

THE SOLO PIANO MUSIC OF ROBERT STARER

by

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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

- 285 Sonata (1949)
 285 Allegro
 409 Andante cantabile
 564 Allegro frivolo
- 677 Seven Vignettes (1950)
 677 1. Fanfare
 705 2. Song Without Words
 761 3. Jig-Saw (Twelve-tone canon)
 800 4. The Interrupted Waltz
 838 5. Chorale
 885 6. The Camel and the Moon
 917 7. Toccata
- 953 Five Preludes (1952)
 953 Largo
 1011 Molto allegro
 1037 Andante
 1108 Presto giocoso
 1149 Lento maestoso
- 1262 Lullaby (for Amittai) (1952)
- Reel 2
- 001 Three Israeli Sketches (1956)
 001 1. Pastorale
 051 2. Little White Sheep
 093 3. Dance
- 117 Sonata No. 2 (1965)
- 400 Hexahedron (A Figure Having Six Faces) (1971)
 400 1. Musingly
 443 2. Gurglingly
 463 3. Coolly but not Chillily
 506 4. Doggedly, Mulishly, Almost Pig-headedly
 558 5. Philosophically
 599 6. Frantically
- 629 Evanescents (1975)
- Reel 3
- 003 At Home Alone (1980)
 003 1. Dialogue With The Self
 029 2. Opening Petals
 051 3. Dreams of Glory

- 068 4. In the Birdcage
 101 5. A Faded Old Photograph
 119 6. Pop-time
 136 7. Herman the Brown Mouse
 147 8. A Small Oriental Vase
 163 9. Steps to the Attic
 174 10. Shadows on the Wall
 190 11. Deep Down the Soul
 217 12. Dancing Next Door
- 250 The Ideal Self: Fantasy, Variations and Fugue
 on a Song (1981)
- 421 Four Seasonal Pieces
 421 1. As the Gentle Wind
 459 2. Orange Sun
 494 3. Leaves are Falling
 521 4. The Moon on the Frozen Pond
- 577 Twilight Fantasies (1985)
- Reel 4
- 001 Bugle, Drum, and Fife
 025 The Telegraph
 038 Syncopated Serenade
 061 Above, Below and Between
- 085 Twelve Pieces for Ten Fingers
 085 1. Song
 093 2. Bagpipe
 099 3. Echo
 110 4. In Chinatown
 122 5. Turnabout
 129 6. March
 138 7. For Sharp Kids Who Like Flats
 146 8. The Lame Horse
 158 9. $3 + 2 = 5$
 164 10. Blues
 179 11. Crazy Bugle
 195 12. The Young Virtuoso
- 208 Sketches in Color, Set 1
 208 1. Purple
 227 2. Shades of Blue
 251 3. Black and White
 272 4. Bright Orange
 285 5. Grey
 310 6. Pink

- 333 7. Crimson
- 357 Sketches in Color, Set 2
- 357 1. Maroon
- 380 2. Aluminum
- 395 3. Silver and Gold
- 425 4. Khaki
- 446 5. Pepper and Salt
- 461 6. Aquamarine
- 490 7. Chrome Yellow
- 532 Games With Names, Notes and Numbers
- 532 1. Abe, Gabe, Ada, Fae and Ed
- 549 2. In the Mirror
- 578 3. Echo-chamber
- 598 4. Turn-me-around
- 617 5. Countdown
- 628 6. Evens and Odds
- 642 7. Up and Down, Right and Left,
Over and Across
- 658 8. Darkness and Light
- 702 9. Adding and Taking Away
- 727 10. Walking With Two Fingers
- 761 11. Sliding into Keys
- 807 12. Twelve Notes Twelve Times

Five Preludes, Sonata, Sonata No. 2, Evanescents, 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, Evanescents, 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.¹ 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.

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."² Maurice Hinson describes Starer's music as "a stylistic blend of European, Hebraic, and American elements."³ 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."³

Starer was born in Vienna in 1924. He was given piano lessons in his home "at an early age,"⁴ 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

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2. Robert Starer, Continuo: A Life in Music (New York: Random House, 1987), 205-206.
 3. Maurice Hinson, Guide to the Pianist's Repertoire, 2nd, revised and enlarged ed. (Bloomington: Indiana University Press, 1987), 688.
 3. Dorothy E. Lewis, "The Major Piano Works of Robert Starer: A Style Analysis" (DMA dissertation, Peabody Conservatory of Music, 1978), 10.
 4. Starer, Continuo, 5.

