by 100,000 well-wishers, Van Cliburn thereafter became a household name.<sup>7</sup> The official website of the Cliburn Competition best describes the meaning of his victory in Moscow:

Cliburn's international victory instilled a fresh sense of artistic pride in many Americans, while opening the door to a new era of cultural relations between East and West. The Van Cliburn International Piano Competition was established shortly thereafter to perpetuate Van Cliburn's unique legacy of demonstrating how classical music, in the hands of a master, has the appeal to reach across all borders.<sup>8</sup>

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<sup>7</sup> Anthony Tommasini, "Van Cliburn, Pianist and Cold War Envoy, Dies at 78," *New York Times*, February 27, 2013, accessed April 29, 2015, <http://www.nytimes.com/2013/02/28/arts/music/van-cliburn-piano>.

<sup>8</sup> Unnamed Author, "History of the Competition," *The Cliburn*, 2014, accessed July 14, 2014, <http://www.cliburn.org/competitions/cliburn-competition/competition-history/>.

At his death, in Fort Worth, Texas, February 27, 2013, Cliburn remained revered among music lovers for his technical stamina and beautiful singing tone. Critics praised him in particular for his lush interpretations of the Romantic repertoire.<sup>9</sup> His recordings still stand as exemplars of superb musicianship and pianistic virtuosity.

### *The Van Cliburn International Piano Competition*

Initial impetus for the Van Cliburn International Piano Competition came in 1958, when the National Guild of Piano Teachers, under the leadership of its co-founder and director Dr. Irl Allison, offered \$10,000 toward a cash award for a piano competition honoring Cliburn. Owing to the resolve of Grace Ward Lankford, co-founder of the Fort Worth Piano Teachers' Forum (and later the Competition's first administrative director), Fort Worth, Texas, was determined to be the best location for the enterprise.<sup>10</sup> After four years of fund-raising and organizational work, and garnering the support of numerous composers, conductors, educators, politicians and businessmen, the first Cliburn Competition took place, in 1962.<sup>11</sup> Since then, the competition has been held every four years, in Fort Worth.

At first, the Cliburn Competition was a stand-alone event, unaffiliated with any larger organization. In 1976, an annual classical music concert series, the *Cliburn Concerts*, was organized in conjunction with the Competition. To accommodate the needs of the Competition's now expanded mission, the Van Cliburn Foundation was

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<sup>9</sup> Tommasini, "Van Cliburn, Pianist and Cold War Envoy, Dies at 78."

<sup>10</sup> Cline, "Piano Competitions": 371.

<sup>11</sup> Unnamed Author, "History of the Competition."

established, also in 1976. Although it grew to incorporate other endeavors, the Cliburn Competition remains its most well-known activity.<sup>12</sup>

From its inception, the Competition's primary purpose was to assist the performing aspirations of young, talented pianists. Its 1977 brochure explains with clarity its mission at the time:

[The Competition was] funded for the purpose of building careers for extraordinarily gifted young pianists...who are completely prepared in every way to fulfill the commitments which are outlined in the brochure, as well as those career opportunities which will be forthcoming as a result of the Competition. Applicants who are not ready to commit themselves immediately to the life of a concert artist with a major career are discouraged from entering this Competition.<sup>13</sup>

The Competition provides winners with significant cash prizes; but more instrumental than the amount of financial gain is the experiential capital—the opportunity to establish a performing career. Throughout the years, the Competition has consistently honored its commitment to promote young artists. The winners and runners-up benefit from up to three years of career management. They also receive contracts guaranteeing concert tours that include performances at world-class venues. Moreover, the public exposure accrued to the finalists typically produces numerous opportunities for additional performances and contracts, secured beyond the Competition.<sup>14</sup>

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<sup>12</sup> Other events established by the Van Cliburn Foundation include: Cliburn Concerts, Musical Awakenings, Cliburn Piano Lessons, Cliburn International Amateur Piano Competition and Cliburn International Junior Piano Competition and Festival.

<sup>13</sup> Cline, "Piano Competitions": 371.

<sup>14</sup> As an example, during their three years of post-competition career management support, the six finalists of the 2009 competition performed over 400 concerts across the globe. See "History of the Competition," *The Cliburn*, 2014, accessed July 14, 2014, <http://www.cliburn.org/competitions/cliburn-competition/competition-history/>.

Among the medalists whose careers were launched by the Cliburn Competition are Ralph Votapek (the inaugural, 1962 winner), André-Michel Shub, Santiago Rodriguez, Christina Ortiz, Jon Nakamatsu, Stephen de Groote (now deceased), Christian Zacharias and Radu Lupu.<sup>15</sup> According to Jacques Marquis, current president and CEO of The Cliburn Foundation, the Competition seeks “a true artist who can connect with audiences and touch their hearts. We give the competitors multiple platforms to present us with their artistic personality and communicative power.”<sup>16</sup>

Owing to surging support over the years from sponsors and other contributors, cash awards for the Cliburn Competition have grown. The gold medal prize for the 2013 Competition was \$50,000, a five-fold increase compared to that of its first competition in 1962. The silver medal prize and Crystal award were in the amount of \$20,000 each. In addition, each finalist was awarded a cash prize in the amount of \$10,000.

To promote its activities, the Cliburn Competition has taken full advantage of modern communications technology. Beginning with the 1997 competition, the Cliburn Foundation has streamed Competition rounds live online, making the performances available in almost every corner of the globe. CDs and DVDs featuring the winning performances are produced and distributed worldwide. In addition, beginning with the 1977 Competition, the Cliburn Foundation has produced nine documentaries. These shows, airing nationally on PBS, earned a Primetime Emmy, in 1989, and a Peabody Award, in 2001. *A Surprise in Texas*, produced by Peter Rosen and broadcast on the Public Broadcasting System (PBS), followed the 2009 Competition candidates as they

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<sup>15</sup> "About the Competition," *The Cliburn*, 2014, accessed July 14, 2014, <http://www.cliburn.org/cliburn-competition/about-the-competition/>.

<sup>16</sup> Ibid.

progressed through the different stages of the competition, including footage of rehearsals, preconcert rituals and performances. The film was received with enthusiasm by the Dallas International Film Festival. *A Surprise in Texas* won the 2011 ECHO Klassik Award for Best Music DVD Recording of the Year.<sup>17</sup>

Having commissioned a total of eleven piano pieces to date, the Cliburn Competition has made a significant contribution to contemporary piano repertoire. Although all of the contestants receive the commissioned piece one month prior to the event, only the semi-finalists perform the piece for jurors. For this round, the jury grants a special commissioned-work award. In addition to the 12 première performances held during the semi-finals and the extensive media coverage surrounding the event, the commissioned works benefit from exhaustive public exposure.

Although the first Cliburn Competition initially received over 100 applications, only approximately 45 pianists continued with the competition after the challenging repertoire list was distributed.<sup>18</sup> For too many entrants, the competition repertoire was simply too difficult. The program was far too grueling and demanded extensive preparation. Lee Hoiby's *Capriccio on Five Notes* may have solidified the view of pianists that they were ill prepared for the rigors of the Cliburn. Despite this sizable reduction of candidates, the Competition directors chose not to weaken the standards. The organization preferred to maintain and promote the highest performance expectations, notwithstanding the resulting spare roster of candidates.

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<sup>17</sup> Unnamed Author, "History of the Competition."

<sup>18</sup> Cline, "Piano Competitions": 372.

The tradition of commissioning a single work for the competition, begun in 1962, continued for over three decades, up to, and including, the 1997 competition. The 2001 Cliburn Competition, its eleventh, signaled a change. The practice of inviting one composer to write a piece for each competition was replaced with the American Composers Invitational. Following the advice of composer John Corigliano, the Cliburn Foundation instituted the Invitational in an attempt to seek a larger range of contemporary pieces from the new generation of emerging composers. Easy to decipher from its title, The American Composers Invitational was, in a sense, a composer competition. The Cliburn Foundation selected a 25-member nominating committee, including a variety of professional musicians. The members of this committee were responsible for recommending some of the most gifted American composers. The selected composers were then invited to submit solo piano works for review by the committee. This de facto composition jury chose up to five compositions from the piano works submitted. These works were released to pianists competing in the Cliburn Competition. All newly-composed works selected by the American Composers Invitational were eligible for performance during the semi-final round. Unlike pianists in previous competitions, these participants were given the freedom to choose the compositions to perform. Compositions performed during the semi-final round earned a cash prize for their respective composers. The most popular work among the contestants—the one performed by the most candidates—received the composers' grand prize.<sup>19</sup>

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<sup>19</sup> Unnamed Author, "A competition within a competition: the American Composers Invitational at the Cliburn 2009," *Van Cliburn Foundation*, October 22, 2008, accessed August 3, 2013, [http://previous.cliburn.org/index.php?page=news\\_detail&newsID=82&rtm=archive\\_press\\_releases](http://previous.cliburn.org/index.php?page=news_detail&newsID=82&rtm=archive_press_releases).

The 2001 American Composers Invitational awarded its grand prize to Lowell Liebermann for his piece, *Three Impromptus*. The other pieces selected were C. Curtis-Smith, *Four Etudes*; James Mobberley, *Give 'em Hell!*; and Judith Lang Zaimont, *Impronta Digitale*. The grand prize winner of the 2005 American Composers Invitational was Sebastian Currier, for *Scarlatti Cadences + Brainstorm*. Other works performed that year were Jennifer Higdon, *Secret & Glass Gardens*; Daniel Kellogg, *Scarlet Thread*; Jan Krzywicki, *Nocturnals*; and Ruth Schonthal, *Sonata quasi un'improvvisazione*. In the last invitational, held in 2009, Mason Bates's *White Lies for Lomax* won the grand prize, while the other performed works included Derek Bermel, *Turning*; Daron Hagen, *Suite for Piano*; and John Musto, *Improvisation & Fugue*.<sup>20</sup>

After sponsoring three American Composers Invitationals, the Cliburn Foundation, for its fourteenth competition held in 2013, returned to its original practice of commissioning works from individual composers. For this competition, composer Christopher Theofanidis produced *Birichino* for the semi-final round.

### *William Kapell, Pianist*

William Kapell, born in New York City September 20, 1922, was also a rare prodigy, whose preternatural pianistic talent seemed to flow effortlessly from his fingertips. Typical of a New Yorker from this era of heavy European immigration, he hailed from immigrant parents of multiple ethnicities—Spanish, Polish, Russian and Jewish. Kapell's first important mentor was the piano pedagogue Dorothea Anderson La Follette, a student of Josef Lhévinne, who operated the La Follette Studios in New York.

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<sup>20</sup> Ibid.



He later studied with Olga Samaroff at the Philadelphia Conservatory of Music and The Juilliard School. By age 12, the young pianist was playing recitals in a variety of small venues throughout the United States.<sup>21</sup>

In 1940, Kapell won the Philadelphia Orchestra's Youth Contest, which secured for him a concert appearance with the Philadelphia Orchestra, performing Saint-Saëns' *Piano Concerto No. 2 in G minor Op. 22*, Eugene Ormandy conducting. The following year, Kapell was winner of the Walter W. Naumburg Musical Foundation Award, resulting in his New York debut at Town Hall in the fall of the same year.

In 1942, Kapell accepted an invitation from Efrem Kurtz to play the newly composed Khachaturian Piano Concerto with the New York Philharmonic. Kurtz was at the time conductor of the New York Philharmonic's Summer Concerts. Kapell's superb execution of the piece won him such fame that he became known as "William Khachaturian Kapell."<sup>22</sup> For the next three years, Kapell collaborated with the Philadelphia Orchestra, performing with them on world tours. After his association with the Philadelphia Orchestra concluded, and until his untimely death, Kapell continued to tour independently, cementing his illustrious reputation. Tragically, his stellar career was brought to a tragic halt when, returning to America from an Australian tour, his plane crashed. Kapell died of injuries sustained in the accident, at age 31, in King's Mountain, California, October 29, 1953.

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<sup>21</sup> Unnamed Author, "William Kapell Biography," *Jewage*, accessed July 21, 2015, [http://www.jewage.org/wiki/en/Article:William\\_Kapell\\_-\\_Biography](http://www.jewage.org/wiki/en/Article:William_Kapell_-_Biography).

<sup>22</sup> Unnamed Author, "2007 William Kapell International Competition & Festival," [program leaflet], Clarice Smith Performing Arts Center, 2007.

During his performing career, Kapell was a virtuoso champion of 18<sup>th</sup>- and 19<sup>th</sup>-Century repertoire. Although a master of standard piano repertoire, Kapell was also an avid supporter of the music of his generation. Particularly fond of Aaron Copland, he invariably included Copland and works by other living American composers in his concerts abroad.<sup>23</sup>

*The University of Maryland International Piano Competition/William Kapell  
International Piano Competition*

The University of Maryland International Piano Competition/William Kapell International Piano Competition emerged from the Matthay Festival of the American Matthay Association. Named for the famous English piano teacher Tobias Matthay, it sponsored workshops and lecture recitals by expert piano teachers and recitals by young, talented pianists. The Matthay Festival, hosted by the University of Maryland, took place on the University's College Park campus annually between 1965 and 1970.

Dr. Stewart Gordon, chairman at the time of the piano division in the University of Maryland's then-Department of Music, stewarded the expansion of the Matthay Festival into an international piano competition and festival. Dr. Gordon's vision was to attract superb pianists from all over the world, thereby helping to establish the College Park campus as one of the leading centers for the performing arts. In accordance with Gordon's goals, the Matthay Festival became known as the University of Maryland International Piano Competition, in 1971. In addition to the competition, the event sponsored evening concerts, lecture recitals and master classes held by internationally known artists and by the University's piano faculty. Although the first competition

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<sup>23</sup> Ibid.

received only 15 applications, the contestants were a group of well-trained musicians.

Noteworthy among the participants was the now world famous Emmanuel Ax, at the time a 22-year-old Juilliard student, who, although not a Competition winner, received special recognition for his potential.<sup>24</sup>

As Gordon had hoped, the University of Maryland Competition grew in size and stature. Beginning in 1974, the finals of the competition were recorded for broadcast on radio and the Voice of America, the official beyond-borders broadcast organization of the United States government. In 1980, the Competition was invited to join the Federation of International Music Competitions, an exceptional honor.<sup>25</sup> Dr. Gordon's dream of a world-class international piano competition had come true. After Dr. Gordon's retirement, in 1986, his successor Eugene Istomin chose to change the Competition's name once more, to the William Kapell International Piano Competition, to honor that great American pianist whose life was so tragically cut short.

In 1998, the Competition became a quadrennial event, similar to other major competitions throughout the world. In 2003, its operations were transferred to the management of the University's newly built Clarice Smith Performing Arts Center.

Sadly, after the 2012 competition, the Kapell Competition was discontinued. According to Bradford Gowen, current chair of the piano division at the University of Maryland, the competition's costs had become too heavy a burden, and the University, as

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<sup>24</sup> Anne Midgette, "Kapell Competition: Founder Returns to Jury," *Washington Post*, July 13, 2012, accessed August 3, 2013, [http://www.washingtonpost.com/blogs/classical-beat/post/kapell-competition-founder-returns-to-jury/2012/07/13/gJQAXPhDgW\\_blog.html](http://www.washingtonpost.com/blogs/classical-beat/post/kapell-competition-founder-returns-to-jury/2012/07/13/gJQAXPhDgW_blog.html).

<sup>25</sup> The Federation is based in Geneva, Switzerland. The Cliburn competition was at this time the only other American piano competition to have been so honored.

its main patron, could no longer sustain the program. External support had also steadily dwindled, and the Competition fell victim to the general conditions of the economy.<sup>26</sup>

The Competition's purpose, whether known as the Kapell or the University of Maryland Competition, had always been, and continued to be until its dissolution, to foster the careers of young pianists and promote classical music throughout the United States and the world. The 2007 brochure explicitly stipulated its goals: "To nurture artistic development in pianists, foster cultural understanding of the piano's important role in society and generate enthusiasm for the rich diversity of piano music."<sup>27</sup> Santiago Rodriguez, a member of the 2007 Competition jury and, at the time chairman of the University Of Maryland's School of Music piano division, elaborated further on the special qualities that jurors sought in a Kapell winner:

The judges should determine whether or not the music is emotionally touching and whether the performer has the ability to convey his or her passions and ideas.... We are looking for pianistic professionalism and for performers who can take the message of music around, serving as an appropriate representative of our field.<sup>28</sup>

The idea to include commissioned works on the competition repertoire lists originated with Fernando Laires, who became the event's executive director in 1978.<sup>29</sup> The first commission went to Lawrence Moss, composer-in-residence at the University of Maryland. For the Competition, Moss wrote *Ballade*, which was performed by the semi-finalists. Commissions that followed included Mark Wilson's piece *Rituals*, John Cage's *ASLSP*, *Sonatine* by George Perle, Ned Rorem's *Song and Dance* and *Le jeu des*

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<sup>26</sup> Bradford Gowen, interview by Christiana Iheadindu Gandy, February 6, 2014.

<sup>27</sup> Unnamed Author, "2007 William Kapell International Competition."

<sup>28</sup> Ibid.

<sup>29</sup> Dr. Gordon stepped away from the post between 1978 and 1982.

*contraires* by Henri Dutilleux. Because the commissioned works were well received by both performers and audiences, the Competition continued its commissioning practice until 1988, when further changes to the event's program were implemented, and the process of commissioning works specifically for the Competition was discontinued. The Competition continued, however, to promote performances of American music, through the addition of a requirement to perform existing contemporary American works as part of the competition program.

### *The San Antonio International Piano Competition*

The San Antonio International Piano Competition was established in 1983, with the first competition taking place in October 1984. The inaugural competition was held at Laurie Auditorium of San Antonio's Trinity University, with successive competitions held at Trinity's Ruth Taylor Recital Hall, a venue lauded for its fine piano acoustics.<sup>30</sup> The competition proved to be a success from the beginning, both artistically and financially. It provided an inspiring musical experience for San Antonio and South Texas audiences and offered significant cash awards and career opportunities to promising young artists.

The competition, limited to pianists between the ages of 20 and 32, incorporates a series of daily concerts given by twelve competitors, five concerts performed by finalists, and a final Winners Recital. Over the years, such distinguished musicians and educators as Abbey Simon, David Burge, Joseph Laredo, Ann Schein, Peter Takacs, Ralph

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<sup>30</sup> Unnamed Author, "History," *San Antonio International Piano Competition* [Competition booklet], 2011, accessed July 31, 2015, <http://www.saipc.org/about-saipc/>.

Votapek, Daniel Pollack, Robin McCabe, William Wolfram and Santiago Rodriguez have served as jury members.<sup>31</sup>

According to its website, the Competition's mission is "to sponsor public competition among aspiring pianists from around the world, to encourage development of pianists in Greater San Antonio and Texas, and to promote the appreciation of piano artistry by the general public."<sup>32</sup> To support talented young pianists, the San Antonio Competition provides significant monetary awards: The 2012 competition conferred over \$40,000 in cash prizes.

In 1991, the competition incorporated master classes for the benefit of local students chosen by the San Antonio Music Teachers Association. The master classes have become a compelling feature of the competition. Media coverage has also bolstered the promotion and advertisement of the various competition events. In 1997 and 2000, both the final round and the winner's recital were broadcast on the San Antonio television station KLRN/TV and on Texas Public Radio, KPAC/FM and KTXI.

The Competition consists of three rounds. Based on preliminary auditions, a group of judges choose twelve competitors to participate in the first and second rounds of the competition. From the twelve competitors, only five are chosen to proceed to the final round. Three medalists are then selected.

In 1991, the San Antonio Competition joined its peers in commissioning new works. One composition per competition is commissioned. The piece is prepared by all contestants, but performed only by the five finalists. The commissioned works are three

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<sup>31</sup> Ibid.

<sup>32</sup> Unnamed Author, "Mission," *San Antonio International Piano Competition*, [Competition booklet], 2011 accessed July 31, 2011, <http://www.saipc.org/about-saipc/>.

to five minutes in length and the world première of the commissioned work occurs during the competition finals. The twelve selected competitors receive the newly commissioned piece in the mail, prior to the competition events. Along with first, second, and third prizes, a special prize is awarded for the best performance of the commissioned work. The commissioned composer selects and announces the winner of this award, immediately after the competition's final round. The winner of the award later performs the piece at the winner's recital. Cash prize for the 2012 commissioned work award was \$1,500.

The first San Antonio commission was awarded to Lowell Liebermann, who later became recognized as one of America's leading composers. For the competition, Liebermann wrote *Nocturne No. 3*. Other works to follow were Timothy Kramer's *Colors from a Changing Sky* in 1994, Elisenda Fabregas' piece *Mirage* in 1997, Henry Martin's *Praeludium* and *Fuga XXIV* in 2000, Judith Zaimont's *Wizards* in 2003, Ronn Yedidia's *Rhapsody* in 2006 and Joan Tower's *Ivory and Ebony* in 2009. The most recent competition, occurring in 2012, commissioned a piece by Pulitzer Prize winner Paul Moravec, titled *Upsparkles*.

CHAPTER II  
COMMISSIONS BY THE VAN CLIBURN INTERNATIONAL PIANO  
COMPETITION

*Lee Hoiby*

American composer Lee Hoiby, born in Madison, Wisconsin, February 17, 1926, was remarkably gifted. He first demonstrated unusual skill in improvisation and playing by ear. The later challenges of sight-reading and conventional pedagogical methods proved to be difficult for the composer, who could effortlessly make music, seemingly, out of thin air.<sup>33</sup> During his formative years, Hoiby studied with Olive Endres, a Madison-area pianist and composer; renowned concert pianists Gunnar Johansen and Egon Petri at the University of Wisconsin-Madison; Darius Milhaud, while in the Mills College graduate program; and, finally Gian-Carlo Menotti, with whom he studied composition at The Curtis Institute of Music.

Hoiby's first compositional experiments occurred while he was an accompanist in the dance department at the University of Wisconsin. Encouraged by Shirley Genter, composer of dance music and instructor of music theory and dance at the university, Hoiby wrote several dance pieces himself. Captivated by Hoiby's talent, Genter persuaded him to leave the piano behind and take up a career in composition.<sup>34</sup>

At a time when such composers as Milton Babbitt and John Cage aggressively avoided tonality, Hoiby remained faithful to tonal principles throughout his

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<sup>33</sup> Richard Crosby, "The Piano Music Of Lee Hoiby," (PhD diss., University of Cincinnati, 1990), accessed September 7, 2015, ProQuest Dissertations and Thesis (AAT 9119957): 1.

<sup>34</sup> Crosby, "The Piano Music Of Lee Hoiby": 2.



compositional life. While other rising composers explored distant, non-tonal harmonic landscapes, Hoiby focused on melodic innovation and expression.

Hoiby's background in piano is reflected in his idiomatic, but challenging writing for the instrument. Nonetheless, his predilection for vocal music is also immediately apparent in his lyrical writing for the instrument. His first piano work, *Toccata*, was published in 1953. That same year, *Nocturne* and *Five Preludes* followed. In 1962 Hoiby published his *Piano Concerto No. 1*, followed by *Capriccio on Five Notes*, the piece commissioned by the Cliburn Competition. After the *Capriccio*, Hoiby's writing for the piano entered a hiatus that endured for 17 years, a time during which the composer focused on vocal music. He returned to the keyboard in 1979, producing his *Piano Concerto No. 2*. Two other noteworthy works for solo piano followed—*Ten Variations on a Schubert Ländler* and *Narrative*. These pieces were composed, respectively, in 1981 and 1983. Hoiby died on March 28, 2011, in New York's Montefiore Hospital following a short battle with cancer.

### *Capriccio on Five Notes*

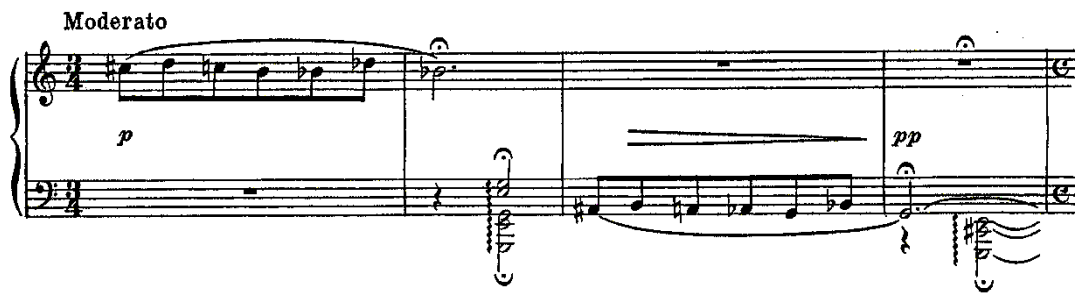
*Capriccio on Five Notes* is one of Lee Hoiby's most complex and technically difficult works for piano. Written for the Cliburn in 1962, it was his last work for piano before his long hiatus from piano composition and marks the end of the first phase of his compositional career.

The term *capriccio* dates from the early 17<sup>th</sup> century, when keyboard capriccios preceded fugues in sets of keyboard pieces. Compared with the fugue, the counterpoint employed in the capriccio was usually less strict. In the 18<sup>th</sup> century, the *capriccio* was

incorporated into larger suites, as an individual movement. In the 19<sup>th</sup> century, the term was assigned to short character pieces. Such composers as Paganini, Mendelssohn and Brahms wrote *capriccios*, some of which were technically demanding. In 20<sup>th</sup>-century music, the *capriccio* fell into near-obscurity.

As implied by the title, the piece develops from a five-note motive. In the first measure, the composer introduces this five-note cell. In a manner similar to the initial presentation of a fugue subject, the opening motive reappears in the lower register, transposed. As Figure 1 shows, the motive appears to be comprised of seven notes, but the last two notes are simply repetitions of the first and last pitches of the basic five-note cell.

Figure 1. *Capriccio on Five Notes*, Measures 1-4.



After the initial presentation of the cell, the main body of the piece, *Allegro molto*, begins. Intricate counterpoint pervades this section, as shown in Figure 2. The composer referred to the piece as an exercise in counterpoint,<sup>35</sup> implying a direct connection to the early 17<sup>th</sup>-century *capriccio*. Contrapuntal procedures and transforming techniques

<sup>35</sup> Unnamed Author, "Composers and Authors," *Schott Music*, accessed July 14, 2014, <http://www.schott-music.com/shop/persons/featured/lee-hoiby/>.

exploit the musical possibilities of the cell. As shown in Figure 2, the motive presented at the beginning of the piece opens the *Allegro* section, following a brilliant ascending arpeggio. The motive first appears in the tenor voice, accompanied by two upper voices in thirds. In the following measures, the texture becomes denser and the counterpoint more intricate, as the upper voices engage in various transpositions of the cell. The exploration of the initial motive and its expansion via contrapuntal transformation unify the entire piece. This contrapuntal complexity provides an added level of difficulty for the performer, both expressively and technically. The performer must be accomplished in contrapuntal playing in order to highlight the various voices embedded in the texture.

Figure 2. *Capriccio on Five Notes*, Measures 5-14.



The work's technical virtuosity, reminiscent of Paganini's brilliant *capriccios* for violin, is striking. Hoiby pummels the pianist with extended passages of rapid-fire double notes, including parallel thirds, sixths and octaves. Sixteenth- and thirty-second-note runs pervade the piece, as do large leaping chords combined with complex rhythms. The result is a composition filled with color and sparkling energy.

## *Willard Straight*

Born in Forth Wayne, Indiana on July 18, 1930, Willard Straight is perhaps one of the most obscure composers commissioned by the Cliburn Competition. Just a few of his compositions are known, and little of his music is performed today. Only limited information regarding both his life and his music is available.

His *Structure for Piano* was commissioned for the second competition, which took place in 1966. The piece is one of the few surviving works by the composer. In addition to *Structure*, Straight's concert music includes only a piano concerto, a violin sonata and an orchestral work, *Development for Orchestra*.<sup>36</sup> His remaining two works are in the style of popular music, two Broadway musicals, titled *The Legend of Lizzie* and *Athenian Touch*, written in 1959 and 1964 respectively.

Straight earned a bachelor of music degree from the University of Kansas, and a master's degree from Chicago Musical College. Straight was a concert pianist who studied with Gene Thompson, Donald Swarthout, Rudolph Ganz and Mollie Margolies. Straight's performances include solo appearances with the Chicago, Detroit and Oklahoma symphony orchestras. During the early 1960s, he served as the head of Alaska's Anchorage Opera, one of the first major performing arts institutions established by Americans in the Circumpolar North. Under Straight's guidance, several full-length operas were presented in Anchorage.<sup>37</sup>

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<sup>36</sup> Unnamed Author, "Straight, Willard: Composer, Pianist," *ASCAP Biographical Dictionary Of Composers, Authors And Publishers*, 1966: 713.

<sup>37</sup> Unnamed Author, "History," *Anchorage Opera*, 2011, accessed July 14, 2014, <http://www.anchorageopera.org/history.html>.

## Structure for Piano

Straight's *Structure for Piano*, written in a tri-partite ABA form, is both virtuosic and dissonant. As shown in Figure 3, the piece opens with a brief introduction marked *Poco maestoso*, featuring lively octaves played in contrary motion. A virtuosic contrary-motion scale passage leads into the first appearance of the A section of the piece, *Presto possibile*.

Figure 3. *Structure for Piano*, Measures 1-3.

The image displays the first three measures of the piano piece 'Structure for Piano'. The score is written for piano and is divided into two systems. The first system, labeled 'Poco maestoso', covers measures 1 and 2. It features a 4/4 time signature and a key signature of one flat (B-flat major/D minor). The music consists of octaves in both hands, with the right hand moving upwards and the left hand moving downwards. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system, labeled 'Presto possibile', covers measures 2 and 3. It features a 3/8 time signature and a key signature of one flat. The music is a virtuosic scale passage in both hands, with the right hand moving upwards and the left hand moving downwards. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

The *Presto possibile* section features percussive sonorities and a thick texture. The music of the A section is filled with brilliant octave passages and rapid-note runs throughout, as well as frequent meter changes. Overall, the phrases are brief and angular, with numerous accents, staccato notes and loud dynamic markings emphasizing the rhythmic and percussive nature of the piece.

Measure 98 introduces a contrasting B section, marked *Adagio, poco rubato*. As Figure 4 shows, in this section the composer introduces a lyrical tune with long-breathed melodic lines. The music becomes atmospheric, projecting a calm languor. This middle section writing is more contrapuntal than the A section. At Measure 120, the A section returns, and wild, virtuosic passages continue through to the final cadence.

Figure 4. *Structure for Piano*, Measures 98-109.

**Adagio, poco rubato**

The musical score for Figure 4 consists of two systems of piano notation. The first system covers measures 98-102, and the second system covers measures 103-109. The tempo and mood are indicated as *Adagio, poco rubato*. The key signature is one sharp (F#), and the time signature is 3/4. The right hand (treble clef) plays a melodic line with long, flowing phrases, often using slurs and ties. The left hand (bass clef) provides a more rhythmic and harmonic accompaniment, with some chords and moving lines. The overall texture is lyrical and atmospheric, contrasting with the more percussive and virtuosic sections mentioned in the text.

Straight's *Structure for Piano* was well suited to its initial purpose of providing Cliburn competitors with the challenge of learning a demanding, virtuosic piece on short notice. The piece remains unfamiliar to most pianists today.

### *Norman Dello Joio*

American composer Norman Dello Joio, born January 24, 1913, in New York City, first began studying music with his father, who, as an organist, pianist and vocal coach, was eminently qualified to mentor his son. Dello Joio's home schooling with his father was rigorous, consisting of piano, organ, music theory, ear training and sight singing lessons.<sup>38</sup> His father, originally from Naples, instilled in his son an appreciation of song and opera, which the composer later carried over into his instrumental musical style. Such excellent early training proved to have a salutary effect on Dello Joio's career. He later stated that in his piano writing he aimed to exploit the lyrical possibilities of the instrument.<sup>39</sup>

Church music represents another important early influence in the composer's life. At age twelve, Dello Joio became an organist at a Roman Catholic Church in New York City, where he was introduced to Gregorian chant.

During his childhood Dello Joio was exposed to the popular music of New York City, including jazz and the music of Tin Pan Alley. In fact, Dello Joio formed his own popular music group that performed for various private events in the city.<sup>40</sup>

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<sup>38</sup> Andrea Steffan, "Selected Piano Works by Norman Dello Joio," (PhD diss., University of Cincinnati, 2001), accessed September 7, 2015, ProQuest Dissertations and Theses (ATT 3022009): 2.

<sup>39</sup> Steffan, "Selected Piano Works": 5.

<sup>40</sup> Steffan, "Selected Piano Works": 4.



Music emerged as a strong career interest for Dello Joio in 1933, when he accepted a scholarship from the Institute of Music and Art in New York (now The Juilliard School). During his time at Juilliard, Dello Joio studied organ with Gaston Dethier and composition with Bernard Wagenaar. He graduated with a degree in organ performance. Reflecting his affinity for the organ, many of the composer's piano works are written in three staves. His interest in writing music, ignited during his years at Juilliard, impelled him to re-enroll at the school, to pursue a second degree, in composition.

