THE SOLO PIANO MUSIC OF ROBERT STARER

by

Kevin Bradley Ayesh

Dissertation submitted to the Faculty of the Graduate School of The University of Maryland in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 1990

Advisory Committee:

Professor Roy H. Johnson, Chairman/Advisor
Professor Thomas Schumacher
Professor Thomas Aylward
Associate Professor Bradford Gowen
Associate Professor Shelley Davis
ABSTRACT

Title of Dissertation: THE SOLO PIANO MUSIC OF ROBERT STARER

Kevin Bradley Ayesh, Doctor of Musical Arts, 1990

Dissertation directed by: Dr. Roy H. Johnson, Professor, Department of Music

This dissertation consists of a tape recording of the complete solo piano music to date of Robert Starer (b. 1924), and a supplemental, descriptive essay that is designed to be considerably more detailed than the usual booklet that often accompanies commercial presentations of this type.

Starer's piano works range from the short to the extensive. He has contributed several genres of keyboard literature: sonatas (one traditional in form, the other unconventional); a theme and variations; fantasies; toccatas; a fugue; free forms; and preludes, caprices, and other character pieces.

The large works include the two sonatas, the fantasy-like Evanescents, The Ideal Self: Fantasy, Variations and Fugue on a Song, and Twilight Fantasies. Smaller character pieces,
of which Starer has composed many, exist mainly in collections, such as Five Caprices, Three Israeli Sketches, and At Home Alone. Starer is perhaps best known to pianists through his instructive compositions; most popular are the two sets of Sketches in Color.

The dissertation includes a biographical sketch of the composer and a discography of Starer's solo piano works.
PREFACE

This dissertation consists of a tape recording of the complete solo piano music to date of Robert Starer (b. 1924), and a supplemental, descriptive essay that is designed to be considerably more detailed than the usual booklet that often accompanies commercial presentations of this type.

Only six of Starer's fourteen major piano works have been commercially recorded (cf. Discography, page 102); the composer has recently released a cassette tape of his performance of the didactic work *Sketches in Color* (Set I), and six of the twelve pieces of *At Home Alone*. This dissertation marks the first time anyone has undertaken a recording of all of Starer's solo piano music.

This recording consists of four 7-1/2 inch reels, using one side. Leader tape separates each of the works, as well as each movement of *Sonata*. The recorded music, which takes two and three quarter hours to perform, is listed below (the tape calibration numbers are approximate):

Reel 1

001  Prelude and Toccata (1946)
125  Five Caprices (1948)
  125  Moderato
  156  Adagio
  196  Allegro risoluto
  219  Andantino
  253  Molto allegro
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459  2.  Orange Sun
494  3.  Leaves are Falling
521  4.  The Moon on the Frozen Pond

577  Twilight Fantasies (1985)

Reel 4

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025  The Telegraph
038  Syncopated Serenade
061  Above, Below and Between

085  Twelve Pieces for Ten Fingers
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093  2.  Bagpipe
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Five Preludes, Sonata, Sonata No. 2, Evanescent, and At Home Alone were recorded in the Chapel Auditorium at Shippensburg University (Pennsylvania), using a Baldwin SD-10 piano and a Sony recorder, during May and June of 1988. The remainder of the works were taped at the home of retired American Consul George Phillips in Flat Rock, North Carolina, on a German Steinway "L," with a Revox recorder, during the spring of 1989.

Five Preludes, Sonata No. 2, Evanescent, The Ideal Self, and At Home Alone were performed privately for Starer, who provided valuable comments and suggestions; these performances took place at Brooklyn College (February 24,
1988) and at the composer's home in Woodstock, New York (April 15, 1988). The author also performed *At Home Alone* on a lecture/recital, with the composer providing commentary, at the national convention of Music Teachers National Association in Little Rock, Arkansas (April 4, 1990). The author has performed all of Starer's piano works in public at least once (cf. Appendix C).

This paper's discussion of Starer's piano music commences in Chapter II (Chapter I is a biographical sketch of the composer) and follows the order of the tape program. The major works (those not primarily intended for instructive purposes) composed in the 1940's and 50's are examined in Chapter II; those works from 1965 to the most recent, in Chapter III. Chapter IV discusses Starer's instructive compositions; the final chapter contains concluding remarks.
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Chapter I
ABOUT THE COMPOSER

Robert Starer is currently Distinguished Professor of Music at Brooklyn College and the Graduate Center of the City University of New York. Starer has played a variety of roles in several cultures throughout his lifetime. His life and work, as well as his thoughts and observations on many different aspects of music, are documented in his recent autobiography, Continuo: A Life in Music.

Starer's musical output is extensive. He has written several orchestral works, including three symphonies; chamber music; works for band, chorus, and chorus with orchestra; solo, double, and triple instrumental concerti; songs; three operas; ballets; and music for television, film, and Broadway. Finally, of the works for solo instruments, those for piano are the most numerous: the piano has been Starer's principal instrument since his childhood.

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1. In a personal interview on April 5, 1990, Starer explained that Brooklyn College has seven Distinguished Professors, including the actor F. Murray Abraham, the poet Allen Ginsberg, and the historian Arthur Schlesinger, Jr. Each Distinguished Professor is recommended by the President of the College and approved by a governing body. The college has no endowed chairs.
Starer's music has been said to show the influence of the various societies in which the composer has lived. Starer acknowledges being told that his music contains "elements of Viennese sentiment, Jewish melisma, Near Eastern playfulness and American jazz." Maurice Hinson describes Starer's music as "a stylistic blend of European, Hebraic, and American elements." Dorothy Lewis writes, "the character and musical compositions of Robert Starer have been shaped by the three culturally and linguistically diverse areas of Vienna, Jerusalem, and New York."

Starer was born in Vienna in 1924. He was given piano lessons in his home "at an early age," but much preferred improvising to practicing his lesson assignments. Starer maintained this preference even after he began his piano studies with Victor Ebenstein at the State Academy for Music, where, at age thirteen, he was one of the youngest students ever to have been admitted. His studies there were short-lived, however; in the spring of 1938, a Nazi official


entered Starer's classroom and ordered the expulsion of all Jewish and half-Jewish students. Fortunately, the boy was able to emigrate to Palestine a few months later by being awarded a scholarship to the Palestine Conservatory (now Jerusalem Conservatory).

Starer came under the tutelage of Professor of Piano Joseph Tal at the Palestine Conservatory. During one of his piano lessons, Tal discovered Starer's skill at improvising, and he subsequently encouraged his pupil to pursue the art of composition. Later, Starer studied composition at the Conservatory with Oedoen Partos.

An occasion that was to have a decisive effect on Starer's career plans came during his performance of Scriabin's Second Sonata on a student recital at the conservatory. He relates the incident:

Instead of continuing into the recapitulation at the end of the development section, I kept returning to the exposition and repeating it. After I had done this several times, I saw myself condemned to repeating it forever unless something drastic was done. With the courage of despair I improvised an ending in the style of Scriabin.

To my surprise only one person noticed: my teacher. . . . It did change the course of my life profoundly, though, because I decided that evening . . . that the life of the solo pianist was not for me . . .

5. Starer, Continuo, 158.
While earning survival money during his student days, Starer expanded his musical experiences in many ways: He gave piano lessons (but he hated this work); he learned the basics of playing the harp in order to fill a vacancy with the Palestine Orchestra; he served as accompanist to the tenor Hermann Jadlowker for several concerts in the region; and he accompanied both singers and instrumentalists during broadcasts from the Jerusalem radio station. Finally, Starer was exposed to Arabic scales and rhythms while notating the oud (Arabic lute) improvisations of Ezra Aharoni, an Arab folk musician. In Continuo, Starer has titled the chapter which deals with many of these experiences "Becoming a Musician in Jerusalem."