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

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,"⁶ 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 published⁷), 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

8. Starer, Continuo, 93.

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

10. Robert Starer, record jacket notes for The Music of Robert Starer (Desto DC-7106, n.d.).

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.¹²

She cites the following composers as having influenced Starer: Debussy, Schoenberg, Berg, Webern, Bartók, Hindemith, Stravinsky, and Cage.¹³ In addition, the influence of George Gershwin is apparent in Starer's first piano piece, 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."¹⁴ One can easily hear the influence of jazz in 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

12. Lewis, 23.

13. Ibid.

14. Dorothy Lewis-Griffith [who is the same person as Dorothy Lewis], with Bruce Archibald, "Robert Starer," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XVIII, 296.

watched many Glenn Miller movies as well. Starer even labeled Prelude and Toccata his "Gershwin-esque piece."¹⁵

Ninth chords, syncopations, and a blue note¹⁶ (Example 1, measure 2, third quarter, B-natural [enharmonic C-flat]) are found in the opening measures of the Prelude (Example 1).

Example 1. Prelude (1946), measures 1-11.

15. Telephone interview, September 28, 1989.

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.

The musical score for Example 2, measures 102-117, is presented in four systems. The first system is marked "Meno mosso" and "espr", with a piano (*p*) dynamic. The second system is marked "poco a poco cresc" and "mf". The third system is marked "sf". The fourth system continues the piece. The right hand features a fragmented melody with a blue note (E-flat) in measure 2, and the left hand features a rolling ostinato pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

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).

Example 3. George Gershwin, Prelude II, measures 45-48.



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

17. Hinson, 688.

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

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

Example 6. Caprice No. 3, measures 1-6, 37-39.

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).

Example 7. Caprice No. 4, measures 1-3.

Andantino
mf espr.
pp stacc.

Example 8. Caprice No. 5, measures 1-11.

Molto allegro
pp (sempre staccato)

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

18. The other four works are Evanescents, 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,

Example 9. Sonata, I, measures 1-2.

Allegro

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. Sonata, I, measures 9-13.

Example 11. Sonata, I, measures 38-41.

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).

The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The first system begins with a treble clef and a key signature of one flat (B-flat). It features a melody in the treble staff marked *mp espress.* and a rhythmic accompaniment in the bass staff marked *p*. The second system continues the melody and accompaniment. The third system shows the melody in the treble staff and a more complex accompaniment in the bass staff, also marked *mp espress.* and *p*. The fourth system concludes the passage with a final chord in the treble staff and a rhythmic accompaniment in the bass staff marked *mp*.

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

Example 13. Sonata, I, recurrence of themes in the recapitulation.

3rd theme (measures 83-87)

3rd theme (measures 83-87)

mp *espress.*

p *stacc.*

ppp

col 8

p *stacc.*

ppp

2nd theme (measures 104-108)

2nd theme (measures 104-108)

subito p

p

non legato

p

1st theme (measure 123)

1st theme (measure 123)

sf

mf

f

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

Example 14. *Sonata*, II, measures 1-8.

Andante cantabile
p espress.
p
mp
mp

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).

cresc.
ff

Example 15 (continued).

The musical score consists of three systems of piano music. Each system is written for the right and left hands on a grand staff. The first system begins with a treble clef and a 7/8 time signature. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A first ending bracket labeled '8' spans the first two measures, and a second ending bracket labeled '7' spans the next two measures. The second system continues with similar rhythmic complexity, showing a change in meter to 6/8. The third system shows a further change to 4/8 time. The score includes various dynamic markings such as *fff* and *ff*, and contains several accidentals (sharps and flats) throughout the piece.

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 16. Sonata, III, measures 10-15.

Musical score for Example 16, measures 10-15. The score is in 3/4 time and consists of two systems of piano accompaniment. The first system starts with a *sub. p* dynamic marking. The music features a complex harmonic structure with many accidentals and a dense texture of chords and moving lines in both hands.

Example 17a. Sonata, III, measures 41-53.

Musical score for Example 17a, measures 41-53. The score is in 3/4 time and consists of three systems of piano accompaniment. The music is characterized by a strong rhythmic pattern of eighth and sixteenth notes. Dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 17b. Sonata, III, measures 89-101.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).
 System 1 (measures 89-92): Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of chords. Dynamics include *p* and *simile*.
 System 2 (measures 93-96): Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *mf* and *p*.
 System 3 (measures 97-101): Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *mf* and *sempre stacc.*

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).

19. Starer, personal interview, April 5, 1990.

Example 18. "The Camel and the Moon," measures 16-17.

Musical score for Example 18, measures 16-17. The score is in G major and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody includes triplets and is marked with dynamics *mf* and *f*.

Example 19. "Jig-Saw."

Lento e senza espressione
sempre *p* e molto legato

T = Theme
R = Retrograde
I = Inversion
RI = Retro. Invers.

Musical score for Example 19, "Jig-Saw". The score is in G major and 3/4 time. It consists of four systems of piano accompaniment. The first system includes a legend for transformations: T = Theme, R = Retrograde, I = Inversion, and RI = Retro. Invers. The score is marked "Lento e senza espressione" and "sempre *p* e molto legato". The transformations are indicated by [T], [R], [I], and [RI] in the music.

Example 20. "The Interrupted Waltz," measures 1-9.