Dello Joio studied composition with Paul Hindemith, first, in 1941, at the Tanglewood Music Center in Massachusetts, and later at Yale University. Perhaps one of Dello Joio's most influential role models, Hindemith steered the young composer to neoclassicism. Hindemith also encouraged Dello Joio to embrace lyricism.

In 1945, Dello Joio began his musical career, as a professor of music at Sarah Lawrence College in Bronxville, New York. In 1956, he accepted a position at the Mannes College of Music in New York City, and in 1972, he became composer-in-residence and dean of Boston University's department of Fine Arts.

Dello Joio was recognized as an American composer of stature, via the many awards he received: A Guggenheim Fellowship, a grant from the American Academy of Arts and Letters and a Pulitzer Prize. His prestigious credentials also include honorary doctorates from both Lawrence College in Wisconsin and Colby College in Maine.

Norman Dello Joio's more tonal musical language diverges from the works of 20<sup>th</sup>-century avant-garde composers. Unconstrained by then-current trends, Dello Joio worked on making his music accessible to an audience. For him, music did not simply

exist in a vacuum; rather, its interactions with listeners were a primary concern, as he once remarked: “I think there is a relationship between the music you write and the public that listens.”<sup>41</sup>

Dello Joio’s compositions include works for piano, organ, voice and chamber music. He also wrote operas, symphonies, solo concertos, as well as dance, television and theatre music. Among his most significant piano compositions are his *Concert Variations, Diversions, Short Intervallic Etudes* and his three *Piano Sonatas*.

Dello Joio remained active as a composer until the end of his life. After years of battling illness, the composer, at age 95, died on July 24, 2008, at his home in East Hampton, New York.

#### *Capriccio (on the Interval of a Second)*

The Cliburn Competition’s commission invitation to Dello Joio produced one of the most difficult piano pieces ever written by the composer. His *Capriccio* is a virtuosic showpiece based entirely on the smallest interval in the conventional Western scale, the second.

The piece begins slowly, with an introduction marked *Lento espressivo*. As shown in Figure 5, the major second governs the opening gesture of the piece. Strong dotted rhythms permeate the introduction. The robust character of this opening section is further emphasized by the composer’s *fortissimo* dynamic markings and by the expressive indication *pesante* (heavy).

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<sup>41</sup> David Ewen, *American Composers: A Biographical Dictionary*, (New York: GP Putnam's Sons, 1982).

Figure 5. *Capriccio (on the Interval of a Second)*, Measures 1-4.

The musical score for measures 1-4 of *Capriccio (on the Interval of a Second)* is presented in a grand staff format. The tempo is marked "Lento espressivo" with a metronome marking of ♩ = 52. The key signature is one sharp (F#). The score begins with a piano introduction marked "ff pesante". The music is characterized by a contrapuntal style with a focus on the interval of a second. The score includes a grand staff with treble and bass clefs, and a separate bass line below. The first four measures show a slow, expressive introduction with heavy chords and a focus on the interval of a second.

In Measure 10, a melody of contemplative lyricism emerges from the dotted rhythms introduced at the beginning of the piece. This melody further exploits the interval of the second. Overall, the writing style is contrapuntal, perhaps a reflection of the composer's training as an organist.

A section marked *Allegro non troppo*, begins in Measure 25. This section of the piece leads directly into brilliant passages of extreme virtuosity, shown in Figure 6. At this point, the music is characterized by a propulsive rhythmic drive, featuring syncopations and unpredictably placed accents. The rich texture is awash in full, dissonant chords. The section lacks dynamic variation. From this point forward, the louder end of the dynamic spectrum is emphasized.

Figure 6. *Capriccio (on the interval of a second)*, Measures 23-32.

3

Allegro non troppo, ♩ = 120

rall.

ff feroce

Near the end of the piece, the composer restates some of the thematic material appearing in the introduction, bringing the work to a full close. With its brilliance and stamina requirement, Dello Joio's *Capriccio (on the interval of a second)* can be effective in performance. It will add both virtuosic display and expressive craftsmanship to any recital.

## *Aaron Copland*

Born to Jewish-Russian immigrants in Brooklyn, New York, November 14, 1900, Aaron Copland developed an early appreciation for music. He and his siblings all studied some form of music, and by way of his older sister Laurine, he was introduced to opera and ragtime, two of his sister's favorite genres.<sup>42</sup>

Copland began piano lessons as a young teen with Leopold Wolfsohn, a local piano teacher with a private studio in Brooklyn. He quickly began improvising tunes on the piano, and in 1917, at Wolfsohn's recommendation, Copland began studying music theory under Rubin Goldmark a prominent American pianist, composer and educator.<sup>43</sup> Goldmark further nurtured Copland's interest in improvisation and composition. In 1917, Copland began studying privately with Victor Wittgenstein and Clarence Adler, both established concert pianists and teachers. Perpetually eager for knowledge, he eventually became the pupil of Nadia Boulanger, at the time one of France's most influential music theory and composition pedagogues.<sup>44</sup> Boulanger guided Copland's studies in harmony, composition, orchestration, and score reading.

Although holding a predilection for classical music, Copland was by no means restricted by it. He also developed a taste for American folk, jazz and pop music, incorporating aspects of these styles into his compositions. Copland acknowledged that

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<sup>42</sup> Howard Pollack, "Copland, Aaron," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed July 15, 2014, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/06422>.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

some of his earlier works included techniques associated with jazz and popular music.<sup>45</sup> Examples of such works are his *Piano Concerto* and *Four Piano Blues*.

In the decade of the 1920s, Copland joined the forefront of the American musical scene. A truly Americanist composer, he expressed in his most popular compositions the essence of American folk music.<sup>46</sup> His iconic works *Fanfare for the Common Man*, *Rodeo* and *Appalachian Spring*, because they incorporate distinctly American themes, are particularly representative.<sup>47</sup>

The variety and scope of Copland's compositions encompass a diverse array of styles and genres. His earlier works were dominated by jazz influences. Later, he turned his attention to Hollywood film music. Some of Copland's chamber works include details characteristic of Jewish music, while other pieces, especially some of his later works, show partial acceptance of Schoenberg-inspired serial technique. Copland managed to explore all of these styles masterfully.

Given his abundant contributions to the whole spectrum of American music, Copland received several awards. One such award is the 1945 Pulitzer Prize in composition for *Appalachian Spring*. Copland was the first composer to receive a Guggenheim Memorial Foundation fellowship. His scores for the films *Of Mice and Men*, *Our Town*, and *The North Star* earned Academy Award nominations. After a long and successful musical career, Aaron Copland died December 2, 1990, in North Tarrytown, New York.

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<sup>45</sup> Stanley V. Kleppinger, "On the Influence of Jazz Rhythm in the Music of Aaron Copland," *American Music* 21 (1), 2003: 74-111, accessed August 8, 2015, <http://www.jstor.org/stable/3250557>.

<sup>46</sup> Pollack, "Copland, Aaron".

<sup>47</sup> Unnamed Author, "Aaron Copland." *Music Academy Online*, accessed July 15, 2014, <http://www.musicacademyonline.com/composer/biographies.php?bid=101>.

*Night Thoughts (Homage to Ives)*

*Night Thoughts* was commissioned in 1973 by the fourth Cliburn Competition. Unlike more typical competition pieces, Copland envisioned *Night Thoughts* as a slow, rhapsodic work in a quasi-improvisatory style. About the piece, the composer once asserted: “My intention was to test the musicality and ability of the performer to give coherence to a free musical form.”<sup>48</sup>

*Night Thoughts*’ musical style follows in the tradition of the composer’s larger-scale piano compositions, in particular his *Piano Variations*, *Piano Sonata* and *Piano Fantasy*, works which all belong in the category of absolute music. In these compositions, Copland made no use of folk or popular musical features. In his book, *The Music of Aaron Copland*, Neil Butterworth describes *Night Thoughts* as a rounded form in which an episode arrives “naturally from the previous one, with slight fluctuations of speed.”<sup>49</sup> Bell-like sonorities and passages of heavily pedaled, dissonant tone clusters dominate the texture throughout. The broad, ringing dissonances create an overall tonal ambiguity, while elegiac melodies against dark, funeral-like harmonies convey a sense of deep melancholy.

The piece begins with discreet, simple half-notes, evoking the sounds of distant chimes. In Measure 3, a strident, dissonant chord interrupts the surreal atmosphere introduced at the opening. As the piece unfolds, the intensity grows by means of dissonant chords that increase in size and number. Copland’s *forte* and *fortissimo* dynamic markings create a harsh tone color.

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<sup>48</sup> Neil Butterworth, *The Music of Aaron Copland*, (London: Toccata, 1985): 99.

<sup>49</sup> *Ibid.*

Figure 7. *Night Thoughts (Homage to Ives)*, Measures 1-10.

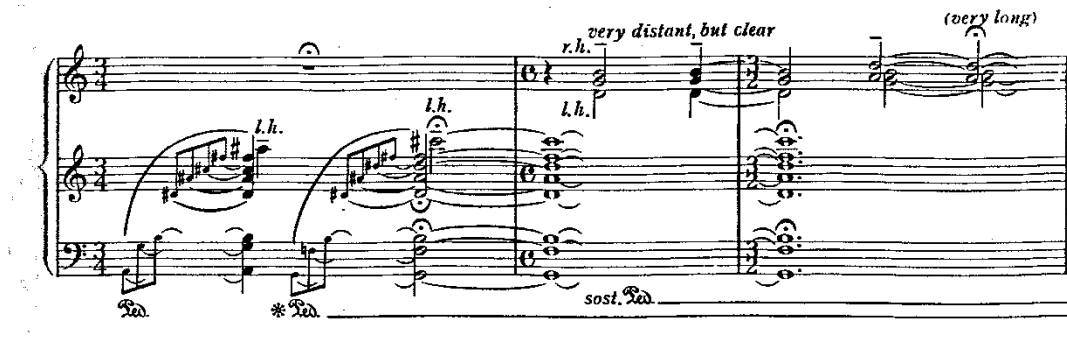
The image shows the first system of a piano score for measures 1-10. The tempo is marked 'Slow' with a quarter note equal to circa 72. The score is for piano and consists of three staves: treble, middle, and bass. Dynamics include *p* (piano), *sub. f* (subito forte), and *sf* (sforzando). A performance instruction reads: 'Depress pedal after each tone (or chord) is struck (first 7 measures)'. The notation includes various chords, single notes, and rests, with some notes marked with accents and slurs. The key signature has one sharp (F#).

At Measure 15, the intensity briefly dissipates, as blaring and mellow tones alternate, reminiscent of the atmosphere of the opening phrases. At Measure 28, a new, more lyrical section begins. The composer first presents several concise motives within an ascending and descending arching pattern. At Measure 40, a tuneful melody emerges. The composer gradually enriches the texture of the melody, by doubling it in octaves, giving it a hollow, yet warm air. The melody becomes more and more resonant; finally a crescendo brings the music to a dramatic peak, at Measure 55. At this point, the loudest dynamic, *fff*, occurs. A *ritenuto* signals the return of material from the opening section, in Measure 78.



The coda, beginning in Measure 100, is characterized by slow grace notes that create a harp-like arpeggio texture. As Figure 8 shows, this musical expedition engineered by Copland ultimately concludes with a clear harmony that generates a sense of peace. Copland confessed that Ives was not in his mind while composing the piece, and that the idea of an homage came to him as an afterthought: “By calling it that, I stopped a lot of my friends from telling me how Ivesian it sounds.”<sup>50</sup>

Figure 8. *Night Thoughts (Homage to Ives)*, Measures 104-106.



Aaron Copland’s *Night Thoughts (Homage to Ives)* is often heard in performance. Its colorful sonorities and depth of expression make this work worthy of inclusion in the standard piano repertoire.

<sup>50</sup> Butterworth, *The Music of Aaron Copland*: 79.

## *Samuel Barber*

Samuel Barber, born on March 9, 1910, in West Chester, Pennsylvania, was drawn to the piano at an early age, beginning piano study at age 6. Barber's first piano teacher was William Hatten Green, a well-known local piano pedagogue, who had been a pupil of Theodore Leschetizky.<sup>51</sup>

Barber's formative years were brimming with musical activity. Immersing himself in music at every turn, for a brief period he served as an organist at the Westminster Presbyterian Church, in West Chester.<sup>52</sup> He also performed as a pianist at numerous social events in the local area and even established a small orchestra.

1924 was an important year for Barber. He performed privately for Harold Randolph, then-director of the Peabody Conservatory. Impressed with Barber's pianist talent, Randolph recommended to Barber's father that the young Barber intensify his study of piano and music composition. Subsequently, Barber's father removed his son from school one day each week, in order to study at the Curtis Institute of Music.<sup>53</sup>

After finishing high school, Barber enrolled full-time at the Curtis Institute, where he studied with George Boyle and Isabelle Vengerova. Initially, his major was piano performance; but in his second year of study, Barber added composition as a second major. He studied composition with Rosario Scalero, a well-known Italian composer and

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<sup>51</sup> Lauri Young, "The Solo Piano Music of Samuel Barber," (PhD diss., University of Cincinnati, 1989), accessed September 8, 2015, ProQuest Dissertations and Theses (AAT 303689763): 2.

<sup>52</sup> Susan Carter, "The Piano Music of Samuel Barber," (PhD diss., Texas Tech University, 1980), accessed September 8, 2015, ProQuest Dissertations and Theses (AAT 288449235): 3.

<sup>53</sup> Carter, "The Piano Music of Samuel Barber": 4.

violinist. During his third year of training, Barber added yet a third major, voice, under the tutelage of Emilio de Gogorza.<sup>54</sup>

At age 18, Barber traveled to Europe, visiting France, Italy, and Austria. This experience proved to be an inspiring adventure for the young musician. While in Europe, Barber received praise from the composer and teacher Eusebius Mandyczewski and from fellow American composer George Antheil, a controversial figure at the time, arising from the notoriety of his unconventional work *Ballet-Mécanique*.<sup>55</sup>

In 1935, for his *Cello Sonata* and *Music for a Scene From Shelley*, Barber was the recipient of both a Pulitzer Traveling Scholarship, providing the composer with the means to undertake a second European trip, and the Prix de Rome. In 1937, the Curtis Institute presented an all-Barber concert, featuring *Serenade*, the String Quartet, *Dover Beach*, the *Cello Sonata* and a group of songs. In 1939, he was offered a position on the faculty at Curtis, which he held until 1942.

After a stint in the military, Barber established himself in New York. There, several major compositions came to life, including the *Capricorn Concerto*, the *Concerto for Violoncello and Orchestra*, the ballet *Cave of the Heart*, which he later titled *Medea*, and *Knoxville: Summer of 1915*. For its 25<sup>th</sup> anniversary year, the League of Composers awarded Barber a commission to write his *Sonata for Piano*, which was given its première in 1949 in Havana by pianist Vladimir Horowitz.<sup>56</sup> More works pivotal to his *oeuvre* ensued, including: *Toccata Festiva* for organ, *Die Natali*, a set of chorale preludes

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<sup>54</sup> Yukiko Fujimura, "A Reconding Guide to the Performance of Samuel Barber's Complete Solo Piano Works, Including the Recently Published Early Works," (PhD diss., Ball State University, 2012), accessed September 8, 2015, ProQuest Dissertations and Theses (AAT 3507912): 10.

<sup>55</sup> Carter, "The Piano Music of Samuel Barber": 7.

<sup>56</sup> Carter, "The Piano Music of Samuel Barber": 16.

for Christmas, the *Concerto for Piano and Orchestra*, which won for Barber his second Pulitzer Prize in 1963, and the opera *Antony and Cleopatra*. Barber's success as a composer resulted in several additional honors, including membership in the Academy of Arts and Letters, an appointment as a consultant at the American Academy of Rome and an honorary Doctorate from Harvard University.

Barber's piano music has become part of the standard canon of 20<sup>th</sup>-century American music. Among his most famous works for piano are *Excursions*, *Sonata for Piano*, *Souvenirs*, *Nocturne*, and *Ballade*. Barber's piano music is idiomatic, deriving from the composer's training as a pianist. While many contemporary composers rejected the past and focused entirely on newly invented musical languages, Barber tended to re-examine the past traditions of tonal music. At the heart of Barber's compositions can typically be found a clearly defined tonal center. Even his experiments in serialism—his *Nocturne* and the *Piano Concerto*—tonal centers persist.

Barber's compositional style is associated with the Neo-Romantic movement.<sup>57</sup> Neo-romanticism emerged in America in the 1930's and 1940's. Similar to other composers identified with the Neo-Romantic trend, Barber inclined toward the lyrical and dramatic qualities of 19<sup>th</sup>-century music. He blended these Romantic expressive features with a contemporary harmonic and rhythmic language. Thus, he created a unique and individual style of composing.

In keeping with Neo-Romantic style, Barber used traditional forms—concerto, sonata, nocturne, ballade. Other noteworthy characteristics of Barber's music are the use of counterpoint and diverse rhythms. His characteristic rhythms range from smooth,

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<sup>57</sup> Fujimura, "A Reconding Guide": 15.

flowing patterns to complex, energetic figures containing syncopations, hemiola, cross rhythms and irregular groupings.

### *Ballade Op. 46*

The Cliburn Foundation offered a commission to Barber for the fifth Cliburn Competition, in 1977. The commission was funded by a gift from Mrs. J. Lee Johnson III, honoring her mother, Mrs. Nenetta Burton Carter. Barber's submission was his *Ballade, Op. 46*. The piece was given its première in Fort Worth at Texas Christian University. It was performed by each of the twelve competition semi-finalists, September 19-21, 1977.

Competition pieces are designed to challenge the technical capabilities of competitors. Barber's piece is no exception, but his *Ballade* is also elegant and artistic. The *Ballade* is one of only a handful of compositions that Barber wrote late in his career, while experiencing personal difficulties, including depression and alcoholism. Barber's *Ballade*, modeled after the 19<sup>th</sup>-century ballade, is constructed as a character piece, which in keeping with the 19-century genre, portrays one specific mood or idea. The *Oxford Dictionary of Music* describes the *ballade* as a piece written in narrative style.<sup>58</sup> Chopin wrote four *Ballades* for piano, all of which count as character pieces, but they are large and virtuosic. In Brahms's hands, the *ballade* is a smaller-scale, more intimate work.

Similar to Chopin's renderings, Barber's *Ballade* is in 6/8 meter, but its tripartite form resembles Brahms's *4 Ballades Op. 10*. It embraces a Romantic sensibility, with a

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<sup>58</sup> Jacob Porter, "Ballad," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed July 15, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01879>.

feeling of restless melancholy. In Barber's version of tertiary (ABA) form, the two appearances of the A section are identical. The first section is marked *Restless*. The feeling of restlessness that the composer envisioned is realized through rapidly shifting harmonies. The texture is homophonic throughout. The A section is characterized by dramatic, abrupt dynamic changes reinforcing the Romantic quality of Barber's writing.

Barber motivic ideas are few in number, providing this work with a high degree of unity. He balanced this restrictive thematic material with dynamic and textural contrast. Such compositional approach is apparent in the *Ballade*, which features a limited amount of melodic material.

The piece is based on two motives, a four-note descending figure and a rising and falling semitone, that appear in the opening, as shown in the Figures 9 and 10 below. The challenge to the performer is to apply a wide variety of dynamics and tone colors to this restrictive thematic palette.

Figure 9. *Ballade*, Measure 1.



Figure 10. *Ballade*, Measures 19-21.



Perhaps one of the most striking features of the piece is its harmonic ambiguity, embedded in a tonal framework. The main theme is characterized by a series of unresolved secondary dominant chords. Such writing implies the influence of Debussy. In fact, several other stylistic features in the piece recall impressionistic music. As Figure 11 shows, several passages feature parallel sonorities and extended ninth, eleventh, and thirteenth chords grounded by slurred open-fifth chords in the bass. These passages also contain blurred, pedaled sonorities that resemble the writing of Debussy.

Figure 11. *Ballade*, Measures 30-32.



In contrast to Section A, the B section, *Allegro con fuoco*, is intense and turbulent. Its energetic, almost aggressive character is manifested via strong, agitated rhythms in a driven sixteenth-note figuration. As shown in Figure 12, the rising and falling semitone motif that appeared in Section A is now presented at the very beginning of Section B. The contrasting B section begins in the piano's low register, with a dark bass melody doubled in octaves. Later, the melody is transferred to the soprano voice.

Figure 12. *Ballade*, Measure 33.



Although the middle section of the piece is more virtuosic, the melody retains a rich, lyrical quality. The section is also more contrapuntal, in contrast to the homophonic texture of Section A. The B section requires the performer to engage full force with the virtuosic figuration, which is best performed briskly, with strongly driven and percussive rhythms. A pensive, recitativo-like transition signals the return of the A section.

Barber's *Ballade* is an extraordinary piece that provides the performer with rich sonorities and a wide spectrum of expression that make the work appealing, not only to



pianists, but to the public as well. Although initially composed as a competition piece, *Ballade* is a strong addition to contemporary American piano repertoire.

### *Leonard Bernstein*

Leonard Bernstein was born in Lawrence, Massachusetts, August 25, 1918, to Russian immigrant parents. When Bernstein was young, the family received a piano as a present. This gift constituted Bernstein's first engagement with music.<sup>59</sup> Exhibiting a strong interest in the instrument, he undertook lessons with local piano teachers, first with Frieda Karp, and then Susan Williams. Later he pursued studies with Helen Coates, assistant to Heinrich Gebhart who, at the time, had earned a reputation as one of the best piano teachers in Boston.<sup>60</sup> At age 13, composition began to intrigue Bernstein's musical curiosity, first with piano works. As a youth, he also wrote opera-like spectacles that he produced for audiences during the summer months.

Although impressed by his son's talent as a pianist, Bernstein's father did not encourage his interest in music. In fact, in an attempt to discourage his son from pursuing music, he withheld payment for lessons. This failed to stop the young Bernstein, who was determined to pursue a life in music. He began teaching piano lessons to younger children in his neighborhood and used the revenues to subsidize his own study.<sup>61</sup> He also joined a local jazz band, playing at weddings and other community events. Collectively,

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<sup>59</sup> Paul Laird and David Schiff, "Bernstein, Leonard," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed July 15, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2223796>.

<sup>60</sup> Chien-Jung Chen, "Leonard Bernstein's Touches: A Performer's Analysis," (PhD diss., University of Houston, 2011), accessed September 8, 2015, ProQuest Dissertations and Theses (ATT 1197728234): 3.

<sup>61</sup> Chen, "Leonard Bernstein's Touches": 2.

these experiences heavily influenced Bernstein as he matured musically. Teaching became fundamental to his career, and jazz and popular music became crucial to his compositional style.<sup>62</sup>

In 1935, Bernstein began his college education at Harvard University. There, he studied music education with Arthur Tillman Merritt, composition with the famous theorist and theory pedagogue Walter Piston, and piano with Heinrich Gebhart. While at Harvard, Bernstein met Aaron Copland, who persuaded him to train as a conductor.<sup>63</sup>

For many years, Bernstein continued to identify as a pianist, appearing in public as a concert artist throughout his life. He made his professional debut as a pianist in 1937, performing Ravel's *Piano Concerto in G major* with the State Symphony Orchestra in Cambridge, Massachusetts. In 1940, while attending the Tanglewood Music Festival, Bernstein met Sergei Koussevitzky, an encounter that blossomed into a longtime friendship.

Upon his graduation from Harvard University, Bernstein enrolled at the Curtis Institute of Music. There, he studied conducting with Fritz Reiner, piano with Isabelle Vengerova and sight-reading and transposition with Renée Longy-Miquelle.

Bernstein established himself as one of the most versatile and resourceful personalities on the 20<sup>th</sup>-century American musical scene. He was one of the first American musicians to navigate simultaneously the dual roles of concert pianist and conductor. He also made himself known for his signal endeavors as a classical music

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<sup>62</sup> Laird and Schiff, "Bernstein, Leonard."

<sup>63</sup> Chen, "Leonard Bernstein's Touches": 5.

composer and conductor, for his musical theater productions, and for his impact as a teacher.

Bernstein's interests could not be contained within the field of music. He was an avid admirer of the arts and sciences, including Shakespeare's works, Russian literature, French drama, world religions, biology and astrophysics.<sup>64</sup> Bernstein was perpetually inspired to communicate to a wider public his interests, especially music. His candor, distinctive curiosity and inborn desire to learn led him to become actively involved in promoting music to the general public.

Television was one important means by which Bernstein transmitted his vast knowledge of classical music. In the early 1950's, Bernstein broadcast his image across televisions nationwide; captivated, viewers tuned in. For more than two decades, Bernstein's *Young People's Concerts* were among the most popular television shows in America. In their *Oxford Music Online* article on Bernstein, Paul Laird and David Schiff describe the enchanting quality of Bernstein's television presence: "Bernstein was a gifted speaker about music who could make even those with little background feel as if they had learned something worthwhile about a sophisticated musical concept."<sup>65</sup> Ever perceptive and forward looking, Bernstein converted his television scripts into books that quickly rose in popularity. Among these are *The Joy of Music*, *The Infinite Variety of Music* and *Leonard Bernstein's Young People's Concerts*.

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<sup>64</sup> Jamie Bernstein, "Leonard Bernstein: A Born Teacher," *Leonard Bernstein*, accessed July 15, 2014, <http://www.leonardbernstein.com/educator.htm>.

<sup>65</sup> Laird and Schiff, "Bernstein, Leonard."

Bernstein's musical style is perhaps best characterized as a blend of contemporary musical idioms and popular music elements. In her article, titled *Leonard Bernstein: a Born Teacher*, Bernstein's daughter Jamie states:

He wrote jazzy music for the concert hall and symphonic music for the Broadway stage. And of course, everybody thoroughly benefited from the cross-pollination — with the possible exception of Bernstein himself. In his lifetime, Bernstein's reputation as a composer suffered as a result of his refusal to be or do just one thing. In the mid-20th Century, a composer who wished to be taken seriously by the academic musical community absolutely positively had to forfeit tonality in favor of 12-tone music. Simply put, they had to compose music with no key and no melody. Either you wrote 12-tone music or you weren't a 'serious' composer.<sup>66</sup>

Most prominent among Bernstein's compositional features was his ability to apply the rhythmic, harmonic and lyrical elements borrowed from jazz and blues to contemporary classical fundamentals. His most significant compositional contribution was perhaps in the realm of dramatic music. Widely admired, his music for *West Side Story* remains his most highly recognized dramatic piece. The dramatic style seeped into other genres, including his piano music.

Although across the arc of his lifetime, Bernstein remained closely connected to the piano, his compositions for the instrument consist of only a few, short pieces. Only two larger piano works appear in his oeuvre: His Symphony No. 2, *The Age of Anxiety*, a work for piano and orchestra; and the very early *Piano Sonata*. Bernstein's solo piano works also include four sets of short pieces titled *Anniversaries*. These sets are musical portraits with suggestive titles honoring significant individuals in the composer's life, including Serge Koussevitzky, Paul Bowles, an American composer and author, and American composers William Schuman, Stephen Sondheim and Aaron Copland.

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<sup>66</sup> Jamie Bernstein, "Leonard Bernstein: A Born Teacher."

*Touches (Chorale, Eight Variations and Coda)*

Bernstein's *Touches* was commissioned in 1980 for the sixth Cliburn Competition. The composer's dedication, inscribed at the top of the score, expresses the intensity of his passion for the piano: "To my first love, the keyboard."<sup>67</sup>

Although *Touches* is a masterful exercise in composition, the piece is rarely programmed, and to this day continues to be unfamiliar to pianists. Both technically and expressively demanding, *Touches* elegantly satisfies two of the most important requirements of competition pieces. It also features daring dissonances and syncopated jazz rhythms. F. Donald Truesdell, writing in the journal *American Music*, provides a superb description of the piece's musical style: "The single work most representative of nearly all the elements of Bernstein's piano style is *Touches*.... The blues feeling, jazzy rhythms, the subtle shifts of mood, the tensions, the intimacy, and the boldness are effectively realized."<sup>68</sup>

*Touches*' subtitle, *Chorale, Eight Variations and Coda*, stipulates its formal design—theme and variations—and shows the composer's intent to couch his contemporary musical language within a common-practice framework. Although adhering loosely to conventional key signatures and tonality, the piece employs the daring atonal and serial techniques that are characteristic of much 20<sup>th</sup>-century American music. It is also infused, eclectically, with jazz and blues elements. *Touches* is based on concise motives constructed on the interval of a second. The minor-second, apparent at the beginning of the *Chorale* melody, is explored in the variations that follow.

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<sup>67</sup> Leonard Bernstein, *Touches*, (New York: Jalni Publications, Inc., Boosey & Hawkes, 1981): 4.

<sup>68</sup> Donald F. Truesdell, "The Complete Works for Solo Piano," *American Music* 4 (1), 1986: 120-121, accessed July 15, 2014, <http://www.jstor.org/stable/3052195>.

In his preface to the score, Bernstein provides the pianist with an array of definitions for the word “touches.” These definitions serve as a guide to the expressive nature of the piece:

Touches = (French) the keys of the keyboard.

= different “feels” of the fingers, hands, and arms: deep, light, percussive, gliding, floating, prolonged, caressing...

= small bits (cf., “*a touch of garlic*”); each variation is a *soupeçon*, lasting from 20 to 100 seconds apiece.

= vignettes of discrete emotions: brief musical manifestations of being “touched,” or moved.

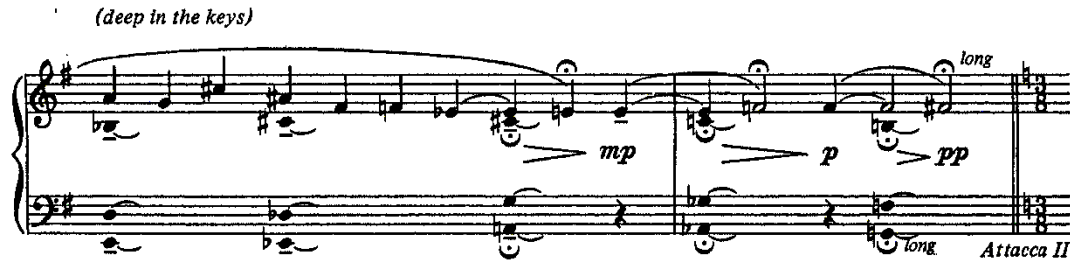
= gestures of love, especially between composer and performer, performer and listener<sup>69</sup>

As these definitions imply, the composer’s intent is to emphasize the infinite coloristic possibilities that fine gradations of keyboard touch allow. Bernstein challenged the contestants to bring forward their best efforts toward a varied and colorful interpretation. The numerous expressive indications that dot the score—*leggiero*, *staccatissimo*, *martellato*—further reinforce the composer’s desire for a variety of colors, touches and expression. As Figure 13 shows, “touches” second definition, speaking to the sensations of the fingers, hands and arms, is brought to life in Measure 6 of the *Chorale*, with the expressive marking, “deep in the keys.”

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<sup>69</sup> Bernstein, *Touches*: 1.

Figure 13. *Touches*, Measures 6-7.



The composer conceived *Touches* as a unified work. To that end, after every variation, Bernstein wrote the performance instruction *Attacca*, denoting no pause, in order to smooth the transition from one segment to the next. Moreover, with pitch as the connecting thread, he merged five of the variations. In variations 1-2, 3-4 and 4-5, sets of pitches that conclude one variation elide as the beginning of the next. Thus the last three pitches of the first variation, F-F-sharp-A, constitute the beginning three pitches of the second variation, F-G-flat-A. The third variation ends with D-sharp and E, while the fourth variation begins with E followed by D-sharp. The fourth variation concludes with the pitches B-C-sharp played simultaneously. These pitches are then held over to the beginning of the next variation, which begins *attacca*. Here the composer also indicates that the damper pedal be held down from the last measure of the fourth variation and through the first two measures of Variation 5.

## Chorale

In tripartite ABA form, the *Chorale* is written in four parts with the top voice strongly predominant. As Figure 14 shows, the opening, *Andante a piacere, molto rubato* (with a blues feel), introduces the main melody, in the top voice. This slow, legato tune, wandering and reflective in character, serves as the theme for the variations that follow. Underneath the melody, long-held languid chords, which place emphasis on their acoustic decay characteristics, create a mysterious atmosphere.

Figure 14. *Touches*, Measure 1.



As Figure 14 implies, the entire *Chorale* is unmeasured. Its unequal phrase lengths, with fermatas punctuating each cadence, contribute to the section's languid expressive character. The abundant chromatic elements and parallel intervals of sevenths provide the piece with an overall melancholic jazz-like feel. Although sporadically dissonant, the *Chorale* has F-sharp in the key signature. The *Chorale* is the only section of the piece to stipulate a key signature. From the opening, the piece has a meandering quality, and the music circumvents any identifiable tonal center. Near the end of the *Chorale*, the harmonies become less dissonant, and a tonal center of G becomes audible.



The *Chorale* is followed by eight variations on the theme. Each variation explores a single musical parameter. Some variations emphasize rhythmic features, while others are devoted to extremes of dynamics, register and tempo. At the end of the *Coda*, the *Chorale* melody is restated almost verbatim.