During World War II, Starer enlisted in the British Armed Forces. He did see "some months of routine military service," but a good portion of these three years was spent performing with the violinist Zvi Zeitlin for Allied troops across North Africa and the Persian Gulf region. One of Starer's first major compositions (although it was never published), the Sonata for Violin and Piano, was composed during this period and performed extensively by the duo. After the work's premiere in Cairo, Starer claims that he began to be "taken seriously" by the French and English

6. Ibid., 93.
7. Lewis, 131.
newspapers in the region, and this gave him "much encouragement and impetus to continue." 8 Starer’s harp-playing ability was utilized in a month-long production of *The Merry Widow* at the Cairo Opera House in 1944, but this experience, he says, "convinced me that I did not want to spend the rest of my working life in the orchestra pit." 9

In 1947, Starer came to New York and entered the Juilliard School of Music, where he passed his entrance examinations and was immediately placed as a graduate student. He was awarded a graduate fellowship during his second year and was appointed to the Juilliard faculty soon thereafter, a position he held for 25 years. In 1957, Starer received his United States citizenship. His tenure at Brooklyn College began in 1963. Starer has been awarded two Guggenheim Fellowships, a post-doctoral Fulbright, several grants from the National Endowment for the Arts, a Ford recording grant, commissions from CBS television, and an Award from the American Academy and Institute of Arts and Letters.

Several years ago Starer listed some experiences from his student days which have influenced his musical thinking:

I not only studied counterpoint à la Taneyev with an old Russian, composition


9. Ibid., 36.
with a disciple of Schoenberg, but also learned to play the Oud (an Arabic predecessor of the Lute) with a gentleman from Baghdad. It was then that I learned to hear quarter-tones, to appreciate the symbolism of scale structure so different from ours, and to accept complex polyrhythms as perfectly normal. .. While in later years I followed my seemingly natural inclination toward Jazz--I had heard almost none until I was about eighteen --those earlier years did leave some mark on me.10

Reflecting on his whole life, Starer recently summarized:

It appears that I have swum against the stream; that I have moved from an old, decaying civilization to a young, powerful one, having touched others in between.

How has all this affected me and my music? I have probably selected what suited me from all the cultures that have touched me, and rejected or ignored what was incompatible with my nature.11


11. Starer, Continuo, 205.
Chapter II
THE PIANO WORKS (TO 1957)

Starer's piano works range from the short to the extensive. He has contributed several genres of keyboard literature: sonatas (one traditional in form, the other unconventional); a theme and variations; fantasies; toccatas; a fugue; free forms; and preludes, caprices, and other character pieces. The large works include the two sonatas, the fantasy-like Evanescents, The Ideal Self: Fantasy, Variations and Fugue on a Song, and Twilight Fantasies. Smaller character pieces, of which Starer has composed many, exist mainly in collections, such as Five Caprices, Three Israeli Sketches, and At Home Alone. Starer is perhaps best known to pianists through his instructive compositions; most popular are the two sets of Sketches in Color.

In her dissertation, which deals primarily with the two sonatas and Evanescents, Dorothy Lewis describes Starer's compositional style as follows:

Starer's music synthesizes many styles. He uses chromaticism, post-tonal harmony, irregular meter, orientalisms, jazz idioms, modality, and elements of aleatoric technique [aleatoric elements occur in only three
works composed within a ten-year period], all within a basically homophonic framework. Often Starer writes with contrapuntal detail, either interwoven with the homophony, or else as a contrast.\textsuperscript{12}

She cites the following composers as having influenced Starer: Debussy, Schoenberg, Berg, Webern, Bartók, Hindemith, Stravinsky, and Cage.\textsuperscript{13} In addition, the influence of George Gershwin is apparent in Starer's first piano piece, \textit{Prelude and Toccata} (1946). It is puzzling that The New Grove article on Starer states that it was not until coming to the United States (in 1947) that Starer "first heard and accepted jazz."\textsuperscript{14} One can easily hear the influence of jazz in \textit{Prelude and Toccata}, which was written before Starer came to the United States. Starer confirmed recently that the statement in The New Grove is "wrong"; that he did indeed hear much jazz--live and in recordings--during his army days in Cairo and Jerusalem, and that he

\textsuperscript{12} Lewis, 23.

\textsuperscript{13} Ibid.

watched many Glenn Miller movies as well. Starer even labeled *Prelude* and *Toccata* his "Gershwin-esque piece."\(^{15}\)

Ninth chords, syncopations, and a blue note\(^{16}\) (Example 1, measure 2, third quarter, B-natural [enharmonic C-flat]) are found in the opening measures of the *Prelude* (Example 1).


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16. In this paper, the term "blue note" indicates the flatted third, fifth, or seventh degree of the major scale. Starer approved the use of this term for the notes indicated in Examples 1, 2, and 11 (personal interview, April 4, 1990).
sextuplets in measures 6-8 enhance a feeling of jazz improvisation. The Toccata, marked "Allegro assai e molto ritmico," is highly syncopated; in its "Meno mosso" section, a fragmented melody containing a blue note (Example 2, measure 2, right hand, second dotted quarter, E-flat) is accompanied by a rolling ostinato pattern. At the end of Example 2. Toccata (1946), measures 102-117.
this passage, a two-measure phrase of parallel major chords, alternating at the interval of the third (Example 2, fourth system, measures 3-4, right hand) and still accompanied by the ostinato, is similar to a pattern found in Gershwin's second Prelude (Example 3, measures 2-4, right hand).


Starer's second piano work is his first set of character pieces, the Five Caprices (1948). Of his seven major sets of character pieces, only Five Caprices and Five Preludes possess a generic, non-descriptive title; these are also the only sets in which constituent pieces are untitled.

In the first caprice, which Hinson has termed a "light scherzando,"17 opening material in 2/4 meter appears later in 6/8; the tempo increases slightly from moderato to allegretto (Example 4). The texture of the second caprice is the most dense, and its tempo (Adagio) the slowest, of the set (Example 5). The third caprice begins as a two-voice fugato; later, the imitative counterpoint ceases, and the subject, doubled at the octave, is stated within a more

Example 4. Caprice No. 1, measures 1 and 24.

Example 5. Caprice No. 2, measures 1-6.


homophonic texture (Example 6). The fourth caprice, with its syncopated melody and pianissimo, staccato accompaniment, seems to be the most light-hearted of the set (Example 7). The final caprice (Example 8), in addition to lively poly-chords presented in alternating hands technique (measures 1-4), features a partially chromatic melody in dotted rhythm (measures 6-11).
Starer's Sonata is his largest piano work, with a duration of just over fifteen minutes. Written in 1949 and published in 1950, both dates have appeared parenthetically next to the title (which often appears as Sonata No. 1) on programs and in sources. Dedicated to Joseph Tal, it is one of only five of Starer's works with such an inscription.  

18. The other four works are Evanscents, dedicated to Dorothy Lewis; Twilight Fantasies, to pianist Grant Johannesen; Seven Vignettes, to "Micha," a nephew of Starer's; and "Song," the first piece of Twelve Pieces for Ten Fingers, to Starer's son, Daniel.
The sonata is in three movements, fast-slow-fast. Remarks by the composer appear on the score's frontispiece:

The PIANO SONATA was conceived as a large scale work in the grand manner. The first movement is written in classical sonata-form with the exception that its three thematic ideas appear in reverse order in the recapitulation. The second movement is slow and lyrical, rising to a dramatic climax and subsiding again. The finale, a Rondo, is light in mood, almost frivolous, and sweeps along to a powerful conclusion.

In the exposition of the first movement, the angular first theme is accompanied by an ostinato pattern in thirds (Example 9); the second theme is a march in quintuple meter,


with an ostinato pattern in octaves as accompaniment (Example 10); the third theme is a sparsely-accompanied melody containing blue notes (Example 11; blue notes in
11; blue notes in measure 2, first beat, E-flat, and measure 4, right hand, B-flat).


![Example 10](image1)


![Example 11](image2)

The development section contains new melodic material, commencing with a falling octave (Example 12, first system, first two half notes, right hand); the accompaniment
utilizes extensively the rhythmic pattern employed at the beginning of the movement (Example 12; cf. Example 9).

Example 12. Sonata, I, beginning of development section (measures 49-52).

Example 13 shows the reversed recurrence of the exposition's thematic ideas in the recapitulation.