Slow Waltz Tempo

Musical score for Example 20, "The Interrupted Waltz," measures 1-9. The score is in G major and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score is marked "Slow Waltz Tempo" and includes dynamics *p* and *mp*.

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."

Maestoso

The musical score for "Fanfare" is presented in five systems. The first system begins with a forte (*f*) dynamic. The second system features a piano (*pif*) dynamic followed by a fortissimo (*ff*) dynamic; the first two bass notes are marked with an 'X'. The third system has an 'X' under the final bass note. The fourth system has an 'X' under the first bass note. The fifth system has an arrow pointing to the first bass note, which is circled, and an 'X' under the final bass note. The score includes various musical notations such as slurs, ties, and dynamic markings.

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.

The musical score for Example 22, Prelude No. 1, measures 1-5 and 18-19, is presented on three staves. The top staff is in treble clef, the middle staff is in middle clef, and the bottom staff is in bass clef. The tempo is marked *Largo* and the time signature is 3/4. The score includes dynamic markings such as *f*, *ff*, *pp*, and *ppp*. The score shows a pentatonic scale in the right hand, which is then tripled in octaves in the left hand.

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.²¹ 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).

Molto allegro $\text{♩} = 84$ ($\text{♩} = 84$ throughout)

The musical score consists of two systems of music. The first system shows measures 1 through 4. The right hand (treble clef) begins with a whole rest in measure 1, followed by a melodic line starting in measure 2. The left hand (bass clef) plays a continuous eighth-note accompaniment. The second system shows measures 5 through 8. The right hand continues the melodic theme, and the left hand maintains the eighth-note accompaniment. The score includes dynamic markings such as *mf* and *mfz*.

21. Personal interview, April 15, 1988.

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.

Andante $\text{♩} = 58$

pp *poco rit.*

a tempo *p espr.*

mf *poco rit.*
espr.

Example 24b. Lullaby (for Amittai), measures 1-5.

Andante

pp *poco rit.*

p espr. *a tempo* *espr.*
simile

"Starer's aggressive wit emerges in the fourth Prelude, Presto Giocoso";²² the piece is highly syncopated, especially in its opening and closing bars (Example 25). In stark

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

Presto giocoso ♩ = 176

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system (measures 1-3) begins with a forte (*f*) dynamic. The second system (measures 28-30) shows a dynamic shift to mezzo-forte (*mf*) and then piano (*p*). The third system (measures 31-34) is marked pianissimo (*ppp*). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, with a strong emphasis on syncopation. The piece ends with a double bar line.

contrast is the dark, foreboding fifth Prelude, which begins in the bass register of the keyboard (Example 26); Starer

22. Anonymous, record jacket notes for Roberta Rust, piano (Protone PR 158, n.d.).

says this prelude is a funeral march,²³ 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.²⁴

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 1953,²⁵ 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:

23. Personal interview, April 15, 1988.

24. Starer, Continuo, 171.

25. Personal interview, April 4, 1990.

"Pastorale," "Little White Sheep," and "Dance." The work was also transcribed by Zvi Zeitlin 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



26. Starer, personal interview, April 4, 1990.

27. Starer, Continuo, 176.

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--Evanescents, 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.

29. Starer, telephone interview, February 15, 1990.

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

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."

31. Starer, jacket notes, The Music of Robert Starer.

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

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

Presto

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

Moderato, senza misura

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

Example 30. Sonata No. 2, page 7, systems 3-5.

The musical score for Example 30 consists of three systems of music. The first system (systems 3-4) shows a piano (mf) section with a chord repeated 9-13 times. The second system (system 4) shows a piano (p) section with a 'poco rit.' instruction. The third system (system 5) shows a piano (pp) section with a 'Moderato' instruction. The score includes various musical notations such as dynamics, articulation, and repeat signs.

* Repeat chord, not less than 9 times, not more than 13.

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). Starer 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...³³

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



• Repeat until sound dies out.
 •• Repeat to abrupt stop.

"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

Example 32. "Musingly," measures 1-2.



Repeat until the sound of the two chords has died away completely.

33. Starer, jacket notes, The Music of Robert Starer.

"characteristic mood pieces,"³⁴ 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).

Example 33. "Gurglingly," measures 22-29.

Example 34. "Frantically," measures 1-9.

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.

Not too fast, with heavy accents

similarly throughout

Piano Concerto No. 3, measures 91-98.

Piann^o 8

stacc.

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

together."³⁵ 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

Example 36. Evanescents, page 1.

Slow
8...
ppp
Ped.
pp
lift pedal slowly
pp
p
pp
*%...repeat as often as desired.

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).

Example 37. Evanescents, page 17, systems 1-4.

The musical score for Example 37 consists of four systems of piano music. The first system (measures 8-13) is in a key signature of two flats and 4/4 time, marked *poco rit.* and *fff*. The second system (measures 8-13) is marked *ppp* and *pp*. The third system (measures 8-13) is marked *ppp*, *pp*, and *Fast*. The fourth system (measures 8-13) is marked *ppp*, *p*, *ppp*, *f*, and *ppp*, with the instruction *Not too slow, with composure* and a dynamic of *p*.