*Variation 1*

The first variation, marked *Vivace*, creates a playful atmosphere with a light texture. As the variation progresses, the chords become thicker, creating a more percussive sonority. As Figure 15 shows, the key signatures disappear and a driving, eighth-note pulse appears from the start. Unlike the *Chorale*, this variation is metered, in alternating 3/8 and 5/8 measures. Playful grace notes, staccato effects and accents appear throughout the section, requiring a “touch” opposing that of the *Chorale*. Contributing to this change in expressive style, the dynamics increase, and the textures thicken.

Figure 15. *Touches*, Measures 8-15.

The musical score for Variation 1 of 'Touches' (measures 8-15) is presented in piano. It begins with the tempo marking 'Vivace (♩ = 66)'. The score is written for piano and consists of two systems of staves. The first system includes the instruction 'II. (Var. 1)' and 'p. con eleganza'. The second system includes 'p.', 'f', 'sfz', and 'p. leggero'. The music features a driving eighth-note pulse in alternating 3/8 and 5/8 measures, with various dynamics and textures.

## Variation 2

Creating continuity between the first two variations, *Variation 2* begins with the same three pitches that concluded the first variation. The pitches F-F-sharp-A close the first variation, while F-G-flat-A constitute the beginning of the second variation. Similar to the first variation, *Variation 2* features a prominent rhythmic drive. As Figure 16 shows, the variation begins with a quintuplet motive that is later expanded. The composer reuses the pitches of the opening quintuplet throughout the variation, but he incorporates them in varying rhythmic patterns and registers. Measure 4, as an example, introduces the respective pitches with dotted rhythms and in the upper register of the instrument.

Near the middle of the variation, the texture becomes increasingly chordal. The variation fades to a *pppp* dynamic, its final, ascending scale passages becoming almost inaudible.

Figure 16. *Touches*, Measures 31-38.

III. (Var. 2)

L'istesso tempo ( $\text{♩} = 66, = \text{♩. prec.}$ )

*f, martellato*

*p* (*dim.*)

*pp*

*a tempo (animato)*

*rall.*

*(rall.)*

*Ped.*

*(senza Ped.)*

*(a tempo)*

*sfz* *p, non legato*

*sf* *p, cresc.*

*(secco)*

### Variation 3

The second and third variations are connected, not by pitch, but by a tonal relationship. *Variation 2* ended on the pitch G and *Variation 3* begins on the pitch C disguised in a chord of minor seconds, hinting a dominant-tonic relationship. In Figure 17, the opening of *Variation 3* evokes a call-and-response. The “call” is a widely spaced chord, played by both hands in upper and lower registers and comprised of an octave and minor second. The “response,” highlighting the interval of a minor second, is played in the middle register—between the registers of the two chords. The composer then expands on the “response” with triplets and a succession of ascending and descending minor seconds.

Figure 17. *Touches*, Measures 55-61.

The image shows a musical score for Variation 3 of 'Touches', measures 55-61. The score is written for piano and is in 2/4 time. It is marked 'Piu mosso' with a tempo of quarter note = 92. The key signature has one flat (B-flat). The score is divided into two systems. The first system, labeled 'IV. (Var. 3)', begins with a dynamic marking of *sub. f*. It features a wide interval of an octave and a minor second between the two hands in the first measure. The second system is marked '(Tutto il pezzo una corda) ("on top of the keys")' and begins with a dynamic marking of *p*. It features a triplet of eighth notes in the right hand and a series of ascending and descending minor seconds in the left hand. The score concludes with a *cresc.* marking and a final chord.

Variation 4

The opening of the fourth variation features the pitches E-D-sharp, derived from the end of the previous variation. This fourth variation, also organized around the interval of a second, is in ABA form, with the A and B sections distinguished by character and tempo changes. Section A, *Molto moderato*, highlights larger, thicker chords, as Figure 17 shows. The contrapuntal B section, *Scherzando*, reintroduces the dotted swing rhythm present in the previous variations. In the return of section A, the main half-step motive is now doubled, in octaves.

Figure 18. *Touches*, Measures 70-75.

The image displays a musical score for Variation 4, measures 70-75, from the piece 'Touches'. The score is written for piano and is divided into two systems. The first system is labeled 'V. (Var. 4)' and 'Molto moderato (♩ = 72)'. It features a treble and bass clef. The right hand (treble clef) begins with a half rest, followed by a dotted quarter note G4, a quarter note A4, and a half note B4. The left hand (bass clef) has a whole rest, followed by a dotted quarter note G3, a quarter note A3, and a half note B3. The tempo is marked 'Molto moderato (♩ = 72)'. The first measure is marked 'f, pesante'. The second measure is marked 'p, staccatissimo'. The second system continues the piece. The right hand starts with a half note G4, followed by a dotted quarter note A4, a quarter note B4, and a half note C5. The left hand has a whole rest, followed by a dotted quarter note G3, a quarter note A3, and a half note B3. The tempo is marked 'f, espr.'. The third measure is marked 'p' and 'cresc.'. The fourth measure is marked 'p' and 'cresc.'. The fifth measure is marked 'p' and 'cresc.'. The sixth measure is marked 'p' and 'cresc.'. The seventh measure is marked 'p' and 'cresc.'. The eighth measure is marked 'p' and 'cresc.'. The ninth measure is marked 'p' and 'cresc.'. The tenth measure is marked 'p' and 'cresc.'. The eleventh measure is marked 'p' and 'cresc.'. The twelfth measure is marked 'p' and 'cresc.'. The thirteenth measure is marked 'p' and 'cresc.'. The fourteenth measure is marked 'p' and 'cresc.'. The fifteenth measure is marked 'p' and 'cresc.'. The sixteenth measure is marked 'p' and 'cresc.'. The seventeenth measure is marked 'p' and 'cresc.'. The eighteenth measure is marked 'p' and 'cresc.'. The nineteenth measure is marked 'p' and 'cresc.'. The twentieth measure is marked 'p' and 'cresc.'. The score is labeled '8va bassa' at the bottom.

### Variation 5

Continuity between Variations 4 and 5 is provided by an E-natural pedal point appearing at the end Variation 4 and beginning Variation 5. The mood of the fifth variation is slow and tranquil. As shown in Figure 19, the section *Larghetto* begins with a weeping three-note, descending motive, perhaps to evoke a lament. The chromatic melody constructed from this motive is organized in short phrases that cascade above a gentle, wave-like accompaniment and hover at the softer end of the dynamic range. Half-way through the variation, distant, upper-register, bell-like chords constructed of clusters of seconds mark the reappearance of the initial three-note motive. A second melodic voice is introduced, in dialogue with the first voice. At the conclusion of the variation, these two voices sound the initial motive in contrary motion.

Figure 19. *Touches*, Measures 100-103.

The musical score for Variation 5, measures 100-103, is presented in a grand staff format. The tempo is marked *Larghetto* with a metronome marking of 40 for the quarter note and 60 for the half note. The key signature is one sharp (F#). The score consists of four staves: two for piano (treble and bass clefs) and two for voice (treble and bass clefs). The piano part features a descending three-note motive in the upper register, with chords of seconds. The vocal part is marked *cant.* and *mp*. The piano part includes dynamic markings *pp, bell-like* and *(mp) cresc.*. Pedal markings are present at the bottom of the piano staves, including *Ped.* and *(Ped. II)*.

Variation 6

Variation 6 is the shortest in the set and perhaps the most dissonant. Figure 20 shows the tender melody, played in the right hand and featuring legato intervals. The 12/8 meter, along with the continuous eighth-note pattern and the three-against-two rhythm provide this variation with ongoing momentum. The bass line, marked *staccato* and *pesante*, resembles a pizzicato bass in a small jazz band.

Figure 20. *Touches*, Measures 122-127.

VII.  
(Var. 6)

Andante moderato  $\text{♩} = 52$

*legatissimo*  
*mf* *il basso stacc. ed un poco pesante*

*senza pedale (tre corde)* *sim.*

*cresc.* *f* *p sub. (il basso legato)* *cresc. - molto - (f)*

*pp sub. (una corda)* *dim.* *ppp*

Attacca subito VIII

Variation 7

Unlike any of the preceding variations, the seventh commences with virtuosic, fast four-voice alternating octaves, as shown in Figure 21. The texture then thins, with three-voice solid octaves, two notes of the interval played with the right hand and single notes in the left, and last, two-voice octaves, with one note of the interval played in each hand, creating a stark, hollow sound. This variation is missing the jazz element that characterizes many of the other variations in the set. The first two pitches, B-C, connect the end of *Variation 6* to the beginning of *Variation 7*.

Figure 21. *Touches*, Measures 128-133.

The musical score for Variation 7 of *Touches*, measures 128-133, is presented in two systems. The first system, labeled 'VIII. (Var. 7)', begins with the tempo marking 'Allegro molto (♩ = 132)'. The music starts with a fortissimo (*ff*) dynamic and features a virtuosic texture of four-voice alternating octaves. The right hand plays two notes of the octave interval, while the left hand plays single notes. The texture then thins to three-voice solid octaves. The first system concludes with a *sfz* dynamic marking and the instruction '(senza Ped.)'. The second system begins with a pianissimo (*pp*) dynamic and a 'legato' articulation. It features three-voice solid octaves. The right hand plays two notes of the interval, and the left hand plays single notes. The texture then thins to two-voice octaves, with one note of the interval played in each hand. The second system concludes with a *p* dynamic marking and the instruction '(Ped. sim.)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

## *Variation 8*

*Variation 8* so closely resembles the first variation in the set and it may appear at first glimpse that the composer simply copied the first variation as the eighth. As Figure 22 shows, the two variations are almost identical. Only subtle differences distinguish the two sections. The first measure of *Variation 8*, marked *con tensione*, is a complete measure of rest. Such an extended period of silence, absent in the first variation, provides an opportunity for the flamboyant ending of *Variation 7* to dissipate before *Variation 8* commences. The tempo of *Variation 8* is faster than that of the first variation. The composer marked this last variation *misterioso*, implying an altered mood from the *con eleganza* feel of *Variation 1*. In *Variation 8* the composer occasionally omits notes and measures present in the first variation. Subtle changes in dynamics and articulation occur throughout. While the first variation features alternating meters, *Variation 8* remains in 3/8 throughout. In order to make the music fit into the perpetual 3/8 meter, the composer later inserted a number of fermatas in a corrected edition of the piece.<sup>70</sup>

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<sup>70</sup> Chen, "Leonard Bernstein's Touches": 38.



Figure 22. *Touches*, Measures 143-153.

Vivace come II (♩. = ♩ prec., = 66+)

IX.  
(Var. 8)

con tensione

*p*, misterioso

*sf*

*p*

*f*

*p*, legg.

*pp* (like a spectral mandolin)

### *Coda*

Closing this piece is a majestic *Coda*, marked *Largo*. As shown in Figure 23, this section recalls the chorale-like texture that began the piece. The thematic material is now doubled in octaves, creating an authoritative, resonant sonority. The harmonic language of the *Coda* is dissonant. The composer makes abundant use of loud dynamics and full sonorities, but the slow tempo and the frequent fermatas and *ritenuto* indications provide the performer with a chance to display lyricism and expressive capabilities. The *Coda* is metered, alternating between 6/4 and 3/4 measures, but the slow-moving parallel chords provide unrestrained motion. The *Coda* slows even more in Measure 184, when, after a long sustained chord, a final section marked *Piu lento* begins. This closing section reiterates the *Chorale* melody for the last time.

Figure 23. *Touches*, Measures 174-176.

### *John Corigliano*

Because his parents were both musicians, the American composer John Corigliano, born February 16, 1938, benefitted from unique early exposure to music. Corigliano's father was a violinist with the New York Philharmonic; his mother, Rose Corigliano, a pianist and piano teacher.<sup>71</sup> As a child, Corigliano showed little interest in piano over the years, but he learned some piano repertoire from hearing his mother give piano lessons in the home. As he matured, his interest in music grew, and during high school he settled on music as a career.<sup>72</sup> At Columbia University, Corigliano studied

<sup>71</sup> Janina Kuzmas, "Unifying Elements of John Corigliano's Etude Fantasy," (PhD diss., University of British Columbia, 2002), accessed September 8, 2015, ProQuest Dissertations and Theses (ATT 305464381): 1.

<sup>72</sup> Kuzmas, "Unifying Elements of John Corigliano's Etude Fantasy": 2.

composition with Otto Luening, and later, at the Manhattan School of Music, with Paul Creston and Vittorio Giannini.

Corigliano's extensive list of compositions includes major symphonic works, operas, chamber music, concertos, vocal works, solo instrumental music and film music. His 1963 *Sonata for Violin and Piano* was one of the first works to capture the attention of critics. A year after it was written, it won the Spoleto Festival Competition for the Creative Arts. After this initial success, Corigliano received several commissions, from, variously, the Chamber Music Society of Lincoln Center, the New York State Council of the Arts, the New York Philharmonic, the Boston Symphony Orchestra and the Metropolitan Opera. In 1987, Corigliano became composer-in-residence for the Chicago Symphony Orchestra, a position he held for three years.

Corigliano's music is often virtuosic, combining 19<sup>th</sup>-century lyricism with percussive elements evocative of Bartok's and Stravinsky's music. One such piece, his *Concerto for Piano and Orchestra*, contains elements of atonality, serialism and percussiveness, along with sections that are defined by 19<sup>th</sup>-century tonality.

Despite Corigliano's interest in the past, originality remains in the forefront of his compositional process, as he forthrightly acknowledges: "Every piece that I write, I try to do something I've never done before. It can be a technical thing, an emotional thing, theatrical—it doesn't matter. But there's always something about the piece that is an adventure for me."<sup>73</sup> Corigliano has confessed that, for him, writing music is a continuing struggle: "It's agony for me. I throw away two hundred pages and keep this one. I have an idea and then build the piece on this skeleton. Things just don't happen. You have to

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<sup>73</sup> Susan Goodfellow, "Interview with John Corigliano and Carlton Vickers," *The Flutist Quarterly* 18 (3-4), 1993: 25, quoted in Kuzmas, "Unifying Elements of John Corigliano's Etude Fantasy": 8.

think about them, reject and eliminate. You don't just do what comes into your head. I use maybe five percent of what I do.”<sup>74</sup>

Beyond composing, Corigliano, as of this writing, holds two teaching positions. He serves as a faculty member in the composition department at the Juilliard School and is a Distinguished Professor of Music at the Lehman College, City University of New York. Corigliano, who won a Pulitzer Prize, in 2001 for his Symphony No. 2, is a member of the American Academy and Institute of Arts and Letters.

### *Fantasia on an Ostinato*

*Fantasia on an Ostinato* was commissioned for the seventh Van Cliburn International Piano Competition, through a grant from the Amon G. Carter Foundation. The piece's première took place during the Competition's semi-final round, May 24, 1985. The piece was conceived as an atmospheric tone poem. Bursting with color, the piece is characterized by rich sonorities. In the Preface, the composer instructs the pianist: “The pianist should be aware that color, variety and imagination are essential to a successful performance of this piece.”<sup>75</sup> The composer's choice of the word “fantasia” underscores the free, improvisatory nature of the piece.

Although Corigliano indicated in the score that the performance of the piece should be between ten and fourteen minutes long, during the competition recitals, performances were as brief as seven minutes and as long as twenty—reflecting the extent to which the pianist controls the unfolding of the piece. The composer precisely notated

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<sup>74</sup> Robert Jacobson, "John Corigliano, Music Maker," *After Dark*, February 1976: 41, quoted in Kuzmas, "Unifying Elements of John Corigliano's Etude Fantasy": 7.

<sup>75</sup> John Corigliano, *Fantasia on an Ostinato*, (Winona, MN: G. Schirmer, Inc., 1987).

the beginning and the end, but left an entire section blank, making 1/3 of the piece solely at the performer's discretion. By contrast, the middle section consists of abundant repeated rhythmic and melodic patterns. Performers demonstrate their imagination and sense of proportion by determining the number of repetitions of the patterns. As the composer acknowledged: "These repeated patterns comprise my only experiment in the 'minimalist' technique."<sup>76</sup>

The *Oxford Dictionary of Music* defines *minimalism* as a style of music, emerging in the 1960s, that involves the relentless repetition of short motives over simplistic harmonies.<sup>77</sup> Composers Terry Riley, Steve Reich and Philip Glass are among the most prominent representatives of minimalism.<sup>78</sup>

Corigliano took inspiration from the relentless repetitions present in the second movement of Beethoven's Seventh Symphony, as he explains in the program notes to his piece: "Beethoven's near-minimalistic use of his material and my own desire to write a piece in which the performer is responsible for decisions concerning the durations of repeated patterns led to my first experiment in so-called minimalist techniques."<sup>79</sup> Thus Corigliano implies that minimalism originates far earlier than is suggested by *The Oxford Dictionary*—as far back as Beethoven.

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<sup>76</sup> Corigliano, *Fantasia on an Ostinato*.

<sup>77</sup> Lucy Davies, "Minimalism," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed July 15, 2014, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/opr/t114/e4427>.

<sup>78</sup> Terry Riley's *In C*, Steven Reich's *It's Gonna Rain* and Philip Glass's *Music in 12 parts* are all written in minimalist style.

<sup>79</sup> *Ibid.*

*Fantasia on an Ostinato* is derived from the theme of the second movement of Beethoven's *Symphony No. 7*. From Beethoven's piece, Corigliano extracts the pattern of a quarter-note followed by two eighth-notes and two quarter notes to create his own ostinato. Figures 24 and 25 demonstrate the similarity between Corigliano's ostinato pattern and that of Beethoven. In both pieces, the ostinato continues ceaselessly, without variation, for several minutes. Easily recognizable, full quotations of fragments from Beethoven's symphony are also interspersed throughout Corigliano's *Fantasia*.

Corigliano divided his fantasy into two major sections. The first section expands on the melodic, harmonic and rhythmic elements of Beethoven's theme. The second section reveals an abundance of repeated patterns, then, gradually, the patterns become more and more distant, until they completely fade away.

Corigliano's *Fantasia on an Ostinato* is a clever piece and the composer's bold reference to one of Beethoven's most beloved themes is sure to engage audiences. The piece deserves more attention than it has received thus far. In time perhaps more pianists will come to appreciate it.

Figure 24. *Fantasia on an Ostinato*, Measures 12-18.

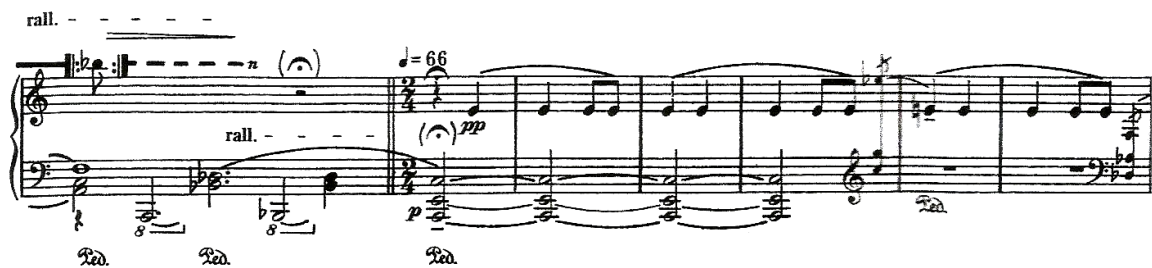


Figure 25. *Symphony no. 7*, Measures 1-6.



### *William Schuman*

William Schuman, for decades one of the leading figures of American musical life, was influential not only as a composer, but also as a music teacher and an academic and arts administrator. Born on August 4, 1910, in New York City, Schuman began music study at age 11, on the piano and violin. In high school, he added banjo, saxophone and clarinet. Beyond music, Schuman cultivated interests in theatre and baseball. Not until his late 20s did he firmly decide to pursue a career in music.<sup>80</sup>

After graduating from high school, Schuman enrolled at New York University intent on earning a degree in business. After listening to Robert Schumann's Third Symphony performed by the New York Philharmonic Orchestra, his career trajectory changed. Schuman claimed that this performance "literally changed my life."<sup>81</sup> A few

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<sup>80</sup> Edward Jonathan Steele, "William Schuman's Literature and Materials Approach: A Historical Precedent for Comprehensive Musicianship," (PhD diss., University of Florida, 1988), accessed September 8, 2015, ProQuest Dissertations and Theses (ATT 303663812): 22.

<sup>81</sup> Sheila Keats, "William Schuman," *Stereo Review*, June 1974: 69, quoted in Steele, "William Schuman's Literature and Materials Approach": 23.

days after the concert, Schuman summarily withdrew from New York University, in order to study composition at the Malkin Conservatory of Music. There he took harmony with Max Persin and counterpoint with Charles Haubiel, leaving his interest in business behind. In 1933, Schuman enrolled at the Teacher's College of Columbia University, where he initially focused on composing both classical and popular music, but gradually came to devote himself solely to classical music.

In 1935, after graduation from Columbia University, Schuman accepted a position at Sarah Lawrence College, where he taught harmony, music appreciation and choral singing. That same year, he received a scholarship to study conducting at the Mozarteum Academy in Salzburg. In 1936, upon his return to the United States, Schuman began composition study with Roy Harris at the Juilliard School.

Schuman's harmonic language is tonal, but chromatic. Including key signatures for his scores only rarely, he preferred the freedom to saturate his music with chromaticism within the framework of a wide variety of scales and modes. His harmonies are rich and full, while the melodies frequently have a majestic character. Schuman's approach to rhythm is vibrant and often complex, perhaps a consequence of the composer's early experiments with popular music and jazz.<sup>82</sup>

Schuman's wrote symphonies, band and chamber music, choral works, and pieces for solo voice and instruments. Among his most popular works are his *New England Triptych: Three Pieces After William Billings*; ten symphonies; four string quartets; his *Variations on America* for band; and a trio for violin, cello and piano, titled *Canon and Fugue*.

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<sup>82</sup> Unnamed Author, "William Schuman," *Theodore Presser Company*, accessed July 15, 2014, <http://www.presser.com/Composers/info.cfm?Name=WILLIAMSCHUMAN>.



In 1945, Schuman became president of the Juilliard School. During his tenure, he advocated powerfully for contemporary American music, profoundly supporting his fellow American composers. Later, in 1961, he was tapped as president of the Lincoln Center for the Performing Arts, a position that he held until his retirement in 1969.

Founder of the Charles Ives Society, Schuman was the 1943 Pulitzer Prize winner for his work *Secular Cantata No. 2: A Free Song*. His many other awards include a Guggenheim Fellowship, the American Eagle Award, and a Letter of Distinction from the American Music Center. His efforts on behalf of American music won him honorary doctorates from the Chicago Musical College, the University of Wisconsin, and Columbia University. William Schuman died on February 15, 1992, in New York City, at age 81.

### *Chester—Variations for Piano*

The Eighth Van Cliburn International Piano Competition commissioned William Schuman's *Chester—Variations for Piano* with funding support from Mrs. W.W. Lynch and the Pianists Foundation of America, in memory of Mildred Foster. The piece, composed in 1988 in anticipation of the commission, was given its première during the Competition's final round, June 2, 1989.

Schuman based his variation set on *Chester*, a 1777 hymn and marching song of the American Revolution written by the early American composer William Billings. Schuman explains his connection to Billings in the program notes to his composition: "I

am not alone among American composers who feel an identity with Billings, and it is this sense of identity which accounts for my use of his music as a point of departure.”<sup>83</sup>

The *Chester–Variations*, Schuman’s final piece for piano, originated in 1956, when he composed *New England Triptych*, a three-movement orchestral piece based on tunes by William Billings. Its third movement, titled *Chester*, provided the musical material for his variations.

As shown in Figure 26, the first sixteen measures of the piece introduce the unsophisticated G major hymn tune, in a four-part chordal texture similar to a Protestant hymn tune. The melody, marked *dolce, legato*, has a majestic quality that sets the stage for the character of the entire piece. The harmony is consonant throughout and almost identical to that of the original tune. The theme is restated in E-flat major in Measure 17, but the texture is thickened with low-register octaves that provide richness and depth, making the tune appear more grandiose. The restatement, concluding in Measure 32, is appended with a repetition of the last phrase of the tune.

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<sup>83</sup> William Schuman, *Chester Variations for Piano*, (Bryn Mawr, PA: Merion Music. Inc., 1989).

Figure 26. *Chester-Variations for Piano*, Measures 1-10.

The image displays two systems of musical notation for the first ten measures of the piece. The first system includes a tempo marking of  $\text{♩} = \text{ca. } 72$  and a dynamic marking of *p dolce, legato*. The music is written in 4/4 time and features a melody in the right hand with a long slur over the first four measures, and a bass line with chords and some eighth-note patterns. The second system continues the piece with similar melodic and harmonic textures.

The first variation, marked *Subito Allegro vivo*, opens in Measure 38 with a series of brisk, dissonant and staccato chords played *fff*, imitating drums at the start of a parade. These chords, as well as a sudden change in tempo and a more percussive texture, pose a striking contrast to the previous section. As shown in Figure 27, the theme is played in upper-register octaves, while the accompanying chords create a harsh timbre and reinforce the percussive character of this variation. Brisk staccato markings and a faster tempo give the melody a live, *scherzando* quality.

Figure 27. *Chester-Variations for Piano*, Measures 38-57.

The image displays three systems of musical notation for the piece *Chester-Variations for Piano*, measures 38-57. The first system, measures 38-43, is marked *Subito Allegro vivo* with a tempo of  $\text{♩} = \text{ca. } 160$  and a dynamic of *fff*. It features a rhythmic accompaniment in the bass clef and chords in the treble clef. The second system, measures 44-49, is marked *mf* and shows a melodic line in the treble clef with slurs and a rhythmic accompaniment in the bass clef. The third system, measures 50-55, continues the melodic line in the treble clef with slurs and the rhythmic accompaniment in the bass clef.

A transition between variations 1 and 2, beginning in Measure 62, expands upon two fragments of the theme. The first fragment is comprised of the last five notes of the melody. Using this fragment, as seen in Figure 28, both hands engage in an octave-based dialogue, marked with playful staccatos and accents. The second fragment, taken from Measure 14, appears as a series of repeated sixteenth notes played in both hands. The harmony remains consonant throughout the section. The transition is the most rhythmically driven section of the piece.

Figure 28. *Chester-Variations for Piano*, Measures 58-73.

The image displays a musical score for piano, consisting of three systems of two staves each. The first system (measures 58-63) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f*, *p*, and *f*. The second system (measures 64-69) continues the melodic and accompanimental lines. The third system (measures 70-73) includes a note in parentheses in the treble staff, with a dynamic of *ff*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

*N.B.* Notes in ( ) *ad libitum*

In Variation 2, beginning in Measure 101, the theme appears once again in E-flat major, as seen in figure 29. The melody is played in staccato chords, but the chords are marked *p*, to give the theme a hushed quality. Shortly, the intensity builds up, culminating in a passage of accented octaves played *ff*. Then, suddenly, a two-measure *legato* phrase dissipates the tension, transitioning into the lyrical variation that follows.

Figure 29. *Chester-Variations for Piano*, Measures 99-108.



At Measure 146, the third variation presents the theme, marked *dolce, cantabile*, in the middle register of the keyboard. It is accompanied by a dissonant and syncopated sequence of chords. This variation, centered on a minor mode, incorporates long, lyrical phrases, providing a contrasting change of color from the previous variation.

As seen in Figure 30, the texture of Variation 4, beginning in Measure 171, resembles the second variation, with the theme played once again in staccato chords, conferring a *scherzando* quality to the tune. Variation 4 is also similar to the transition section between the initial theme statement and the first variation, during which fragments of the theme were developed.

Figure 30. *Chester-Variations for Piano*, Measures 168-177.

The musical score for Figure 30 consists of two systems of music. The first system shows measures 168-170. The right-hand part (treble clef) features a melodic line with a long slur over measures 168 and 169, and a final note in measure 170. The left-hand part (bass clef) provides harmonic support with chords and some melodic movement. The second system shows measures 171-177. The right-hand part continues with chords and some melodic fragments. The left-hand part features a rhythmic pattern of chords, with a dynamic marking of *p* (piano) in measure 171. The key signature changes from one sharp to one flat between the systems.

The fifth and last variation of the set begins in Measure 212, with the melody in C major played legato in octaves in the middle register of the instrument and complemented by upper-register ornament-like figurations, as seen in Figure 31. This variation is the most similar to the original tune.

Figure 31. *Chester-Variations for Piano*, Measures 211-213.

The musical score for Figure 31 consists of two systems of music. The first system shows measures 211-212. The right-hand part (treble clef) has a melodic line starting in measure 212 with a dynamic marking of *p* (piano) and the instruction *leggiere* (light). The left-hand part (bass clef) has a melodic line starting in measure 211 with a dynamic marking of *mp* (mezzo-piano) and the instruction *legato* (legato). The second system shows measure 213. The right-hand part continues with a melodic line and the instruction *espr., legato* (expressive, legato). The left-hand part continues with a melodic line and the instruction *mp* (mezzo-piano).

The piece concludes with a triumphant Coda, beginning at Measure 231, during which the piece gains in intensity as it approaches an imposing conclusion. This section features expansive *ff* chords. The piece ends with a clear-cut D-flat major chord.

One of Chester's most striking features is its unity, achieved not only through the use of the same melodic material in each variation, but also through the repetition of various harmonic, textural and rhythmic elements. The difficulty of the piece from a performance stand point is the non-idiomatic keyboard writing, perhaps a reflection of its orchestral origins.

### *Morton Gould*

Morton Gould, born December 10, 1913, in Richmond Hill, New York, spent his 83 years of life dedicated to music, until his death on February 21, 1996. Gould emerged as a child with an outstanding ability to improvise and compose. His first composition, cleverly titled *Just Six*, was published when he was only six years old.<sup>84</sup>

Gould studied music at the Institute of Musical Art, later named the Juilliard School. His most influential teachers were his piano teacher, Abby Whiteside, and his composition mentor, Vincent Jones.<sup>85</sup>

As a teenager, Gould worked as a pianist in various movie theatres in New York City. In 1932, he became staff pianist at Radio City Music Hall. By 1935, Gould was conducting and organizing orchestral programs for New York City's radio station WOR-AM.

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<sup>84</sup> Ed Matthew, "Gould, Morton," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed September 8, 2015, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/11544>.

<sup>85</sup> *Ibid.*



For Gould, composing was inseparable from his identity. Although his career encompassed a multitude of activities, he identified himself primarily as a composer, declaring: “Composing is my life blood. That is basically me, and although I have done many things in my life—conducting, playing piano, and so on—what is fundamental is my being a composer.”<sup>86</sup>

With such fierce passion and talent, he unsurprisingly garnered many commissions, including from the Library of Congress, The Chamber Music Society of Lincoln Center, the American Ballet Theatre, and the New York City Ballet. In 1966, he received a Grammy Award for recording the music of Charles Ives with the Chicago Symphony Orchestra. In 1986, Gould became the president of the American Society of Composers, Authors, and Publishers. That year he was also elected to the American Academy and Institute of Arts and Letters. Gould, recipient of the 1995 Pulitzer Prize for *Stringmusic*, was a 1994 Kennedy Center Honoree and the 1994 Musical America Composer of the Year.

As a musician, Gould can be described only as innovative. Blurring genres, he incorporated folk tunes, spirituals, popular and jazz idioms into his compositions, and blended vernacular elements with features of traditional classical music. As an American composer, Gould was acclaimed for orchestrating many popular and American folk songs. Although particularly famous for his music for band, Gould also wrote for orchestra, chamber ensemble, choir, piano, voice, ballet, Broadway, film and television. Among his most substantial piano works are the *Abby Variations* and three piano sonatas.

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<sup>86</sup> Abby G. Burton, "Biography," *Morton Gould*, accessed July 15, 2014, <http://mortongould.com/biography.html>.

## *Ghost Waltzes*

In 1991, Gould created *Ghost Waltzes* in response to a commission invitation from the ninth Cliburn Competition. Lewis F. Kornfeld, Jr., underwrote the commission in memory of his wife, Ethel Hardy Kornfeld. In his comments about the commission, Gould reveals his creative process: “I thought it appropriate for the Van Cliburn International Piano Competition to attempt a virtuosic piece that enables the performer to rhapsodize these many contrasting textures and moods that are unique to the waltz.”<sup>87</sup> Two years later, the twelve-semifinalists performed Gould’s piece, during the 1993 semi-final round.

Gould’s *Ghost Waltzes*, nostalgically recalling waltzes from his parents’ player piano, memorializes his childhood. Gould visualized the piece as a fantastic collection of his memories, filtered through time.<sup>88</sup> In the program notes to the piece, Gould explains his connection to his parents’ piano: “The first musical sounds I heard in my early years came from my parents’ player piano.”<sup>89</sup>

Music for player pianos at that time was frequently devoted to different national types of waltzes, including: Viennese, Russian and American. Gould explains that *Ghost Waltzes* “is a distillation of these dance forms in three-quarter time—nostalgic, poignant, assertive, reflective, brash, sentimental, celebrative, elegiac.”<sup>90</sup>

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<sup>87</sup> Morton Gould, *Ghost Waltzes*, (Milwaukee, WI: G. Schirmer, Inc., 1992).

