

ABSTRACT

Title of Dissertation: **KALEIDOSCOPE: SELECTED MODERN DUOS FOR WOODWINDS AND PIANO BY AMERICAN COMPOSERS BETWEEN 1900-2000**

Jihong Adams-Park, Doctor of Musical Arts, 2023

Dissertation Directed by: Professor Rita Sloan, School of Music

In the early twentieth century, there was a surge in the number of compositions written in America for woodwind and piano duos. This was a result of the demand for compositions to be written in a neoclassical style. Neoclassical style not only played a critical role in the proliferation of the American duo genre for woodwinds and piano but also facilitated the saxophone's move into the musical mainstream as a classical concert instrument. This compositional spike in duo creation is also a result of twentieth-century musical eclecticism and should be taken as an important element in the development of American music. Influences such as modernism, folk idioms, jazz and popular music were adopted and fused with classical structures to make duo compositions more accessible to contemporary audiences. The popularity of this duo genre among American composers has been relatively steady and likely will continue to grow. Duo music for woodwinds and piano is accessible for audiences, and it is efficient for collaborations in chamber performance settings.

Three recitals were prepared and presented respectively on February 28, 2022, at Gildenhorn Recital Hall of the University of Maryland, November 12, 2022, and January 21, 2023, at the Sunshine Cathedral Church in Fort Lauderdale.

The first recital featured duo compositions that use innovative melodic, rhythmic, and harmonic integration between the flute and the piano. The works performed were *Sonata for Flute and Piano*, Op. 14 by Robert Muczynski (1961), *Sonata for Flute and Piano*, Op.23 by Lowell Liebermann (1987), *Sonata for Flute and Piano* by Samuel Zyman (1997), *Canzone* by Samuel Barber (1961), *Night Soliloquy* by Kent Kennan (1936), and *Vocalise for Flute and Piano* by Aaron Copland (1971).

The second recital featured compositions for saxophone and piano: *Sonata for E-flat Alto Saxophone and Piano* by Paul Creston (1945), *Picnic on the Marne* by Ned Rorem (1983), *Duo for Alto Saxophone and Piano* by Walter Hartley (1964), *Dittico for E-flat Alto Saxophone and Piano* by Halsey Stevens (1972), and *Sonata for Alto Saxophone and Piano* by John Worley (1975). The contrast among these compositions highlighted the major compositional styles from pre-1960 post-romantic to post-1960 contemporary style.

The final lecture recital presented duo compositions with jazz influences composed in the mid- and late-1900s: *Sonata for Clarinet and Piano* No.2 by Gary Schocker (1999), *Introduction and Allegro for Oboe and Piano* by Alvin Etler (1952), *Sonata for Alto Saxophone and Piano*, Op.29 by Robert Muczynski (1970), *Sonata for Clarinet and Piano* by Leonard Bernstein (1941), and *Quiet and Easy* from *Deep Ellum Nights* by Simon Sargon (1991).

Recordings can be accessed in the Digital Repository (DRUM) at the University of Maryland.

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AND PIANO BY AMERICAN COPOSWERS BETWEEN 1900-2000**

by

Jihong Adams-Park

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
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2023

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Introduction

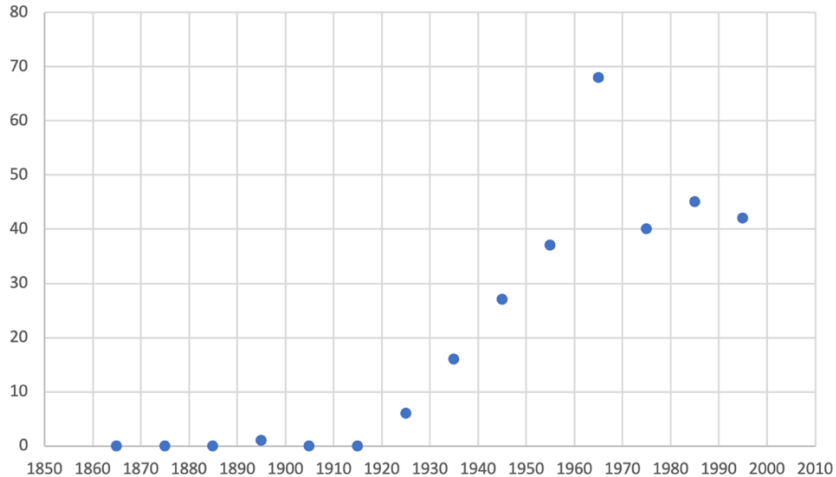
In the first half of the twentieth century, there was a sudden rise in the number of American composers who began to compose duos for woodwinds and piano, and this spike helped to move the genre into the chamber music mainstream. My research aims to answer the following questions: Who are the important American duo composers and what made them popular to American audiences? This research will explore styles used in the contemporary duo genre while discussing selected compositions for woodwinds and piano by American composers.