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.³⁶

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.³⁷

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

Not too fast, with equanimity

The musical score consists of two systems of music. The first system (systems 4 and 5) shows a treble and bass clef staff. The treble staff begins with a melodic line in a Bayathai scale, marked with a piano (*pp*) dynamic. The bass staff provides a rhythmic accompaniment based on a Samai folk rhythm, marked with a piano (*pp*) dynamic. The second system continues the melodic and rhythmic patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

36. Robert Starer, record jacket notes for American Piano Music, Alan Mandel, piano (Grenadilla GS-1020, 1977).

37. Starer, personal interview, April 5, 1990.

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

Example 39. "Herman the Brown Mouse," systems 1-3.

Cautiously, delicately

Example 40. "A Small Oriental Vase," measures 1-6.

Gently flowing, with intensity

mf

legato

poco rit.

a tempo

p

Example 41. "Steps to the Attic," measures 1-6.

Quite fast, strictly in time

f

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

38. Robert Starer, A Portrait of Robert Starer, cassette
 tape (New York, MCA Music, 1989), side B.

39. Ibid.

(Example 43); "Deep Down the Soul" is "like a chorale"⁴⁰
 (Example 44).

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

Elegantly

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

40. Ibid.

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.⁴² 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.)

Moderato

Flute
(or Clar.)

Soprano

1.

2.

1.

11

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.

S. *P* *3* *3*
Each of us has an i - de - al self, some-one we'd

♩ = 66-69
P. *pp* *P* *legato*

S. rath - er be. The se - cret of trans - for - ma - tion, in be -

S. *mf* *3* *3*
com - ing what you see, is first to im - ag - ine it well.

mf *3*

[B]
first to im - ag - ine it well.

pp *3* *3* *p*

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).

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.⁴³ Variations IV, VI, and VII are free variations, bearing no structural resemblance to the Theme (that is, Song):

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.

VAR I

p espr.

5

VAR II

p

10
(poco rubato)

10

VAR III

Più mosso ♩ = ca. 84

f

3

Example 49 (continued).

VAR. IV

Presto $\text{♩} = \text{ca. } 144$

Musical score for Variation IV, Presto. The score is in 3/4 time and consists of five systems of piano and bass staves. The first system shows a right-hand melody starting with a fortissimo (*ff*) dynamic. The second system includes a *poco cresc.* marking and a piano (*p*) dynamic. The third system continues the melodic development. The fourth system features a *poco cresc.* marking in the bass line and a *diminuendo* marking in the right hand. The fifth system concludes with a *pp* dynamic and includes *sva* markings above the notes.

VAR. V

Grave $\text{♩} = \text{ca. } 60$

Musical score for Variation V, Grave. The score is in 4/4 time and consists of two systems of piano and bass staves. The first system shows a right-hand melody starting with a piano (*p*) dynamic. The second system concludes with a fortissimo (*ff*) dynamic and includes a triplet of notes in the right hand.

Example 49 (continued).

VAR. VI
Molto allegro $\text{♩} = \text{ca. } 70$

VAR. VII
Allegro $\text{♩} = 138$

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.

FUGUE
Allegro $J = ca. 96$

p

Measures 25-32.

a tempo

p

Example 51 (continued).

Musical score for Example 51 (continued), measures 45-49. The score is written for piano and consists of three systems of two staves each. The first system (measures 45-46) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 47-48) continues the melodic and rhythmic development. The third system (measures 49-50) concludes the passage with a final melodic flourish in the treble and a sustained bass accompaniment.

Measures 45-49.

Musical score for Measures 45-49. This section includes a small inset for measure 45 and two systems of two staves each for measures 46-49. The inset shows a treble staff with a melodic line starting on a half note, followed by quarter notes, and a bass staff with a single half note. The main score begins in measure 46 with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 47-48) continues the melodic and rhythmic development. The third system (measures 49-50) concludes the passage with a final melodic flourish in the treble and a sustained bass accompaniment.

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

Example 52. The Ideal Self, Fugue, measures 53-61.

The musical score for Example 52, 'The Ideal Self' Fugue, measures 53-61, is presented in five systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score features a complex texture with simultaneous statements of the subject in stretto and augmentation. The first system shows the initial entry of the subject in the treble clef. The second system introduces a stretto entry in the bass clef. The third system continues the stretto and augmentation, with a dynamic marking of *piu f*. The fourth system features a *crescendo* marking. The fifth system concludes with a *poco ritardando* marking. The score is written in a clear, legible style with standard musical notation, including notes, rests, and dynamic markings.

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 Evanescents in that it is multisectional. A major difference between the two works, however, is in the economy of material in Twilight Fantasies. Whereas in Evanescents, "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.