3rd theme (measures 83-87)

2nd theme (measures 104-108)

1st theme (measure 123)
The second movement of the sonata is characterized by frequent trills (Example 14, measures 1, 4, 6, and 7). The "dramatic climax" to which Starer refers in the


frontispiece occurs on the next-to-last page of the movement; it features widely-spaced fortissimo and fortississimo chords (Example 15).

Example 15. Sonata, II, measures 57-68 (example continues on next page).
Example 15 (continued).

The third movement of the sonata is in toccata style, with constantly shifting meters (7/8 to 6/8 and 4/8) in the recurrent, or rondo, section (Example 16); the meters of the intermediate sections are less irregular (Examples 17a and b).

Example 17a. Sonata, III, measures 41-53.
Seven Vignettes is Starer's first collection in which individual pieces are titled. "The Camel and the Moon" utilizes Arabic scales19 (Example 18). "Jig-Saw" is subtitled "Twelve-tone Canon"; in two voices, the tone row which comprises the subject ("theme") is treated in retrograde, inversion, and retrograde inversion (Example 19). "The Interrupted Waltz" has its first "interruption" in measure 7, when the accompaniment ceases (Example 20).


Example 19. "Jig-Saw."

An obvious error exists in the score of the first vignette, "Fanfare." In measure 18, the D-flat in the bass (first beat) should be an E-flat, consistent with similar occurrences as noted in Example 21, measures 4-5, 12-13, and 17-18. Starer confirmed the error.²⁰

Example 21. "Fanfare."

²⁰ Telephone interview, September 28, 1989.
Five Preludes (1952) is Starer's only work of which two commercial recordings exist (cf. Discography). The first prelude, Largo, is written on three staves (Example 22).

Example 22. Prelude No. 1, measures 1-5, 18-19.

Rests and changes of dynamics play a dramatic role, especially at the beginning and ending of the piece. A majestic theme (Example 22, measures 3-5), tripled in octaves, begins as a pentatonic scale; when stated the last
time (Example 22, measures 18 and 19)—against a pianississimo, widely-spaced ninth chord—the effect is impressionistic. Starer explores similar atmospheric sounds in later works, particularly *Evanescents*.

Starer is very fond of quintuple meter. The second prelude, *Molto Allegro*, is predominately in 5/8 (Example 23). It features an ostinato accompaniment of eighth notes initially involving perfect fifths and augmented fourths. The lengthy theme, which enters in the second bar, begins as a whole tone scale. Between each of three statements of the theme, a measure of 4/4 is interjected (Example 23, measure 15).

Example 23. Prelude No. 2, measures 1-18 (example continues on next page).

Example 23 (continued).

Starer's third prelude is quite similar to his Lullaby (for Amittai), which was written in the same year (1952). Both works are lyrical; each has an introductory and concluding passage in which there is a rising stepwise progression of sonorities involving diminished octaves and their aural counterpart, major sevenths, in the left hand (Examples 24a and b, measures 1 and 2); both works are monothematic; accompanimental styles are similar; both works are marked "Andante"; and at the conclusion of each statement of the theme there is an expanded measure in which the left hand becomes melodic while the right hand accompanies with major sevenths and diminished octaves (Example 24a, measure 6; Example 24b, measure 5).
Example 24a. Prelude No. 3, measures 1-6.

Example 24b. Lullaby (for Amittai), measures 1-5.
"Starer's aggressive wit emerges in the fourth Prelude, Presto Giocoso"; the piece is highly syncopated, especially in its opening and closing bars (Example 25). In stark contrast is the dark, foreboding fifth Prelude, which begins in the bass register of the keyboard (Example 26); Starer

Example 25. Prelude No. 4, measures 1-3 and 28-34.

says this prelude is a funeral march, although this is not indicated in the score.

Example 26. Prelude No. 5, measures 1-3.

Lullaby (for Amittai) (1952) was commissioned by Menahem Pressler for inclusion in his record album Children's Piano Music. Starer's decision to compose a lullaby was made during a visit to the Presslers, when he observed their infant son (whose name rhymes with "lullaby") sleeping in a crib.

The only piano work of Starer's that refers to a specific country in its title is Three Israeli Sketches. The work was commissioned by Israeli Music Publications during Starer's visit to that country in 1953, and it was published under the title Nofiah, Gadya, Mahol; Leeds Music (USA) published the work as Three Israeli Sketches, using the English equivalents for the titles of the movements:

"Pastorale," "Little White Sheep," and "Dance." The work was also transcribed by Zvi Zeitlein as the Little Suite for Violin and Piano, with the movements possessing both the Hebrew and English titles; Starer has been told that "all the violin students in Israel play Little Suite because there's very little Israeli violin music." 26

Starer says of Three Israeli Sketches that he "tried to make them sound what is called 'Middle Eastern.'" This work is freely composed; that is, Starer does not quote or borrow existing folk material in this or any of his music, on the advice given him by Darius Milhaud: "Always write your own folk songs." 27

The second piece of the set, "Little White Sheep," is a theme and three variations; only the accompaniment pattern changes with each variation (Example 27). Starer does not

Example 27. "Little White Sheep." (Example continues on next page.)

measures 1-2

Example 27 (continued).

measures 7-8

measures 13-14

measures 19-20

use variation procedure again in his piano works until The Ideal Self (1981).

Although Starer composed his two-piano work Fantasia Concertante and several instructive compositions during the nine years after Three Israeli Sketches, he composed no more major solo piano works until 1965.
Chapter III
THE PIANO WORKS (FROM 1965 TO THE PRESENT)

Starer's approach to Sonata No. 2 (1965) is radically different from his sonata of fifteen years earlier, in both form and style. This work sets a precedent for his large works that follow—Evanescent, the Fantasy of The Ideal Self, and Twilight Fantasies—which are sectional, loosely-strung, and in one movement. Much of the musical material presented in each of these works recurs at least once in the course of the work, but some material, once stated, never returns. The authors of The New Grove article on Starer describe the composer's procedure in these works as having utilized "collage techniques, similar to those used by contemporaneous literary figures." 28 Starer, however, has said that while these pieces are indeed loose in form, in composing them he originally did not think of himself as "making collages"; 29 he elaborates:

In speaking about Twilight Fantasies [for example], yes, thoughts chase each other without seeming coherence, but there is a structure to them . . . now, if that is called "collage," I wouldn't

28. Lewis-Griffith and Archibald, 276.
use the term myself, but I could see why someone may wish to use it.\(^{30}\)

Although a recognizable sonata form is not perceptible to the listener of Sonata No. 2, Starer says that a relationship with sonata form does exist:

If [Sonata No. 2] has nothing in common with the Classical Sonata in terms of keys, it has much to do with it in the sense of statement, development, conclusion—a form capable of infinite variety, not easily worn out. This Sonata is in one movement; the other movements, a slow one, a light one, a dance-like one, are all interspersed between the statement-development-conclusion of the main one.\(^{31}\)

This sonata is Starer's most dissonant piano piece. It exploits exhaustively the intervals of the 2nd, 7th, and 9th (Examples 28-31). "Starer says this particular work has been called his 'Boulez piece,' probably due to sections within the work which have rapid, motor-like passages [Example 28], and angular, rhythmically free sections, with

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\(^{30}\) Personal interview, April 5, 1990. When asked about his disagreement with some of the statements in the Grove's article, Starer replied, "I said to Dorothy Lewis as I said to you [the author of this dissertation], I will give you whatever facts or information you need . . . but the opinions have to be yours."

quickly changing dynamics, and which pass suddenly through all ranges of the keyboard [Example 29]."32

Example 28. Sonata No. 2, measures 1-5.

Example 29. Sonata No. 2, page 8, systems 1 and 2.

32. Lewis, 27.
Sonata No. 2 makes use of some aleatory elements. The score contains instructions to repeat a chord no less or no more than a certain number of times (Example 30); an instruction to repeat a diminuendo-ritardando pattern "until the sound dies out" (although, obviously, this cannot be accomplished as long as one is continuing to play); and an indication to repeat a crescendo-accelerando pattern until the performer decides to come to an "abrupt stop" (Example 31). Storer comments:

The exact number of repetitions is determined by the performer's mood of
the moment, by his sense of drama. I only give him maximal and minimal limitations. Beyond them he is free...