<sup>88</sup> Gould, *Ghost Waltzes*.

<sup>89</sup> *Ibid.*

<sup>90</sup> *Ibid.*

The work evokes Viennese waltz style, Chopin's waltzes, and even waltzes in jazz style.<sup>91</sup> Consistent with the waltz form, the meter is mainly three-four, but some of the pieces in the set are in five-eight, two-four, or five-four meter. Frequent changes of key signature and tempo also appear throughout. The piece is written in virtuoso fashion.

*Ghost Waltzes* is a single-movement work incorporating ten sections, each with its own character. The first section, marked *Moderato*, begins with distant *pianissimo* chords that introduce the waltz pattern. The entire section, centered mostly on the upper register of the instrument, features light textures and bright, sparkling colors. At Measure 8, fast, swirling figurations create an elegant, dance-like atmosphere. A middle-register melody is introduced in Measure 41. As shown in Figure 32, the layered texture, with ongoing triplets in the upper register, inner voices moving in parallel thirds and a pedal point in the bass voice recalls Impressionistic music.

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<sup>91</sup> Goodman, *Morton Gould: American Salute*.

Figure 32. *Ghost Waltzes*, Measures 39-49.

The image displays three systems of musical notation for the piece 'Ghost Waltzes', measures 39 through 49. Each system consists of a grand staff with a treble and bass clef. The first system (measures 39-41) features a rapid, sixteenth-note melody in the treble and a steady eighth-note accompaniment in the bass. The second system (measures 42-44) introduces triplet figures in the treble and sustained chords in the bass. The third system (measures 45-49) continues with triplet patterns and includes a 'rit.' (ritardando) marking at measure 48, where the tempo slows down. The key signature is one flat (B-flat), and the time signature is 3/4.

At Measure 50, shown in Figure 33, the second section of the piece, also marked *Moderato*, introduces a change in character, presenting a tune that features longer lines and an elegant lyricism closely resembling that of Chopin. Underlying the tune, in the bass, is a plain waltz-pattern accompaniment. At Measure 63, the texture becomes thicker, with prominent octaves and large chords, moving in parallel motion.

Figure 33. *Ghost Waltzes*, Measures 50-55.

Moderato ♩ = 80

50

*p*

*simply, tenderly*

(ad lib.)

Detailed description: This musical score shows measures 50 through 55 of 'Ghost Waltzes'. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins at measure 50 with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a steady accompaniment. Performance instructions include 'simply, tenderly' and '(ad lib.)' with a wavy line indicating a rubato section. A bracket under the first few notes of the right hand indicates a specific phrasing.

After a long trill, at Measure 97, the third section begins. This section is marked *Meno mosso* and has the feel of a blues. As Figure 34 shows, an expressive, right-hand melody sounds over left-hand arpeggiated chords. Upper-register tremolos appear throughout this section, adding brilliance to the texture.

Figure 34. *Ghost Waltzes*, Measures 95-103.

Meno mosso ♩ = 50

Sostenuto, broadly

95

*f*

*bluesy*

100

*cresc.*

Detailed description: This musical score shows measures 95 through 103 of 'Ghost Waltzes'. The tempo is marked 'Meno mosso' with a quarter note equal to 50 beats per minute. The key signature has two flats, and the time signature is 3/4. The piece begins at measure 95 with a 'Sostenuto, broadly' marking. The right hand features a melodic line with slurs and ties, while the left hand plays arpeggiated chords. Performance instructions include 'bluesy' and 'cresc.' (crescendo). A wavy line under the left hand in measure 97 indicates a tremolo effect. A bracket under the first few notes of the right hand indicates a specific phrasing.

At Measure 121, a furious fourth section, marked *Presto*, begins. Although the abrupt change of tempo creates a contrasting atmosphere, this section is connected to the previous one by the ongoing jazzy ambience and enduring upper-register tremolos. The rhythm in section 4 is much more complex, featuring triplets above jazz-inspired dotted rhythms.

The fifth section of the piece begins in Measure 162 and features motoric eighth-note figurations that confer a restless character. After a long, descending scale, section 6, marked *Exuberant*, is introduced, at Measure 202. As Figure 35 shows, the texture here is chordal, featuring virtuosic leaps and dense, syncopated rhythms. Eighth-note figurations continue to dominate the texture, providing a linking element between this section and the preceding one. The brilliant yet elegant writing style resembles, once again, that of Chopin, in a manner similar to section 2 of the piece.

Figure 35. *Ghost Waltzes*, Measures 202-301.

The image displays a musical score for piano, consisting of two systems of staves. The first system begins at measure 202 and is marked 'A tempo' and 'exuberant'. It features a complex, syncopated rhythm with dense chordal textures and virtuosic leaps. The second system begins at measure 207 and concludes with a 'dim.' (diminuendo) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

The seventh section of the piece begins in Measure 249. This section references rhythmic and melodic elements derived from section 2, proving unity to the work. The music becomes more virtuosic, until section 8 begins, in Measure 300. Marked *Meno mosso – rubato*, this section signals a brief reappearance of the lyrical melody, complemented by a conventional 3/4 waltz accompaniment pattern, once again referencing the second section of the piece.

A *Molto-accelerando* passage leads into a Bartók-like second to last section, marked *Presto*. This section constitutes the climax of the work, featuring percussive, fast-moving chords in both hands. As shown in Figure 36, Measure 351 introduces a dramatic *fortississimo* section, marked *Meno mosso– pesante*.

Measure 427 introduces the last section of the piece, which opens with a contrasting *pianissimo* passage, featuring meandering, syncopated chords played in the upper register. The atmosphere recalls the mysterious feel of the introduction. In Measure 443, aggressive quintuplets lead into a ferocious burst of virtuosity that concludes the piece.

Figure 36. *Ghost Waltzes*, Measures 351-400.

The image displays two systems of a musical score for piano. The first system, starting at measure 351, is marked with a tempo of *Meno mosso—pesante* and a time signature of  $(3+2)$ . It features a *ff* dynamic and a *8va* marking above the treble staff. The second system, starting at measure 356, is marked with a tempo of *ff demonic* and includes a *(no 8va)* marking below the bass staff. Both systems consist of a treble and a bass staff with complex chordal textures and rhythmic patterns.

*Ghost Waltzes* is an ingenious piece that can be satisfying to both performers and listeners. The references to Chopin imbues Gould's piece with an air of familiarity and accessibility, while the more modern compositional techniques give it a refreshing sonority. Its contribution to American piano repertoire is undeniable.



*William Bolcom*

William Bolcom, born May 26, 1938, in Seattle, Washington, was preternaturally gifted in music. He began piano lessons at age five and, at age eight, he became enchanted by Stravinsky's *Rite of Spring* and Ives's *Concord Sonata*. The distinctive nature of the composer's mature style can be traced back to the early influence of these two pieces.<sup>92</sup>

Bolcom pursued an intensive academic path. After graduating from high school, he enrolled at the University of Washington. There, he studied composition with George Frederick McKay and John Verrall, and piano with Berthe Poncy Jacobson. Bolcom continued his composition studies with Darius Milhaud, first at Mills College in California and then at the Paris Conservatoire. While in Paris, Bolcom worked briefly with Olivier Messiaen.<sup>93</sup> In 1964, Bolcom completed his Doctor of Musical Arts degree at Stanford University. Immediately following graduation, Bolcom began his professional career, performing and recording as a pianist various American works, while also promoting his own compositions. Bolcom is the recipient of numerous awards, including the 1988 Pulitzer Prize for Twelve New Etudes for Piano, the Kurt Weill Award for Composition, a Rockefeller Foundation Award, a Koussevitzky Foundation Award and two Guggenheim Fellowships.

William Bolcom adopted elements from a variety of musical styles, including Impressionism, folk, ragtime and musical theatre. Bolcom scholar David Murray

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<sup>92</sup> David Ewen, *American Composers: A Biographical Dictionary*. (New York: G.P. Putnam's Sons, 1982).

<sup>93</sup> David Murray, "Irony and satire: The Nine Bagatelles of William Bolcom," (PhD diss., Arizona State University, 2002), accessed July 15, 2014, ProQuest Dissertations and Theses (AAT 3054645): 6.

describes the composer's style as an eclectic mix of art music and popular music.<sup>94</sup> By combining music from a diverse array of musical styles, Bolcom has achieved an innovative musical style. The use of familiar idioms borrowed from popular music makes some of Bolcom's compositions easily accessible to the general listener. Among Bolcom's most popular piano works are the *Twelve New Etudes* and his *Three Ghost Rags*.

### *Nine Bagatelles*

Bolcom composed *Nine Bagatelles* in 1996 for the tenth Cliburn Competition. The William S. Davis family, in honor of Eddie Maude Smyth, made the commission possible. The piece was premiered during the competition finals, in May 1997. Richard Rodzinski, executive director of the competition at that time, remarked on the ease with which the commissioning committee selected Bolcom: "[W]e have selected over the years the foremost American composers, [and] Mr. Bolcom was the next very logical choice, being one of America's foremost composers, and of course an excellent pianist with a history of celebrated and skillfully written pieces for the piano."<sup>95</sup>

*Grove Music Online* defines a *bagatelle* as a brief and uncomplicated instrumental piece with a light character that is usually written for the keyboard.<sup>96</sup> *Nine Bagatelles* is a collection of short, character pieces written in Neo-romantic and Post-modernistic styles.

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<sup>94</sup> Murray, "Irony and Satire": 10.

<sup>95</sup> Murray, "Irony and Satire": 13.

<sup>96</sup> Maurice Brown, "Bagatelle," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed July 15, 2014, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/01758>.

The composer provided a descriptive title for each piece in the set, placed at the end of each bagatelle. Bolcom links the end of each bagatelle with the beginning of the next, by means of common pitches, as Bernstein did in *Touches*. Thus the first bagatelle, the *Ghost Mazurka*, ends with a glissando starting on B-flat, and the second bagatelle, *Aimai-je un rêve?* begins with a B-flat.

### *Ghost Mazurka*

In his lecture at the *Cliburn Institute*, Bolcom said that the *Ghost Mazurka* was intended to “give the feeling of a memory.”<sup>97</sup> The “ghost” is likely tied to the emergence of a section from Chopin’s *Mazurka Op. 33, No. 4*, which appears both as a direct quotation, and in an altered, recomposed form.

The *Ghost Mazurka* begins with strident, aggressive sonorities. As Figure 37 shows, the bagatelle opens with an isolated, declamatory gesture that provides the basis for the melodic, rhythmic and textural features of the piece. A single quarter-note played by the right hand is followed by a brisk, staccato chord played by both hands. This initial motive is then transformed into frenetic arpeggios.

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<sup>97</sup> Ibid.

Figure 37. *Nine Bagatelles, Ghost Mazurka*, Measures 1-3.

The musical score for measures 1-3 is presented in a grand staff with two systems. The first system (measures 1-2) is marked "Lively (♩ = ca. 90), rhythmic" and "non legato". The right hand begins with a *ff* dynamic and a "fast roll" of sixteenth notes. The left hand features a "dry" texture with a triplet of eighth notes. The second system (measures 3-4) continues with a *f* dynamic and a triplet of eighth notes in the right hand, and a *ff* dynamic in the left hand. A large Roman numeral "I" is positioned above the first system.

A contrasting passage with a strong rhythmic emphasis is introduced in Measure 5. As shown in Figure 38, syncopation appears throughout this passage, and the 3/4 metric pattern present at the beginning of the piece disappears, enhancing the “ghostly” atmosphere.

Figure 38. *Nine Bagatelles, Ghost Mazurka*, Measures 4-7.

The musical score for measures 4-7 is presented in a grand staff. Measure 4 is marked with a large number "1" and the dynamic *pp* *molto stacc.*. The right hand has a long, sustained chordal passage with a triplet of eighth notes. The left hand has a rhythmic pattern of eighth notes. The dynamic changes to *mp* in measure 5. The score continues through measures 6 and 7 with complex rhythmic patterns and syncopation.

Measure 19, the middle section of the piece, introduces the ghost, a direct quotation from Chopin's *Mazurka, Op. 33, No.4*. This is the sole instance of a direct quotation in any of the nine bagatelles. As Figures 39 and 40 demonstrate, Bolcom adjusts the quotation slightly, attaching expression markings not present in Chopin's original score. He adds several *sforzando* and *crescendo* indications, giving Chopin's original piece a wild quality. This quotation leads to a passage that explores the characteristic mazurka rhythmic pattern.

Figure 39. *Nine Bagatelles, Ghost Mazurka, Measures 16-28.*

The musical score for measures 16-28 of 'Ghost Mazurka' is presented in two systems. The first system, measures 16-22, begins with a tempo change to 'Tempo II - Mazurka (♩. = 80)\*' and a marking of 'allarg.'. The dynamics start at 'pp' (pianissimo) and progress through 'p cresc.' (piano crescendo), 'f' (forte), 'sf' (sforzando), and 'sfz' (sforzando). The second system, measures 23-28, returns to 'Tempo I' and features 'ffz' (fortissimo sforzando), 'gliss.' (glissando), and 'brutal' markings. The score is written for piano in a key with two flats and a 3/4 time signature.

Figure 40. *Mazurka Op. 33 No. 4*, Measures 46-60.

The image displays a musical score for measures 46-60 of Chopin's Mazurka Op. 33 No. 4. The score is written for piano and consists of two systems of staves. The first system includes a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The second system also features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a complex, rhythmic melody in the right hand, often with slurs and accents. The left hand provides a harmonic accompaniment with chords and single notes. There are several dynamic markings, including accents (>) and a *rit.* (ritardando) marking. A series of asterisks (\*) is placed below the first system, likely indicating a specific performance instruction or a section boundary. The key signature is one flat (B-flat major or D minor).

Although the music in the middle section is tonally ambiguous, major and minor chords are readily identifiable. An emphasis on B-flat major triads gives the feeling of a tonal center; a similar accentuation on B-flat exists in Chopin's piece.

At the end of *Ghost Mazurka*, the composer reintroduces material from the opening section of the piece. Chopin's Mazurka reappears briefly, this time not as a direct quotation, but recomposed. While still recognizable, Chopin's piece is now entwined with barren elements from the opening section of Bolcom's piece. A decrescendo passage dissipates the intensity, and the piece concludes with a gentle upper register *glissando*.

*Aimai-je un rêve?*

The second piece in the set, *Aimai-je un rêve?*, is a contemplative, atonal composition. The title of the piece, taken from the poem *L'après-midi d'un faune* written by the French poet Stéphane Mallarmé, translates as “Was it a dream I loved?”,<sup>98</sup> thus reiterating the wistful, memory-like quality of the piece.

Although the first and second bagatelles are linked by pitch, the second can function as an independent piece. Its content does not depend on material derived from the first bagatelle. Similar to the first bagatelle, this second piece opens with a declamatory gesture. As Figure 41 shows, the opening motive is comprised of a B-flat eighth-note placed on the upbeat and tied to the next bar before resolving down to an A. This opening descending minor second is further developed throughout the piece. The melody has a distinctive, recitative-like quality, featuring intricate rhythms played over a spare left-hand accompaniment.

Figure 41. *Nine Bagatelles, Aimai-je un reve?*, Measures 1-4.

**II**

Rather slowly, but light; poco rubato (♩ = ca. 46)

The musical score for the second piece, *Aimai-je un rêve?*, is presented in two staves. The right staff (treble clef) contains the melody, which begins with a B-flat eighth note on the upbeat, tied to the next bar, and then resolves down to an A. The left staff (bass clef) contains the accompaniment, featuring long notes and triplets. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piece ends with a repeat sign.

<sup>98</sup> Murray, "Irony and Satire": 35.

Three measures before the end of the bagatelle, the composer introduces a new section, titled *Slow Mazurka*, showing an affiliation to the first bagatelle. This section, marked “ghostly,” represents an explicit reference to *Ghost Mazurka*, reasserting the “memory of a memory.” The *Slow Mazurka*, an originally-composed piece, makes no reference to Chopin, as the first bagatelle did. The piece ends mysteriously with a *pppp* dynamic level, the softest dynamic in the entire set.

### *Forgotten Prayers*

The third bagatelle, more high-spirited, is based on two alternating fast and slow passages, each germinating from a single unmeasured measure. The fast passage features thirty-second-note runs, ending with the words “*laissez vibrer*,” an instruction for the performer to hold the damper pedal down. The result is a mysterious cloud of sound that blends into each slow passage that follows. The slow passage, played softly, consists of whole-tone melodies encased in a chordal texture. An uninterrupted, stepwise melody dominates the appearance of each slow section.

As shown in Figure 42, the opening gesture of the bagatelle consists of two isolated thirty-second notes played in the upper register and followed by a fermata. The fermata confers a feeling of suspense and makes the series of fast upper-register thirty-second notes appear more brilliant. Although the bagatelle is only 7 measures long, the bars are unmeasured, and the discrete thirty-second-note elaborations of the two-note motive, appearing in the keyboard’s extreme upper register, are divided and punctuated by ten widely spaced fermatas. Thus the piece is dramatically elongated, creating a surrealistic stasis reminiscent of Messiaen.



In contrast to the fast, sparkling figurations, the slow passages appearing throughout the bagatelle are characterized by a stepwise ascending melody that perhaps symbolizes prayers lifting upward toward a divine entity, as the composer infers in the title.

Figure 42. *Nine Bagatelles, Forgotten Prayers*, Measure 1.

III

Fast, but spacious; senza tempo

*f* (both hands 8↑)

Red.  
(t.c.)

### *Cycle de l'univers*

While *Forgotten Prayers* ends quietly in the piano's high register, *Cycle de l'univers* opens in the low register with the dynamic marking *fff*. Unlike the previous bagatelles, this piece lacks an isolated declamatory opening motive. Instead, the music explodes—directly and dramatically—without forewarning. Bolcom scholar David Murray correlates the unexpected opening of the piece with the imagery of the title: “The sudden springing forth of the piece, fully formed, is likely a programmatic depiction of the sudden explosive creation of the universe out of nothingness.”<sup>99</sup>

<sup>99</sup> Murray, "Irony and Satire": 57.

The piece consists of two sections. As Figure 43 demonstrates, the composer directs that the first section, marked *implacable*, be played three times, with each repetition softer. The section is characterized by a syncopated melody supported by a chordal, but also syncopated accompaniment pattern. The melody, beginning in the lower register of the instrument, consists of widely spaced ascending leaps.

Figure 43. *Nine Bagatelles, Cycle de l'univers*, Measures 1-7.

IV

**Implacable** (♩. = ca. 54)  
 Play 3 times  
*fff-ff-f* (each time softer)

R.H. *molto martellato*

8) *fff-f-mf* (each time softer) *no ped.*

loco *sempre*

In contrast, the second section, played only once, is marked *less aggressive* and is characterized by softer dynamic indications. Thus the composer creates a protracted diminuendo effect from the beginning to the end of the piece. As shown in Figure 44, the melody of the first section is restated in the second section in almost identically, with the exception of minute rhythmic variations and the omission of the opening-section melody's final three notes.

Figure 44. *Nine Bagatelles, Cycle de l'univers*, Measures 15-23.

The image shows a musical score for measures 15-23 of the piece 'Cycle de l'univers'. The score is written for piano and consists of two systems. The first system starts at measure 15 with the instruction 'less aggressive' and 'mf' (mezzo-forte). The melody in the right hand is characterized by irregular rhythms and syncopation. The left hand accompaniment features a 'loco' (pedaled) section marked 'mp' (mezzo-piano). The second system begins at measure 20 with a 'dim.' (diminuendo) instruction. The right hand continues with a melodic line, and the left hand has a 'p' (piano) section. The piece concludes at measure 23 with a 'ppp' (pianissimo) instruction and a final chord marked '81'. The text '(...cycle de l'univers)' is centered below the score.

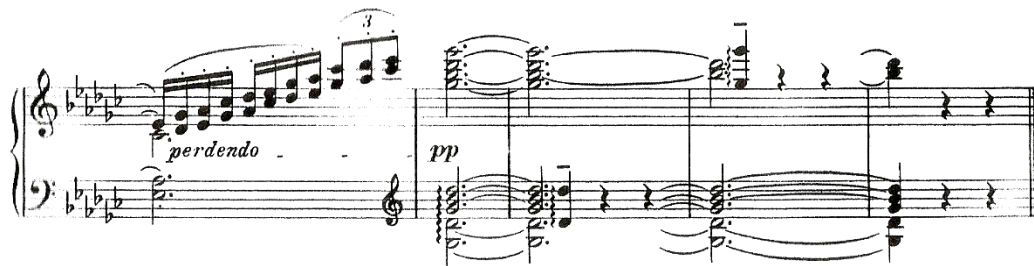
*Cycle de l'univers* is rhythmically more complex than those preceding it in the set.<sup>100</sup> This complexity is generated by the irregular and syncopated nature of both the melody and the accompaniment pattern. The piece demands both precision and accurate hand coordination.

<sup>100</sup> Murray, "Irony and Satire": 61.

*La belle rouquine*

The title of the fifth bagatelle, translated as “The Beautiful Redhead,” is a musical portrait of Bolcom’s wife, singer Joan Morris.<sup>101</sup> It may have been inspired by Debussy’s similarly titled piano prelude *La fille aux cheveux de lin* (The Girl with the Flaxen Hair). The conclusions to the two pieces are likewise similar, as demonstrated in Figures 45 and 46. Both works end with ascending, parallel intervals followed sustained, vanishing harmonies at the cadence, and identical expressive indications—*perdendo* in the Debussy and *perdendosi* in Bolcom’s piece. *La belle rouquine* is the most tonally stable and melodically oriented of all the bagatelles in the cycle. Lyrical diatonic melodies similar to those present in nineteenth-century music pervade the work. The harmony is tonal, centered in D major, as its key signature shows.

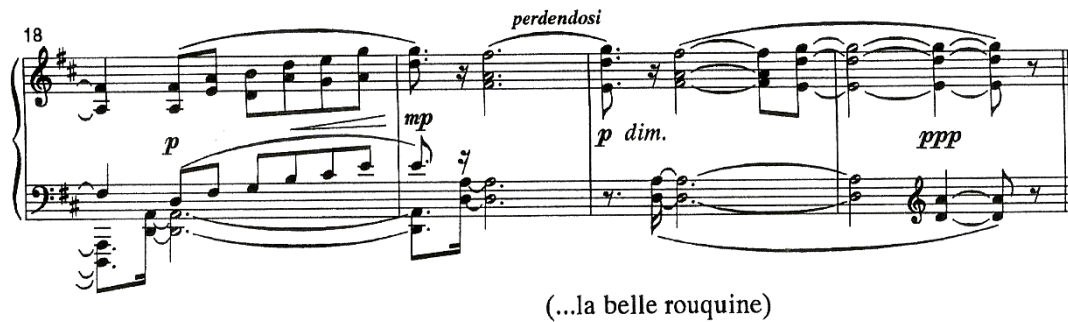
Figure 45. *La fille aux cheveux de lin*, Measures 35-39.



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<sup>101</sup> Murray, "Irony and Satire": 65.

Figure 46. *Nine Bagatelles, La belle rouquine*, Measures 18-21.



### *Pegasus*

The sixth bagatelle's title refers to the winged horse of Greek mythology. As Figure 47 shows, Bolcom depicts the horse's gallop with insistent triplet figurations. The triplets, introduced at the opening, continue ceaselessly until the end of the bagatelle. Marked *Prestissimo*, this piece is the fastest and most virtuosic of the nine bagatelles, requiring significant technical prowess. Of *Pegasus's* virtuosic character, Bolcom exclaimed: "We don't want to bore people...they have to have something to drive their roommates and parents nuts."<sup>102</sup> *Pegasus* is the technical showpiece of the set.

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<sup>102</sup> Murray, "Irony and Satire": 75.

Figure 47. *Pegasus*, Measure 1.

VI

The image shows the first measure of the piece 'Pegasus'. It is written for piano in 3/8 time, marked 'Prestissimo' with a quarter note equal to 144 (♩. = 144). The key signature has one flat (B-flat). The score is in grand staff notation. The right hand plays a melodic line with a large slur over the first two measures, starting on a middle register note and moving up and then down. The left hand plays a rhythmic accompaniment of triplets. Dynamic markings include *f* (forte) at the beginning, *mp* (mezzo-piano) in the middle, and *pp* (pianissimo) towards the end. Performance instructions include 'slight *rit.* in touches' and a crescendo/decrescendo hairpin. A fingering '8<sup>1</sup>' is indicated above a note in the right hand.

Separate from the loud, galloping triplets—the main ingredient of the piece—is an angular melody, distributed between the hands. The melody, formed from interval of a seventh, begins in the middle register and then bursts furiously up and down the keyboard. A second, duet-like texture appears, with each hand playing its own melodic line. Throughout the piece, violent triplets move in contrary motion, covering a broad range of the keyboard. The unusual conclusion to *Pegasus* includes a long held rest, during which the *sostenuto* pedal maintains a cluster of silently played notes. This technique creates a cloud of sound whose overtones can be heard long after the final note is played.

## *This Endernight*

This seventh bagatelle is the most gentle and mysterious of the pieces in the cycle. The *Oxford English Dictionary* defines the word “endernight,” common parlance in the fourteenth and fifteenth centuries, as a night already past.<sup>103</sup> In modern English, the word is no longer in use. The piece’s musical qualities suggest sleep. This piece is the shortest bagatelle, only six measures long. Marked *pianissimo* and *una corda* throughout, the piece has an otherworldly character. As shown in Figure 48, *This Endernight* is written in two phrases, consisting of a lingering melody in the piano’s upper register and supported by a four-part harmonic texture.

Murray describes the motion of the lower three voices in the texture as the breathing of a sleeper:

These three voices give the impression of depicting the breathing of a sleeping person: the first half of each measure — the ascending bass and alto lines — is like an inhalation, while the second — in which the bass and alto lines return to their points of origin — is like an exhalation. The sustained tenor E flat is suggestive of the beating of the sleeper’s heart.<sup>104</sup>

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<sup>103</sup> *Oxford English Dictionary*, quoted in Murray, “Irony and Satire”: 84.

<sup>104</sup> Murray, “Irony and Satire”: 86.

Figure 48. *This Endernight*, Measures 1-6.

VII

Andante (♩ = 100)

u.c. sempre

possibile - - poco - - a - - poco - - pppp

(...this endernight)

### *Recess in Hell*

*Recess in Hell*, jolting the listener away from the tender atmosphere created by *This Endernight*, opens with brisk staccato eighth notes, played *piano*. Despite the lower-end dynamic markings that smooth the transition between the two bagatelles, *Recess in Hell* carries its own unique character. Quickly, the piece grows louder, as if a nightmare were slowly creeping and then swooping into the *Endernight* dream.

As the title implies, the piece is dark and demonic. The composer achieves this effect with angular themes, piercing staccato notes and forceful dynamics. Together,



these elements create a sense of chaos and restlessness. Unexpectedly, humor is also present, with the appearance of melodies imitating playful, child-like tunes. Bolcom explains this seemingly contradictory juxtaposition: “It should feel as if we are going to be in this terrible recess in hell forever and those big bully kids who are going to beat you up are still there.”<sup>105</sup> Thus Bolcom’s version of hell signifies both time spent in the underworld, and torment in the playground of youth.

Throughout the bagatelle, Bolcom’s various motives intermingle. As shown in Figure 49, the piece opens with a declamatory gesture, separated from the main section by a long rest. The motive consists of low-register staccato notes. A bouncy staccato motive based on the interval of a major third—or its enharmonic interval, the diminished fourth—imitates nursery rhymes and tunes. Murray describes this motive as similar to “a playground tune, typically used by children to taunt others and usually sung to the nonsense syllables, ‘Na na na na na.’”<sup>106</sup> Another motive prevalent in the bagatelle is the energetic, ascending sixteenth-note figure, invariably marked *crescendo*.

Figure 49. *Recess in Hell*, Measures 1-5.

VIII

Not too fast ( $\text{♩} = 52$ ); *very precise*

The musical score for measures 1-5 of 'Recess in Hell' is presented in a grand staff. The tempo is marked 'Not too fast (♩ = 52); very precise'. The key signature has two flats (B-flat and E-flat). Measure 1 begins with a piano (*p*) dynamic and features a declamatory gesture of low-register staccato notes. Measure 2 contains a long rest. Measure 3 is marked with a first ending bracket and a piano (*p*) dynamic. Measure 4 includes a 'loco' marking and a piano (*p*) dynamic. Measure 5 concludes with a fortissimo (*f*) dynamic and an ascending sixteenth-note figure, marked 'through-out'.

<sup>105</sup> William Bolcom, quoted in Murray, "Irony and Satire": 89.

<sup>106</sup> Murray, "Irony and Satire": 91.

Bolcom's version of childhood stands out as unique among composers. Such works as Debussy's *Children's Corner* and Schumann's *Kinderszenen* portray childhood with nostalgia and joy. Unlike his predecessors, Bolcom acknowledges the darker, more frightening side of childhood.

### *Circus Galop*

Appropriate for the set's finale, *Circus Galop* is a large, showy piece—providing an opportunity for the performer to excite the audience, with displays of poise and virtuosity. Bolcom uses the *galop* to conclude the set, owing to its function in dance suites. As Murray reports, the *Harvard Dictionary of Music* defines *galop* as a fast dance in 2/4 meter, popular in the mid-19<sup>th</sup> century, that often served as the concluding number of a ball.<sup>107</sup> In Bolcom's version, the piece, lacking the elegance of a ballroom dance, is vividly aggressive. In fact, this final bagatelle incorporates some of the most forceful writing of the entire nine-cycle set.

*Circus Galop* contains elements of both a dance and a march. Although labeled a *Quick March*, its principal theme, as shown in Figure 50, has a straightforward octave melody with the simple rhythms characteristic of dance music. The steady eighth-note accompaniment pattern captures its march-like quality.

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<sup>107</sup> *Harvard Dictionary of Music*, quoted in Murray, "Irony and Satire": 97.

Figure 50. *Nine Bagatelles, Circus Galop*, Measures 1-5.

# IX

Quick March ( $\text{♩} = 112$  or faster); *in strict time*

The musical score consists of two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The piece is marked 'Quick March' with a tempo of 112 or faster, and 'in strict time'. The dynamics are marked as follows: *ff* (fortissimo) in measure 1, *f* (forte) in measure 2, *mf* (mezzo-forte) in measure 3, *cresc.* (crescendo) in measure 4, and *f* (forte) in measure 5. The melody in the treble clef is characterized by eighth-note patterns and a final accented note in measure 5. The bass clef provides a steady accompaniment with eighth-note chords.

### CHAPTER III

#### COMMISSIONS BY THE UNIVERSITY OF MARYLAND INTERNATIONAL PIANO COMPETITION/WILLIAM KAPPELL INTERNATIONAL PIANO COMPETITION

##### *Lawrence Moss*

Lawrence Moss was born in Los Angeles, California, November 18, 1927, to parents, who, although not professional musicians themselves, were patrons of the arts, especially contemporary music. They supported the earliest established new music series in Los Angeles, Evenings on the Roof. The organization, later known as Monday Evening Concerts, is still popular today. The events sponsored premières avant-garde music, of both European and American origin. Through his attendance at this series, Moss was introduced, as a child, to a wide array of contemporary works written by leading composers of the time.<sup>108</sup>

Moss recounts one of his first reactions to music, occurring before he had even touched a piano: “At age four, while listening to recordings from my father’s classical collection, I became fascinated with the music of Brahms.”<sup>109</sup> From this initial introduction, Brahms became a major influence in Moss’s compositional life.

Throughout his compositional career, Moss turned towards tonal practices of the past rather than completely adopting the twelve-tone system, which was in fashion at the time. According to his own testimony, his major sources of inspiration were “Beethoven,

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<sup>108</sup> Lawrence Moss, interview by Christiana Iheadindu Gandy, June 20, 2014.

<sup>109</sup> Lawrence Moss, interview by Philip Blackburn, accessed July 15, 2014, <http://lawrencemossymusic.com/>.

Debussy and Ligeti. I try to do honor to these three composers, as well as Schumann and Chopin. Hopefully, [one] can see their influence in my music.”<sup>110</sup> In the notes for one of his recordings, *New Paths*, Moss offers an explanation of his compositional approach: “New paths in old forests. My music takes the tradition, which I love, along new paths to places where the old growths have been transformed – same old genes, newly transformed.”<sup>111</sup>

Moss’s parents, perhaps uniquely, immediately embraced their son’s pursuit of a musical career. Moss recalls: “When I showed an interest in composing there was—unusual for American parents!—No opposition.”<sup>112</sup> Moss played the piano as child. He was trained to perform works from the Western European classical tradition.

Moss benefited from a stellar musical education. He holds a Bachelor of Arts degree from the University of California, Los Angeles, a Master of Arts degree from the Eastman School of Music and a Doctorate in music composition from the University of Southern California.