45. Starer, record jacket notes for American Piano Music.

twilight."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.⁴⁷

46. Telephone interview, October 8, 1989.

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";⁴⁸ they "do not like bombast or boredom, and they see through pretentiousness much better than adults do."⁴⁹

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.⁵⁰

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 E \flat major; at (A) the tonal center shifts to G \sharp and at (B) we are in C major. The C major tonality dominates the piece until the end.

ROBERT STARER
Edited by Isadore Freed

As fast as you can

PIANO

The musical score for 'The Telegraph' is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The piece begins with a piano (p) dynamic. The treble staff contains a melodic line with various rhythmic patterns and fingerings indicated above the notes. The bass staff provides a simple accompaniment. The score is divided into measures, with some measures containing fingerings like '2 1', '2 1', '3 2 1', and '3 2 1'.

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:

A short musical notation snippet showing a sequence of notes in a modified form of C major, labeled as (Lydian Mode).

but the left hand is unmistakably playing in A \flat 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 STARER
Edited by Isadore Freed

March time

PIANO

The musical score for 'Bugle, Drum and Fife' is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The piece begins with a piano (p) dynamic. The treble staff contains a melodic line with various rhythmic patterns and fingerings indicated above the notes. The bass staff provides a simple accompaniment. The score is divided into measures, with some measures containing fingerings like '1 1', '3 5', '3 5', '1 1', '3 5', '1 3', and '1 3'.

50. Personal interview, April 5, 1990. The other composers who contributed to this series are listed on the covers of The Telegraph and Bugle, Drum, and Fife; they are: Avshalamov, Babbitt, Barati, Binder, Cheney, Cowell, Diemente, Donovan, Elwell, Fine, Fletcher, Franchetti, Freed, Gerschefski, Giannini, Goeb, Haufrecht, Hovhannes, Kay, Kerr, Kohs, Koutzen, Kraft, Kubik, Lockwood, Lopatnikoff, McBride, Moore, Nordoff, Palmer, Phillips, Pisk, Porter, Read, Riegger, Rochberg, Rogers, Schuman, Siegmeister, Sowerby, Stein, Stevens, Wagenaar, Weber, and Wolpe.

Of the other two pieces, Syncopated Serenade was commissioned by Robert Pace;⁵¹ 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.⁵² 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).

51. Starer, personal interview, April 5, 1990.

52. The composers are Babbitt, Berger, Berkowitz, Castelnuovo-Tedesco, Cazden, Cowell, Dello Joio, Fine, Gideon, Harrison, Helps, Hovhaness, Meyerowitz, Mills, Overton, Prostackoff, Rathaus, Sessions, Slonimsky, Starer, Sydeman, and Weber.

53. Personal interview, April 5, 1990.

Example 54. "Song," measures 1-8.

Smoothly ROBERT STARER

The musical score for Example 54, "Song," measures 1-8, is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piece is in 4/4 time and is marked "Smoothly". The notation is for a single melodic line on a grand staff. Fingerings are indicated by numbers 1 through 5 above the notes. The bass line consists of single notes in the first system and chords in the second system.

Example 55. "Bagpipe," measures 1-8.

Steady ROBERT STARER

The musical score for Example 55, "Bagpipe," measures 1-8, is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piece is in 3/4 time and is marked "Steady". The notation is for a single melodic line on a grand staff. Fingerings are indicated by numbers 1 through 5 above the notes. The bass line consists of chords in the first system and a sequence of notes in the second system.

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 *ABE, 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 STAREK

4. Turn-Me-Round
 (You'll Be Playing the Same Music)

Turn-Me-Round
 (You'll Be Playing the Same Music)

Example 58.

3. ECHO

Evens ROBERT STAREK

Getting closer

No more 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 59. "In the Mirror," measures 1-9.

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.)

Not too slow

ROBERT STAREK

Example 61. "3 + 2 = 5," measures 1-4.

Bright

ROBERT STARER

f staccato

Example 62. "Evens and Odds," measures 1-4.

Example 63. "Countdown."

Begin softly and get louder

Speak: (Speak)

"Nine" "Eight"

"Seven" "Six"

"Five" "Four" "Three"

"Two" "One" "Blast-off"

Highest

Lowest

or fist (gently) on top of piano

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 $\frac{7}{8}$ 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.

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:

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 fifes.
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.

Robert Starer

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.⁵⁴

54. Starer, Robert, Rhythmic Training (New York, MCA Music, 1969), preface.

Chapter V

CONCLUSION

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

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

56. John Schneider, "Mrs. Griffith Gives Excellent Recital," Atlanta Journal, 12 January 1976, 12-A.

APPENDIX A
An Inscription

Robert Starer

To Kevin Ayler, superb pianist,
in appreciation of his deep
understanding of my music

Robert Starer

**TWILIGHT
FANTASIES
(1985)**

Piano

MMMB
MMB MUSIC, INC.