Example 31. Sonata No. 2, page 12, systems 2 and 5.

"Musingly," the first piece of Hexahedron (A Figure Having Six Faces) (1971) also allows the performer to make judgements as to when he will proceed further into the work (Example 32). "Gurglingly," the second of these six


"characteristic mood pieces," requires quick changes of hand position, especially in its final measures (Example 33). "Frantically" is marked "as fast as you can play"; two-and three-note phrases predominate (Example 34).


34. Hinson, 689.
Material from "Doggedly, Mulishly, Almost Pig-headedly" is borrowed by the composer for use in his Piano Concerto No. 3 (Example 35), written in 1972.

Example 35. "Doggedly, Mulishly, Almost Pig-headedly," measures 1-5.

Piano Concerto No. 3, measures 91-98.

Evanescents, Starer's second large one-movement work, is described by Maurice Hinson as "an extensive, unfolding piece, like a collage fantasy . . . difficult to hold
Several musical ideas are presented on the first page of the work; an atmospheric quality is enhanced by pianissimo and pianississimo dynamics, extensive pedal, and the absence of meter (Example 36). The first of five


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35. Hinson, 689.
aleatory indications in *Evanescents* is also found here, in the second system of the score: Starer instructs the performer to repeat a four-note thirty-second pattern "as often as desired."

Fragments of some of the ideas presented at the opening of the work are recalled in a short interpolation between the last two sections of the piece (Example 37).

The composer says:

"Evanescents" are things that vanish quickly, short musical ideas that follow one another without apparent plan. Some return to be transformed, others do not ... as in life, some experiences relate to earlier ones, others seem totally new.  

One section of *Evanescents*, marked "not too fast, with equanimity," has oriental characteristics (Example 38). The melody employs a Bayathai (Arabic) scale in which clusters of seconds represent quarter tones; the dance-like accompaniment is based on a Samai (Arabic) folk rhythm. 

Example 38. *Evanescents*, page 4, systems 4 and 5.

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The twelve pieces of *At Home Alone* represent some of the most descriptive writing in all of Starer's output. In "Herman the Brown Mouse," meter is suspended in the third measure, allowing the performer discretion in conveying Herman's cautious movements across the floor---and the cat's responses (Example 39); "A Small Oriental Vase" contains pentatonicism (Example 40, first 1 1/2 measures; measures 4 and 6); "Steps to the Attic" features an ostinato march accompaniment (Example 41). "A Faded Old Photograph" was inspired by Starer's parents' wedding photo and, says the composer, "since my parents got married in Vienna, where I


was born, the music had to have a touch of a waltz"\textsuperscript{38} (Example 42). "Pop-time," according to the composer, has "a bouncy rhythm, repeated chords, and quick shifts of key"\textsuperscript{39}

\textsuperscript{38} Robert Starer, \textit{A Portrait of Robert Starer}, cassette tape (New York, MCA Music, 1989), side B.

\textsuperscript{39} \textit{Ibid.}
(Example 43); "Deep Down the Soul" is "like a chorale"\textsuperscript{40} (Example 44).

Example 42. "A Faded Old Photograph," measures 1-4 and 20-23.

\begin{quote}
Elegantly
\end{quote}

Example 43. "Pop-time," measures 30-44.

\begin{quote}
\textsuperscript{40} Ibid.
\end{quote}
Example 44. "Deep Down the Soul," measures 1-10.

Slowly, with dignity

The intent and inspiration behind At Home Alone is disclosed by the composer on the work's title page:

These pieces are dedicated to people who play the piano when they are at home alone. This does not mean that they cannot be played for others, in private or in public; of course they can. It only means that the images, views, sounds and thoughts will come, as they did to me, when you are at home alone.

Starer rarely performs his own music, but he admits that he often plays selections from At Home Alone at informal occasions such as cocktail parties.41

The Ideal Self (Fantasy, Variations, and Fugue on a Song) (1981), is based on Starer's chamber work of the same name which is scored for soprano, flute or B-flat clarinet, and piano. The text of the song is by Gail Godwin, with whom Starer has often collaborated during the past twenty

41. Personal interview, April 15, 1988.
years. The chamber version of The Ideal Self begins with a free, improvisatory dialogue between the woodwind and the soprano, who vocalizes only the sound "ah" (Example 45).

Example 45. The Ideal Self (for S, Fl. or Cl., and P), page 1, systems 1-3. (The clarinet part is transposed to concert pitch in this score.)

Following this introduction, the first verse of the song is accompanied by the piano, which plays three-pitch chords involving parallel 4ths (Example 46); some doubling at the unison of the melodic line occurs with the phrase "first to

42. Other works the two have produced together include the operas Appolonia and The Last Lover; Journals of a Songmaker for Baritone, Soprano, and Orchestra, premiered by William Steinberg on his final concerts (May 21 and 23, 1976) as music director of the Pittsburgh Symphony Orchestra; and the chamber work Anna Margarita's Will.
Example 46. The Ideal Self (for S, Fl. or Cl., and P), page 3, systems 2-4; page 4, system 1.

Each of us has an ideal self, someone we'd rather be. The secret of transformation, is being what you see, first to imagine it well.

First to imagine it well.
imagine it well" (Example 46, third system, second measure).
In the second verse, the woodwind plays a melody in counterpoint with the singer, while the piano accompaniment remains essentially unchanged (Example 47).

Example 47. The Ideal Self (for S, Fl. or Cl., and P), page 4, system 2.

In the solo piano version of The Ideal Self, Starer quotes the first verse of the song from the chamber score; this serves as the theme for his variations (Example 48).

Example 48. The Ideal Self (for piano), page 5, systems 3-5; cf. Example 46. (This example continues on next page.)
Example 48 (continued).

![Musical notation]

The song tune is played here by the right hand, while the left hand plays the accompaniment, which in the chamber work was divided between the hands (cf. Example 46); this accompaniment remains unchanged through the first two variations. Variation I is a melodic variation (Example 49); it utilizes the woodwind melody from the second verse of the chamber work (cf. Example 47, second treble staff from top). Variation II is an ornamenting variation; the septuplets and decuplets that occur on the third beat of every bar are marked "poco rubato." Variations III and V are character variations, both in the style of a march.\textsuperscript{43} Variations IV, VI, and VII are free variations, bearing no structural resemblance to the Theme (that is, Song):

\textsuperscript{43} Starer approved the use of the term "march" for these variations during a personal interview, April 5, 1990.
although there is a slight suggestion of the Theme (the first three notes of its melody—cf. Example 48, measure 1, first two beats, right hand) in measures 2, 4, 9, and 11 of Variation 4, this variation comprises twenty measures—almost twice as long as the Theme's eleven measures; Variation 6, which has forty measures, is almost four times longer than the Theme; Variation 7 bears no recognizable structural relationship with the Theme.

Example 49. First systems of variations in The Ideal Self; Var. IV is shown in its entirety.
Example 49 (continued).

VAR. IV

Presto $J\approx 144$

VAR. V

Grave $J\approx 60$
Preceding the Theme (Song) and Variations in the solo piano version of *The Ideal Self* is a Fantasy, in which several of the work's musical ideas are "sketched"; Example 50 shows some of the ideas which pertain to the Song (cf. Example 48).

Example 50. *The Ideal Self*, Fantasy (example continues on next page).

Page 1, system 1.
Example 50 (continued).

Page 2, last measure, and Page 3, measures 1-2.

Page 3, measures 5-6.

Page 4, system 3.

Starer's fugue, in two voices, features three expositions, the second of these treating the four-measure subject and countersubject in inversion, while the third pits
the subject against its inversion (Example 51). The expositions are separated by eight-measure episodes.

Example 51. The Ideal Self, Fugue, first portions of expositions (example continues on next page).

Measures 1-8.

Measures 25-32.
Example 51 (continued).

Measures 45-49.
The third exposition includes simultaneous statements of the subject in stretto and augmentation (Example 52).