Unlike other chamber music genres, American duos for woodwinds and piano have a relatively short history. Prior to the 1920's, most composers in the United States composed duos predominantly for strings and piano. Based on a survey by musicologist William S. Newman, there are at least thirty-two American duo sonatas for strings and piano composed between 1800 and 1920.¹ The overall number of duos for strings and piano, including both sonatas and non-sonatas, has been steadily growing. However, the only American composition for woodwinds and piano published between 1800 and 1920 was *Three Pieces for Oboe (Flute) and Piano*, Op.31 by Arthur Foote (1893). The number of American duo works changed drastically after 1920 as shown in Example 1.

Ex.1, Number of American duo works for woodwinds and piano between 1860 and 2000.²

¹ William S Newman, *The Sonata Since Beethoven: The Third and Final Volume of a History of the Sonata Idea* (Chapel Hill: University of North Carolina Press. 1969), 739-751.

² Example 1 was created according to Appendix I.



The causes of the compositional spike in the 1920's can be attributed to a shift in compositional styles and expanded techniques in instrumental performance. The majority of compositions in the late 19th century show the heavy influence of German romanticism whereas compositions in the early twentieth century could be quite different. They began to display various distinctive musical styles with composers gravitating toward either European traditional musical languages or new techniques in melodic, harmonic, and rhythmic languages influenced by modernism, or popular idioms, such as jazz.³ Subsequently, the musical kaleidoscope in the woodwind genre resulted in a combination of American popular music with European styles that created a uniquely American sound.

In the following sections, this dissertation will discuss various American duo composers and their styles used in compositions for woodwinds and piano. The first section will explore compositions that show innovative use of classical structures and neoclassical influences, such as *Sonata for Flute and Piano*, Op.14 by Robert Muczynski (1961), *Sonata for Flute and Piano*,

³ Alan Howard Levy, *Musical Nationalism: American Composers' Search for Identity* (Connecticut: Greenwood Press, 1983), viii.

Op.23 by Lowell Liebermann (1987), *Sonata for Flute and Piano* by Samuel Zyman (1997), *Canzone* by Samuel Barber (1961), *Night Soliloquy* by Kent Kennan (1936), and *Vocalise for Flute and Piano* by Aaron Copland (1971).

The second section will discuss compositions for saxophone and piano that represent the rising popularity of the duo genre because of burgeoning composer-performer relationships and their collaborations. Since the saxophone first became recognized as a serious concert instrument in early twentieth-century America, the growing number of highly trained performers also has inspired the creation of duo works for saxophone and piano, including *Sonata for E-flat Alto Saxophone and Piano*, Op.19 by Paul Creston (1945), *Picnic on the Marne* by Ned Rorem (1983), *Duo for Alto Saxophone and Piano* by Walter Hartley (1964), *Dittico for E-flat Alto Saxophone and Piano* by Halsey Stevens (1972), and *Sonata for Alto Saxophone and Piano* by John Worley (1975).

The final section will delve into American jazz and popular music influences in duos for woodwinds and piano, such as *Sonata No.2 for Clarinet and Piano* by Gary Schocker (1999), *Introduction and Allegro for Oboe and Piano* by Alvin Etler (1952), *Sonata for Alto Saxophone and Piano*, Op.29 by Robert Muczynski (1970), *Sonata for Clarinet and Piano* by Leonard Bernstein (1941), and *Quiet and Easy* from *Deep Ellum Nights* by Simon Sargon (1991).

SECTION I

Recital I

Link: <https://youtu.be/-NRzCNC5EXI>

February 28, 2022, 5 PM
Gildenhorn Recital Hall

Erica Spear, Flute⁴
Jeannette-Marie Lewis, Flute
Danielle Kim, Flute

Samuel Barber (1910- 1981)

Canzone (1961)

Robert Muczynski (1929-2010)

Sonata for Flute and Piano, Op.14 (1961)

- I. *Allegro deciso*
- II. *Vivace*
- III. *Andante*
- IV. *Allegro con moto*

Kent Kennan (1913-2003)

Night Soliloquy (1936)

Lowell Liebermann (b. 1961)

Sonata for Flute and Piano, Op.23 (1987)

- I. *Lento con rubato*
- II. *Presto energico*

Aaron Copland (1900-1990)

Vocalise for Flute and Piano (1971)

Samuel Zyman (b. 1956)

Sonata for Flute and Piano, No.1 (1997)