APPENDIX B
Letters to the Author

R D 1, BOX 248
WOODSTOCK, N. Y. 12498
(914) 679-7970

March 9, 1954

Dear Mr. Ayer,

I have only one copy of my first Sonata and that, with my compliments, is a exact copy.

You may have it re-produced on heavier paper, back-to-back or whatever will make it better to play from.

My best wishes
sincerely,

Robert Grouse

7 Laura Lane
Woodstock, N.Y. 12498
(914) 679-7970

December 12, 1987

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 inbetween.

How soon do you need you make the recording and ^{how} 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 ^o 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 Storer

7 Laura Lane
Woodstock, N.Y. 12498
(914) 679-7970

December 31, 1987

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 Brooyklyn
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!

Robert G. Ayesh

7 Laura Lane
Woodstock, N.Y. 12498
(914) 679-7970

August 9,

Dear Kevin Ayers,

many thanks for your letter
and the programs. You do get
around! I see that you played
two recitals on the same day at
Kansas State Univ. by.

We were in England for two
weeks and are going to Cape Cod
where I am composer-in-residence at
the chamber music festival.

Back here on the 19th. Please do
call if you have any questions
in connection with your "skunk" paper
they heard.

Robert Hood

7 Laura Lane
Woodstock, N.Y. 12498
(914) 679-7970

June 16th

Dear Kevin Ayles,

Thanks for your letter and the programs. I find your playing different pieces of mine at various occasions very pleasing. I noticed Israeli Sketches need to list "Aunties Tree" suite on one of them.

The German Stearway is a very fine piano. A local veterinarian has one - he can afford it - and I enjoy playing it very much.

Don't hesitate to write or call when you have questions.

Best of luck!

Robert F. [Signature]

APPENDIX C
Programs of Author's Performances

The Jewish Community Center¹

presents

1986 WINNERS' CONCERT

featuring

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

SUNDAY, APRIL 27

4:00 P.M.

Sponsored By The Yale Gordon Foundation

1986 JCC WINNERS' CONCERT

- III. Andante Largo, Op. 5, No. 5.....Sor
Chaconne in d minor.....Bach
Cadiz.....Albeniz

WILLIAM FEASLEY, Guitarist
Winner of the Norman & Sylvia Stulman Award

- IV. Prelude and Fugue in G-sharp minor
(Well-Tempered Clavier, Vol. I).....Bach
Sonata No. 1 (1950).....Starer
Allegro
Andante cantabile
Allegro frivolo

KEVIN AYESH, Piano
Winner of the Sara Sherbow Music Fund Award

Monday Evening
8:00 p.m.

October 6, 1986
Taves Recital Hall



TWENTIETH CENTURY ENSEMBLE

Sonata No. 1 (1950)
Allegro
Andante cantabile
Allegro frivolo

Robert Storer

Kevin Ayesh, piano

Roddy (1966)
for tape

Robert Erickson

Many Shadows (1986)

John Welsh

Bruce Ronkin, alto saxophone

* * * INTERMISSION * * *

Four Movements for Solo Clarinet (1986)

Ying, Kwang-I

Angela Murakami, clarinet

String Quartet (1984)

Ming-Chung Sheu

I. Birth
II. Growth
III. Meditation
IV. Life Is But A Dream

The Borghese String Quartet
Kris Kury, violin
Robert O'Brien, violin
Kregg Stovner, viola
Dieter Wulffhorst, violoncello



Sounds of
Strathmore
 1986-87 Season
STRATHMORE HALL
ARTS CENTER
 STRATHMORE HALL FOUNDATION, INC., 10701 ROCKVILLE PIKE,
 ROCKVILLE, MARYLAND 20852, 301/530-0540

YOUNG VIRTUOSI

The Twentieth Century Ensemble
 John Welsh, Director
 Thursday, October 16, 1986
 8:00 p.m.

Duo for Trumpet and Guitar (1986) Allegro ritmico	Brian Head Emerson Head, trumpet Brian Head, guitar
Nach Bach (1986)	George Rochberg Joan DeVec Dixon, piano
Many Shadows (1986)	John Welsh Jean DeMart Warren, flute Bruce Ronkin, alto saxophone
Sonata no 1 (1986) Allegro	Robert Storer Kevin Ayesch, piano
Intermission	
S. Biagio 9 Agosto ore 1207 (1977)	Hans Werner Henze Robert Gibson, double bass
Sonatina (1986) Allegretto Molto Adagio Allegro	George Perle Carolyn True, piano
Music for Clarinet, Viola and Marimba (1982) I II III	Anthony Villa Gary Marion, clarinet Jennifer Rende, viola Barry Dove, marimba

**THE SHIPPENSBURG UNIVERSITY
MUSIC DEPARTMENT**

 in co-operation with the

**Activities Program Board
LYCEUM COMMITTEE**

 and

PENNSYLVANIA COUNCIL ON THE ARTS

 present

A Festival of American Music

 featuring the music of

DANIEL PINKHAM

**Festival of American Music
— CONCERT I —**

Sunday, November 16, 1966
 Old Main Chapel
 8:00 P.M.