Example 52. The Ideal Self, Fugue, measures 53-61.
When asked what had inspired him to compose a work containing variations and a fugue, Starer replied that he wanted to determine if it were "possible in our day and age" to accomplish "what they did in those days," and based on his "own song." He added that this will be the only work of this type that he will compose for the piano. 44

In 1985, Starer received a commission from Clavier magazine to write a short piece to appear in one of its monthly issues. The result was "As the Gentle Wind." Starer's publisher, MCA, did not wish to publish this piece by itself, so Starer composed three more pieces to form the set Four Seasonal Pieces. The second work, "Orange Sun," is in the composer's favorite--quintuple (5/4)--meter.

Starer's most recent piano work, Twilight Fantasies (1985), is similar in scope to Evanescent in that it is multisectional. A major difference between the two works, however, is in the economy of material in Twilight Fantasies. Whereas in Evanescent, "some [musical ideas] return to be transformed, others do not," 45 every idea presented during the course of Twilight Fantasies recurs at least twice; some recur many times. Starer has said that, as the title implies, this work was inspired by "thoughts that come at

44. Telephone interview, September 28, 1989.
twilight." \textsuperscript{46} Twilight Fantasies also has a literary connection; at the bottom of the first page of the score is a quotation from the poem "Adonais," by Percy Shelley: "hopes and fears, and Twilight Fantasies." This work received its New York premiere by pianist Andrew Cooperstock on May 25, 1989 at Weill Recital Hall, Carnegie Hall. \textsuperscript{47}

\textsuperscript{46} Telephone interview, October 8, 1989.

\textsuperscript{47} The recital was not reviewed.
Chapter IV

WORKS PRIMARILY INTENDED FOR INSTRUCTIVE PURPOSES

Starer has contributed imaginative and appropriate literature for younger and less advanced pianists. He believes that children "should make music, not just have to endure it passively"; they "do not like bombast or boredom, and they see through pretentiousness much better than adults do." Only four of Starer's didactic works are not composed as part of a suite. Two of these, The Telegraph and Bugle, Drum, and Fife, were commissioned by Theodore Presser for its series, "Contemporary Piano Music by Distinguished Composers," and edited by Isadore Freed, who contributed brief analytical remarks beneath the works' titles (Example 53). Starer explains:

Theodore Presser commissioned all composers who they thought worthy at the time to write one or two "easy pieces"

48. Starer, Continuo, 201.

49. Ibid., 200.
... the [editor's] comments specify what the piece is supposed to teach.

Example 53. Tops of first pages of The Telegraph and Bugle, Drum and Fife.

The Telegraph

This piquant music does not use a key signature because it actually centers around three tonalities. In the beginning there is a feeling of E4 major, at A the tonal center shifts to E♭ and at B we are in C major. The C major tonality dominates the piece until the end.

ROBERT STAEBER
Edited by Isadore Freed

Bugle, Drum and Fife

Although this piece hovers around a C major key center, it is really written polytonally. After a 7 measure introduction the first theme enters at A) in a modified form of C major:

But the left hand is unmistakably playing in A♭ major. For this reason the A♭ is natural in the right hand and flat in the left hand. At B) and C) several modulations occur.

ROBERT STAEBER
Edited by Isadore Freed

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Of the other two pieces, *Syncopated Serenade* was commissioned by Robert Pace; *Above, Below and Between* was commissioned by E. B. Marks and included in Belwin-Mills' anthology, *American Composers of Today*, in which 22 composers are represented. Starer later transcribed *Above, Below and Between* for band, at the urging of the publisher; Starer says that Marks "wanted to commission one of its arrangers to turn it [*Above, Below and Between*] into a band piece, but I said 'No, I'll do it myself.'"\(^{53}\)

Starer's four collections of instructive compositions are *Twelve Pieces for Ten Fingers*, *Games with Names, Notes and Numbers*, and the two volumes of *Sketches in Color*. "Song," the first piece of *Twelve Pieces*, is in Middle C position (both thumbs to be placed on Middle C), with finger numbers for every note (Example 54); the second piece, "Bagpipe," utilizes a C Major five-finger pattern, the hands one octave apart, with finger numbers for most of the notes (Example 55).

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53. Personal interview, April 5, 1990.


Many of the Twelve Pieces for Ten Fingers and Games with Names, Notes, and Numbers illustrate various musical procedures. Starer discusses the primary musical idea of each piece of Games in the work's Foreword (Example 56); in
Example 56. Foreward to Games With Names, Notes, and Numbers.

Foreword

These pieces move from the easy to the more complex. They are, like all games, quite serious. Each of them can be studied by itself.

No. 1  ARE, GABE, ADA, FAE AND ED is a game with names. All the notes in the piece (the letter-names of the notes) make up the five names in the title.

No. 2  IN THE MIRROR. What each hand plays is the mirror-image of the other.

No. 3  ECHO-CHAMBER. If the sustaining pedal is kept down as indicated, the resonating effect should come by itself.

No. 4  TURN-ME-ROUND is a game for the eyes, a game for people who like puzzles. "Madam I’m Adam" can be read backwards; this piece can be played upside down as well.

No. 5  COUNTDOWN. As the numbers are called out, each bar has one beat less than the one before.

No. 6  EVENS AND ODDS refers to the number of beats per measure in 3, 4, 5 and 6 time.

No. 7  UP AND DOWN, RIGHT AND LEFT, OVER AND ACROSS asks you to change fingers on the same note and to cross hands.

No. 8  DARKNESS AND LIGHT is a game with sounds. It contrasts low with high, threatening sounds with pleasing sounds, dissonance with consonance.

No. 9  ADDING AND TAKING AWAY. Notes are added to form "clusters" and then taken away, one by one, to return to a single note.

No. 10  WALKING WITH TWO FINGERS is for people who enjoy walking with two fingers on table-tops or desks.

No. 11  SLIDING INTO KEYS takes a tune, or a chord, to many different keys without what is called modulation.

No. 12  TWELVE NOTES, TWELVE TIMES presents twelve different ways of presenting all the twelve notes: in fourths, fifths, the chromatic and the whole-tone scale, and in chords.

Robert Starer

Twelve Pieces, only brief editorial remarks are occasionally found, and these in the score itself (cf. Examples 57, 58, and 60). In both sets is found a retrograde-inverted canon: "Turnabout" in Twelve Pieces; "Turn-me-round" in Games (Example 57). "Echo" (Twelve Pieces) illustrates canon at various temporal distances between the parts (Example 58):
Example 57.

5. TURNABOUT

(If you turn this page upside-down, you will be playing the same piece.)

Moderately

ROBERT STASKY

4. Turn-Me-Round

(You'll Be Playing the Same Music)

Example 58.

3. ECHO
first two measures, then one measure, then one-half measure; finally, both voices are stated in unison. "In the Mirror" (Games) deals with inversion (Example 59). "In Chinatown" (Twelve Pieces) utilizes the pentatonic scale (Example 60). Constant meter changes occur in "3 + 2 = 5" (Twelve Pieces --Example 61) and "Evens and Odds" (Games--Example 62); in "Countdown" (Games), the performer is instructed to call out the number of beats at the beginning of each measure, which always contains one less beat than the previous measure (Example 63).


Example 60. "In Chinatown," measures 1-4.

(You can play this piece on the black keys or, ignoring all the flats, on the white keys. It will sound the same.)


Example 63. "Countdown."

Begin softly and get louder
Speak:

"Nine"  "Eight"

"Seven"  "Six"

"Five"  "Four"

"Three"

"Two"  "One"  "Blast-off!"
In *Sketches in Color*, Starer discusses the various twentieth-century techniques he employs in each piece; his comments are found in the Preface of each volume (Example 64). Starer included one piece in quintuple meter

**Example 64. Prefaces to Sketches in Color.**

**Preface**

**SKETCHES IN COLOR** (Seven Pieces for Piano) are intended for study as well as for performance. The titles are obviously rather personal, since associations between sounds and colors are arbitrary at best.