⁴ Erica Spear performed Barber's *Canzone* and Muczynski's Sonata for Flute and Piano Op.14. Jeannette-Marie Lewis performed Kennan's Night Soliloquy and Liebermann's Sonata for Flute and Piano, Op.23. Danielle Kim performed Copland's *Vocalise* and Zyman's Sonata for Flute and Piano, No.1

Program Note: Influence of Neoclassicism

Twentieth-century American duos for woodwinds and piano began to display various distinctive musical styles with composers gravitating toward either European traditional musical languages or new techniques in melodic, harmonic, and rhythmic languages. In addition, vernacularism⁵ and French influence marked departures from the academic German style as more young American composers made their journey across the Atlantic Ocean to study composition under famous tutelage in France.⁶

Early in the twentieth century, composers' efforts to incorporate American art and vernacular musical elements⁷ found inspiration from music by Stravinsky, Bartók, and Hindemith who integrated folk music elements and technical innovations particularly in harmony and rhythm within classical forms. As the influence of Stravinsky's work established the basis for a widespread neoclassical style,⁸ early neoclassical composers around the world also began to explore expanded harmonies, contrapuntal texture, and rhythmic emphasis. It is noteworthy that the increasing number of American duo works for woodwinds and piano began in the 1920's during which Neoclassicism was initiated.

In the United States, Neoclassicism was led by composers including Walter Piston, Harold Shapero, Virgil Thomson, Aaron Copland, and Elliott Carter whose compositions were written in more traditional forms using distinctive harmonic and rhythmic languages in

⁵ Vernacular music often refers to music by everyday people, not made by haute culture or classical composers. Folk and jazz are included in this category.

⁶ Nadia Boulanger (1887-1979) was a preeminent neoclassicist who taught about six hundred American musicians. James Tobin, *Neoclassical Music in America: Voices of Clarity and Restraint* (Maryland: Rowman & Littlefield, 2014), 13.

⁷ Levy, *Musical Nationalism*, viii.

⁸ Robert P. Morgan, *Twentieth Century Music* (New York: W.W. Norton & Company, 1991), 172.

contrapuntal texture. Furthermore, a growing number of American composers started to adopt the neoclassical style into their compositions. Reinforcement of musical clarity through formal structures and innovative harmonies with rhythmic complexity influenced by jazz elements are also found in mid and late twentieth-century duo works, including *Sonata for Flute and Piano* by Robert Muczynski (1961), Op.14; *Sonata for Flute and Piano* by Lowell Liebermann (1987), Op.23; and *Sonata for Flute and Piano* by Samuel Zyman (1997).⁹

Robert Muczynski: *Sonata for Flute and Piano*, Op.14 (1961)

Muczynski uses themes economically throughout the sonata-allegro form. The first movement opens with a syncopated four-note motive that is gradually expanded, developed, and varied within the dialogue between the two instruments in the structure shown in the following Example 2.¹⁰

Ex. 2, Sonata-allegro form of the first mvt. from Muczynski's *Sonata for Flute and Piano*, Op.14.

	Exposition		Development	Recapitulation	Coda	
Theme	A	B	A and B varied/fragmented		B	A and B fragmented
Measure	m.1	mm.40	mm.64	mm.136	mm.159	mm.167

⁹ James R. Tobin, *Neoclassical Music in America: Voices of Clarity and Restraint* (Maryland: Rowman & Littlefield, 2014), 6.

¹⁰ Anne Marie Thurmond, "Selected Woodwind Compositions by Robert Muczynski: A Stylistic and Structural Analysis of Muczynski's *Sonata, Opus 14, for Flute and Piano*, *Sonata, Opus 29, for Alto Saxophone and Piano*, *Time Pieces, Opus 43, for Clarinet and Piano*, and *Moments, Opus 47, for Flute and Piano*" (DMA diss., University of Georgia, 1998), 18.

In the exposition, theme A is introduced by the flute first before theme B is stated by the piano before appearing in the flute part. In the development section, the piano keeps the familiar pulsatory energy from theme A while the flute introduces material derived from theme B. The development section can be divided into smaller sections, and the subsections are glued together by the variation of material derived from both theme A and theme B.

Both the second movement and the third movement are in ternary forms. As a concise form, the second movement has a lighter character with swing rhythm. Muczynski described the movement as both humorous and headstrong.¹¹ The third movement begins with an unaccompanied flute solo, while introducing the main theme of the movement upon which most of the melodic and harmonic material for the movement are based.

The final movement is in rondo form which includes an unusual lengthy cadenza after the C section. Characteristics of the classical rondo form are featured in this movement such as brevity and lightness, as well as melodic, rhythmic, tonal, and textural contrasts among the sections. Like the first movement, the final movement uses melodic and rhythmic material that vary and develop throughout the movement.