<i>IN ANTA MARINA, Op. 81</i>	David Solt, Viola Kevin Ayesh, Piano	VINCENT PERSICHELLI
<i>INVENTION FOR VIOLA AND TAPI</i>		JOHN BIGGS
<i>SONATA PASTORALE</i> Fantasia Pastorale Energico	David Solt, Viola	LILLIAN EUGHS
<i>SONATA NO. 1</i> Allegro Andante-cantabile Allegro-fresco	Kevin Ayesh, Piano	ROBERT STARER
• • INTERMISSION • •		
<i>WHEN JESUS WEPT</i>		WILLIAM BILLOPS
<i>EVERGREEN</i>		DANIEL PINKHAM
<i>IN YOUTH IS PLEASURE</i> Cumbalaires Donna Dee Hardy, Director Joan Applegate, Accompanist		DANIEL PINKHAM
<i>SUITE NO. 2 "Folkways" FOR BRASS QUINTET</i> Roulette Plumtree Song Coal Mines V. A. H.		WILLIAM SCHMIDT
<i>DIVERTIMENTO FOR BRASS QUINTET</i> Osprent Scherzo Song Shook Dance		KARI HUSA
<i>CANZONA AND FUGUE FOR BRASS + HORN</i> Cambridged Brass Quintet Miles Condit, Trumpet Charles Richardson, Trombone Wendy Baker, French Horn Gary Sipe, Drums Leo Hertz, Tuba		MARY HOVANSKY

KEVIN AYESH, piano

performing

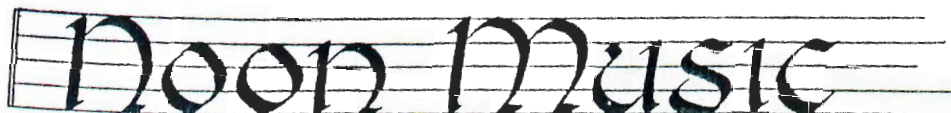
MUSIC OF ROBERT STARER (b. 1924)

Sonata No. 2 (1965)

Evanescents (1975)

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

12:00 noon
Wednesday, March 9
Taves Recital Hall
University of Maryland



Noon Music

. . . at Shippensburg University

Kevin Ayesh, piano

MUSIC OF ROBERT STARER (b. 1924)

Five Preludes (1952)

Five Caprices (1948)

Evanescents (1975)

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

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 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, 1983
 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

Adagio
Allegro
Dolce
Allegro

Georg Phillip Telemann
(1681-1767)

Sharon Byer, Flute
Eva Adamopoulos, Violin
Lynn Gaubatz, Bassoon
Lori Taylor, Harpsichord

Four Songs

Der Lindenbaum
Der Neugierige
Mien
Aufenthalt

Franz Schubert
(1797-1828)

From Elijah

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

Felix Mendelssohn
(1809-1847)

James Harkless, Baritone
Clyde Parker, Piano


Five Caprices (1948)
Twilight Fantasies (1985)

Robert Starer
(b. 1924)

Kevin Ayesh, Piano

STRATHMORE HALL
ARTS CENTER

STRATHMORE HALL FOUNDATION, INC.,
10701 ROCKVILLE PIKE, ROCKVILLE, MARYLAND 20852, 301/530-0540

<p>The Chapel Series 1988-89</p>	
<p align="center">— CONCERT —</p> <p align="center">Kevin Ayesh, Piano</p> <p align="center">Tuesday, September 27, 1988 8:00 P.M.</p> <p align="center">Chapel, Old Main Shippensburg University</p>	

PROGRAM

SONATA IN D MINOR, K. 9 Scarlatti
SONATA IN D MINOR, K. 10

FIVE CAPRICIOS (1948) Robert Starer

SONATA IN D MAJOR, OP. 28

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

Beethoven

Intermission

MIROIRS (Mirrors) Ravel

1. Noctuelles (Night moths)
2. Oiseaux Tristes (Sad Birds)
3. Une Barque sur l'océan (A Boat on the Ocean)
4. Alborada del gracioso (Aubade of the Jester)
5. La Vallée 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 CLUBSCHOLARSHIP BENEFIT CONCERT

GUEST DAY

October 13, 1988
 Alexander Auditorium

1:30 p. m.
 Friends University

PRESENTS

KEVIN AYESH, pianistP R O G R A M

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 Vallée 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 TAMC member Mid and Richard Ayesh and pupil of TAMC member, Elinor Aiken.