The pieces employ different 20th century techniques to create their different moods:

1. **PURPLE** uses polytonality (triads against fourths and fifths).
2. **SHADES OF BLUE** has diatonic melody versus chromatic, to the accompaniment of parallel fifths.
3. **BLACK AND WHITE** juxtaposes the pentatonic scale of the black keys to the diatonic scale of the white keys, alternating between the hands.
4. **BRIGHT ORANGE** employs parallel harmony and jazz syncopation.
5. **GREY** uses the four basic forms of a 12 tone row: The row or series itself, its inversion, retrograde and retrograde inversion. In the measures in which the row does not appear the chords are constructed to include all 12 tones in every bar or every two bars.
6. **PINK** is very tonal, especially in the sense that it uses modulation, or rather the sudden shifting of tonal centers, as a structural principle.
7. **CRIMSON** uses different rhythmic divisions of a constant ¾ meter.

In performance not all seven pieces have to be played together, nor do they have to appear in the sequence in which they are published. They may also be performed without their titles.

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**Preface**

**SKETCHES IN COLOR**, Set Two, are more advanced than Set One, both in the demands they make on the player and in the compositional techniques employed.

1. **MAROON** has no melody, little rhythm; it is almost pure color. Careful attention to dynamics and pedaling will bring out its true shade.
2. **ALUMINUM** combines added-note chords in parallel motion with polytonality.
3. **SILVER AND GOLD**. **SILVER**, the ostinato accompaniment in the left hand, constantly repeats its twelve notes, like a row. **GOLD** is threaded against it, with D as tonal center; a point of departure and of return.
4. **KHAKI** is the color of a soldier's uniform, the color of drum rolls, of bugles and fife-taps.
5. **PEPPER AND SALT** has symmetrically built chords (chords of identical intervals) and a variety of clusters in half-tone and whole-tone combinations.
6. **AQUAMARINE** suggests "blues," although it is in quintuple time.
7. **CHROME YELLOW** is mostly concerned with rhythm. It has non-symmetrical rhythms set in symmetrically-shaped phrases.

As in Set One, these pieces do not have to be played together or in the order in which they appear. They may be performed without their titles.

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*Robert Starer*

("Aquamarine"), one in septuple meter ("Crimson"), and one in constantly shifting meter ("Chrome Yellow"); he has indicated his opinion as to the pedagogical advantages of studying such pieces at an early age:
In my experience as composer, performer, and teacher, I have come to the conclusion that inadequate grasp of rhythmic patterns is often the cause of poor sight-reading. It has also become increasingly apparent that lack of familiarity with 5 and 7 time and changing meters, particularly in the early stages of musical training, has contributed much to the unjustified fears of performing 20th century music.  

Robert Starer's piano works are worthy of more frequent public performance. As distinguished as the composer is (cf. Chapter I), his piano music has remained largely unfamiliar to the concert-going public.

Audience reaction to the author's performances of Starer's music (cf. Appendix C) has always been favorable. The works in toccata style, with their vigorous drive and constant changes of meter, are especially well received. In general, the character pieces and Sonata—with the recognizable structures of its movements—seem to have the greatest appeal to the "average" audience; the sectional, one-movement large works, with their frequent changes of character, seem more difficult to perform convincingly. Nevertheless, the wide variety of colors, dynamics, and rhythms—and the sections with precipitous rhythmic drive—in these works help retain audience interest.

Perhaps one reason why Starer's music has been relatively neglected by pianists is owing to its lack of availability. Much of the music has been out of print for years; most of the university and conservatory music libraries visited by the author in recent years lack a
significant portion of the piano literature of Starer. Currently (as of August 13, 1990), only the following solo works are obtainable from publishers: *Five Caprices*, from Peer International Corporation, New York; *Twilight Fantasies*, from MMB Music, Inc., St. Louis; and *Four Seasonal Pieces, Five Preludes, At Home Alone, Sketches in Color* (both volumes), and *Games With Names, Notes and Numbers* from Hal Leonard Publishing Corporation, Milwaukee.\(^55\)

At lecture/recitals given by the author, audience members usually express the desire for greater availability of Starer's music. It is the author's hope that this dissertation, and frequent public performances of Starer's music, will contribute to increased awareness of the composer, and that music lovers will demand more commercial recordings and publication of this literature.

Reviews of performances of Starer's piano music are rare, but one critic expresses the author's opinion toward all of Starer's piano music in this summation of *Evanescents*: "expertly written for the piano, and deserves to be played more often."\(^56\)

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55. Hal Leonard is the exclusive distributor for all of Starer's music that was published by Leeds and MCA.

APPENDIX A

An Inscription
Robert Starer

To Kevin Engel, expert pianist,
in appreciation of his deep
understanding of my music.

TWILIGHT
FANTASIES
(1985)

Piano
APPENDIX B

Letters to the Author
March 9, 1950

Dear Mr. Angel,

I know only one copy of my first novel in print, and will send you a copy.

You may know it is reproduced on broadside paper, bolder to look a little drier; will make it better to play from.

My best wishes,

Sincerely,

[Signature]
Dear Kevin Ayesh:

Thank you for your letter and the programs you sent. I am pleased to learn that you are playing so many different places and winning contests in between.

How soon do you need you make the recording and many works will you include? The reason for asking this is that I now live in Woodstock and only go to New York on my teaching days, usually Tuesday afternoon to Thursday morning. Because of holidays and semester-break I won't be much in New York between now and February. I do see students at Brooklyn College on Thursday, Jan. 7th and could see you there late that afternoon. When you answer my two questions we can probably make better arrangements.

It has also occurred to me that you may want to make a cassette tape for me. I could listen to it at leisure here in Woodstock and would send you written comments or we could have a telephone conversation. I often get tapes in the mail and comment on them. It is probably the most convenient procedure but please do let me know what you would like to do.

My best wishes,

sincerely

Robert Starer
Dear Kevin Ayesh:

Of course I'll be happy to meet you and listen to you. If you feel like taking a wintry drive up here between now and the end of January, you'll be welcome. Woodstock is about 2 hours north of George Washington Bridge. Or we could wait until February when I will be in the city every week. My teaching days are Tuesday and Thursday. I could see you late afternoon on Tuesday at Brooklyn College or Wednesdays anywhere in New York.

The simplest thing would be for you to call me at the above number, 5 to 6 p.m. usually finds me in.

Happy New Year!

[Signature]
August 9,

Dear Kevin Byers,

many thanks for your letter and the programs. Can she get around? I see that you played two recitals on the same day at Kansas State University.

We were in England for three weeks and are going to Cape Cod where I am composing in residence at their chamber music festival.

Berklee here on the 19th. Please do call if you have any questions in connection with your "Kinds" paper.

Very kind,

[Signature]
June 16

Dear Kevin,

Thanks for your letter and the
Programs. I found your playing
different pieces of music at various
carols was very pleasing. I noticed
"La Noche" next to "Fistful of
Tree" suite on one of Them.

The Carnegie Hall symphony is a very fine
Piano. A local television program one
the cars offered. I saw it while playing
is very much

Davidkeh wants to write or email
when you have questions.

Best of luck!

Robert
APPENDIX C

Programs of Author's Performances
The Jewish Community Center presents

1986 WINNERS' CONCERT

featuring

KRISTINE KIM, piano
SANDRA HOLLAND GOODMAN, soprano
WILLIAM FEASEY, guitar
KEVIN AYESH, piano

SUNDAY, APRIL 27
4:00 P.M.

Sponsored by the Yale Gordon Foundation

1986 JCC WINNERS' CONCERT

III. Andante Larghetto, Op. 5, No. 5

Chaconne in d minor

Beethoven

WILLIAM FEASEY, Guitarist
Winner of the Aaronsohn & Sylvia Stulen Award

IV. Prelude and Fugue in C-sharp minor

(Well-Tempered Clavier, Vol. I)

Sonnata No. 1 (1730)

Allegro

KEVIN AYESH, Pianist
Winner of the Dena Sheehan Hentic Fund Award
Monday Evening
8:00 p.m.