Premiered in 1961 at the Academy of Music in Nice, France, the sonata was awarded the Concours International Prize.¹²

¹¹ Thurmond, "Selected Woodwind Compositions by Robert Muczynski," 27.

¹² Susan Hoepfner, "American Flute Masterpieces," accessed March 26, 2023, <https://www.flute4u.com/Muczynski-R-Sonata-for-Flute-and-Piano-op.-14.html>

Lowell Lieberman: *Sonata for Flute and Piano*, Op.23 (1987)

Liebermann's *Sonata for Flute and Piano*, Op.23 demonstrates not only Liebermann's preference¹³ for traditional format but also his craft in incorporating a wide range of tone colors and contrasting characteristics within the compacted sonata form.¹⁴ The first movement opens with the flute's haunting melody that hovers over the transparent texture created by the ostinato figuration in the piano part while sustaining the four-bar phrases. The thematic material of both instruments in the opening phrase are also used for structural organization throughout the movement. The second movement, written in a seven-part *rondo* (Example 3),¹⁵ features perpetual motion propelled by the constant forward-moving triplet which requires tremendous virtuosity from both instruments.

Ex. 3, Rondo form of the second mvt. from Liebermann's *Sonata for Flute and Piano*, Op.23.

A	B	A	C	A	B	A	Coda
E-flat	C	B	G-sharp	G	E	E-flat	E-flat (D-sharp)
m.1	m.23	m.61	m.81	m.102	m.121	m.139	m.165

Based on the second theme from the first movement, the upward motion of the sixteenth-note figuration in the opening of the second movement is completely transformed into rhythmic drive created by the fast-moving triplets and the constant meter changes. Liebermann also simultaneously creates an illusion of different tempi in both instruments. In measures 78 and 79, the sixteenth notes in the piano part maintain the pulsation of common time (12/16), while the

¹³ Lisa Michelle Garner, "Lowell Lieberman: A Stylistic Analysis and Discussion of the Sonata for Flute and Piano, Op.23, Sonata for Flute and Guitar, Op.25, and "Soliloquy" for Flute Solo, Op.44" (DMA diss., Rice University, 1997), 26.

¹⁴ It is common knowledge among pianists that the piano part of Liebermann's flute sonata poses fiendish technical difficulties.

¹⁵ Garner, "Lowell Lieberman," 26.

sixteenth notes in the flute part are grouped in four, creating the effect of a slower tempo (Example 4).

Ex. 4, Different groupings in the second mvt. from Liebermann's *Sonata for Flute and Piano*, Op.23, mm.78-79.



Sonata for Flute and Piano, Op.23, was commissioned by the Spoleto Festival in Charleston, South Carolina, and dedicated to Paula Robison who performed the premier in 1988 along with pianist Jean-Yves Thibaudet. The sonata was awarded first prize in the National Flute Association's Newly Published Music Competition.¹⁶

Samuel Zyman: *Sonata for Flute and Piano* (1997)

Zyman's *Sonata for Flute and Piano* also shows the composer's individual take on sonata ideas within traditional slow-fast-slow movements. The first movement frames a pattern of theme A and B (mm. 1-54), development (mm. 55-110), a fragmented recapitulation (mm. 111-137), and a coda (mm. 138-149).

¹⁶ Christina L Bayes, "Twentieth Century Works for Flute, and Piano and Unaccompanied Flute Most Frequently Selected to Be Performed on the Final Round of the National Flute Association's Young Artist Competitions from 1985-2004" (DMA diss., University of Maryland, College Park, 2010), 11.

Ex. 5, Sonata form of the first mvt. from Zyman's *Sonata for Flute and Piano*

Exposition	Development	Recapitulation	Coda
Theme A, Themes B1 (mm. 28-45), and B2 (mm. 46-54)	Fragments from theme A and B	Theme A only	Fragments from theme A
mm.1-54	mm.55-110	mm.111-137	mm.138-149

Zyman unifies all sections of the first movement with the use of melodic material (theme A and theme B only) which might seem limited. However, because of varied rhythmic devices including syncopation, polyrhythms, motor rhythms, and rhythmic motives, parts of the melody are transformed into various refreshing and colorful characteristics throughout the movement. The rhythmic profile of theme A comprises 3+3+2 groupings in eighth notes, creating metrical tension against the 4/4 meter. The sinister theme B1 and the tuneful and expressive theme B2 complement each other with their contrasting characteristics. The melodies also appear both in diatonic and octatonic scales.¹⁷

The composer also uses melodic material to unify the three movements. The second movement, written in ternary form (ABA), uses the *meno mosso* theme from the first movement to bridge the A and B sections, and the meditative theme from the second movement makes a brief return in the third movement. Like the second movement of Liebermann's flute sonata, the third movement of Zyman's flute sonata also flirts with seven-part rondo form and uses virtuosic perpetual motion propelled by the forward-moving triplet figurations throughout the movement.