Moss’s training in Los Angeles exposed him to the methods of one of the era’s most influential composers—Arnold Schoenberg. Although not directly acquainted with Schoenberg, he did study with Leonard Stein, a musicologist, pianist, conductor and promoter of contemporary music, who was, for several years, Schoenberg's assistant and the music director of the University of Southern California’s Schoenberg Institute. Moss

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<sup>110</sup> Moss, interview by Christiana Iheadindu Gandy.

<sup>111</sup> Lawrence Moss, *New Paths*, 2011.

<sup>112</sup> Moss, interview by Christiana Iheadindu Gandy.

later studied with Leon Kirchner, who had been a student in Schoenberg's classes at the University of California, Los Angeles.<sup>113</sup>

Expanding his career beyond composition, Moss also developed a sterling reputation as a college music teacher. Between 1956 and 1958, he served on the faculty at Mills College in San Francisco. For eight years, between 1960 and 1968, he held a teaching position at Yale University. Between 1969 and 2015, Moss served as Professor Emeritus at the University of Maryland School of Music, in the department of music theory and composition.

His exceptional creativity has earned for Moss numerous commissions, from the Fromm Music Foundation at Harvard University, the Chamber Music Society of Baltimore, the Kindler Foundation of Washington DC, the National Endowment for the Arts, the Warsaw Autumn Festival and the Barlow Foundation. He has also held grants from the Guggenheim Foundation and the Fulbright Association. In 1982, the University of Maryland School of Music presented Moss with its Distinguished Scholar/Teacher Award. Moss's compositional portfolio encompasses works for orchestra, piano, violin, voice, chamber ensembles and electronic music, including *Village Scenes* for violin and piano, *String Quartet No. 4*, *Nature Studies* for piano, violin and cello, *Chiaroscuro* for clarinet and piano and *Racconto* for piano solo.

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<sup>113</sup> Lawrence Moss, "Lawrence Moss," accessed July 15, 2014, <http://lawrencemossymusic.com/>.

## *Ballad*

Written in the winter of 1978, Lawrence Moss's *Ballad* for piano was conceived for a 1979 commission by University of Maryland International Piano Festival and Competition. The piece was dedicated to Fernando Laires, who initiated the commissioning of the piece and whose wife, Nelita True was a piano professor at the University of Maryland School of Music. Performed by all the semi-finalists that year, *Ballad* became the first commissioned work for the competition.

In tune with Moss's musical philosophy, *Ballad* places a strong emphasis on color, sound and atmosphere. Moss's training as a pianist shows in his idiomatic style of keyboard writing. Moss wrote his *Ballad* in accordance with its traditional 19<sup>th</sup>-century meaning—a piece written in narrative style. Beginning with a slow introduction, marked *Misterioso, teneramente*, the rich sonorities in *Ballad* make extensive use of the pedal, creating a coloristic atmosphere. Although brief, the introduction is filled with mysterious, resonant harmonies and a wide range of dynamics, from *pp* to *fff*. Here the performer is called upon to display imagination and control of touch and timbre. The introduction intensifies, culminating with a thirty-second-note burst of arpeggios played in descending and ascending motion. The tension then dissipates to *subito piano*. The introductory segment ends quietly, with a *ritenuto* that dissipates the harmonies.

At Measure 19, a faster section, marked *Allegro tempestoso*, begins with a sixteenth-note accompaniment pattern of motoric intensity, above which the right hand plays wide leaps. At Measure 24, the pace becomes even faster, in a section marked *Più mosso*. Both hands play virtuosic passages of sixteenth notes in a sweeping motion. Beginning at Measure 42, a *Maestoso* middle section introduces a thicker, more

contrapuntal texture, with more intricate rhythms. As Figure 51 shows, an unusual sound effect appears in Measure 83. Moss instructs the player to “release keys in a slow, reverse arpeggio.” This allows for the notes of the arpeggios to disappear one by one until only two pitches are left sounding, an upper register D and E. Although not acknowledged by the composer, this may have been suggested to him by the reverse-direction disappearing arpeggio effects in Schumann’s *Abegg Variations Op. 1* and *Papillons Op. 2*.

Figure 51. *Ballad*, Measures 83-85.

\* RELEASE KEYS IN A SLOW REVERSE ARPEGGIO, AIDING THE EFFECT WITH THE PEDAL.

This almost unreal, static effect is suddenly interrupted by an *attacca*, *Più mosso* section, marked *subito ff* and *pesante*. Similar to the section at Measure 19, this part leads to a fast, breakneck return of the *Allegro* section. In this section, the composer reinstates both the interval of a second and the motoric left-hand accompaniment pattern. The concluding *Molto meno mosso* section features arpeggiated figures, with both hands playing in descending motion. As the end of the piece approaches, the music assumes a more tranquil character. The dynamics become softer, and the pace slows. The piece ends with a suspended, bell-like sonority that gently fades away.



Similar to Barber's *Ballade*, Moss' piece reflects the influence of the 19<sup>th</sup>-century ballade. However, unlike Barber's work, whose tripartite form reminds of Brahms' 4 *Ballades Op. 10*, Moss' piece encompasses musical ideas that smoothly transition one into the other without being confined to any rigid form. Despite its smaller scale, Moss' *Ballad* is composed as a character piece reminiscent of Chopin's *Ballades*.

### *Vincent Persichetti*

Born June 6, 1915, in Philadelphia, Vincent Persichetti was a precocious early learner. At age five he was taking lessons in piano, organ, double bass and tuba. Persichetti received additional early training in music theory and composition.<sup>114</sup> By age 11, he was already a performing pianist and organist—accompanying singers and instrumentalists in the Philadelphia area. At age 16, Persichetti became organist and choir director at a local Presbyterian church, a position that he held for 20 years.<sup>115</sup>

In 1935 Persichetti earned a bachelor of music degree from the Combs College of Music in Philadelphia, where he studied composition with Russell King Miller. He earned a second bachelor's degree, in conducting, from the Curtis Institute of Music under the tutelage of Fritz Reiner. Finally, Persichetti received a master's and a doctorate in piano from the Philadelphia Conservatory under the guidance of Olga Samaroff.

Although Persichetti focused on a career in composition, throughout his life he continued to give occasional solo and chamber music recitals, especially performing duet

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<sup>114</sup> Walter Simmons, "Persichetti, Vincent," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed September 9, 2015, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/21384>.

<sup>115</sup> Ronald Rulon Shinn, "The Mirror Inversion Piano Practice Method and the Mirror Music of Vincent Persichetti," (PhD diss., University of Alabama, 1990), accessed September 5, 2014, ProQuest Dissertations and Theses (ATT 9105968): 54.

recitals with his wife, Dorothea Flannigan Persichetti. He also maintained a career in academe, holding important teaching appointments in theory and composition at the Philadelphia Conservatory and the Juilliard School. A true academic, Persichetti authored *Twentieth Century Harmony: Creative Aspects and Practice*, a seminal text on modern compositional techniques published in 1961.

Persichetti was the recipient of many honors, including three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities, a grant from the National Institute of Arts and Letters, the Kennedy Center Friedheim Award, the Columbia Records Chamber Music Award, the Juilliard Publication Award and the Blue Network Chamber Music Award. Accordingly, he was awarded honorary Doctor of Music degrees from Bucknell University, Millikin University, Arizona State University, Combs College, Baldwin-Wallace College and the Peabody Conservatory.

Having written more than 150 compositions, Persichetti was credited as one of America's leading composers. Fluent in all musical genres, he wrote symphonies, music for wind ensembles, chamber music, vocal music, organ pieces and miscellaneous instrumental works. He made important contributions to the American piano repertoire. His piano music includes six sonatinas, three volumes titled *Poems for Piano*, a concertino for piano and orchestra, serenades, a four-hand concerto, and a sonata for two pianos. Among his most significant contributions are his twelve solo piano sonatas.

Persichetti fully embraced 20<sup>th</sup>-century compositional practices. His style incorporates such diverse compositional techniques as atonality, polytonality and neo-classicism. Regarding his eclecticism, the composer testifies: "My own music is an amalgamation of techniques that I've inherited—not only the 20th century. I think that

you can take divergent materials and give them unity and make something.”<sup>116</sup>

Persichetti’s writing prioritizes texture, color and harmonic elements, perhaps even more so than melody.<sup>117</sup>

### *Three Toccatinas*

*Three Toccatinas* were composed for the University of Maryland’s 1980 competition. As suggested by the title, *Three Toccatinas* are written in neoclassical style. The term toccatina refers to a miniature toccata. The *Oxford Companion to Music* defines a *toccata* as “a piece in a free and idiomatic style... incorporating virtuoso elements designed to show off the player's ‘touch’.”<sup>118</sup>

The texture for all three pieces is spare, and most of the pianistic activity is relegated to the middle register of the keyboard. Most challenging for the pianist is maintaining stamina to sustain the momentum throughout. The performer must demonstrate, not only finger agility, but also rhythmic precision, within the context of delicate, thin textures.

The first toccatina, *Ben articolato*, features fast sixteenth notes played with alternating hands. Occasional *scherzando* eighth-note motives interrupt the otherwise continuous sixteenth-note motion. Most often comprised of the first notes of each group of four sixteenth notes, as seen Figure 52, the melody is typically found in the left-hand.

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<sup>116</sup> Shinn, "The Mirror Inversion": 57.

<sup>117</sup> Shinn, "The Mirror Inversion": 62.

<sup>118</sup> Lalage Cochrane, "Toccata," *The Oxford Companion to Music*, *Oxford Music Online* (Oxford University Press, n.d.), accessed August 29, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6814>.

Figure 52. *Three Toccatinas, Ben articolato*, Measures 1-10.

The image displays a musical score for the first two systems of 'Ben articolato'. The first system is marked 'mf' and includes a tempo indication of  $\text{♩} = ca. 160$ . The music is in 2/4 time and features a fast-paced sixteenth-note melody in the treble clef, with the bass clef providing harmonic support. Fingerings are indicated by numbers 1-4 above the notes. The second system continues the piece with similar rhythmic patterns and articulation.

Although the second toccatina, *Grazioso*, is more tuneful than the first, it retains many of the characteristics appearing in the first toccatina, including the fast-paced sixteenth-note motion and the light, *scherzando* texture. The second toccatina is in 6/8 meter, while the first is in 2/4. At Figure 53, the treble-clef melody is harmonized by the tenor voice in parallel sixths.

Figure 53. *Three Toccatinas, Grazioso*, Measures 1-8.

The image displays a musical score for the piece 'Grazioso' from 'Three Toccatinas'. The tempo is marked 'Grazioso' with a quarter note equal to approximately 104 beats per minute. The score is written for piano in 3/4 time. The first system (measures 1-4) features a treble clef with a melodic line starting on a half note G4, followed by eighth notes, and a bass clef with a four-measure rest followed by a rhythmic pattern of eighth notes. The second system (measures 5-8) continues the melodic line in the treble and features a more active bass line with eighth notes and chords. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has one sharp (F#). There are performance markings such as slurs and accents throughout the piece.

Titled *Caloroso*, or “warm,” the last piece is characterized by relentless sixteenth notes alternating between hands and running continuously up and down the keyboard, as shown in Figure 54. At the softer end of the dynamic spectrum, these passages demand that the performer employ a light, delicate finger technique and rhythmic control.

Figure 54, *Three Toccatinas, Caloroso*, Measures 1-8.

**Caloroso** (♩ = ca. 104)

*mp*

(half pedal)

5 4

Persichetti's *Three Toccatinas* are effective pieces that can be included in any recital program. They are well written and can provide the listener with insight into the musical style of one of America's great composers.

## *George Walker*

On June 27, 1922, Washington, D.C., the African-American composer George Walker was born into a family of self-taught, amateur musicians. At age five, he began piano lessons, studying with Mary Pinkney Henry and Lillian Mitchell Allen.<sup>119</sup> Inclined toward improvisation, he often rearranged and performed hymns at his family's Baptist church. In 1937, Walker enrolled at Oberlin College, where he studied piano with David Moyer and organ with Arthur Poister.

Walker, a true pioneer, broke numerous racial barriers. He is the first African-American to win the Philadelphia Orchestra youth auditions, to graduate from the Curtis School of Music, and to earn a doctorate from the Eastman School of Music. He is also the first African-American to play a debut recital in New York City's Town Hall and to win a Pulitzer Prize.<sup>120</sup>

At Curtis, he studied piano and composition with Rudolf Serkin and Rosario Scalero, a teacher of Samuel Barber. He spent two years in Paris, studying composition with the famed pedagogue Nadia Boulanger.

Walker maintained an active career as a performing pianist, composer and teacher. He performed all over the world and held faculty appointments at Dillard University in New Orleans, the Dalcroze School of Music, The New School for Social

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<sup>119</sup> Dennis Bow, "The Evolutionary Development of Compositional Technique and Style in the Piano Sonatas of George Walker: A Study of the Sonata No. 4 and Analytical Comparison of the Four Sonatas, Together with Three Recitals of Selected works of F. J. Haydn, L. V. Beethoven, F. Schubert, F. Chopin, F. Liszt, J. Brahms, C. Debussy, Z. Kodaly and F. Poulenc," (PhD diss., University of NorthTexas, 1995), accessed September 9, ProQuest Dissertations and Theses (AAT 304223265): 3.

<sup>120</sup> Everett Jones, "Intervallic Coherence in Four Piano Sonatas by George Walker: An Analysis," (PhD diss., University of Cincinnati, 2005), accessed September 5, 2014, ProQuest Dissertations and Thesis (ATT 3191788): 2.

Research, Smith College, the University of Colorado, Rutgers University, the Peabody Institute of Johns Hopkins University and the University of Delaware.

Walker is the recipient of numerous awards, including, beyond the 1996 Pulitzer Prize for his orchestral piece titled *Lilacs*, a Fulbright Fellowship, two Guggenheim Fellowships, two Rockefeller Fellowships, two Koussevitzky Awards, an American Academy of Arts and Letters Award and numerous grants from the Research Councils of Smith College, the University of Colorado, Rutgers University, the National Endowment for the Arts, and the New Jersey Council on the Arts. Walker was also awarded honorary doctorate degrees from Lafayette College, Oberlin College, Montclair State University, Bloomfield College, the Curtis Institute and Spelman College.

Walker has published over 90 works in a variety of genres, including compositions for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds and chorus. Major orchestras have performed his music across the United States and throughout the world.<sup>121</sup> Among his most significant piano works are *Prelude and Caprice*, *Spatials*, the *Spektra*, *Guido's Hand*, five piano sonatas and one piano concerto.

Powerful expression and a highly chromatic harmonic language characterize Walker's works. His rhythms are often complex. He uses thin, contrapuntal textures. About his writing style, Walker explains: "I am not interested in purely vertical

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<sup>121</sup> George Walker, "Biographical Information" *George Walker*, 2014, accessed September 5, 2014, <http://georgetwalker.com/bio.html>.



writing...I discovered early on that I had certain contrapuntal skills that were almost second nature to me. I try to create linear movement that has harmonic implications."<sup>122</sup>

### *Bauble*

*Bauble* was composed in 1981, in response to a commission from the University of Maryland Competition. The word *bauble* is defined by the *Oxford English Dictionary* as a trifle.<sup>123</sup> Unlike his larger, weightier piano sonatas, *Bauble* is relatively light in substance. This choice was not solely the composer's. The University of Maryland Competition imposed tight time constraints on the competition piece, perhaps constraining his creativity. As Walker acknowledged, "a five-minute piece duration did not allow sufficient time for in-depth development of advanced musical ideas."<sup>124</sup>

*Bauble*'s most prominent feature is its etude-like technical quality, thus affording the performer opportunity for brilliant virtuosity. Still, Walker incorporated hints of lyricism, color and contrasting dynamics and textures for the performers to explore.

As shown in Figure 55, the piece begins with a slow introduction, marked *Tranquillo*, featuring mysterious, wandering arpeggios that alternate between groupings of four, five, and six thirty-second notes. At Measure 6, a *Piu mosso* section follows, exhibiting fiery passagework derived from the thirty-second-note groupings present in the introduction. Contrapuntal techniques, strong dynamic contrast and sharp, often

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<sup>122</sup> Jeffrey Chappell, "From Sonata to 'Satin Doll': The Piano Music of George Walker," *Jeffrey Chappell Pianist*, accessed September 5, 2014, [http://jeffreychappell.com/kb\\_walker.php](http://jeffreychappell.com/kb_walker.php).

<sup>123</sup> Unnamed Author, "Bauble," *Oxford English Dictionary Online*, Oxford University Press, accessed September 5, 2014, <http://www.oed.com.proxyum.researchport.umd.edu/view/Entry/16309?rskey=oG5wfT&result=2&isAdvanced=false>, accessed September 9, 2015.

<sup>124</sup> George Walker, interview by Christiana Iheadindu Gandy, August 30, 2014.

unexpected accents are integrated within this virtuosic passagework. This fiery writing coalesces occasionally with more cantabile, lyrical passages.

Figure 55. *Bauble*, Measures 1-5.

The image displays a musical score for the first five measures of the piece 'Bauble'. The tempo is marked 'Tranquillo' with a quarter note equal to 40 (♩ = 40). The score is written for piano and includes performance instructions such as 'dolce', 'sost. Ped.', 'Ped.', 'pp', 'Senza Ped.', and 'Ped.'. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The score is presented in two systems, with the first system covering measures 1-3 and the second system covering measures 4-5. The key signature has one flat, and the time signature is 4/4.

Near the close of the piece, the virtuosic writing intensifies. A passage of wildly alternating hands is followed by a chain of widespread arpeggios. The piece concludes with a fierce finale and a triple forte cadence.

Dissonant and chromatic harmonies pervade the piece. The composer has created a work that is accessible to both audience and performer. Nonetheless, Walker cautions pianists that “a successful performance requires close attention to all the dynamics, phrasings and other performance indications that I marked in the score. The music allows for easy comprehension, assuming that the performer follow directions.”<sup>125</sup>

<sup>125</sup> Walker, interview by Christiana Iheadindu Gandy.

*Mark E. Wilson*

Born on August 26, 1949 in Long Beach, California, Mark Wilson's most important early musical influence was his mother, Rosalie Brashears Wilson, a skilled pianist. Regarding his mother's playing, Wilson reminisced: "I can remember her thundering away at the family piano. Given a melody, she could improvise on the spot, filling the house with cascades of showy arpeggios and runs."<sup>126</sup>

Wilson began his musical training at the age of six with violin lessons. Throughout childhood, Wilson was a member of several local area youth orchestral and chamber groups. By age 26, Wilson had already received his doctorate degree, in composition, from the University of California, Los Angeles, where he studied with Henri Lazarof, Roy Travis, Roy Harris and Leon Kirchner.

Wilson's compositions include orchestral music, chamber works, solo instrumental music, a piano concerto, and electroacoustic and multi-media works. Among his compositions are the string quartet, *Time Variations*, *Soliloquy* for solo violin, *Rituals* for piano, two electroacoustic works, titled *Aeolus* and *Windows*, and his orchestral works *Delphi*, *Oracles* and *The Phoenix*.

In the decade of the 1970's, Wilson became fascinated by the sound of original instruments in performances of early music. Wilson acknowledged this inspiration in a set of program notes he wrote for his Compact Disc, titled *Time Variations*:

The freshness of early music performed on period instruments impressed me greatly. In many ways this music seemed more like new, rather than old music, as if it were a subset of contemporary music. I began to consider the possibilities of incorporating certain aspects of early

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<sup>126</sup> Mark Edwards Wilson, *Time Variations*, 2008.

music into my own compositions, but I was not interested in a hybrid, neoclassical approach, nor was I interested in collage techniques. Superimposing styles seemed destructive to both. Instead, I began to explore ways of transforming one musical style into another.<sup>127</sup>

Wilson is the recipient of the Harold Springer Award for Music Composition, several Creative and Performing Arts awards from the University of Maryland, a Maryland State Arts Council Fellowship, and a Broadcast Music, Inc., Award. Also involved in film and television music, he was awarded, for film scoring, the Henry Mancini Prize and the Mancini Production Award. For his orchestral piece, *Morpheus*, Wilson received first prize in the Haubiel New Orchestral Music Competition. He also was awarded commissions from the Long Beach Symphony Orchestra and the Chamber Symphony of St. Louis.

### *Rituals*

*Rituals* was composed for the University of Maryland International Piano Competition in 1983. At the time, Wilson was a faculty member in the division of music theory and composition at the University of Maryland. The title, as Wilson has explained, describes an intentional “ritualistic repetition” that permeates the entire work.<sup>128</sup> Despite its exhaustive repetition, the piece does not lack variety. With each recurrence of material, he incorporates some aspect of variation. Frequently, motivic ideas are allowed to expand or compress consistently with each repetition. This technique is apparent from

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<sup>127</sup> Ibid.

<sup>128</sup> Mark Wilson, interview by Christiana Iheadindu Gandy, August 8, 2014.

the beginning of the piece. As Figure 56 demonstrates, the piece opens with a four-note cell that grows with each consecutive measure, becoming not only lengthier, but also melodically and rhythmically more complex.

Figure 56. *Rituals*, Measures 1-8.

The piece was written as a three-movement work compressed into a single-movement composition, in order to fit within the limited performance time allowed by the commission requirements. Three distinct, yet tightly interconnected sections, appear in the piece. The first section, *Andante*, elaborates on the concept of repetition. Musical ideas in this section are brief and often angular. Measure 87, marked *Adagio*, begins the second section, which is more lyrical and atmospheric. In this portion of the piece melodic ideas are longer and more embellished. Finally, Measure 151 introduces the last section of the piece, marked *Allegro feroce*. Written in orchestral style, this section has a strong, percussive character and features cluster effects, which the composer confessed

were intended as a reference to the music of Bartók.<sup>129</sup> Jagged, percussive rhythms pervade the section. Although rhythmic drive is given special emphasis throughout the entire piece, this feature is perhaps most obvious in the work's finale of the work. At the request of the percussion faculty at the University of Maryland School of Music, Wilson later reworked the last section of *Rituals* into a percussion piece for eight players, titled *End Game*.

The harmonic language in *Rituals* is strictly atonal, with only occasional moments of tonal reference. Instead of using tonal methods to delineate musical ideas, Wilson chose repetition as a means of creating a sense of stability. As the composer has acknowledged, his musical style after the writing of *Rituals* changed dramatically, becoming more tonal, with a stronger emphasis on pitch centers.<sup>130</sup>

According to Wilson's own testimony, his creative purpose in writing this piece was "to convey a variety of moods and textures, while also incorporating technical challenges that would allow the competitors to display their virtuosity."<sup>131</sup> Thomas Schumacher, at the time a member of the University of Maryland piano faculty, expressed his high regard for *Rituals*, saying that, while listening to the competitors' performances, he was able to identify, from the first few notes, the most skilled musicians in the competition cohort.

Having completed *Rituals* in just two weeks, Wilson acknowledged wishing for more time to work on the piece, but he expressed delight in its performances during the

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<sup>129</sup> Ibid.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

competition's final rounds. He reported that each reading was unique, an outcome that he had hoped for, because the textural characteristics of the piece were designed to allow the contestants various means of interpretation.<sup>132</sup>

### *John Cage*

John Cage was a pioneer of experimental American music and one of the most creative and influential musical personalities of the twentieth century. Born on September 5, 1912, in Los Angeles, California, he was first introduced to music by his aunt who played the piano. Recalling his first encounters with classical music, Cage relates: "I remember loving sound before I ever took a music lesson."<sup>133</sup> In the fourth grade, after years under the guidance of his aunt, Cage continued piano studies with local music teachers, including Fannie Charles Dillon—a respected pianist, educator and composer. Although interested in music, Cage did not see a musical career in his future. His immediate career ambition subsequent to high school was to become a writer.<sup>134</sup> He enrolled at Pomona College in 1928, majoring in theology, but left college after two years, setting off instead to Europe to pursue other academic interests.<sup>135</sup>

In Paris, Cage studied music, painting, poetry and architecture. While playing the piano, Cage began experimenting, at first unsatisfactorily, with composition. Regarding

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<sup>132</sup> Ibid.

<sup>133</sup> John Cage, *Silence: Lectures and Writings*, (Middletown, CT: Wesleyan University Press, 1961): 3-4.

<sup>134</sup> Inara Ferreira, "The Prepared Piano of John Cage: A New Level of Hearing the Sonatas and Interludes," (PhD diss., Florida Atlantic University, 2010), accessed September 9, 2015, ProQuest Dissertations and Theses (ATT 305217108): 3.

<sup>135</sup> James Pritchett, et al, "Cage, John," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed September 10, 2015, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/A2223954>.

his first works, Cage later claimed: "I remember very little about my first efforts at composition, except that they had no sensual appeal and no expressive power. They were derived from calculations of a mathematical nature, and these calculations were so difficult to make that the musical results were always extremely short."<sup>136</sup>

After journeying through France, Germany and Spain, Cage returned to the United States, in 1931. For a time, he studied with Richard Buhlig, a reputable pianist, composer and teacher. In 1933, he began studying composition with Adolph Weis, a pupil of Schoenberg, and Henry Cowell.<sup>137</sup> Cowell introduced Cage to exotic music from Africa and the Orient, to new sonorities and timbres, and to novel techniques for piano playing, including bypassing the piano keys and directly striking the strings. Cowell also incorporated forearm playing to execute pitch clusters on the keyboard, muting strings with objects, and drawing various materials along the piano strings. These ideas proved influential on Cage's development as a composer.

In 1935, Cage studied composition in California with Schoenberg, who introduced Cage to twelve-tone writing. Unlike Schoenberg, Cage came to believe that harmonic structure was unnecessary to support twelve-tone technique:

After I had been studying with Schoenberg for two years he said that in order to write music you must have a feeling for harmony. I explained to him that I had no feeling for harmony. He then said I would always encounter an obstacle—that it would be as though I came to a wall through which I could not pass. I said in that case I will devote my life to beating my head against that wall."<sup>138</sup>

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<sup>136</sup> John Cage, "A Composer's Confessions": 8.

<sup>137</sup> Pritchett, et al, "Cage, John."

<sup>138</sup> Cage, *Silence: Lectures and Writings*: 3-4.



Cage's desire to explore new sonorities and new means of expression never wavered. His curiosity resulted in the notion of "prepared piano," an idea that placed Cage among the most innovative composers of contemporary music. The "prepared piano" emerged as a continuation of Cowell's concept of "string piano," in which a wide range of sounds could be obtained from the instrument by manipulating the piano strings directly. Cage expanded upon Cowell's ideas. The sound of a prepared piano is altered, by attaching such objects as bolts, screws, weather stripping or rubber to the strings. Thus the piano emits sounds similar to those of a percussion ensemble.<sup>139</sup> Arguably, Cage's most representative work for prepared piano is the *Sonatas and Interludes*.

Cage believed in the musicality and equality of all sounds. According to his line of thinking, if music is made of sounds and all sounds are equal, then all sounds must be musical, including noise. Only half-jokingly, Cage once posed the question: "Which is more musical—a truck passing by a factory or a truck passing by a music school?"<sup>140</sup> For him both were bursting with musical possibility.

In the late 1940s, Cage developed an interest in Zen Buddhism and the *I Ching*.<sup>141</sup> The *I Ching*, which translates as *The Book of Changes*, is a classic Chinese text describing a symbolic system that prescribes order on chance events. Cage wrote four volumes of music, *Music for Changes*, based on the ideas that he gleaned from the *I Ching*. In these compositions, specific charts are used to determine such musical parameters as tempi, sounds, durations, dynamics and silences.

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<sup>139</sup> University of Maryland, "Prepared Piano," *University of Maryland University Libraries*, accessed July 16, 2014, <http://lib.guides.umd.edu/content.php?pid=345022&sid=2822724>.

<sup>140</sup> Carol Rhodes, "The dance of time": 14.

<sup>141</sup> Pritchett, et al, "Cage, John."

In 1960, Cage joined the faculty in the Liberal Arts and Sciences department at Wesleyan University, a liberal arts college in Middletown, Connecticut. There, Cage taught classes in experimental music. He remained affiliated with Wesleyan University for many years.

Throughout his career, Cage amassed a myriad of awards and honors for his musical and experimental innovations. He was the recipient of a Guggenheim Fellowship and an award from the National Academy of Arts. He was elected to the American Academy of Arts and Sciences and American Academy of Arts and Letters, in 1978 and 1988, respectively, and made a Commandeur de l'Ordre des Arts et des Lettres by the French Légion d'Honneur, in 1982. In 1983, he received the Notable Achievement Award from Brandeis University, and, in 1968, the California Institute of the Arts conferred on Cage an honorary doctorate.<sup>142</sup>

#### *ASLSP*

In keeping with John Cage's other works, ASLSP demonstrates the composer's ongoing interest in innovation. ASLSP materialized from a University of Maryland Competition commission in 1985. It marks a startling contrast from the typical, classical competition pieces, as Cage scholar Stephen Drury comments on his Compact Disc recording, *John Cage The Piano Works*:

One can only shake one's head in wonder and merriment at the thought of the semi-finalists, drilled to the point of obsessiveness in the standard way of reproducing all the 'old classics' at lightning speed and top volume, trying one after the other to make sense of Cage's pointillistic,

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<sup>142</sup> Unnamed Author, "John Cage," *Lovely Music*, April 2014, accessed July 16, 2014, <http://www.lovely.com/bios/cage.html>.

chance-generated melodies (one for each hand, unrelated but played simultaneously).<sup>143</sup>

The title for this piece originates from two sources. The first refers to a performance indication in the score, “As slowly as possible,” abbreviated *ASLSP*. The second reference is from a quotation from the dense prose of *Finnegan’s Wake* by Irish author James Joyce: “Soft morning city! LSP!”<sup>144</sup>

*ASLSP* consists of eight brief, chance-derived segments, played in order. The pianist may abandon or repeat any segment at will, thus allowing competitors freedom to assemble their own versions of the piece. Ostensibly, via this feature, the competition judges avoided hearing onerous exact replications of the same piece.<sup>145</sup> Drury afforded his listeners the same luxury, declaring in the notes for his recording of the piece: “For this recording, I have included all eight movements in their original order, leaving it to the listener to program his or her own CD player ‘at will’ and create new versions of the piece.”<sup>146</sup>

*ASLSP* capitalizes on one of the techniques that Cage incorporated into several of his works—a staccato chord generated from a single pitch and sustained by the pedal. Tones are often prolonged, continuing until completely inaudible. Before the tones disappear entirely, the pianist presses down on the keys, sustaining open strings and resonating with the newly sounded tones. The resulting blend of overtones imbues the

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<sup>143</sup> Stephen Drury, “ASLSP,” *John Cage: The Piano Works 3*. Comp. John Cage. 1998.

<sup>144</sup> Ibid.

<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

music with a dream-like, almost unreal quality. As implied by the title, the piece is slow moving. Its light textures give the piece a degree of daintiness and elegance.

### *George Perle*

George Perle was born, in Bayonne, New Jersey, May 6, 1915, to immigrants of Eastern European Jewish descent, who were not musically inclined. Although lacking exposure to classical music in early childhood, Perle was undeterred from a future in music. From a relative who was an amateur pianist, Perle was introduced to the Western classical music repertoire. Ultimately consumed by this music, during his teenage years Perle expressed the desire to compose.<sup>147</sup>

While pursuing a Bachelor of Arts degree at DePaul University in Chicago, between 1934 and 1938, Perle studied composition with the composer and conductor Wesley La Violette. In 1942, he earned a Master of Music degree from the American Conservatory of Music in Chicago, where he studied with Ernst Krenek, an American composer of Czech origin. In 1956 he completed his doctorate at New York University.<sup>148</sup>

Perle took on multiple professions beyond that of composer. He became a highly-regarded theorist and educator. Writing articles and books about music of the twentieth century, Perle's expertise covered Schoenberg, Berg, Webern, Bartók and Scriabin. During his career, Perle held several faculty appointments, including positions at the

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<sup>147</sup> Robert Cummings, "George Perle Artist Biography," *All Music*, accessed July 16, 2014, <http://www.allmusic.com/artist/george-perle-mn0001439927/biography>.

<sup>148</sup> Paul Lansky, "Perle, George" *Grove Music Online, Oxford Music Online* (Oxford University Press, 2009), accessed September 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21345>.

University of Louisville, the University of California Davis, Queens College, Yale University, the University of Southern California, the University of Pennsylvania, Columbia University and the University of California, Berkeley. For many years, Perle was composer-in-residence for the Tanglewood Music Center, the Marlboro Music Festival and the San Francisco Symphony Orchestra. He is the recipient of several awards, including the 1986 Pulitzer Prize for his *Wind Quintet No. 4*, A MacArthur Fellowship, the Otto Kinkeldey Award of the American Musicology Society and the ASCAP Deems Taylor Award.

From his first experiments with composition, Perle was drawn to chromaticism and atonality. He belongs to the first generation of American composers to champion concepts from the Second Viennese School. Although impressed by the ideas promulgated by Schoenberg, Berg and Webern, Perle decided against adopting the twelve-tone system.<sup>149</sup> Blending elements of serial technique with the hierarchical characteristic of tonality, Perle created a new and unique musical language.