October 6, 1966
James Recital Hall

TWENTIETH CENTURY ENSEMBLE

Sonata No. 1 (1950)
Robert Storer

Allegro
Andante cantabile
Allegro furtivo

Kevin Ayesh, piano

Roddy (1966)
for tape

Robert Erickson

Many Shadows (1986)
John Welch

Bruce Ronkin, alto saxophone

** INTERMISSION **

Four Movements for Solo Clarinet (1984)
Kang, Kwang-I

Angela Murakami, clarinet

String Quartet (1984)

Ko G, Chung-Hee

1. Birth
2. Growth
3. Meditation
4. Life Is But A Dream

The Borgese String Quartet
Kris Kunz, violin
Robert O'Brien, violin
Kregg Stovner, viola
Dieter Wolfhorst, violoncello

81
YOUNG VIRTUOSI

The 20th Century Ensemble
John Welsh, Director
Thursday, October 16, 10:30 a.m.

Duo for Trumpet and Guitar (1986)
Allegro
Emerson Head, trumpet
Brian Head, guitar

Nacht Blatt (1906)
George Rochberg

Mary Shadow (1986)
Jean Weismann Warren, flute
Bruce Ronkin, alto saxophone

Sonata no. 1 (1986)
Robert Stare

D U N Y O N  A P D  " t        ,         ,  A n  d  "  ' T  n  n         ,

S. Braguin: Agnus Dei (1977)
Hans Werner Henze

Sonatina (1986)
Allegro
George Tye

Allegro
Allegro

Music for Clarinet, Viola and Marimba (1982)

Gary Marion, clarinet
Jennifer Biddle, viola
Barry Dove, marimba
A Festival of American Music

Featuring the music of

DANIEL PINKHAM

FESTIVAL OF AMERICAN MUSIC

CONCERT 1

Sunday, November 26, 1980
(At Main Chapel)
1:00 P.M.

WILLIAM WISE

CONCERTINO

Oboes
Horn
Timpani

WM ANDREWS

Lament

WILLIAM SCHMITT

SONATA NO. 2

Piano

ROBERT STARR

BACH, J.S.

WOVEN JEWELS

William Bell

DANIEL PINKHAM

AARON COPLAND

IN YOUTH IS PLEASURE

DANIEL PINKHAM

SOMA TAN

MICHAEL REST

HAROLD STARR

GREGG RHODES

THE HARPISTS
KEVIN AYESH, piano

performing

MUSIC OF ROBERT STOLER (b. 1924)

Sonata No. 2 (1965)

Evanescent (1975)

THE IDEAL SELF: Fantasy, Variations
and Fugue on a Song (1981)

12:00 noon
Wednesday, March 9
Tawes Recital Hall
University of Maryland
Kevin Ayesh, piano

MUSIC OF ROBERT STARER (b. 1924)

Five Preludes (1952)

Five Caprices (1948)

Evanescents (1975)


At Home Alone (1980)

1. Dialogue With the Self
2. Opening Petals
3. Dreams of Glory
4. In the Birdcage
5. A Faded Old Photograph
6. Pencil Line
7. Herman the Brown Mouse
8. A Small Oriental Vase
9. Steps to the Attic
10. Shadows on the Wall
11. Deep Down the Soul
12. Dancing Next Door

Tuesday, March 29, 1988
Memorial Auditorium
On Stage
Friday, May 13, 1988
11:00 a.m.

The Friday Morning Music Club

Elza Marques-Guard, President
Beverly Travis, Program Chairman

Quartet in E Minor
Georg Philipp Telemann
(1681-1767)

Adagio
Allegro
Dolce
Allegro

Sharon Byer, Flute
Eva Adamopoulos, Violin
Lynn Gamatz, Bassoon

Four Songs

Franz Schubert
(1797-1828)

Mien
Austenhalt

From Elijah

Felix Mendelssohn
(1809-1847)

Recitative and Air,
"Draw near, all ye people"
Aria, "Is not His word like a fire?"

James Harkless, Baritone
Clyde Parker, Piano

Five Caprices (1948)
Twilight Fantasies (1985)

Kevin Ayers, Piano

STRATHMORE HALL ARTS CENTER
STRATHMORE HALL FOUNDATION, INC.,
10701 ROCKVILLE PIKE, ROCKVILLE, MARYLAND 20852, 301/530-0540
The Chapel Series
1988-89

— CONCERT —

Kevin Ayesh,
Plano

Tuesday, September 27, 1988
8:00 P.M.

Chapel, Old Main
Shippensburg University

PROGRAM

SONATA IN D MINOR, K. 9
SONATA IN D MINOR, K. 10
FIVE CAPRICES (1948) ..................... Robert Steyer
SONATA IN D MAJOR, OP. 38 ............. Beethoven

Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro, ma non tropo

Intermission

Miroirs (Mirrors) .......................... Ravel

1. Noctuelles (Night moths)
2. Chasseurs infidèles (Furtive)
3. Une Barque sur le Desert (A Boat on the Desert)
4. Ab准则 des Glaces (Adieu of the Ice)
5. La Valse des Cloches (The Valley of Bells)

This Concert is funded by the Festival Chamber Music Association, which underwrites the Summer Festival Chamber Orchestra Concerts. We wish to
thank these community music lovers for their generous support.
THURSDAY AFTERNOON MUSIC CLUB

SCHOLARSHIP BENEFIT CONCERT

GUEST DAY

October 13, 1988 1:30 p. m.
Alexander Auditorium

PRESENTS

KEVIN AYESH, pianist

Friends University

PROGRAM

Sonata in C Major, K. 279 .............. Mozart

Allegro
Andante
Allegro

Five Caprices (1948) ................. Robert Starer

MIROIRS (Mirrors) ..................... Ravel

Noctuelles (Night-moths)
Oiseaux tristes (Sad Birds)
Une Barque sur l'océan (A Boat on the Ocean)
Alborada del gracioso (Aubade of the Jester)
La Vallee des cloches (The Valley of Bells)

Mr. Ayesh, a native of Wichita, is a candidate for the Doctor of Musical Arts Degree at the University of Maryland and a former winner of the Naftzger Piano Award who won the Maryland State Music Teachers Association Collegiate Competition in 1987. He is the son of TMC member Mid and Richard Ayesh and pupil of TMC member, Elinor Aiken.
Fruitland Baptist Bible Institute
November 17, 1988
8:00 p.m.

Presented by
The Visiting Artist Program of
Blue Ridge Community College

PROGRAM

Sonata in D Minor, K. 9
Sonata in D Minor, K. 10
Sonata in D Major, Op. 28

Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro, ma non troppo

INTERMISSION

Five Preludes (1952)  Robert Starer

From MIRRORS (Mirrors)  Ravel

Noctuelles (Night-moths)
Une Barque sur l'océan (A Boat on the Ocean)
Alborada del gracioso (Morning Song of the Jester)
Henderson County Travel and Tourism
in cooperation with
Blue Ridge Community College
presents
Kevin Ayesh, Pianist
Sunday, December 4, 1988
3:00 PM
Hendersonville High School Auditorium

PROGRAM

Sonata in C Major, K. 279
.................................................. Mozart
  Allegro
  Andante
  Allegro

Nocturne in c minor, Op. 48, No. 1
........................................... Chopin

Scherzo in b-flat minor, Op. 31
............................................... Chopin

INTERMISSION

Three Israeli Sketches
................................. Robert Starer
  1. Pastorale
  2. Little White Sheep
  3. Dance

“Christmas Tree” Suite, Selections
................................. Liszt
  Psallite — Old Christmas Song
  The Shepherds at the Manger (In dulce jubilo)
  Scherzoso — “Lighting the Candles on the Tree”
  Old Provincial Christmas Song
  Adeste Fideles — March of the Three Holy Kings

Chorale, “Jesu, Joy of Man’s Desiring” .................................... Bach—Hess

NOTES

Mr. Ayesh, originally from Wichita, Kansas, is currently Visiting Artist at Blue Ridge Community College. A former student of Dr. William Race, University of Texas, and Dr. Nelita True, University of Maryland, he is a doctoral candidate in Piano Performance and Piano Literature from the University of Maryland. Mr. Ayesh is recording the complete works for solo piano of Robert Starer.
THE NORTH CAROLINA
VISITING ARTIST PROGRAM

presents

KEVIN AYESH, piano
PAUL MORTON, trumpet
SUSAN MORTON, cello

January 18, 1989 at 7:30 P.M.
Henderson County Public Library
Hendersonville, North Carolina