Other neoclassical features, including sequential and leaner melodies with two-note slurs, clear articulation markings, and constant use of repeated ostinato figurations in the piano

¹⁷ Kimberly McCoul Risinger, "Sonatas for Flute and Piano Composed in 1994, 1995, 1996, and 1997 and Performed at the National Flute Association Conventions in Those Years" (DMA diss., University of Maryland, College Park, 1999), 8.

accompaniment, are also evident in Muczynski's and Liebermann's sonatas, as they are in Zyman's flute sonatas. (Examples 6, 7, and 8).

Ex. 6, Muczynski's *Sonata for Flute and Piano*, Op.14, first mvt., mm.103-107

Ex. 7, Liebermann's *Sonata for Flute and Piano*, Op.23, second mvt., mm.4-6

Ex. 8, Zyman's *Sonata for Flute and Piano*, first mvt., mm.28-29

Sonata for Flute and Piano was commissioned in 1997 by flutist Marisa Canales who, along with pianist Ana Maria Tradatti, recorded the sonata for the Urtext Digital Classics label.

The sonata was also performed live by flutist Marco Granados and pianist Linda Mark at the 1997 National Flute Association Convention in Chicago.

Samuel Barber *Canzone* (1961), Kent Kennan *Night Soliloquy* (1936), and Aaron Copland *Vocalise for Flute and Piano* (1971)

Twentieth-century American composers also experimented with modern chromaticism within traditional tonality in single-movement duo works, such as *Canzone* by Samuel Barber (1961), *Night Soliloquy* by Kent Kennan (1936), and *Vocalise for Flute and Piano* by Aaron Copland (1971).

Barber's music is in general categorized as neoromantic, and his composition shows his assimilation of contemporary harmonic idioms within traditional forms.¹⁸ Written in one-part form which comprises three phrase groups and a coda, *Canzone* was also arranged for the second movement of his *Piano Concerto* by expanding it into a two-part strophic form.¹⁹ Barber's melodic gift as a composer is apparent in this composition which showcases expressive melodies superimposed in contrapuntal texture.²⁰

Unlike Barber who mainly uses traditional tonal harmony in his *Canzone*, Kent Kennan's *Night Soliloquy* and Aaron Copland's *Vocalise for Flute and Piano* employ twentieth-century harmonic ambiguity through various modes and polytonality in their concise structures. Kennan's *Night Soliloquy* reflects early influences of Paul Hindemith, including contemporary

¹⁸ Yoon-Jung Song, "A Style Analysis of Samuel Barber's Concerto for Piano and Orchestra, Op.38" (DMA diss., University of Hartford, 2004), 2.

¹⁹ *Ibid.*, 8.

²⁰ Bayes, "Twentieth Century Works for Flute and Piano and Unaccompanied Flute Most Frequently Selected to Be Performed on the Final Round of the National Flute Association's Young Artist Competitions from 1985-2004," 8.

devices, non-traditional tonal structure, and emphasis on metric and rhythmic accents in the melody.²¹ For instance, Kennan uses constant chordal accompaniment in the piano which creates musical tension and resolution through intervallic relationships using fourths and fifths, while the flute's melodic entrances on the weak beat emphasize the disruption against the stable pulsation in the piano part.

Copland's *Vocalise for Flute and Piano* was arranged from his *Vocalise for Voice and Piano* around the time his *Duo for Flute and Piano* was composed. Like *Duo for Flute and Piano*, *Vocalise for Flute and Piano* displays his individual style including melodic clarity and rhythmic complexity with constant meter changes and asymmetric meters.²²

²¹ Edward Jakuboski, "An Examination of Style in the Development of the Sonata for Trumpet and Piano (1903-2010)" (DMA diss., University of Maryland, College Park, 2015), 11.