Much of Perle's music was created in a pitch system of his own invention. In his article in *Grove Music Online*, Paul Lansky describes Perle's innovative musical language: "Using some of the fundamental concepts of the 12-note system, such as set and inversion, he developed an approach to composition that attempts to incorporate such 12-note ideas with some of the basic kinds of hierarchical distinction found in tonal practice, such as the concept of a 'key' as a primary point of reference."<sup>150</sup> In devising a name for this system, Perle first called it the "Twelve-Tone Modal System," then, later,

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<sup>149</sup> Lansky, "Perle, George."

<sup>150</sup> Ibid.

“Twelve-Tone Tonality.”<sup>151</sup> This last choice of terminology led to confusion among some of Perle’s colleagues: Tonality and twelve-tone technique—the anti-tonality—are contradictory. Perle’s intention was to establish a tonally inspired organizational system based on assortments of pitches in the chromatic scale.

The *Oxford Dictionary of Music* explains Perle’s compositional approach as:

. . .an attempt to create useful distinctions and differentiations in a twelve-tone context by defining functional characteristics of pitch-class collections, in terms of the intervals formed by component pairs of notes, on the one hand, and the properties of these same pairs with respect to axes of symmetry, points about which they are symmetrically disposed, on the other.<sup>152</sup>

Perle exploits simple ideas, an approach contrary to that of his contemporaries. At the time, many composers operated in complexity. In place of intricate concepts, Perle offers straightforward musical ideas that are varied in their presentation. These ideas convey diversity within an easily accessible structure. In his own words, Perle explains his original musical language as:

. . . ‘freely’ or ‘intuitively’ conceived, combining various serial procedures with melodically generated tone centers, intervallic cells, symmetrical formations, etc. A rhythmic concept, or rather ideal, toward which I progressed. . . was that of a beat, variable in duration but at the same time as tangible and coherent as the beat in classical music, and of an integration between the larger rhythmic dimensions and the minimal metric units.<sup>153</sup>

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<sup>151</sup> Ibid.

<sup>152</sup> Ibid.

<sup>153</sup> Ibid.

## *Sonatina*

The Friends of the Maryland Summer Institute for the Creative and Performing Arts commissioned Perle's *Sonatina* for piano in 1986 for the Kapell Competition. As inferred by the title, the piece is organized according to the classical sonatina framework, the piece lasting approximately five minutes and following the fast-slow-fast arrangement of movements: *Allegretto*, *Molto adagio* and *Allegro*.

Throughout, the piece's texture is thin and delicate, and the rhythm and phrase structure, simple. Complexity arises from the manner in which the composer manipulates brief, unsophisticated musical ideas. He presents them several times, each time subtly varied, creating a layer of intricacy within the composition and making the piece accessible to the listener. The appearances of the thematic material, introduced at the beginning of each movement, can be tracked without difficulty.

The first movement, *Allegretto* marked *delicatamente*, establishes a sober, contemplative mood. The 3/8-meter creates an atmosphere of an old, forgotten dance. Gravitating toward the lower end of the spectrum, the dynamics give the movement a subdued character. The texture is light and contrapuntal. The first movement's organizing principle is similar to classical sonata form.

Measures 1 through 27 present the initial thematic material, reminiscent of sonata form's principal theme. The first phrase of the theme, as well as the first two measures of its second phrase, are included in Figure 57. Here, the composer uses long legato melodic lines in the top voice, while allowing the lower voices to harmonize the tune with dissonant sonorities. The harmony gives the tune a dark, sinister quality.

Figure 57. *Sonatina, Allegretto*, Measures 1-11.

The image displays a musical score for the first eleven measures of a piece titled "Sonatina, Allegretto". The score is written for piano and consists of two systems of staves. The first system covers measures 1 through 11. It begins with the tempo marking "Allegretto" and a note value of a quarter note equal to approximately 48 beats (♩ = ca. 48), with a total of 144 beats. The performance instruction "delicatamente" is written above the first staff. The dynamics start at "mp" (mezzo-piano) in measure 1 and change to "pp" (pianissimo) in measure 4. The mood is described as "misterioso" in measure 7. The tempo then changes to "poco riten." (poco ritardando) with a note value of a quarter note equal to 36 beats (♩ = 36), with a total of 108 beats. The second system covers measures 12 through 18. It begins with the tempo marking "a tempo". The dynamics are "p" (piano) in measure 12, "pp" (pianissimo) in measure 13, "mf" (mezzo-forte) in measure 15, "p" (piano) in measure 16, and "dim." (diminuendo) in measure 18. The score includes various musical notations such as slurs, ties, and dynamic markings.

A second theme is introduced in Measures 28 through 42, as depicted in Figure 58. Here, the melodic lines are more brief and angular. The use of dotted rhythms provides the tune with a more playful, lighthearted quality. A brief, seven-measure development section appears at Measure 43.

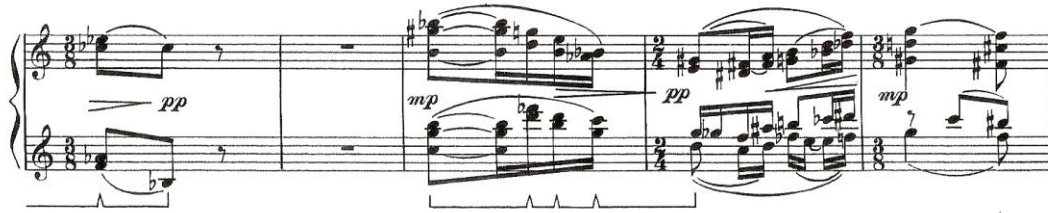


Figure 58. *Sonatina, Allegretto*, Measures 29-43.

The image displays a musical score for measures 29-43 of a piece titled "Sonatina, Allegretto". The score is written for piano and is organized into three systems, each with a grand staff (treble and bass clefs). The first system (measures 29-33) includes markings for "rit." (ritardando) and "a tempo" (return to tempo), along with dynamic markings of *pp* (pianissimo) and *cresc.* (crescendo) leading to *(mf)* (mezzo-forte). The second system (measures 34-38) features dynamics of *f* (forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The third system (measures 39-43) includes dynamics of *p* (piano), *pp poco cresc.* (pianissimo with a little crescendo), *mf* (mezzo-forte), and *p sub.* (piano subito). The score contains various musical notations such as slurs, ties, and dynamic hairpins.

Measure 50 begins the recapitulation, during which the first theme is restated, but here, he skips the entire first phrase of the theme and opens the recapitulation with the second phrase, as shown in Figure 59. Most of the recapitulation is built on the theme's second phrase. The second theme appears only briefly, beginning at Measure 64. The composer does not introduce the first phrase of the theme until the end of the movement, at Measure 70.

Figure 59. *Sonatina, Allegretto*, Measures 48-52.



The second movement of the piece, *Molto adagio*, is brief and static. The dynamics do not exceed *mf*, contributing to the contemplative atmosphere that characterizes the entire movement. As shown in Figure 60, the second movement opens with a slow moving eighth-note melody in the soprano, accompanied by sparse chords in the lower voices. Measures 8 through 10 introduce a chordal texture, similar to a brief chorale, placed in the middle of the movement. At Measure 11 the opening melody returns, concluding the second movement of the piece.

Figure 60. *Sonatina, Molto adagio*, Measures 1-8.

The musical score for Figure 60 consists of two systems of music. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The piece is in 3/4 time and is marked 'Molto adagio' with a tempo of ♩ = 62. The key signature has one flat (B-flat). The score is written for piano, with a right-hand melody and a left-hand bass line. Dynamics include mezzo-piano (mp), piano (p), pianissimo (pp), and piano subitissimo (p sub.). The first system shows a melodic line in the right hand starting with a half note, followed by quarter notes, and a bass line with quarter notes. The second system continues the melodic line with eighth notes and quarter notes, and the bass line with quarter notes and eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

The third and final movement of the piece, *Allegro*, provides contrast to the preceding two sections. Unlike the dark and pensive first two movements, this last movement is scherzo-like. Performed without the damper pedal, this movement is light and dry. The thin opening texture features a series of fast sixteenth-notes in a sweeping, ascending motion, as shown in Figure 61. The ascending sixteenth-note pattern alternates with a triplet pattern of light, staccato chords beginning at Measure 5. The composer shifts these two main ideas through various transpositions, each recurrence so subtly modified that only a finely tuned ear can detect the distinction.

An important feature of this movement, apparent in Figure 61, is metric modulation.<sup>154</sup> The composer opens the movement with three beats per measure which, in

<sup>154</sup> Metric modulation is a technique introduced by the American composer Elliott Carter and it refers to changing time signatures in order to create a transition from one meter to another.

Measure 5, generate a triplet pattern at a faster speed. This interplay of tempi, though not notated as such in the score, is a major feature of Perle's music in general.

Figure 61. *Sonatina, Allegro*, Measures 1-8.

The musical score for Figure 61 consists of three systems of piano music. The first system shows measures 1-4, with a tempo marking of *Allegro* ( $\text{♩}=80, \text{♩}=120$ ) and a dynamic marking of *p*. The second system shows measures 5-8, featuring a *sf* dynamic and a *sempre p* instruction. The third system continues the piece, also including *sf* and *sempre p* markings. The score is written for piano and includes a *senza ped.* instruction. The music features a complex interplay of tempi, with a triplet pattern at a faster speed in measure 5. The score is written in 3/4 time and includes several triplet patterns and dynamic markings.

Prior to the end of the movement, the main *Allegretto* theme from the first movement reemerges, as a memory from the past, as shown in Figure 62. This recalls the end of the *Allegretto* movement, which restated the theme's first phrase. As Figure 62 also shows, the composer ends his *Sonatina* with a one-measure return of the triplet motive that pervaded the entire last movement of the piece, ending the work abruptly.

Figure 62. *Sonatina, Allegro*, Measures 88-97.

The musical score for measures 88-97 of the *Sonatina, Allegro* is presented in two systems. The first system, measures 88-94, is marked *Allegretto* (♩.=48) and *poco riten.* (♩.=36). The treble clef part features a melody of eighth notes, while the bass clef part provides a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *p*. The second system, measures 95-97, is marked *a tempo* (♩.=120) and *mp*. The treble clef part features a melody of eighth notes, while the bass clef part provides a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *mp*. The piece ends with a double bar line and a 1:36 time signature.

The *Sonatina* requires much stamina, both in performance and in practice. Although the piece is brief, its varied–repetitive nature requires great attention to detail. Because the many repetitions tend toward redundancy, the performer’s challenge is to provide a sufficiently colorful and varied performance to counter the otherwise motoric feel of the piece.

### *Ned Rorem*

Ned Rorem, born October 3, 1923, in Richmond, Indiana, spent most of his childhood in Chicago, where the family moved when Rorem was only a few months old. His first musical experiences came not only from family members, but also from live performances. Among the celebrated pianists that he was privileged to see are Ignaz Jan Paderewski, Sergei Rachmaninoff and Josef Hofmann—all of whom formed Rorem’s

musical foundations.<sup>155</sup> By age seven, he was already tapping away at piano keys, under the guidance of Russian pianist Nuta Rothschild. Rothschild introduced Rorem to a large segment of the traditional piano repertoire. She instilled in Rorem an admiration for the music of Debussy, which later played an important role in the development of the composer's musical style.<sup>156</sup> Rorem also studied with Margaret Bonds, an African-American performer, teacher and composer who exposed her students to American music, including jazz and pop, and who nurtured Rorem's talent for improvisation and composition.<sup>157</sup> Another major developmental influence for Rorem was Belle Tannenbaum, a Chicago-area pianist and educator. Tannenbaum guided Rorem's first public recital appearances.<sup>158</sup> Beyond piano lessons, Rorem studied harmony with Leo Sowerby, a teacher at the American Conservatory and a Pulitzer Prize and Prix de Rome winner.

Rebelling against the wishes of his parents, Rorem continued to develop a career in music. His collegiate piano and composition studies began at Northwestern University. There, he studied briefly with Alfred Nolte and Harold Van Horne. Rorem departed Northwestern for Philadelphia's Curtis Institute of Music, studying under Rosario Scalero, whose approach Rorem found to be too conservative for him.<sup>159</sup> Two

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<sup>155</sup> Kevin Vogelsang, "The Piano Concertos of Ned Rorem," (PhD diss., University of Cincinnati, 1991), accessed September 11, 2015, ProQuest Dissertations and Theses (ATT 303925996): 1.

<sup>156</sup> Bill Bailey, "The Piano Compositions of Ned Rorem: 1948-1954," (PhD diss., Johns Hopkins University, 1992), accessed September 11, 2015, ProQuest Dissertations and Theses (ATT 303990825): 3.

<sup>157</sup> Vogelsang, "The Piano Concertos of Ned Rorem": 2.

<sup>158</sup> Ibid.

<sup>159</sup> James Holmes, et al, "Rorem, Ned," *Grove Music Online, Oxford Music Online* (Oxford University Press, 2003), accessed July 16, 2014 <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/48611>.

years later Rorem was living in New York City, working as a copyist for composer Virgil Thomson. During that time, he took orchestration and prosody lessons with Thomson, while continuing piano lessons with Betty Crawford.

In 1945, Rorem enrolled at the Juilliard School to study composition with Bernard Wagenaar, eventually graduating with a Bachelor of Arts degree and, later, a Master of Arts. During the summers of 1946 and 1947, Rorem was a composition fellowship student at the Berkshire Music Center at Tanglewood. There, he benefited from the guidance of composer Aaron Copland.<sup>160</sup>

In 1949, Rorem received a Fulbright scholarship, to study in Paris with Arthur Honegger. After a two-year hiatus in Morocco, Rorem settled in Paris. During these years abroad, he turned his attention fully to composition, with success. Fast becoming well known in Paris, Rorem's compositions also garnered recognition in the United States.<sup>161</sup> After nearly a decade abroad, Rorem returned to New York in 1958, as an established composer.

In 1959, Rorem joined the faculty at the University of Buffalo. In 1965, he became a teacher at the University of Utah and, in 1980, coming full circle, he joined the faculty at the Curtis Institute. Surprisingly, Rorem was uneasy about teaching, warning at one point: "For the composer, teaching turns to danger; after the first year he starts to believe what he says, thus to repeat himself; that is fatal for his music."<sup>162</sup>

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<sup>160</sup> Ibid.

<sup>161</sup> Vogelsang, "The Piano Concertos of Ned Rorem": 5.

<sup>162</sup> Ned Rorem, *Setting The Tone: Essays And A Diary By Ned Rorem*, (New York: Coward-McCann, 1983): 222.

Roem's music features complex harmonies, emphasizing altered chords, polytonality and even serialism, while retaining some echoes of tonality.<sup>163</sup> Perhaps one of the most striking characteristics of Roem's musical style is its lyricism. Roem himself used the term "vocal" to describe his compositional orientation. On the subject Roem offered: "I write as much non-vocal music as vocal. But whether it is a symphony or violin piece or concerto, the only way for me to get going is to think vocally."<sup>164</sup>

Predictably, Roem is particularly acclaimed for his vocal music. A prolific composer, Roem has written approximately 400 songs for solo voice with piano or chamber ensemble accompaniment. Additionally, Roem's collected works include choral music and operas. His songs convey a sense of elegance, restraint and simple, unsentimental expressivity.<sup>165</sup>

In addition to vocal music, Roem has written three symphonies, several chamber works, ballets and theatre music. For piano, he wrote three sonatas, three barcarolles, sets of character pieces and etudes. He also composed three piano concertos, a concerto for cello and piano and works for two pianos.

Roem has received music commissions from the Ford Foundation, the Lincoln Center Foundation, the Koussevitzky Foundation, the New York City Opera Company and the North Carolina and Cincinnati Symphony Orchestras. He has received several awards, including two Guggenheim Fellowships and an honorary doctorate degree from Northwestern University.

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<sup>163</sup> Holmes et al., "Roem, Ned."

<sup>164</sup> Robert Jacobson, "On the Occasion of His Fiftieth Birthday, Ned Roem Speaks," quoted in Vogelsang, "The Piano Concertos of Ned Roem": 8.

<sup>165</sup> Holmes *et al.*, "Roem, Ned."



### *Song and Dance*

Ned Rorem's piano piece, *Song and Dance*, was commissioned in 1987 by The Friends of The Maryland Institute for the Creative and Performing Arts for the Kapell Competition. *Song and Dance* is a piece worthy for pianists to explore. A detailed examination reveals a work that provides sufficient variety to render a colorful, effective performance. Similar to many other competitions pieces, this work establishes a balance between virtuosic display and lyrical expressivity. Unsurprisingly, Rorem incorporated in this piece the lyrical qualities that occurred so naturally in his vocal compositions.

*Song and Dance* opens with a gesture consisting of dissonant, arpeggiated chords played *fortissimo*. The beginning, marked *Wildly: A False Waltz*, is atypically in 4/4 rather than 3/4 meter. The composer nevertheless achieves a dancing, waltz-like quality, by means of repeated triplet figurations. The triplet pattern persists throughout the entire piece, as a distinguishing characteristic of the work. Further, as shown in Figure 63, the triplets often introduce double notes and unexpected chord changes that technically challenge the pianist.

Figure 63. *Song and Dance*, Measures 1-8.

The image shows the musical score for the first eight measures of 'Wildly: A false Waltz' by Frédéric Chopin. The title and tempo are 'Wildly: A false Waltz ♩ = 168'. The score is in 4/4 time. It begins with a piano introduction in the right hand, marked *ff*, consisting of arpeggiated chords. The left hand has a simple accompaniment. At measure 3, the left hand begins a bouncy pattern of eighth notes under sustained chords. At measure 6, the main theme appears in the right hand, marked *mf marcato sempre*, consisting of triplet eighth notes. The score includes performance instructions such as *sost. ped.* and *secco*. The key signature has one sharp (F#).

In Measure 3, a bouncy, left-hand accompaniment pattern commences under sustained chords that linger from the arpeggiated introductory gesture. The main theme appears above the accompaniment, at Measure 6. The melody, labeled *marcato sempre*, has an assertive, blunt character. In Measure 31, an energetic passage of descending sixteenth notes briefly interrupts the triplet figurations. Figure 64 shows a transitional passage that slows the pace; then, at Measure 62, a slower, middle section begins.

Notably, the middle section is marked *with grand simplicity*. This section presents a lyrical, song-like melody, with, in the beginning, a modal quality. The triplets are maintained, but they are transformed and incorporated into longer melodic lines with a thoughtful, gentle character. The texture of the middle section is more contrapuntal than the outer sections.

Figure 64. *Song and Dance*, Measures 62-66.



After the return of the A section, the piece closes with a furious coda, marked *ffff*. This last fragment presents the fast triplets, this time played hands together. The last three measures of the piece see the return of the arpeggiated chords with which the composer opened of the piece.

### *Henri Dutilleux*

Born in Angers, France, January 22, 1916, Henri Dutilleux belonged to a family of musicians. His grandfather was a composer and organist, and his parents were amateur musicians. Dutilleux's mother was a pianist; and his father, a violinist. With so strongly musical a family, Dutilleux developed, from his earliest years, a reverence for music, which showed via his interest in composition.<sup>166</sup>

Dutilleux began his musical training in 1924, at the Conservatory of Douai, where he studied piano, ear training, harmony and counterpoint. His first teacher was Victor Gallois, director of the Conservatory. As time passed, Dutilleux focused more on

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<sup>166</sup> Rosemarie Suniga, "The Solo Piano Works Of Henri Dutilleux: A Stylistic Analysis," (PhD diss., University of South Carolina, 2011), accessed July 16, 2014, ProQuest Dissertations and Thesis (AAT 3494404): 3.

composition, frequently overlooking his piano lessons. Eventually, he decided to pursue only a career as a composer. He explains: “It was a decision that seemed perfectly straightforward to me...I was stimulated by everything I heard round me.”<sup>167</sup>

In 1932, at age 16, Dutilleux received an invitation to continue his studies at the Paris Conservatoire. There, he studied composition with Henri Busser, Maurice Emmanuel, Noël Gallon and Jean Gallon, and received traditional training. Such composers as Claude Debussy and Maurice Ravel were at this time ranked as the most representative of modern music.<sup>168</sup> Later in Dutilleux’s career, he was introduced to contemporary musical philosophy. After being introduced to the music of Bartók, Schoenberg, Berg, Webern and other contemporary composers, Dutilleux veered away from tonality and the traditional practices that he had learned at the Conservatoire. He put his newly acquired modern aesthetic into his *Piano Sonata*, a work that the composer designated as his Op. 1, renouncing most of the works he had written prior to the sonata.<sup>169</sup>

As a composer, Dutilleux was meticulous and self-critical, which included special concern for the physical appearance of his scores. Many of his passages were conceived in terms of an overall visual shape; only after the shape was perfectly assembled did he build the musical content. Dutilleux often included in his music palindromes and fan-shaped passages. The result is colorful, imaginative and often technically demanding.

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<sup>167</sup> Suniga, "The Solo Piano Works of Henri Dutilleux": 4.

<sup>168</sup> Suniga, "The Solo Piano Works of Henri Dutilleux": 10.

<sup>169</sup> Caroline Potter, "Dutilleux, Henri," *Grove Music Online, Oxford Music Online* (Oxford University Press, 2013), accessed July 16, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08428>.

Dutilleux refused to adopt twelve-tone technique.<sup>170</sup> Instead, he used a hierarchical arrangement of pitches, similar to that found in traditional tonal language. In his article on the composer, *New York Times* music critic Paul Griffiths wrote:

Mr. Dutilleux was a moderate modernist. While he gradually moved away from regular tonality in favor of a richer harmony, he maintained a powerful sense of direction. In form, too, his music evolved, from closed and abstract symphonic patterns toward open-ended, atmospheric stretches within a continuous unfolding of melodic transformation.<sup>171</sup>

Although piano music is rare in Dutilleux's collected works, his *Piano Sonata* rose in popularity among performers. The piece was also notorious—large in scope and technically formidable. The third movement in particular is often performed independently in piano competitions. It is also a rarity—one of only a few substantial French sonatas. Among Dutilleux's other well-known compositions are his orchestral works, including two symphonies, concertos for violin and cello and *Correspondances* for soprano and orchestra.

Dutilleux held faculty appointments at the École Normale de Musique and the Paris Conservatoire. National and international recognition came to Dutilleux through the Grand Prix National de la Musique, the Ernst von Siemens Music Prize and the New York Philharmonic's Marie-Josée Kravis Prize for New Music.

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<sup>170</sup> Roger Nichols, "Dutilleux, Henri," *The Oxford Companion to Music*, *Oxford Music Online* (Oxford University Press, n.d.), accessed July 16, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2152>.

<sup>171</sup> Paul Griffiths, "Henri Dutilleux, Modernist Composer, Dies at 97," *The New York Times*, May 23, 2013: B17, accessed July 16, 2014, <http://www.nytimes.com/2013/05/23/arts/music/henri-dutilleux-modernist-composer-dies-at-97.html?pagewanted=all& r=1&>.

*Les jeu des contraires*

*Les jeu des contraires* was commissioned in 1988 by the Friends of the Maryland Summer Institute for the Creative and Performing Arts for the Kapell Competition. The piece is dedicated to the American pianist Eugene Istomin, who had recommended Dutilleux for the commission. His inspiration for this piece originated in a ten-measure excerpt that he composed in 1987 for the celebration of the 100th issue of *Le Monde de la musique*.

The piece's title, translated as "the game of opposites," alludes to contrary motion between the two hands, which forms the piece's textural basis. The influence of Debussy appears in the first measure, which emphasize colorful, contrasting sonorities and resonant effects. The idea of "game" in the title refers to opposing sonorous effects and dynamics appearing throughout. The composer elaborates on the form: "One sees here the concept of fan-shaped writing, with intervals that progressively contract in a symmetrical way, and mirror writing which is applied to harmonic structures and sometimes rhythmic structures, as in the use of palindromes."<sup>172</sup>

The opening section, marked *Librement*, is atmospheric, calming and mysterious. As Figure 65 shows, the opening features light textures consisting of swirling thirty-second-note figurations. The dynamic spectrum is soft, and pedaled sonorities, colorful.

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<sup>172</sup> Richard Johnston Noel, Jr., "The 'Figures de Resonances' and 3 Preludes of Henri Dutilleux: Analysis and Context," (PhD diss., Rice University, 2003), accessed July 16, 2014, ProQuest dissertations and Theses (AAT 3090173): 81.

Figure 65. *Le jeu des contraires*, Mesures 1-4.

Librement  
 ♩ = 40 (Penser la pulsation à la croche, soit ♩ = 80)

The musical score for measures 1-4 of *Le jeu des contraires* is presented in two systems. The first system shows the right hand (RH) with a piano (*p*) dynamic and the left hand (LH) with a mezzo-forte (*mf*) dynamic. The second system shows the RH with a piano (*p*) dynamic and the LH with a pianissimo (*pp*) dynamic. Pedal markings include "Ped." and "les 2 Ped.".

Measure 16 introduces a new section marked by a change of texture that features larger chords alternating between hands. At Measure 58, a middle section, marked *Volubile*, begins. As Figure 66 demonstrates, this section continues the practice of alternating hands; but rather than chords, rapid, thirty-second-note figurations appear in either contrary or parallel motion. The final section of the piece, introduced at Measure 115 and marked *Lent et mystérieux*, has a more subdued, distant character.

Figure 66. *Le jeu des contraires*, Mesures 58-64.

Volubile ♩ = 126

The musical score for measures 58-64 of *Le jeu des contraires* is presented in two systems. The first system shows the right hand (RH) with a pianissimo (*pp*) dynamic and the left hand (LH) with a mezzo-forte (*mf*) dynamic. The second system shows the RH with a mezzo-forte (*mf*) dynamic and the LH with a pianissimo (*pp*) dynamic. Pedal markings include "Ped. sourde seulement" and "8 bas.".

Written by a French composer, *Les jeu des contraires* lies outside of the contemporary American piano repertoire. Nevertheless, the piece provides perspective on the types of works composed for piano competitions in the United States. The work is effective, rendering a brilliant performance, should more pianists wish to take advantage.



CHAPTER IV  
COMMISSIONS BY THE SAN ANTONIO INTERNATIONAL PIANO  
COMPETITION

*Lowell Liebermann*

Born on February 22, 1961, in New York City, American composer Lowell Liebermann was blessed with parents, who, although not professional musicians, nurtured his love of music. Liebermann's first piano lessons began at age eight, and by age 13, he had decided on a career as a composer.<sup>173</sup> Never abandoning his training in piano, he also pursued a successful career as a concert pianist.

Liebermann's first composition teachers were Ruth Schonthal, a student of Hindemith and David Diamond. Liebermann continued lessons with Diamond throughout high school and college. After graduating with a bachelor's degree from the Juilliard School, Liebermann continued work with Vincent Persichetti and, in 1987, he was awarded a Doctor of Musical Arts degree from Juilliard.<sup>174</sup>

Liebermann's musical style simultaneously rests on both tradition and innovation.<sup>175</sup> His music is acknowledged for its technical command and audience accessibility. The composer has written over one hundred works in a variety of genres and, as a pianist, he has written extensively for the instrument. Among Liebermann's

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<sup>173</sup> Dean Alan Nichols, "A Survey Of The Solo Piano Works of Lowell Liebermann," (PhD diss., University of Kentucky, 2000), accessed August 10, 2014, ProQuest Dissertations and Theses (AAT 9980833): 8.

<sup>174</sup> Ibid.

<sup>175</sup> Unnamed Author, "Lowell Liebermann Biography," *Lowell Liebermann*, accessed July 16, 2014, <http://www.lowellliebermann.com/index.html>.

most popular works are *Gargoyles* for piano, the flute and piano concertos, the symphonies, and violin and cello sonatas. In addition, he has written chamber music, vocal music and opera.

Liebermann's effort has resulted in several awards, including the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, the Grand Prize in the Delius International Composition Competition, and the Outstanding Composition Award from the Yamaha Music Foundation. Liebermann is the winner of the first American Composers Invitational from the eleventh Cliburn Competition. In addition, he served as composer-in-residence for the Dallas Symphony Orchestra and the Sapporo Pacific Music Festival, and at the Saratoga Performing Arts Center.

### *Nocturne No. 3*

Between 1986 and 2010 Liebermann composed eleven *Nocturnes* for piano. All of these works are atmospheric pieces that explore the sonorous subtleties of the piano. As a group, the *Nocturnes* are perhaps the most introspective of the composer's works, but they also contain occasional bursts of virtuosity and passion. The *Nocturnes* follow the melody and accompaniment arrangement expected from the genre as developed in the 19<sup>th</sup>-century, but with unique melodic ornamentation and accompaniment patterns. Liebermann's textures are multi-layered and contrapuntal. Rich pedaling creates a surreal atmosphere. An acceptable performance of a Liebermann *Nocturne* requires precise touch and sophisticated expressive imagination.

Liebermann's *Nocturne No. 3* was composed for the competition in 1991, with support from Mr. and Mrs. Arthur Gurwitz, in loving memory of their son, Andrew

Russell Gurwitz. The première took place October 19, 1991, at San Antonio's Ruth Taylor Concert Hall.

The piece is written in a Romantic style that brings to mind Chopin's atmospheric nocturnes. Although nostalgic of Chopin, the colorful texture and idiomatic writing resemble Ravel's musical style. In ABA form, the *Nocturne* explores one principal and two secondary themes. As Figure 67 demonstrates, sparkling upper register sonorities, stressing the interval of a minor third, open the piece. At Measure 3, the principal theme is introduced in the middle register. The melody, conceived in long, lyrical lines, is diatonic and features uncomplicated rhythms with perpetually changing harmonic progressions.

Figure 67. *Nocturne No. 3*, Measures 1-7.

The image shows the musical score for the first seven measures of Nocturne No. 3. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute (♩ = 60). The score is written for piano in 4/4 time. The first system (measures 1-4) features a right-hand melody of eighth notes with a 'pp' dynamic and a left-hand accompaniment of quarter notes. The second system (measures 5-7) continues the right-hand melody with a '(pp sempre)' dynamic and introduces a more active left-hand accompaniment with eighth notes and chords, marked with 'ppp' dynamics. Performance markings include 'espr.' and 'p' in the second system, and 'ppp' in the third system.

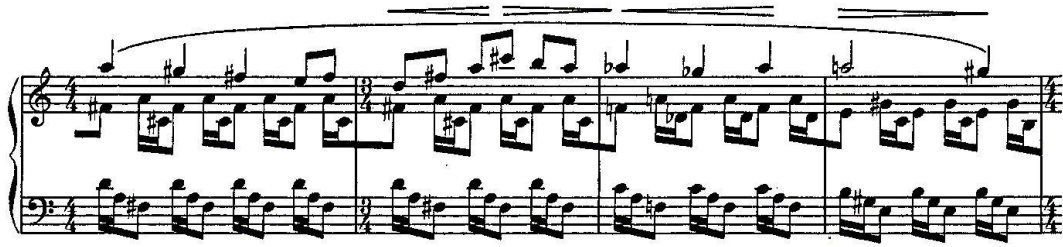
The accompaniment pattern, comprised of arpeggiated chords in the right hand, is tightly intertwined with the melody, creating a rich and compact texture. The accompaniment has a mechanical quality, providing a firm pulse that is maintained throughout the piece. Syncopated figures sporadically appear, especially in the subtle inner voice. The texture is contrapuntal, outlining three, and sometimes four, voices. The close intermingling of the voices often requires the pianist to redistribute notes between hands. Despite the tightly packed lines, the piece remains light and elegant.

Two secondary themes are introduced at Measures 17 and 31, respectively. Both themes are lyrical, featuring long, expressive lines in the upper register of the instrument. Figures 68 and 69 show the entrances of the themes, as well as the striking similarity between them, especially in terms of rhythm, melodic contour and their song-like quality.

Figure 68. *Nocturne No. 3*, Measures 16-23.

The image displays two systems of musical notation for measures 16-23 of Nocturne No. 3. The first system (measures 16-23) features a treble clef with a melodic line marked *cantando* and a bass clef with an arpeggiated accompaniment marked *sim.*. The second system (measures 24-31) continues the melodic and accompanimental lines, showing a similar rhythmic and melodic structure to the first system.

Figure 69. *Nocturne No. 3*, Measures 31-34.



The B Section, beginning at Measure 39, explores the first five notes of the opening theme. Amid continually altering tonal areas, the composer varies this five-note motive. The section intensifies, and the writing becomes increasingly virtuosic, eventually reaching a climax at Measure 53, marked *fff*. As Figure 70 shows, at Measure 66, the texture becomes abruptly contrapuntal, including a complete three-voice canon. At Measure 98, all three themes of the piece return, the opening theme identical to the original, and the secondary themes superimposed on one another. The dynamics become softer, and the *Nocturne* ends peacefully, almost inaudibly, in the upper register.

Figure 70. *Nocturne No. 3*, Measures 64-87.

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system includes the instruction *sempre legatissimo* above the treble staff and *p cresc. poco a poco* below the bass staff. The second system features the marking *mf cresc.* below the bass staff. The third system features the marking *f cresc.* below the bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, slurs, and dynamic markings.