* * * * *

KEVIN AYESH

Pianist

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 Scarlatti
Sonata in D Minor, K. 10

Sonata in D Major, Op. 28 Beethoven

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

INTERMISSION

Five Preludes (1952) Robert Starer

From MIRORS (Mirrors) Ravel

Noctuelles (Night-moths)
Une Barque sur l'océan (A Boat on the
Ocean)
Alborada del gracioso (Morning Song
of the Jester)



BLUE RIDGE
COMMUNITY
COLLEGE

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

P R O G R A M

Sonata in C Major, K. 279Mozart
 Allegro
 Andante
 Allegro
 Nocturne in c minor, Op. 48, No. 1Chopin
 Scherzo in b-flat minor, Op. 31Chopin

I N T E R M I S S I O N

Three Israeli SketchesRobert Starer
 1. Pastorale
 2. Little White Sheep
 3. Dance
 "Christmas Tree" Suite, SelectionsLiszt
 Psallite — Old Christmas Song
 The Shepherds at the Manger (In dulce júbilo)
 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

P R O G R A M

Fantasy Pieces for Cello and Piano, Op. 73 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

I N T E R M I S S I O N

The Swan Camille Saint-Saëns
(1835-1921)

Irish Folk Tunes, arranged for Flügelhorn 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. Pastorale
2. Little White Sheep
3. Dance

Sonata No. 2 (1965)

Evanescents (1975)

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

Twilight Fantasies (1985)

Guest Artist Series
Department of Music

College of Fine Arts
The University of Texas at Austin

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
Allegro risoluto
Andantino
Molto allegro

Three Israeli Sketches (1956)
Pastorale
Little White Sheep
Dance

Sonata No. 2 (1965)

At Home Alone (publ. 1980)
A Faded Old Photograph
Herman the Brown Mouse
A Small Oriental Vase
Steps to the Attic
Shadows on the Wall
Dancing Next Door

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



Department of Music

Guest Artist Series
Season 1988-89

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. Pastorale
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

Guest Artist Series
Season 1988-89

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 Ayesch, presently is Artist-in-Residence at the Blue Ridge Community College. Originally from Wichita, Kansas, Mr. Ayesch 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. Ayesch enjoys performing solo and chamber music from all style periods and has recorded the complete solo piano works of Robert Starer. Next year, Mr. Ayesch will be Artist-in-Residence at Gaston College.

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March 21, 1990

P R O G R A M

Wolfgang Amadeus Mozart (1756-1791)

Sonata in B-flat, K. 333

Allegro
Andante cantabile
Allegretto grazioso

Robert Starer (b. 1924)

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 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

Frédéric Chopin (1810-1849)

Etude in G-flat Major, Op. 10, No. 5
Nocturne in C minor, Op. 49, No. 1
Scherzo in C sharp Minor, Op. 39

MUSIC TEACHERS NATIONAL ASSOCIATION**1990 NATIONAL CONVENTION****LITTLE ROCK, ARKANSAS****MARCH 31-APRIL 5**

WEDNESDAY, APRIL 4

3:45 p.m. -
4:45 p.m.**Lecture Demonstration, "Some 'New' Old Ideas about Performing Classic Music"** *SCC-F*

What do you do when Haydn, Mozart and Beethoven have omitted dynamic signs, when their slurs are "too short" or when their pedal signs mix harmonies? This session, with a question period at the end, provides background for understanding and resolving these and other performance problems.

Sandra P. Rosenblum, The Concord Academy of Performing Arts, Belmont, Massachusetts
Ruth Holmes, Presiding Chairman

3:45 p.m. -
4:45 p.m.**Lecture Demonstration: "Technology Doesn't Bite"** *SCC-G*

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

Louise Goss, New School for Music Study, Princeton, New Jersey; Sam Holland, University of Kentucky, Lexington, Kentucky
Betty Werner, Presiding Chairman

*Cassette #732*3:45 p.m. -
4:45 p.m.**Lecture Recital "The Compositions of Robert Starer: Composer's Commentary with Musical Examples"** *CAM-GH*

In this session designed for the studio teacher and the college faculty member, Mr. Starer sets the stage for better understanding of his teaching pieces and challenging virtuoso literature.

Robert Starer, Brooklyn College, CUNY, Brooklyn, New York; assisted by Andrew Cooperstock, Southern Arkansas University, Magnolia, Arkansas, and Kevin Ayesh, Blue Ridge Community College, Flat Rock, North Carolina
Loran Olsen, Presiding Chairman

Program

Sketches in Color performed by Robert Starer

At Home Alone performed by Kevin Ayesh

Twilight Fantasies performed by Andrew Cooperstock

3:45 p.m. -
4:45 p.m.**MTNA Foundation State and Division Chairmen Meeting** *SCC-P*

MTNA Foundation President Richard Morris, Presiding

MUSIC TEACHING IN THE 1990s

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- _____. The Ideal Self (For Soprano, Flute or Clarinet, and Piano). New York: MCA Music, 1979.
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DISCOGRAPHY OF STARER'S SOLO PIANO WORKS

- At Home Alone (selections: "Dancing Next Door," "Deep Down the Soul," "Dialogue With the Self," "A Faded Old Photograph," "Herman the Brown Mouse," "Pop-time"). In A Portrait of Robert Starer (cassette tape). Robert Starer, piano. MCA Music, 1989.
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