²² Vivian Peril, "Vocalise." (program note. accessed March 1, 2023), <https://www.aaroncopland.com/works/vocalise/>

SECTION II

Program II

Link: <https://youtu.be/OuPMBvocnTI>

November 12, 2022, 5PM
Sunshine Cathedral, FL

Kyle Mechmet, Saxophone

Paul Creston (1906-1985)

Sonata for E-flat Alto Saxophone and Piano, Op.19 (1945)

- I. With vigor
- II. With tranquility
- III. With gaiety

Ned Rorem (1923-2022)

From *Picnic on the Marne* (1983)

- II. A Bend of the River
- III. Bal Musette
- IV. Vermouth
- V. A Tense Discussion
- VI. Making Up
- VII. The Ride Back to Town

Walter Hartley (1927-2016)

Duo for Alto Saxophone and Piano (1964)

Halsey Stevens (1908-1989)

Dittico for E-flat Alto Saxophone and Piano (1972)

- I. *Nocturno*
- II. *Danza Arzilla*

John Worley (1919-1999)

Sonata for Saxophone and Piano (1975)

- I. With intensity
- II. With contemplation
- III. With exhilaration

Program Note: Influence of Composer-Performer Relationships on Burgeoning Duos for Saxophone and Piano

In the early twentieth century, the popularity of American woodwind and piano duo compositions took off as there were more skilled performers who were virtuoso woodwind players. While the saxophone was not favored among composers as a solo instrument during the Romantic era, composers during the twentieth century began to compose an increasing number of duo works involving saxophone and piano premiered by the growing number of exceptional concertizing saxophonists.

Major early twentieth-century duo works for saxophone and piano (including *Sonata for E-flat Alto Saxophone and Piano*, Op.19 by Paul Creston) were composed because of the relationship between the composers and the performers. Early twentieth-century American saxophonists preferred premiering works written in a conservative style because they believed that presenting music written in a classical style was essential for the newly-established saxophone as a serious classical concert instrument.²³ As the genre moved through the mid-twentieth century, many duo works for saxophone and piano began to display various contemporary elements. Thanks to the inspiring performers such as Sigurd Rascher, Cecil Lesson, Larry Teal, Eugene Rousseau, Fredrick Hemke, and Donald Sinta, who contributed to the expansion of timbre and the virtuosity of the saxophone, composers in the second half of the century continued to produce significant works featuring the new sonic possibilities of this relatively new instrument.²⁴ In his doctoral dissertation, *The Saxophone Sonata in Twentieth-*

²³ Robert Edward Beeson, "The Saxophone Sonata in Twentieth-century America: Chronology and Development of Select Repertoire" (DMA diss., University of Maryland, College Park, 2011), 28.

²⁴ Timothy John Powell, "Saxophone Sonatas: 1980-2010" (DMA diss., University of Maryland, 2012), Abstract Page.

century America, Robert Edward Beeson pointed out that after 1960, American duo works for saxophone and piano moved away from their post-romantic tonal roots toward a more a contemporary style, with virtuosity to satisfy the flourishing group of virtuoso saxophone performers.²⁵ During this period, modern woodwind performance techniques also began to appear to reflect mid and late twentieth-century compositional languages. Post-1950 compositions including *Picnic on the Marne* by Ned Rorem (1983), *Duo for Alto Saxophone and Piano* by Walter Hartley (1964), *Dittico for E-flat Alto Saxophone and Piano* by Halsey Stevens (1972), and *Sonata for Alto Saxophone and piano* by John Worley (1975), reflected improved techniques with the *altissimo* notes championed by modern classical saxophonists to add an extended range to the usual two and half octaves of the instrument.

Paul Creston: *Sonata for E-flat Alto Saxophone and Piano*, Op.19 (1945)

Creston's early duo works for saxophone and piano were composed for American saxophonist Cecil Leeson. Creston's growing reputation as a pianist found him performing a series of collaborations and concert tours with Cecil Leeson. Subsequently, Creston's *Suite for Saxophone and Piano* (1935), *Sonata for E-flat Alto Saxophone and Piano* (1945), and *Concerto Op.26* (1941) were the result of their relationship.²⁶

Sonata for E-flat Alto Saxophone and Piano, Op.19 exhibits the composer's unique compositional style. Within the sonata-allegro form, Creston takes liberties with thematic development in the first movement. Although two themes (A and B) from the exposition go through various lengths of phrases in the development section, only theme A returns in the

²⁵ Beeson, "The Saxophone Sonata in Twentieth-century America," 12-13.

²⁶ *Ibid.*, 9.

recapitulation.²⁷ The second movement showcases a strikingly different mood from the outer movements. Written in an irregular time signature, this movement opens with the principal melody repeating three times in different tonal sequences. Beginning in a gentle mood, the second movement eventually builds to an expansive climax dramatically before diminishing its intensity. Creston's distinct rhythmic and harmonic approach creates buoyancy throughout the third movement through complex rhythmic devices such as displacement and hemiolas. At an early age, he worked at the Martha Graham Dance Company as an accompanist, and his exposure to dance rhythms seems to manifest itself in the third movement. Although all three movements use conventional tonality, he often utilizes modal and pentatonic colors as well as jazz harmonies through parallel ninth chords and the Lydian mode, creating a uniquely American sound.²⁸