*Timothy Kramer*

Timothy Kramer, born in Seattle, Washington, in 1951, began his musical training as a pianist, organist, and harpsichordist. During his childhood, Kramer spent time playing bass guitar in jazz and rock ensembles, an experience that later affected his compositional style.<sup>176</sup> Kramer graduated from Pacific Lutheran University in 1981, with Bachelor of Music degrees in both organ performance and theory and composition. He was awarded Master of Music and Doctor of Musical Arts degrees, in composition, from the University of Michigan, in 1984 and 1991, respectively.

Among Kramer's most notable teachers were William Albright, Leslie Bassett, William Bolcom, George Wilson and Martin Redel. Kramer is the recipient of several awards, including grants and scholarships from the Guggenheim Foundation, the National Endowment for the Arts, the Fulbright Foundation, the MacDowell Colony and the American Music Center. For many years, Kramer held a faculty position at Trinity University in San Antonio. There, he helped found the Composers Alliance of San Antonio, a forum for composers to exchange ideas and promote contemporary music in the south Texas region.<sup>177</sup> Later, the composer accepted an appointment as Professor of Music and Chair of the Music Department at Illinois College in Jacksonville, Illinois.

Likely a result of early experiments with jazz and rock musical styles, Kramer often infuses popular music elements into his work. From popular styles come the composer's rhythmic sensibility, but his harmonic language is dissonant. Kramer's music

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<sup>176</sup> Unnamed Author, "Biography," *Timothy Kramer-Composer*, accessed September 12, 2015, <http://timothykramer.com/bio.html>.

<sup>177</sup> Unnamed Author, "About Casa," *The Composers Alliance of San Antonio*, accessed August 10, 2014, <http://www.casatx.org/CASAabout.htm>.

is not only eclectic, but also easily accessible, while retaining modernistic features. He embraces the idea that composers be held accountable for the engagement of both audience and performer:

I consider myself an architect of sound, and I embrace the idea that music may use any style, resource, or technique available to serve the work at hand. My music may have an energetic rhythmic surface or evoke a sense of calm; it may surprise and shock with bold, brassy colors, or it may float with luminous textures; it may contain elements from popular music, or it may stretch the ear with avant-garde explorations. In either case, my works consider and balance the needs of the performers with my own artistic visions, and I enjoy the challenge of writing for a wide variety of forces: from professional orchestras and soloists to high school bands and college choirs.<sup>178</sup>

### *Colors from a Changing Sky*

Timothy Kramer wrote *Colors from a Changing Sky* on a commission received in 1994 from the San Antonio Competition, in memory of Andrew Russell Gurwitz. At the time of the commission, the composer was Associate Professor of Music and Composer-In-Residence at Trinity University in San Antonio. During the competition finals, the piece was given five performances.

As the title of the piece implies, images of the sky above the Texas plains served as inspiration for the piece. The work depicts unexpected changes in weather, particularly fast moving clouds and the sudden clearing of the sky after a storm.<sup>179</sup> Initially, the composer called the piece *Etude gris*, or “grey etude,” but then decided to change the

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<sup>178</sup> Unnamed Author, "Timothy Kramer-Composer," *Artist Foundation of San Antonio*, accessed August 10, 2014, <https://www.artistfound.org/application/statement/s1443.pdf>.

<sup>179</sup> Joseph Stevenson, "Timothy Kramer: Colors from a Changing Sky, for Piano," *All Music*, 2014, accessed August 10, 2014, <http://www.allmusic.com/composition/colors-from-a-changing-sky-for-piano-mc0002441049>.



title. Nevertheless, demanding, etude-like elements are incorporated throughout the piece, including fast passages requiring stamina, quickly shifting dynamic markings and complex phrasing. In the program notes for the piece, the composer clarified his ideas about the conception of the work and the challenges for the performer:

I was initially interested in how black and white keys could interlock to generate passages which would sound difficult but were very pianistic and fairly easy to learn. I was also interested in designing a competition piece that would challenge each pianist with different aspects of playing. Hence, the opening section presents questions about phrasing and quick dynamic contrasts, the central section demands sheer athletic strength, and the closing passage calls for a sensitivity to both color and line.<sup>180</sup>

The piece is freely improvisatory, as indicated by the composer's initial marking, *Quasi Fantasia*. Lasting approximately eight minutes, it is filled with daring, virtuosic arpeggios and bright, swirling upper-register figurations that evoke music of Franz Liszt. The harmonies are often dissonant. The first section of the piece requires precise phrasing and accuracy in handling of quick dynamic contrasts. From its onset, the work emphasizes contrast. As shown in Figure 71, the piece opens with a brisk *sforzando* thirty-second-note figuration in the upper register of the keyboard, followed by a contrasting low register motive, marked *lontano*.

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<sup>180</sup> Timothy Kramer, "Colors From a Changing Sky," *Timothy Kramer*, 2013, accessed August 10, 2014, <http://timothykramer.com/ColorSky.html>.

Figure 71. *Colors from a Changing Sky*, Measures 1-3.

The image shows a musical score for piano, titled "Colors from a Changing Sky" by Elisenda Fábregas. The score is in 4/4 time and has a tempo of quarter note = 48. The title is "Quasi Fantasia" with descriptive notes: "(flickering light, reflections, lightning, distant reverberations)". The first system shows measures 1-3. The key signature is one sharp (F#). The first system starts with a piano (p) dynamic and a "depress silently" instruction. The second system shows measures 4-5. The second system starts with a piano (p) dynamic and a "(lento)" instruction. The second system also includes dynamics like pp, niente, cresc., and p. Performance instructions include "Sos. Ped." and "L.v. sempre" in the first system, and "(S.A.)", "Ped.", and "\*" in the second system.

As the piece unfolds, the music becomes increasingly virtuosic. Compared with the beginning, the middle section has a wild character, requiring vigor and stamina. Extended passages of fast sixteenth notes traverse the keyboard, often alternating between hands. Near the end, the tension gradually dissipates, the harmonic rhythm slows, and the music becomes more delicate and colorful, lyrical and contemplative.

### *Elisenda Fábregas*

Women composers are becoming increasingly active on the classical musical scene. Along with Judith Lang Zaimont and Joan Tower, Elisenda Fábregas is one of three women composers appearing in this dissertation. All three composers were commissioned by the San Antonio Competition. Fábregas, born July 30, 1955, in Terrassa, Spain, is another composer to come from beyond the borders of America. During her childhood, musicians surrounded Fábregas. Her mother and uncle were amateur pianists, and her grandparents loved to sing. At age five, Fábregas began piano lessons with her mother and then began working with a professional teacher who taught at a nearby Catholic school, Las Carmelitas. At age seven, Fábregas was sufficiently

advanced to begin private study at the Conservatorio del Liceo in Barcelona. Four years later, she was invited to join the studio a student of Teresa Balcells at Conservatorio Superior Municipal de Musica de Barcelona. Later in her musical training, she studied with the celebrated Spanish pianist Miguel Farré.<sup>181</sup>

Fábregas began her teaching career at age 15, becoming the youngest piano teacher at the Conservatorio de Terrassa.<sup>182</sup> Fábregas graduated from the Autonomia University of Pedralbes, Barcelona, with degrees in both music and chemistry. She also earned a doctorate in piano from the Conservatorio Superior Municipal de Musica de Barcelona.

At the still youthful age of 23, Fábregas left her family and her home country for America, taking full advantage of a post-doctoral Fulbright grant. At age 24, she was accepted at the Juilliard School, where she earned both bachelor's and master's degrees. At Juilliard, Fábregas studied piano with Beveridge Webster and Samuel Sanders. During her tenure at Juilliard, Fábregas began her first experiments in composition. In 1985, she decided to continue her training at Columbia University Teachers College, where she studied piano pedagogy, music psychology and music technology.<sup>183</sup>

Between 1985 and 1993, Fábregas taught at the Bloomingdale School of Music in New York City, where she first had oversight of piano, music theory, composition,

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<sup>181</sup> Unnamed Author, "Elisenda Fábregas Biography," *Elisenda Fábregas Composer and Pianist*, accessed July 16, 2014, <http://www.efabregas.com/>.

<sup>182</sup> Jinha Park, "Piano Music of Elisenda Fábregas: A Stylistic Analysis," (PhD diss., University fo South Carolina, 2013), accessed July 16, 2014, ProQuest Dissertations and Theses (ATT 3561836): 11.

<sup>183</sup> Unnamed Author, "Elisenda Fábregas Biography."

music appreciation, ensemble and computer application courses and then later assumed a senior administrative role, accepting a position as director of education.<sup>184</sup>

In 1983, Fábregas made her American debut as a pianist at Carnegie Recital Hall in New York City, an event that marked the beginning of a successful performing career. Championing both traditional and contemporary repertoire, Fábregas often programmed music by leading American composers, including Aaron Copland, Vincent Persichetti and Walter Piston.

As a composer, Fábregas has written in a variety of genres, which included one symphony, one concerto for cello and orchestra, pieces for voice and piano, a sonata for violin and piano and a sonata for flute and piano. Among her pieces for solo piano are *Hommage à Mozart*, *Homenaje a Mompou*, three books titled *Album For The Young* and a set of short pieces titled *Portraits I*.

In 1993, Fábregas joined the faculty of the University of Texas at San Antonio, teaching private piano lessons and group piano pedagogy classes, while also focusing on her composition and continuing to promote her concert career. In 2007, she began working on a Doctor of Musical Arts degree, in composition, at the Peabody Institute, studying with Christopher Theofanidis, Kevin Puts, Thomas Benjamin and Elam Sprenkle. Between 2010 and 2012, she served as a visiting professor at Chugye University for Arts in Seoul. Then she became a professor at Kyung-Hee University Humanities College in Korea.

Elisenda Fábregas' extensive musical studies included classes in harmony, counterpoint and musical form. Her works are characterized by an eclectic, cosmopolitan

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<sup>184</sup> Park, "Piano Music of Elisenda Fábregas": 12.

style, showing the influence of Western classical music, Spanish folk music, American jazz and Asian tunes.<sup>185</sup> Also present in her music are modal sonorities and Gregorian chant, originating in her Catholic school training. Her compositions are characterized by a cantabile style and a diverse array of colors. Her unique blend of international elements is likely a result of her widespread travels to countries in Europe, America and Asia.

Fábregas was the recipient of the 2001 Shepherd Distinguished Composer of the Year Award from the Music Teachers National Association, as well as Fulbright grants and Meet the Composer grants. Her compositional *oeuvre* includes piano music, vocal music and chamber works. Some of her most popular large-scale piano pieces are *Portraits* and *Homage à Mozart*. In addition, Fábregas wrote pedagogical pieces, including *Lyric Scenes for the Young*, *Album for the Young* and *Miniatures for the Young*.

### *Mirage*

*Mirage* is the first larger work that Fábregas wrote for piano, commissioned by the San Antonio Competition in 1997. Compared to the rest of the works commissioned by the Competition, *Mirage* is distinctive because of its rather conservative language in terms of harmony, melodic shape, rhythm and pianistic ideas.

The inspiration for the piece comes from a fragment of a poem that Fábregas herself wrote: "...I felt myself floating in a vast and magic space among tingling and shining stars..."<sup>186</sup> In the program notes for the piece, the composer elaborates: "*Mirage* may evoke images to the listener, but in its conception is abstract in nature evoking

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<sup>185</sup> Park, "Piano Music of Elisenda Fábregas": 17.

<sup>186</sup> Elisenda Fábregas, "Mirage," *Elisenda Fábregas Composer and Pianist*, accessed September 12, 2015, <http://elisendafabregas.com/mirage-for-solo-piano/>.

various emotional states with shifting states of tension and relaxation, mood and tempo. . . It is a colorful piece, requiring from the performer a wide variety of touch, as well as a fluid and sparkling technique; it also demands a sense of drama and a concept of line to bring forth the driving and forward looking nature of the piece.”<sup>187</sup> The *San Antonio Express News* described the piece as a “virtuosic work that makes equal demands on a pianist’s technique, lyricism and sense of form.”<sup>188</sup>

*Mirage*’s use of the instrument’s entire range calls to mind the piano music of Liszt and Ravel. In fact, many elements present in the piece are characteristic of both Romantic and Impressionistic music. The harmonic language derives from the dance music of the composer’s home country, Spain. The piece alternates between emotionally intense passages and more subdued, pensive sections. *Mirage* is characterized by a diverse array of rich, colorful textures, phrasings and dynamics.

*Mirage* is written in one continuous movement, consisting of four sections and a coda. The first three sections each have their own theme, while the fourth section is based on an alteration of the first theme. The coda combines elements from all earlier themes. In the first section of the piece, the music builds in intensity. Gradually, the piece becomes faster and more virtuosic, featuring numerous arpeggiated passages, along with octaves and chords that navigate the entire range of the keyboard. A moment of relaxation occurs during the slow, lyrical second section of the piece. The third section of the piece then renews the tension, eventually leading into the fourth section, which is a variation on the opening section of the piece. The piece ends with a calm, peaceful coda.

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<sup>187</sup> Ibid.

<sup>188</sup> Ibid.

The first section of the piece introduces the first theme, which is based on the interval of minor second, shown in Figure 72. Underneath the upper register melody, is a mid- to upper-register accompaniment that features a sextuplet pattern.

Figure 72. *Mirage*, Measures 1-6.

The musical score for Figure 72, Measures 1-6 of 'Mirage', is presented in three systems. The first system shows the beginning of the piece with the tempo marking 'Allegro inquieto' and a tempo of quarter note = 92. The dynamics are 'p' (piano) and 'pp' (pianissimo). The score is for Piano and is in 4/4 time. The upper register melody is marked 'p' and the lower register accompaniment is marked 'pp'. The accompaniment features a sextuplet pattern. The second system continues the melody and accompaniment. The third system shows the end of the piece with a final chord and a double bar line.

The second section of the piece is a theme followed by a set of variations. The theme, marked *Andante tranquillo*, is characterized by leaps of major sevenths and ninths, as shown in Figure 73. In the first variation, the theme is stated contrapuntally, with the melody distributed between the hands. The second variation is strongly virtuosic, with long passages of fast scales. The third variation displays a characteristic Spanish triplet figuration. The fourth and last variation is the most intense—the texture becomes thicker, and the rhythmic values, faster.

Figure 73. *Mirage*, Measures 68-70.<sup>189</sup>

Andante tranquillo (♩ = 63-66)

*p* *espressivo e con innocenza* *delicatamente*

The third section of the piece presents the third theme, marked *Recitativo. Dolente*. The theme first appears in the middle register, over a pedal point on the D-sharp diminished triad, as shown in Figure 74.

Figure 74. *Mirage*, Measures 124-127.

Recitativo. Dolente (♩ = 60-63)

*declamando* *mp*

Later, a restatement of the tune is presented in the upper register, with an underlying accompaniment of quintuplet figurations, shown in Figure 75. The theme of this section becomes the subject of another set of variations that likewise become increasingly virtuosic, culminating with the melody played in fast octaves.

<sup>189</sup> Figure taken from Park, "Piano Music of Elisenda Fábregas": 46.



Figure 75. *Mirage*, Measures 128-131.

The musical score for measures 128-131 of *Mirage* is presented in a grand staff. The tempo is marked "Da lontano" with a metronome marking of  $\text{♩} = 84-88$ . The music is in 2/4 time. The right hand (treble clef) begins with a *p* *dolcissimo* dynamic, playing a melodic line with a slur over measures 128-131. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, with a *pp* dynamic. The bass line features a repeating eighth-note pattern with a slur and a "5" below it, indicating a fifth finger. The piece concludes with a double bar line at the end of measure 131.

The fourth section of the piece reintroduces the theme from the opening section, but, as Figure 76 shows, not in exact repetition. The theme now appears in octaves over an E pedal point. The textures are also thicker throughout the section. The Coda combines elements from all the themes that appeared in the previous sections of the piece.

Figure 76. *Mirage*, Measures 189-190.

The musical score for measures 189-190 of *Mirage* is presented in a grand staff. The tempo is marked "Tempo I" with a metronome marking of  $\text{♩} = 92$ . The music is in 2/4 time. The right hand (treble clef) plays a melodic line with a slur over measures 189-190, marked with a *mf* dynamic. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, with a slur and a "6" below it, indicating a sixth finger. The piece concludes with a double bar line at the end of measure 190.

## *Henry Martin*

Henry Martin, born in New Haven, Connecticut, February 20, 1950, began piano lessons at age six with local piano teacher Elizabeth Findlay, a graduate of Yale University. In addition to playing piano, Martin performed in a local band, an experience that exposed him to other instruments and introduced him to a variety of musical styles and genres.<sup>190</sup>

While in high school, Martin took private piano lessons with Leo Rewinsky, a professor at a local university. Rewinsky encouraged a classical approach to lessons, but Martin was drawn to jazz and popular music. While arranging music for a high school jazz quintet, he became more and more interested in composition.<sup>191</sup>

Martin's early attempts at composition were with twelve-tone technique, most particularly in imitation of Webern. Not comfortable with this technique, he temporarily abandoned composition in favor of a career in performance.<sup>192</sup> Martin pursued two bachelor degrees from Oberlin Conservatory, one in music performance and one in mathematics. Although he did not work toward a degree in composition at Oberlin, Martin enrolled in music theory courses. The composer later commented on the importance of his theoretical training: "The answer, which has been my bread and butter, was music theory. With music theory, I could satisfy my love of looking at musical

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<sup>190</sup> Karen Rice, "Beyond Third Stream: Henry Martin's Preludes and Fugues for Solo Piano," (PhD diss., The University of North Carolina at Greensboro, 2009), accessed July 16, 2014, ProQuest Dissertations and Theses (AAT 3355977): 8.

<sup>191</sup> Rice, "Beyond Third Stream": 11.

<sup>192</sup> Rice, "Beyond Third Stream": 9.

structure, how music works, and understand why the works of great composers or jazz musicians touch us the way they do.”<sup>193</sup>

After completing a master’s degree in Piano Performance at the University of Michigan, Martin abandoned the idea of becoming a concert pianist and returned to composition. In 1976, he enrolled in a doctoral program at Princeton University. Although his initial studies were in music theory, Martin changed his concentration to composition.

Martin never completely abandoned performance, especially in jazz piano. Together with other jazz musicians, he established the Jazz Piano Collective, a group of pianists who performed a diverse array of musical styles, especially jazz and pop.

Since 1998, Martin has been on the faculty at Rutgers University in Newark, New Jersey. As a composer, he has received grant support from the New School for Social Research, the Aaron Copland Foundation, and the Ditson Fund of Columbia University.<sup>194</sup> Martin was winner of the National Composers Competition and the Barlow International Composition Competition. Martin’s writings about music include books and articles on jazz and music theory. His works for solo piano include the *Preludes and Fugues*, four *Piano Sonatas*, *Inventiones*, *Four Jazz Scenes*, and *Pippa's Song*. In addition, he has written chamber and choral music, and solo pieces for assorted instruments.<sup>195</sup>

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<sup>193</sup> Rice, "Beyond Third Stream": 10.

<sup>194</sup> Rice, "Beyond Third Stream": 7.

<sup>195</sup> Unnamed Author, "Henry Martin, Composer and Performer of Jazz and Classical music, and a Scholar of Music History, Theory, and Composition," *Rutgers University Newark*, accessed July 16, 2014, <http://www.newark.rutgers.edu/about-us/have-you-met-rutgers-newark/henry-martin>.

*Prelude and Fugue XXIV*

In 1990, inspired by Bach's *Well-Tempered Clavier*, Martin began writing his own set of *Preludes and Fugues*. The composer worked on the set for ten years, completing it in 2000. Lasting over two hours, the set consists of twenty-four preludes and fugues in all major and minor keys. In this set, Martin follows the key organization of Bach's *Well-Tempered Clavier*.<sup>196</sup> Nonetheless, in Martin's set of preludes and fugues, his modernist harmonic language obscures the keys. Martin's fascination with Bach is apparent, not only in this collection, but also in his set of *Inventiones* and his three volumes of *Little Preludes and Fugues*.

The last prelude and fugue in Martin's set, *Prelude and Fugue XXIV*, was commissioned for San Antonio's October 2000 Competition. The pair, in the key of B minor, is related to two of Bach's fugues in particular: The B-minor and the F-sharp minor fugues from the first book of the *Well-Tempered Clavier*.

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<sup>196</sup> In his *Well-Tempered Clavier*, Johann Sebastian Bach composed one prelude and fugue pair in each major and minor key, beginning with C major and C minor and moving upward on the notes of the chromatic scale.

### *Prelude XXIV*

At a glimpse, the score of Martin's *Prelude XXIV* looks similar to the score of a prelude from Bach's *Well-Tempered Clavier*. In the notes for Martin's Compact Disc of the *Preludes and Fugues*, scholar Robert Wason refers to *Prelude XXIV* as Bach-like, but with harmony similar to Ravel's.<sup>197</sup> The polyphonic style and the motoric rhythmic drive that pervades the *Prelude* recall Bach. The harmony features seventh and ninth chords, as well as dissonant, often unresolved appoggiaturas that remind the listener of Ravel's music.

As Figure 77 shows, the composer initially presents simultaneously the first three voices with the top voice featuring motoric eighth-notes. This eighth-note pattern is maintained throughout the *Prelude*, moving from one voice to the next. Martin's *Prelude*, marked *Vivace*, is written in 6/8 meter, and the continuous pulse of light, fast moving eighth-notes challenges the performer's dexterity and stamina in a manner similar to Baroque toccatas. The voices accompanying the eighth-note line are written in long, sustained notes, with some syncopation. Precise control of the various voices tests the pianist's expressive capabilities.

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<sup>197</sup> Robert Wason, quoted in Rice, "Beyond Third Stream": 135.

Figure 77. *Prelude XXIV*, Measures 1-15.

The musical score for *Prelude XXIV*, Measures 1-15, is presented in four systems. The piece is in G major (one sharp) and 3/4 time, marked *Vivace*. The first system (measures 1-3) begins with a piano (*p*) dynamic. The second system (measures 4-7) features a mezzo-forte (*mf*) dynamic. The third system (measures 8-11) continues the piece. The fourth system (measures 12-15) ends with a piano (*p*) dynamic. The music is characterized by flowing eighth-note patterns in the right hand and sustained bass notes in the left hand.

### *Fugue XXIV*

While the prelude is brief, lasting just under 2 minutes, Martin brings much more compositional weight to the fugue. Not only much longer, lasting around eight minutes, the fugue is also more demanding, both musically and technically. Marked *Allegro molto*, the fugue tests the performer's stamina. The composer chose a four-voice texture and, as Figure 78 shows, the piece begins in typical fugue fashion, with a statement of the subject, which is four measures long. Throughout the piece, the composer maintains an

ongoing pulse of sixteenth notes. Measure 59 introduces a lengthy, slow, lyrical section that begins with a recitative, as shown in Figure 79.

Figure 78. *Fugue XXIV*, Measures 1-11.

*Allegro molto*

3

6

8

10

Figure 79. *Fugue XXIV*, Measures 59-63.

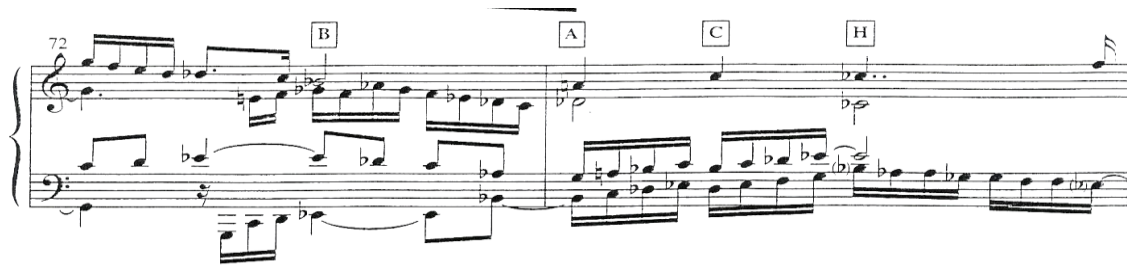
Incorporating the B-A-C-H motive in the middle of his fugue, beginning at Measure 72, Martin actually spells the motive in block letters above the corresponding pitches, as shown in Figure 80. During the bursts of virtuosity in the passages that follow, the B-A-C-H motive emerges continually from the texture, at times transposed or in diminution.<sup>198</sup>

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<sup>198</sup> The BACH motif is the succession of the notes B-flat-A-C-B-natural. In German musical nomenclature, B natural is written as H and B-flat is written as B. The succession B-flat-A-C-B-natural spells BACH. In addition to Johann Sebastian Bach, several other composers have used this musical cryptogram, including Robert Schumann, Franz Liszt, Nikolai Rimsky-Korsakov, Arnold Schoenberg and Anton Webern.



Figure 80. *Fugue XXIV*, Measures 72-73.



At Measure 79, the texture changes dramatically. Thirty-second-note figurations flow throughout the span of the keyboard, in a colorful writing style that recalls Ravel. From this point onward, the virtuosity escalates, and the intensity builds. Although the beginning of the piece is aligned with Baroque fugal tradition, by adhering to fugal formal procedure, the texture increasingly thickens as the piece progresses, and the writing becomes more and more virtuosic. By the end of the piece, the texture is enriched with daring octaves and frenetic sixteenth-note figurations, reminding the listener more of the virtuosic etudes of Liszt than of the fugues of Bach.

Martin's *Prelude and Fugue XXIV* is a wonderful addition to his larger set of preludes and fugues. The pair is effective in performance and accessible to audiences. Although written within the restrictions of a competition commission, it still takes full advantage of a variety of techniques to produce a work meeting the rigorous standards of the American piano canon.

*Judith Lang Zaimont*

Judith Lang Zaimont was born November 8, 1945, in Memphis, Tennessee. Her family relocated to Queens, New York, where she spent most of her childhood.<sup>199</sup>

Zaimont took her first piano lessons with her mother, Bertha Lang, an accomplished pianist and singer.

As a child, Zaimont demonstrated an uncanny ability to play by ear and read music at sight. At age 12, she received a scholarship to attend the Juilliard Preparatory School for children. While still in her teens, she studied piano with Rosina Lhévinne and Leland Thompson. Later, Zaimont studied composition at Queens College with Hugo Weisgall and at Columbia University with Otto Luening and Jack Beeson. She studied theory and composition privately with Leo Kraft, a respected theory professor, composition teacher and Schenkerian scholar. After earning her master's degree, Zaimont travelled to Paris on a Debussy Fellowship to study orchestration with André Jolivet.<sup>200</sup>

Zaimont became an internationally recognized American composer with an extensive list of compositions, including over 100 works in a variety of genres. Among her more notable compositions are three symphonies, a chamber opera, oratorios and cantatas, music for wind ensemble, vocal chamber pieces with varying accompanying ensembles, a wide variety of chamber works, and solo music for string and wind instruments, piano, organ and voice, including her 1999 *Sonata for Piano Solo*.

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<sup>199</sup> Sharon Llewellyn, "Amy Beach and Judith Lang Zaimont: A Comparative Study of Their Lives and Songs," (Phd diss., Arizona State University, 2008), accessed September 13, 2015, ProQuest Dissertations and Theses (ATT 304686494): 41.

<sup>200</sup> Janet Marie Pierce, "Influence Versus Innovation: A Study on the Influence of Selected Composers on Jupiter's Moons and Wizards: Three Magic Masters by Judith Lang Zaimont," (PhD diss., Arizona State University, 2009), accessed July 16, 2014, ProQuest dissertations and Theses (AAT 3391986): 4.

Zaimont is the recipient of several important composition awards, including a Guggenheim Fellowship, grants from the National Endowment for the Arts and the Minnesota Composers Forum, and a Bush Foundation Artist Fellowship. One of her works, titled *Impronta Digitale*, was the honored composition in the 2001 American Invitational Composers Competition of the Van Cliburn Piano Competition.

In addition to her achievements as a composer and pianist, Zaimont earned a reputation as a successful and devoted teacher of composition, holding positions at the Peabody Conservatory and the University of Minnesota. Although retired from her teaching career, Zaimont remains active as a composer and lecturer. She continues to fulfill commissions and travels often to cities around the world giving lectures about her music and composition.<sup>201</sup>

Zaimont's musical style is equal parts Romantic, Impressionistic and Contemporary. Her works, broadly tonal, include densely chromatic harmonies within well-defined structures. One of her most characteristic compositional features is the use of elaborate rhythms and frequent meter changes, extremes of dynamics and emphasis on contrasting elements.<sup>202</sup> Zaimont's melodies are instrumentally inspired, featuring long, asymmetrical lines. Her writing for the piano is idiomatic, reflecting her training as a performing pianist.

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<sup>201</sup> Pierce, "Influence Versus Innovation": 5.

<sup>202</sup> Pierce, "Influence Versus Innovation": 20.

*Wizards: Three Magic Masters*

*Wizards: Three Magic Masters* was commissioned in 2003 by the San Antonio Competition in memory of Andrew Russell Gurwitz. It was received with enthusiasm by the critics. In a *Soundwordsight* review of the work, the music critic Mark Greenfest wrote:

Although written as a performance piece for a competition, the diverse and poetic textures of the composition—rich yet transparent—are quite beautiful and showed the pianist’s technical mastery of dynamics and phrasing on the modern instrument, with a passionate intensity radiating from the piece’s emotive wizardry, with its three sections diverse yet united.<sup>203</sup>

*Wizards* is designed to imitate the magic of wizards and their ability to shift elements of the natural world. In the program notes for the piece, Zaimont writes:

Magic removes us from ‘natural’, normal frames of reference. Through their magical powers, wizards have the capacity to bend, shift, alter the natural world. And they can do this instantaneously— with no need for transitional matter nor any type of transition state. That mercurial, ‘magic’ quality of instantaneous shifts is at the core of *Wizards*.<sup>204</sup>

In keeping with the idea of shifting elements of the natural world, the composer employs continually fluctuating tempi, meters and rhythms as the piece unfolds. The writing features large leaps across the keyboard combined with strident dissonances that alternate with consonant chords. Contrasting moods and textures give an impression of instability and continual change.

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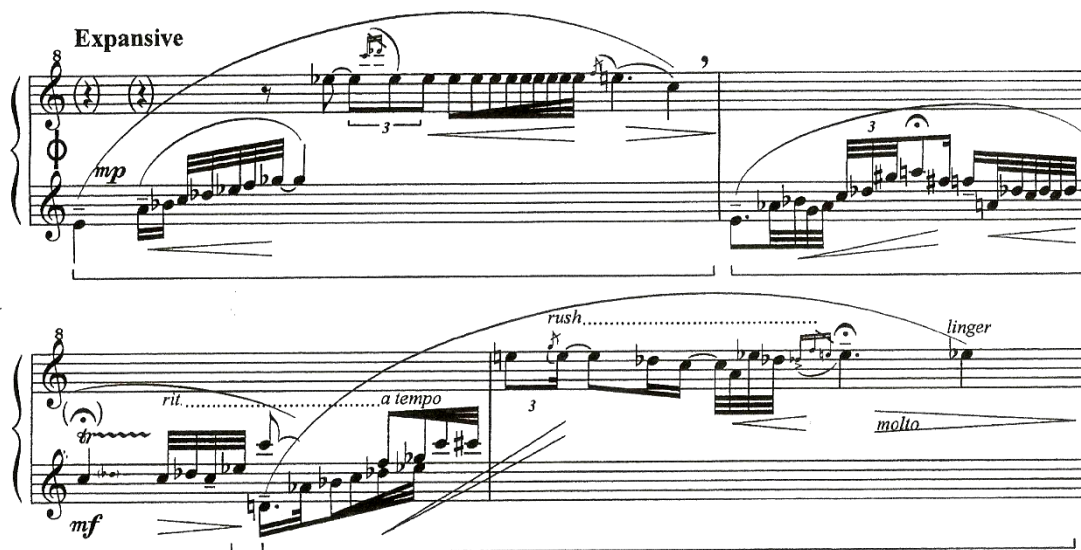
<sup>203</sup> Mark Greenfest, "Review of Pianist Young-Ah Tak in Concert at Carnegie Hall’s Weill Recital Hall," *Soundwordsight*, accessed September 13, 2015, <http://soundwordsight.com/?p=331>.

<sup>204</sup> Judith Lang Zaimont, *Wizards: Three Magic Masters*, (St. Louis, MO: Vivace Press, 2005).

The single movement work is divided into three sections that are thematically connected. Each section represents a distinctive character. The sections are named for the three wizards portrayed: “Spell Caster,” “Spell Weaver” and “Magister-Sorcerer.” The composer explained that in the piece, “three distinct personas appear and dissolve one into the other with few perceptible borders.”<sup>205</sup>

According to the composer’s description, the three sections are framed by “magic music.” Zaimont defines magic music as an “upward swirl followed by a repeated, evanescent single pitch and its resolution.”<sup>206</sup> The swirls are never identical, but the effect of sparkling glimpses of color is always similar. As shown in Figure 81, the piece begins with a mysterious introduction, marked *Expansive*, that sets the piece’s magical atmosphere. The null meter projects a sense of instability.

Figure 81. *Wizards: Three Magic Masters*, Measures 1-4.



<sup>205</sup> Ibid.

<sup>206</sup> Ibid.