PROGRAM

Fantasy Pieces for Cello and Piano, Op. 70
Robert Schumann
(1810-1856)

I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

At Home Alone (1980)
Robert Starer
(b. 1924)

1. Dialogue With The Self
2. Opening Petals
3. Dreams of Glory
4. In the Birdcage
5. A Faded Old Photograph
6. Pop-time
7. Herman the Brown Mouse
8. A Small Oriental Vase
9. Steps to the Attic
10. Shadows on the Wall
11. Deep Down the Soul
12. Dancing Next Door

INTERMISSION

The Swan
Camille Saint-Saëns
(1835-1921)

Irish Folk Tunes, arranged for Flugelhorn and Cello
Sharon Davis

Sonata for Trumpet and Piano
Kent Kennan
(b. 1913)

with strength and vigor
Rather slowly and with freedom
Moderately fast, with energy
FRIENDS
OF THE
HENDERSON COUNTY
PUBLIC LIBRARY
ARE PLEASED TO PRESENT
KEVIN AYESH,
Concert Pianist and
Visiting Artist at
Blue Ridge Community College,
In a
Lecture - Recital
OF THE WORKS OF ROBERT STARER
Wednesday Evening
June 7, 1989
7:30 p.m.
In The Library Auditorium
Henderson County Public Library
301 N. Washington Street
Hendersonville, North Carolina

* * * PROGRAM * * *

PIANO MUSIC OF ROBERT STARER (b. 1924)

Prelude and Toccata (1946)

Sonata No. 1 (1950)
Allegro frivolo

Three Israeli Sketches (1956)
1. Pastoreale
2. Little White Sheep
3. Dance

Sonata No. 2 (1965)

Evanescent (1975)

THE IDEAL SELF: Fantasy, Variations, and Fugue
on a song (1986)

Twilight Fantasies (1985)
KEVIN AYESH

Piano

Lecture Recital
“Piano Music of Robert Starer (b. 1924)”

Recital Studio at 8:00 pm

July 21, 1989

PROGRAM

Prelude and Toccata (1946)

Five Caprices (1948)
Moderato
Adagio
All'andante
Molto allegro

Three Israeli Sketches (1956)
Pastoral
Little White Sheep
Dance

Sonata No. 2 (1965)

At Home Alone (publ. 1980)
A Paded Old Photograph
Here's the Brown Mouse
A Small Oriental Vase
Steps to the Atti
Shadow on the Wall
Dancing Next Door

THE IDEAL SELF: Fantasy, Variations and Fugue on a Song (1981)
KEVIN AYESH, Piano

Thursday, July 6, 1989

11:30 a.m.

All Faiths Chapel Aud.

PIANO MUSIC OF ROBERT STARER (b. 1924)

Prelude and Toccata (1946)

Sonata No. 1 (1949), III
Allegro Frivolo

Three Israeli Sketches (1956)
1. Pastoral
2. Little White Sheep
3. Dance

Sketches in Color, Set 1 (1963)
1. Purple
2. Shades of Blue
3. Black and White
4. Bright Orange
5. Grey
6. Pink
7. Crimson

Hexahedron (A Figure Having Six Faces) (1971)
1. Musingly
2. Gurglingly
3. Coolly but not chillily
4. Doggedly, mulishly, almost pig-headedly
5. Philosophically
6. Frantically

THE IDEAL SELF: Fantasy, Variations, and
Fugue on a Song (1981)
Department of Music

 KEVIN AYESH, Piano

Thursday, July 6, 1989
1:30 p.m. All Faiths Chapel Aud.

PIANO MUSIC OF ROBERT STARER (b. 1924)

Prelude and Toccata (1946)
Sonata No. 1 (1949), III
  Allegro frivolo
Twilight Fantasies (1985)
Lullaby for Amittai (1952)
Bugle, Drum, and Fife (1955)
The Telegraph (1955)
Sketches in Color, Set 2 (1973)
  1. Maroon
  2. Aluminum
  3. Silver and Gold
  4. Khaki
  5. Pepper and Salt
  6. Aquamarine
  7. Chrome Yellow

THE IDEAL SELF: Fantasy, Variations, and
  Fugue on a Song (1981)
WESTERN NORTH CAROLINA
POLISH AMERICAN CLUB

proudly presents

KEVIN AYESH

Concert Pianist

Kevin Ayesh, presently is Artist-in-Residence at the Blue Ridge Community College. Originally from Wichita, Kansas, Mr. Ayesh has studied at the Univ. of Texas and the Univ. of Maryland where he is a doctoral candidate in Piano Performance and Literature. He has studied under Nelita True, William Race, and Thomas Schumacher. He has received many scholarships and awards and has been a finalist in several national competitions.

Mr. Ayesh enjoys performing solo and chamber music from all style periods and has recorded the complete solo piano works of Robert Starer. Next year, Mr. Ayesh will be Artist-In-Residence at Gaston College.

March 21, 1990

PROGRAM

Wolfgang Amadeus Mozart (1756-1791)
Sonata in B-flat, K. 333
Allegro
Andante cantabile
Allegretto grazioso

Robert Starer (b. 1926)
At Home Alone (1980)
1. Dialogue With The Self
2. Opening Petals
3. Dreams of Glory
4. In The Birdcage
5. A Faded Old Photograph
6. Pop-time
7. Herman The Brown House
8. A Small Oriental Vase
9. Steps to The Attic
10. Shadows on The Wall
11. Deep Down The Soul
12. Dancing Next Door

Frédéric Chopin (1810-1849)
Etude in C-flat Major, Op. 10, No. 5
Nocturne in C minor, Op. 49, No. 1
Scherzo in E sharp Minor, Op. 39
Lecture Demonstration: "Some New Old Ideas about Performing Classic Music:"

What do you do when Haydn, Mozart and Beethoven have omitted dynamic signs, when their bars say 'tenuto?' or when their pedal signs may have been changed? This session, with a question period at the end, provides background for understanding and resolving these and other performance problems.

Sandra P. Bronkiewicz, The Center for the Study of Performing Arts Beloit, Massachusetts

Ruth Holmes, Presiding Chairman

3:45 p.m. - 4:45 p.m.

Lecture Demonstration: "Technology Doesn't Bite"

Practical and pedagogically sound ways to use a digital sequencer recorder and MIDI keyboard in the traditional private or class piano lesson will be discussed and demonstrated.

Esther Good, New School for Music Study, Princeton, New Jersey; Sam Holland, University of Kentucky, Lexington, Kentucky

Betty Werner, Presiding Chairman

WEDNESDAY, APRIL 4

4:15 p.m. - 5:15 p.m.


In this session designed for the studio teacher and the college faculty member, Mr. Storer sets the stage for better understanding of his teaching pieces and challenges various listeners with Robert Storer, Brooklyn College, CUNY, Brooklyn, New York, assisted by Andrew Cooperstock.

Southern Arkansas University, Magnolia, Arkansas; and Kevin Ayres, Blue Ridge Community College, Tallahassee, Florida

Gloria Witcher, Presiding Chairman

MTNA Foundation State and Division Chairs Meeting

MTNA Foundation President Richard Morris, Presiding

3:45 p.m. - 4:45 p.m.
Books and Articles


**Record Jacket Notes**

**Published Music**


---. *Concerto No. 3 for Piano and Orchestra (Two-piano Reduction by the Composer).* New York: MCA Music, 1977.


Recording


Interviews

Starer, Robert. Personal interview. February 24, 1988, Brooklyn, NY.

_____. Personal interview. April 15, 1988, Woodstock, NY.


_____. Telephone interview. October 8, 1989.

_____. Telephone interview. February 15, 1990.

_____. Personal interview. April 4, 1990, Little Rock, AR.

_____. Personal interview. April 5, 1990, Little Rock, AR.
DISCOGRAPHY OF STARER'S SOLO PIANO WORKS

At Home Alone (selections: "Dancing Next Door,"
"Deep Down the Soul," "Dialogue With the Self,"


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