Ned Rorem: *Picnic on the Marne* (1983)

Picnic on the Marne (1983) was composed during the time of Ned Rorem's compositional output for mixed instrumental combinations which includes: *Winter Pages* (1981, piano, clarinet, bassoon, violin, and cello) commissioned by the Chamber Music Society of Lincoln Center, *Septet* (1985, piano, oboe, horn, and string quartet) commissioned by the Santa Fe Chamber Music Festival, *End of Summer* (1985, piano, clarinet, violin, and piano) commissioned by the Verdehr Trio, and *Bright Music* (1987, piano, flute, two violins, and cello) commissioned by the Bridgehampton Chamber Music.²⁹

²⁷ Roger Bruce Eckers, "An Analysis of Paul Creston's Sonata for E-Flat Alto Saxophone and Piano" (DMA diss., University of Rochester, 1966), 83.

²⁸ Beeson, "The Saxophone Sonata in Twentieth-century America," 9.

²⁹ Paul H Kirby, "Tonal and Nontonal Elements in the Recent Chamber Music of Ned Rorem" (DMA diss., City University of New York, 1996), 1.

Picnic on the Marne was commissioned by the Concert Artists Guild and dedicated to saxophonist John Harle who also premiered the piece along with John Lenehan on the piano. It is evident that the work was composed as a serious concert piece. It demands virtuosity as well as musicality and sonic possibilities from both instruments.

Picnic on the Marne is a programmatic piece that comprises seven movements, each depicting an episode from a day trip to a suburb of Paris. As with Rorem's other chamber music written around the same time, this piece shows a great deal of his vocal approach to instrumental music-writing as the root of his compositional style.³⁰ The entire piece was written in a conversation-like manner, which also turns into a musical argument in some movements. In the fifth movement, *A Tense Discussion*, dialogue unfolds as if a couple, the saxophone and the piano, are having a serious conversation. The composer also stated, "the saxophone is always hot and free while piano is always cold and strict," next to the tempo marking. The following movement, *Making Up*, portrays a couple chattering, which is reflected in the virtuosic instrumental writing.

The composition of the highly dramatic movements in *Picnic on the Marne* was inspired by Rorem's bitter recollection of unfortunate romance with his former partner. The composer's program notes read:

On June 30, 1956, I visited the southeastern suburb of Paris with another person. These pieces recollect that afternoon, 109 seasons later.

September-October 1983

³⁰ Kirby, "Tonal and Nontonal Elements in the Recent Chamber Music of Ned Rorem," 3.

Walter Hartley: *Duo for Alto Saxophone and Piano* (1964)

One of the most prolific twentieth-century American composers, Walter Hartley produced an extensive body of over 300 works, most of which were for saxophone and low brass dating from 1949 to 2010.³¹ Although the majority of his works for saxophone and piano were produced in the second half of the century, Hartley's compositional output for saxophone traces back to his time at the Eastman School of Music as a composition student and accompanist for woodwinds³². After learning that the students of Sigurd Rascher, a prominent saxophonist and professor at the Eastman, were most interested in expanding their repertoire and playing his compositions, Hartley began to compose music for saxophone extensively.³³ His later close relationship with Sigurd Rascher and Donald Sinta inspired the composition of *Duo for Alto Saxophone and Piano* (1964, dedicated to Donald Sinta) and *Octet for Saxophone* (1975, dedicated to Sigurd Rascher).

Duo for Alto Saxophone and Piano displays contemporary melodic, harmonic, chromatic, and rhythmic devices within traditional aspects drawn from Western classical music, especially neoclassical composers, such as Stravinsky and Hindemith.³⁴ Hartley uses primary melodic and rhythmic figuration for thematic development in an A-B-A'-B'-Coda structure. The primary rhythmic material reappears in reverse order and different lengths during the thematic development while the pulsatory routine of the conventional 2/4 meter is interrupted by syncopations and hemiolas within the contrapuntal texture throughout the piece. The tonality is

³¹ "Walter Hartley," Bio, accessed March 6, 2023, <https://www.walterhartley.com>.

³² A wind band evolution led by Frederick Fennell contributed to the growth of wind ensembles and orchestras around the nation in the 1950s. The movement influenced wind repertoire after its inception, which, in the following years, resulted in an increasing number of compositions for woodwind and piano duos shown in Example 1. Fennell's Eastman Wind Ensemble premiered over 150 works, including compositions by Walter Hartley.

³³ James Joseph Busuito, "The Traditional Contemporary - A Study of Walter Hartley and an Analysis of His Concerto for 23 Winds" (DMA diss., University of Illinois, 2018), 17.