Measure 6 introduces the first wizard, “Spell Caster.” The composer provides a clue to this character, by including the term “rhetorical” in parenthesis, beneath the title. Although the shortest of the three sections, “Spell Caster” is perhaps the most diverse in terms of texture and meter. It takes advantage of contrasting sonorities, featuring abrupt changes in register and dynamics.

The first section of the piece, depicting the first wizard, “Spell Caster,” is filled with color. It features repeated fast, upper-register figurations interlocked with assertive, angularly shaped melodies.

The second wizard, “Spell Weaver,” is introduced in Measure 30. Next to the title, the composer writes “Lyric,” hinting that the music depicting this character incorporates lyrical, diatonic melodies. The section is based on arpeggios in the middle register of the instrument.

The third section, beginning in Measure 76, depicts a more rhythmically driven wizard, “Magister-Sorcerer.” The longest section of the piece, marked with the indication “Energetic,” it unfolds in the manner of a toccata, bursting with vigor and filled with repeated dissonant chords, functioning as a percussive ostinato beneath a perpetually leaping melodic line. Strong, unexpectedly placed accents increase the intensity and drive.

“Wizards: Three Magic Masters” is colorful and diverse, allowing the performer to explore fully the expressive possibilities of the instrument. An excellent addition to the contemporary piano repertoire, any performer would enjoy the tough work of learning “Wizards.”

*Ronn Yedidia*

Ronn Yedidia, born in 1960 in Tel Aviv, Israel, demonstrated his pianistic aptitude at the age of eight, when he won first prize in the Young Concert Artists' Competition of Israel.<sup>207</sup> One of his most important teachers was Pnina Salzman, a protégé of the famous pianist and pedagogue Alfred Cortot. In 1984, he enrolled at the Juilliard School where he earned a Doctor of Musical Arts Degree in composition. At Juilliard, Yedidia studied composition with David Diamond and Milton Babbitt.

Between 1993 and 1998, Yedidia served as composer-in-residence and chairman of the piano department at the Bloomingdale House of Music in Manhattan. In 2009, he became resident composer for the Baruch Performing Arts Center's Concert Meister Series, an elite artist series featuring solo and chamber music performed by leading musicians from around the world.<sup>208</sup> Yedidia is the recipient of several awards, including the Lincoln Center Scholarship, the Irving Berlin Scholarship, the Henry Mancini Prize and the Richard Rodgers Scholarship.

In addition to establishing a reputation as a performing pianist, Yedidia became known as a virtuoso accordion player and singer of popular music, writing more than 150 popular style songs. In 2005, along with the jazz pianist Haim Cotton, Yedidia launched the New York Piano Academy, a school that, unlike traditional musical institutions, places equal emphasis on both classical and jazz styles.<sup>209</sup>

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<sup>207</sup> Ronn Yedidia, "Biography," *Ronn Yedidia Composer and Pianist*, 2012, accessed July 16, 2014, [http://ronnyedidia.com/?page\\_id=70](http://ronnyedidia.com/?page_id=70).

<sup>208</sup> Ibid.

<sup>209</sup> Ibid.

An accomplished pianist, Yedidia has devoted much of his time to composing for the piano. In addition, he has written numerous chamber works, many including the piano. Yedidia has also written music for organ, clarinet, guitar and trumpet, and several orchestral and jazz pieces.

### *Rhapsody*

Yedidia composed *Rhapsody* for the 2006 San Antonio Competition, in memory of Andrew Russell Gurwitz. The Competition restricted Yedidia to a competition piece lasting no longer than nine minutes. Despite the length constraints, Yedidia included elements representative of both his musical language and his pianistic style.<sup>210</sup> Although ostinatos are typical of many of Yedidia's works, in *Rhapsody* he avoided this compositional technique. Instead, he relied on thematic variation. The rhapsody genre freed the composer to explore the various elements of his style without confinement to a strict formal design.

*Rhapsody* is written in romantic style, rich in emotional expression, color and texture. Yedidia described the piece as follows: "The essence emanating from *Rhapsody* is one which may be described as 'cosmically epic', and its ambiance noticeably romantic - carrying the listener on a journey of wonderment full of varying turns and feelings."<sup>211</sup> The piece encompasses a wide variety of sonorities and color effects within the framework of, as he describes it, "a broad, yet flexible dynamic range."<sup>212</sup> The harmonic language of the piece is strikingly tonal, with modulations that fluctuate among clearly

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<sup>210</sup> Ronn Yedidia, interview by Christiana Gandy, September 1, 2014.

<sup>211</sup> Ibid.

<sup>212</sup> Ibid.



audible tonal centers that define continual changes of mood and make the piece easy to track aurally.

*Rhapsody* is built on two main themes that depict contemplative, poetic characters. The first and principal theme is audible in almost every section of the piece. The piece's introduction, marked *Lento, emerging*, enunciates this distant, wandering principal theme, as shown in Figure 82. The melody appears first unaccompanied and then harmonized with luscious, jazzy chords.

Figure 82. *Rhapsody*, Measures 1-11.

**Lento, emerging**

**Moderato con anima** ♩ = 100  
*poco a poco accel* ---  
*ped. ad lib.*

**Allegretto** ♩ = 126-132  
*più delicato*

⌣ ⌣ ⌣ ⌣ = let ring with pedal, an echoing effect

After a brief, slow introduction, the first section of the piece, *Moderato con anima*, begins in Measure 6 with a nocturne-like accompaniment that quickly gains momentum and brilliance. Above it, the melody emerges, in Measure 16, at a *forte* dynamic and doubled in octaves that confer grandeur and a sense of space. Measure 24, labeled *Più Mosso, fluente*, marks an entrance into passages that become increasingly virtuosic. Here thicker textures with larger chords are featured, as well as fast passages of running sixteenth notes. Octaves alternate rapidly between hands.

A calmer, middle section introduces the secondary theme at Measure 48, as shown in Figure 83. This melody features longer lines and more complicated rhythms, while maintaining the lyrical, atmospheric character established by the first theme in the opening of the piece.

Figure 83. *Rhapsody*, Measures 47-58.

The image displays three systems of musical notation for measures 47-58 of a piece titled 'Rhapsody'. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#).  
- The first system (measures 47-50) is marked 'echoing' and 'mp'. It features a melodic line in the treble clef with a triplet of eighth notes in measure 49 and a corresponding eighth-note accompaniment in the bass clef.  
- The second system (measures 51-54) continues the melodic and accompanimental patterns.  
- The third system (measures 55-58) is marked 'amoroso' and includes a triplet of eighth notes in measure 55. The notation shows a change in the bass clef accompaniment pattern towards the end of the system.

Measure 111 reintroduces the opening theme. Added here are extended upper register trills that hover over intricate contrapuntal textures and rhythmically diverse accompaniment figurations. These new features build intensity as the piece moves towards a climactic passage of dazzling thirty-second-note figurations that span the length of the keyboard. At Measure 154, the mysterious atmosphere of the opening returns, as does the contemplative principal theme. From this point on, the pace gradually

slows, and *Rhapsody* ends with barely audible ascending upper-register tones that ultimately fade into silence.

### *Joan Tower*

Joan Tower, born September 16, 1938, in New Rochelle, New York, began taking piano lessons with a local teacher at age six. Her father was an amateur violinist who quickly recognized his daughter's musical talent. When Tower was nine, her family moved to Bolivia, South America, where she continued her piano studies.<sup>213</sup> The years spent in South America proved later to play an important role in the development of the composer's mature musical style.

During Tower's high school years, her family returned to the United States, settling in Natick, Massachusetts, where she continued piano lessons, with Elizabeth Cobb.<sup>214</sup> In 1957, she enrolled at Bennington College, where she discovered her love for composition. After graduation from Bennington, in 1961, Tower enrolled at Columbia University, where she earned a Master of Arts Degree in music theory and music history. In 1968, she earned a doctorate in composition. Tower's most important instructors were Otto Leuning, Jack Beeson, Henry Brant, Darius Milhaud, Wallingford Riegger and Ralph Shapey.<sup>215</sup>

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<sup>213</sup> Heather Crawford, "Joan Tower's Violin Concerto: An Organic Approach to Composition," (PhD diss., University of Texas at Austin, 2002), accessed September 13, 2015, ProQuest Dissertations and Theses (ATT 305518542): 3.

<sup>214</sup> Crawford, "Joan Tower's Violin Concerto": 5.

<sup>215</sup> Crawford, "Joan Tower's Violin Concerto": 6.

In 1969, Tower founded, and served as pianist for, the Da Capo Players, a group of musicians who commissioned, performed and promoted new music.<sup>216</sup> Tower is a Grammy-Award-winning composer and the recipient of several commissions, awards, and grants from such organizations as the Guggenheim Foundation, the Koussevitzky Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts State Arts Council, and the American Academy of Arts and Letters. She served as composer-in-residence for the Saint Louis Symphony Orchestra and the Orchestra of Saint Luke's. In 1972, she accepted a faculty appointment at Bard College Conservatory of Music in Annandale-on-Hudson, New York.

Among composers who strongly shaped Tower's musical style are Beethoven, Debussy, Messiaen, Bartók, Stravinsky and Schoenberg. Tower's early music reflects the serialist tradition. With time, the composer's style became less dissonant and more tonal, with stronger emphasis on Impressionistic coloration. In the tradition of Impressionistic composers, imagery plays an important role in many of Tower's works. In addition, South American influences appear throughout her music, especially its rhythmic vitality and folk-like lyricism.

Tower describes her style thus:

I like to think that my landscape has a shape... I work very hard on the whole sense of a contour and a shape - a beginning, middle and end. My music is very organic and I won't make a move unless I feel that it's going somewhere and has arrived somewhere and is finishing from somewhere. So I do have a sense of endings, beginnings, and middles.<sup>217</sup>

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<sup>216</sup> Crawford, "Joan Tower's Violin Concerto": 7.

<sup>217</sup> Bruce Duffie, "Composer Joan Tower: A Conversation with Bruce Duffie," *Bruce Duffie Website*, 2009, accessed August 10, 2014, <http://www.bruceduffie.com/tower.html>.

Joan Tower has worked in many genres: orchestral and chamber music, solo music for keyboard and other instruments, and vocal, band and dance music. Among her most well-known compositions are her solo concertos, her Stravinsky-inspired *Petroushskates*, *Fanfare for the Uncommon Woman*, which derives its title from Aaron Copland's famous piece *Fanfare for the Common Man*.<sup>218</sup> Other often performed works are *Ascent*, *Stepping Stones*, *Sequoia* and *Silver Ladders*.

### *Ivory and Ebony*

*Ivory and Ebony* was written in 2009 for the San Antonio Competition, in memory of Andrew Russell Gurwitz. The piece incorporates many virtuosic elements including fast passages of alternating chords played in both hands, as well as elements of polyphony and two-against-three rhythms. In the program notes of the work, Tower said:

*Ivory and Ebony* is a piece about the black and white notes of the piano, which alternate 'thematically' but occasionally mix together. Since I am also a pianist, this was a fun and challenging piece to write for the upcoming piano virtuosos coming to the San Antonio competition. I hope they enjoy working on it and I very much look forward to their different interpretations.<sup>219</sup>

As implied by the title, the work is based on the idea of contrast between music written for the black keys and music written for the white keys.<sup>220</sup> In his review, *New York Times* music critic Allan Kozinn described the work's opening: "The piece begins

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<sup>218</sup> Unnamed Author, "Joan Tower," *American Composers Alliance*, 2014, accessed August 10, 2014, <http://composers.com/joan-tower>.

<sup>219</sup> Joan Tower quoted in "Joan Tower," *Music Sales Classical*, accessed September 13, 2015, <http://www.musicsalesclassical.com/composer/work/1605/42875>.

<sup>220</sup> Greg Stepanich, "Tower, Vine works enliven Atzinger recital," *Palm Beach Artspaper*, 2014, accessed August 10, 2014, <http://palmbeachartspaper.com/index.php/912-tower-vine-works-enliven-atzinger-recital.html>.

with a tolling effect so uneventful that you wondered how tough the contest could have been.”<sup>221</sup> Indeed, the piece begins mildly, with a three-measure series of repeated, barely audible clusters played by both hands on white keys alone. The contrast between the white and black keys of the piano becomes apparent in Measure 4, when the clusters shift onto the black keys, shown in Figure 84.

Figure 84. *Ivory and Ebony*, Measures 1-10.

The musical score for "Ivory and Ebony" measures 1-10 is presented in three systems. The first system (measures 1-4) begins with a tempo marking of quarter note = ca. 40. Measures 1-3 feature piano (pp) clusters on white keys, while measure 4 shifts to clusters on black keys. The second system (measures 5-8) includes a "poco accel." marking and dynamics ranging from pp to mf. The third system (measures 9-11) has a tempo marking of quarter note = ca. 42 and "poco accel.", with dynamics from pp to p. It features triplets and a quintuplet. A "Bba" marking is present in the bass clef of measure 9.

<sup>221</sup> Allan Kozinn, quoted in "Joan Tower," *Music Sales Classical*, 2011, accessed August 10, 2014, <http://www.musicsalesclassical.com/composer/work/1605/42875>.

The black and white keys mix only occasionally, the first instance occurring in the section beginning at Measure 11. Here, the contrast manifests in the separation of the white and black keys between hands. As shown in Figure 85, while one hand plays on black keys, the other plays the white keys, and then they reverse. The composer emphasizes the differentiation between the two sets of keys throughout the entire work.

Figure 85. *Ivory and Ebony*, Measures 11-17.

The musical score for measures 11-17 of 'Ivory and Ebony' is presented in three systems. The first system, starting at measure 11, is marked with a tempo of  $\text{♩} = \text{ca. } 100$  and a dynamic of *mp*. It features a complex rhythmic pattern with a 7-measure rest in the bass line and a 7-measure rest in the treble line. The second system, starting at measure 14, includes a *cresc.* marking and a dynamic of *mf*. The third system, starting at measure 16, is marked *senza Ped.* and contains several six-measure rests in the treble line. The score is written for piano with a key signature of two flats and a 4/4 time signature. Pedal markings (Ped. and \*) are present throughout the piece.



*Ivory and Ebony* is an evocative work that quickly unfolds into rhythmically driven, percussive passages that recall Bartók's piano music.<sup>222</sup> Tower makes full use of the keyboard's entire range, incorporating the reverberant lower end of the piano and extended passages of fast running notes that are set off in contrary motion. About the piece's virtuosity, Kozinn opined: "It is the kind of work that sounds as if it required more than ten fingers, not to mention the agility to shift quickly between styles."<sup>223</sup> *Ivory and Ebony* is a brilliant, colorful piece worthy of further exploration.

### *Paul Moravec*

Paul Moravec was born November 2, 1957, in Buffalo, New York, to a family of amateur musicians. As a child, he often sang to his mother's guitar accompaniments. At age ten, he began to show interest in composition, writing popular songs with guitar accompaniment.<sup>224</sup> Several short character pieces for piano followed. At age 13, he began private singing lessons. Later, while a boarding school student at the Lawrenceville School in Lawrenceville, New Jersey, Moravec attended several lectures given by Milton Babbitt, which prompted him to write his first serious compositions.<sup>225</sup>

In 1980, he earned his Bachelor's Degree in composition from Harvard University and, in 1987, a doctorate from Columbia University. Moravec pursued a successful career in academe, holding teaching appointments at Columbia University, Dartmouth College,

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<sup>222</sup> Ibid.

<sup>223</sup> Kozinn, "Joan Tower."

<sup>224</sup> Jennifer Kuk-Bonora, "Paul Moravec: Polystylism in Cool Fire," (PhD diss., University of Nevada, 2013), accessed September 5, 2014, ProQuest Dissertations and Theses (ATT 3590146): 9.

<sup>225</sup> Kuk-Bonora, "Paul Moravec": 10.

Hunter College and Adelphi University, where he taught theory, harmony and counterpoint courses. He was named composer-in-residence at the Institute for Advanced Study in Princeton, New Jersey, and the American Academy in Rome. His most influential teachers were Fred Lerdahl, Mario Davidovsky and Jack Beeson.

Moravec has composed numerous orchestral, chamber, choral, operatic and lyric pieces. Among his most famous works are his *Tempest Fantasy*, a work for violin, cello, piano and clarinet; his solo concertos for clarinet, violin and cello; and his string quartets. Moravec wrote a limited number of works for piano solo, among which are *Characteristics*, *Music Remembers*, *Impromptus* and *Piano Triptych*.

Moravec is the recipient of a Pulitzer Prize, the Prix de Rome, a Guggenheim Fellowship, several awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation.

A trained singer, Moravec's compositional style reflects a lyricism inspired by the inflections of the human voice.<sup>226</sup> Moravec never preoccupied himself with avant-garde techniques alone. His music retains traditional formal and harmonic structures.<sup>227</sup> His primarily tonal and neo-romantic musical style has rendered him a reputation as a "new tonalist,"<sup>228</sup> about which Moravec remarked:

The term 'new tonalist' is a little outdated simply because of the passage of time... It had more relevance a few decades ago, when late modernism was dying or even dead. For my work, I regard the term only

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<sup>226</sup> Kuk-Bonora, "Paul Moravec": 11.

<sup>227</sup> Tim Page and Alan Shockley, "Moravec, Paul," *Grove Music Online, Oxford Music Online* (Oxford University Press, n.d.), accessed September 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2257699>.

<sup>228</sup> Kathryn Shattuck, "A Composer Who's Weathered Some Tempests of His Own," *New York Times*, April 22, 2007, accessed September 5, 2014, <http://www.nytimes.com/2007/04/22/nyregion/nyregionspecial2/22peoplelect.html? r=0>.

as a point of departure before considering each composition on a case-by-case basis. As a composer, I try always to make beautiful things, and I use whatever techniques and materials are useful for the particular composition at hand... Some of those materials are atonal or nontonal, but the overall harmonic context of my music derives from the tonal tradition, which after all is the lingua franca of Western music — essentially, Monteverdi to the Beatles and beyond.<sup>229</sup>

### *Upsparkles*

*Upsparkles* was commissioned by the San Antonio Competition, in memory of Andrew Russell Gurwitz, in 2012. The piece was inspired by Moravec's fascination with the culture of Occupy Wall Street. Occupy Wall Street was a large-scale social protest movement that began September 17, 2011, in New York City, and received global attention for its efforts to stop growing social and economic inequality in the United States and worldwide.<sup>230</sup> Members of Occupy Wall Street used a specific hand gesture—raising their hands in the air and wiggling their fingers, in order to express consensus. This response came to be known as an “upsparkle.”<sup>231</sup>

According to Moravec, the piece's germinal motive is a musical representation of the “upsparkle” response of the Occupy Wall Street protesters:

I was charmed at the sight of a particular hand signal used by the participants to indicate approval... I applied this finger-wiggling motion to the piano keyboard. The physical gesture naturally results in the rapid four-note motive (ascending for the left hand, descending for the right hand), which yields most of the musical material in this brief, energetic etude.<sup>232</sup>

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<sup>229</sup> Ibid.

<sup>230</sup> Unnamed Author, "Moravec: 'Upsparkles' in Texas" *Subito Music*, 2012, accessed September 5, 2014, <http://www.subitomusic.com/moravec-upsparkles-in-texas/>.

<sup>231</sup> Ibid.

<sup>232</sup> Ibid.

*Upsparkles* is lively, florid and virtuosic, similar to a piano etude. As the title implies, the piece emphasizes the piano's upper register. The opening measures introduce a four-note pattern that becomes important as the work unfolds. This pattern, as shown in Figure 86, is played in the upper register of the keyboard, creating a bright, sparkle-like sound. The pattern appears in both hands, in descending motion in the right hand and in ascending motion in the left hand. The repeated four-note pattern ostensibly mimics the gesture of wiggling fingers characteristic of the Occupy Wall Street demonstrators.<sup>233</sup> The repetitive pattern can be performed only delicately, using a light finger motion that appears to exclude any involvement of the weight of the arm.

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<sup>233</sup> Occupy Wall Street is a New-York City-based protest movement against worldwide social and economic inequality, dating from September 17, 2011.

Figure 86. *Upsparkles*, Measures 1-7.

The four-note pattern appears throughout the entire work with only brief interruptions, the first of which takes place in Measure 8, shown in Figure 87. Here, the composer introduces triplet figurations, coupled with augmented ascending triads. Tension between duplet and triplet rhythms characterizes the piece for its duration.

Figure 87. *Upsparkles*, Measures 8-12.

The image displays a musical score for the piece 'Upsparkles', specifically measures 8 through 12. The score is written for piano and consists of two systems. The first system covers measures 8, 9, and 10. The second system covers measures 11 and 12. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The right hand (treble clef) features a continuous stream of sixteenth notes, often with slurs and accents. The left hand (bass clef) provides harmonic support with chords and occasional triplets. Dynamics include *f* (forte) and *p* (piano). The notation includes various accidentals, slurs, and dynamic markings.

The writing in *Upsparkles* is idiomatic and the soft glistening sonorities in the upper register call to mind Ravel's piano pieces. Moreover, strong emphasis is placed on color and touch. The main body of the piece features continual sixteenth notes that are suspended only at the end of the piece, when the pace dramatically slows. Here, as shown in Figure 88, the composer introduces a series of ascending quarter notes that become gradually softer.

Figure 88. *Upsparkles*, Measures 148-155.

⑧ 7  
148

pp

This system contains measures 148 through 151. Measure 148 begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The right hand starts with a triplet of eighth notes (F#, G, A) followed by a quarter note (B). The left hand plays a whole note chord (F#, C, G). The piece concludes in measure 151 with a *pp* dynamic marking.

152

poco rall. . . . .

*p*

This system contains measures 152 through 154. Measure 152 features a *poco rall.* instruction. The right hand has a melodic line with a slur over measures 152 and 153. The left hand plays sustained chords. Measure 154 ends with a *p* dynamic marking.

155

*ppp*

This system contains measure 155. The right hand has a melodic line with a slur. The left hand plays sustained chords. The piece concludes in measure 155 with a *ppp* dynamic marking.

## CONCLUSION

The Van Cliburn International Piano Competition, the University of Maryland/William Kapell International Piano Competition and the San Antonio International Piano Competition all commissioned original piano works for their contestants to perform, over a period of 50 years, between 1962 and 2012. Some of the composers awarded these commissions have become well known, and their music is often performed in concert by pianists around the world. Other of the composers have not benefited from such success. Their music remains unfamiliar to performers. Similarly, many of the commissioned works have entered the general repertoire, while others have been performed only to a limited extent. This entire repertoire deserves examination and evaluation, for purposes of securing its place in music's historical record and to persuade artists to bring it into the mainstream.



## APPENDIX

### THE WORKS COMMISSIONED BY THE SELECTED INTERNATIONAL PIANO COMPETITIONS IN CHRONOLOGICAL ORDER

#### VAN CLIBURN INTERNATIONAL PIANO COMPETITION

- 1962     Lee Hoiby: *Capriccio on Five Notes*
- 1966     Willard Straight: *Structure for Piano*
- 1969     Norman Dello Joio: *Capriccio (on the Interval of a Second)*
- 1973     Aaron Copland: *Night Thoughts (Homage to Ives)*
- 1977     Samuel Barber: *Ballade*
- 1981     Leonard Bernstein: *Touches*
- 1985     John Corigliano: *Fantasia on an Ostinato*
- 1989     William Schuman: *Chester – Variations for Piano*
- 1993     Morton Gould: *Ghost Waltzes*
- 1997     William Bolcom: *Nine Bagatelles*

UNIVERSITY OF MARYLAND INTERNATIONAL PIANO  
COMPETITION/WILLIAM KAPELL INTERNATIONAL PIANO COMPETITION

- 1979 Lawrence Moss: *Ballade*
- 1980 Vincent Persichetti: *Three Toccatinas*
- 1981 George Walker: *Bauble*
- 1983 Mark Wilson: *Rituals*
- 1985 John Cage: *ASLSP*
- 1986 George Perle: *Sonatina*
- 1987 Ned Rorem: *Song and Dance*
- 1988 Henri Dutilleux: *Le jeu des contraires*

SAN ANTONIO INTERNATIONAL PIANO COMPETITION

- 1991 Lowell Liebermann: *Nocturne No. 3*
- 1994 Timothy Kramer: *Colors from a Changing Sky*
- 1997 Elisenda Fábregas: *Mirage*
- 2000 Henry Martin: *Prelude and Fugue XXIV*
- 2003 Judith Zaimont: *Wizards: Three Magic Masters*
- 2006 Ronn Yedidia: *Rhapsody*
- 2009 Joan Tower: *Ivory and Ebony*
- 2012 Paul Moravec: *Upsparkles*

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- Bolcom, William. *Nine Bagatelles*. Milwaukee, WI: Edward B. Marks Music Company, 1997.
- Cage, John. *Organ<sup>2</sup>/ASLSP*. New York: Henmar Press, 1987.
- Copland, Aaron. *Night Thoughts (Homage to Ives)*. New York: Boosey & Hawkes, 1973.
- Corigliano, John. *Fantasia on an Ostinato*. Winona, MN: G. Schirmer, Inc., 1987.
- Dello Joio, Norman. *Capriccio (on the Interval of a Second)*. New York: Edward B. Marks Music Company, 1969.
- Dutilleux, Henri. *Le jeu des contraires*. Paris: Alphonse Leduc, 1989.
- Fábregas, Elisenda. *Mirage*. San Antonio, TX: Hidden Oaks Music Company, 1997.
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- Kramer, Timothy. *Colors from a Changing Sky*. United States: T. Krammer, 1994.
- Lang Zaimont, Judith. *Wizards: Three Magic Masters* St. Louis, MO: Vivace Press, 2005.
- Liebermann, Lowell. *Nocturne No. 3*. Bryn Mawr, PA: Theodore Presser Company, 1994.
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Tower, Joan. *Ivory and Ebony*. New York: Associated Music Publishers, Inc., 2009.

Walker, George. *Bauble*. Dobbs Ferry, NY: General Music Publishing Company, Inc., 1981.

Wilson, Mark E. *Rituals*. Unpublished score.

Yedidia, Ronn. *Rhapsody*. New York: Verse Music BMI, 2006.

DISCOGRAPHY OF WORKS FOR EACH COMPETITION  
IN CHRONOLOGICAL ORDER  
RECORDINGS LISTED IN ALPHABETICAL ORDER  
BY PIANIST'S LAST NAME

VAN CLIBURN INTERNATIONAL PIANO COMPETITION

NORMAN DELLO JOIO: *Capriccio (on the Interval of a Second)*  
Minoru Nojima, piano. VAI Audio 1147 (CD). Released October 21, 1997.  
Debra Torok, piano. Albany Records TR 344 (CD). Released October 5, 1999.

AARON COPLAND: *Night Thoughts*

Iain Burnside, piano. Black Box Classics BBM 1074 (CD). Released July 31, 2003.  
Peter Dickinson, piano. Heritage HTG CD 231 (CD). Released February 27, 2012.  
Charles Fierro, piano. Delos DE 1013 (CD). Released August, 1987.  
Giacomo Franci, piano. Fone 9825 (CD). Released March 16, 1999.  
David Northington, piano. Centaur CRC 3240 (CD). Released November 27, 2012.  
Leo Smit, piano. Bridge BCD 9046 (CD). Released 1993, reissued as Sony Classical 66345 (CD), released August 23, 1994, and reissued as Sony 88883737232 (CD), released October 14, 2013.  
Joan Singer Spicknall, piano. Eroica Distribution 3144 (CD). Released January 1, 2007.  
Nina Tichman, piano. Wergo 6212 (CD). Released May 1, 1994.

SAMUEL BARBER: *Ballade Op. 46*

Paul Barnes, piano. Orange Mountain OMM 0036 (CD). Released February 12, 2008.  
Lilia Boyadjieva, piano. Solstice SOCD 145 (CD). Released 2000.  
John Browning, piano. Music Masters Classics 01612671222 (CD). Released 1993.  
Jeanne Golan, piano. Albany Records TR 324 (CD). Released March 2, 1999.  
Steven de Groote, piano. VAI VAIA 1146 (CD). Released October 21, 1997.  
Peter Jablonski, piano. Decca 4305422 (CD). Released August 10, 2010.  
Jeffrey Jacob, piano. Centaur CRC 2162 (CD). Released March 17, 1995.  
Michel Legrand, piano. Apex 0927495762 (CD). Released 2003, and reissued as Erato (Digital download), released 2000.  
Bennett Lerner, piano. Etcetera KTC 1019 (CD). Released April 13, 1994.  
Leon McCawley, piano. Virgin 45270 (CD). Released 2000, reissued as Virgin 45270 (Digital download), released April 11, 2011, reissued as EMI Classics/Warner Classics 5099994895520 (CD), released April 15, 2011, and reissued as Somm SOMM 0108 (CD), released November 8, 2011.  
Giampaolo Nuti, piano. Stradivarius STR 33939 (CD). Released January 13, 2014.  
Eric Parkin, piano. Chandos CHAN 9177 (CD). Released July 26, 1994.  
Daniel Pollack, piano. Naxos 8559015 (CD). Released December 15, 1998.

LEONARD BERNSTEIN: *Touches*

Dag Achatz, piano. BIS BISCD 352 (CD). Released September 23, 1994.

Shura Cherkassky, piano. Nimbus NI 1748 (CD). Released August 17, 1999, reissued as Nimbus NI 5091 (CD), released 1999, and reissued as Nimbus NI 1733 (CD), released 2012.

Winston Choi, piano. Frame 345 (CD). Released March 29, 2005.

Alexander Frey, piano. Koch International Classics 7426 (CD). Released February 16, 1999.

Thomas Lanners, piano. Centaur CRC 2702 (CD). Released January 25, 2005.

H. Lechler, piano. Orfeo C 326931A (CD). Released 1999.

Stefan Litwin, piano. Cala Records 77008 (CD). Released November 24, 1998.

Zeynep Ucbasaran, piano. Eroica Classical JDT 3223 (CD). Released July 26, 2005.

JOHN CORIGLIANO: *Fantasia on an Ostinato*

Emanuel Ax, piano. Sony Music Distribution 60747 (CD). Released October 3, 2000.

Juan Jose Chuquisengo, piano. Sony Classical 93829 (CD). Released June 13, 2005.

Hélène Grimaud, piano. Deutsche Grammophon 000173202 (CD). Released October 20, 2009.

David Jalbert, piano. Endeavour Classics 1011 (CD). Released 2003.

Ursula Oppens, piano. Cedille Records CDR 90000123 (CD). Released May 31, 2011.

Andrew Russo, piano. Black Box Classics 1106 (CD). Released June 27, 2006.

Ragna Schirmer, piano. Berlin Classics 0017602 BC (CD). Released April 22, 2003.

Nina Tichman, piano. Naxos 8559306 (CD). Released December 16, 2008.

MORTON GOULD: *Ghost Waltzes*

Sean Bennett, piano. Orchard 000 (CD). Released 2004, and reissued as Digital (CD), released 2005.

Christopher Taylor, piano. Philips 4389062 PH (CD). Released December, 1993.

WILLIAM BOLCOM: *Nine Bagatelles*

Jon Nakamatsu, piano. Harmonia Mundi 907218 (CD). Release October 14, 1997.

UNIVERSITY OF MARYLAND INTERNATIONAL PIANO

COMPETITION/WILLIAM KAPELL INTERNATIONAL PIANO COMPETITION

JOHN CAGE: *ASLSP*

Anthony De Mare, piano. Koch International Classics 37104 (CD). Released 1992.

Stephen Drury, piano. Mode Records 63 (CD). Released March 17, 1998.

Sabine Liebner, piano. Neos 11042 (CD). Released December 21, 2010.

Steffen Schleiermacher, piano. MDG 61307912 (CD). Released February 20, 2012, and reissued as MDG/Zebralution (Digital download), released May 4, 2012.

Giancarlo Simonacci, piano. Brilliant Classics 9263 (CD). Released June 25, 2012.

GEORGE PERLE: *Sonatina*

Michael Boriskin, piano. New World Records 80380 (CD). Released December 8, 1992.

NED ROEM: *Song and Dance*

Thomas Lanners, piano. Centaur Records 2980 (CD). Released April 28, 2009.

HENRI DUTILLEUX: *Le jeu des contraires*

Brian Ganz, piano. Accord 202442 (CD). Released 1995.

Reiko Nakaoki, piano. Recto (CD). Released 2002.

SAN ANTONIO INTERNATIONAL PIANO COMPETITION

LOWELL LIEBERMANN: *Nocturne No. 3*

David Korevaar, piano. Koch 7548 (CD). Released July 22, 2003.

TIMOTHY KRAMER: *Colors from a Changing Sky*

Max Lifchitz, piano. North/South 1014 (CD). Released February 3, 1998.

ELISENDA FÁBREGAS: *Mirage*

Roger Wright, piano. Eloquence 4616572 (CD). Released October 30, 2000.

HENRY MARTIN: *Prelude and Fugue XXIV*

Henry Martin, piano. Bridge Records 9140 (CD). Released 2004.

JUDITH LANG ZAIMONT: *Wizards: Three Magic Masters*

Elizabeth Moak, piano. MSR Classics 1366 (CD). Released 2011.

Young-Ah Tak, piano. Albany Music Distribution 785 (CD). Released November 29, 2005.



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