³⁴ Ibid., 33.

occasionally obscured by altered pitches within the scale or key center. Although the composer did not indicate a key signature in the beginning, the ostinato pattern on the piano suggests A-flat as a key center. The original key center then moves to different keys throughout the sections until the final rhythmic cadence arrives at the ending E-flat pitch in unison, suggesting E-flat major as an ending key. The saxophone part displays a wide range of sonority in a highly rhapsodic style, while the piano alternates between providing accompaniment in regular ostinato patterns and complementing the saxophone in a complicated counterpoint.

Halsey Stevens: *Dittico for E-flat Alto Saxophone and Piano* (1972)

Born in Scott, New York in 1903, Halsey Stevens studied composition and piano at Syracuse University and furthered his composition study at the University of California, Berkeley under the tutelage of Ernest Bloch (1944).³⁵ He wrote extensively for orchestra, chamber groups, keyboard, and chorus. His works have been played and recorded widely throughout the United States and other countries. As an internationally recognized musicologist, he wrote *The Life and Music of Béla Bartók* as well as articles for international journals. Halsey Stevens was influenced by the folk elements in the compositions of Bartók and Copland.

Stevens' one and only duo work for saxophone and piano, *Dittico*³⁶, is a two-movement work and was written for saxophonist Harvey Pittel in 1972. Structured in an ABA form, the first movement, *Notturmo* uses a balanced amount of melodic stepwise ascending and descending motions, creating tuneful lyricism. The primary melodic material reappears transposed with chromatic alterations. The second movement, *Danza Arzilla*, displays syncopated rhythms,

³⁵ "Halsey Stevens," Bio, accessed March 6, 2023, <https://web.archive.org/web/20121224005159/http://www.halseystevens.com/life/biography/>.

³⁶ *Dittico* means diptych (two parts).

accents which create a dance by contrasting the consistent triplet rhythm of the melodic figuration (Example 9).³⁷

Ex.9, Halsey Stevens, *Danza Arzilla*, mm.123-125.



John Worley: *Sonata for Alto Saxophone and Piano* (1975)

John Worley was born in Waltham, Massachusetts in 1919. His studies included clarinet performance at Oberlin Conservatory and composition at the Royal Academy of Music in London. He dedicated his life mostly to teaching and produced numerous arrangements for saxophone ensembles. His original compositions include *Concerto for Saxophone*, *Penobscot Suite*, *Owls Head Sonatina*, and *Sonata for Alto Saxophone and Piano*. He was described as a genuine, warm-hearted man with a passion for the saxophone and its boundless music.³⁸

Worley dedicated his sonata to the prominent saxophonist, Sigurd Rascher. Although titled sonata, the three-movement piece is programmatic written in the Romantic style using popular twentieth-century jazz idioms. The first movement, titled *With Intensity*, is improvisatory and sectionalized by sudden key changes with new thematic ideas instead of being structured through the motivic developments and thematic modulations typically found in sonata form. The function of the piano is limited to harmonic and rhythmic support. Written in conventional rhythmic language, the sonata displays influences of popular jazz harmonies with virtuosic

³⁷ Timothy Topolewski, "A Performance Analysis of the Solo Clarinet Works of Halsey Stevens" (DMA diss., University of Illinois, 1981), 118.

³⁸ Gayle Fredenburgh, "John Worley: Music Teacher, Composer, Friend, accessed March 8, 2023, <http://vintagesax.com/john-worley/>.

passages that reach to the extreme high and low registers of the saxophone's extended range. The second movement, *With Contemplation* is written in an ABA form. The third movement, *With Exhilaration*, opens with improvisatory solo passages as an introduction and moves through many moods and characteristics.

SECTION III

Program III

Link: <https://youtu.be/NIKcXb8ofs8>

January 21, 2023, 5PM
Sunshine Cathedral, FL

Erin Gittlesohn, Oboe
Cathi Marro, Flute
Kyle Mechment, Saxophone
Samuel Heine, Clarinet

Gary Schocker (b.1959)

Sonata for Clarinet and Piano No.2 (1999)

- I. *Allegro*
- II. *Souvenir*
- III. *Giocoso*

Alvin Etler (1913-1973)

Introduction and Allegro for Oboe and Piano (1952)

- I. Introduction
- II. *Allegro*

Robert Muczynski (1929-2010)

Sonata for Alto Saxophone and Piano (1970)

- I. *Andante maestoso*
- II. *Allegro energico*

Leonard Bernstein (1918-1990)

Sonata for Clarinet and Piano (1941)

- I. *Grazioso*
- II. *Andantino-Vivace e leggiero*

Simon Sargon (1938- 2022)

From Deep Ellum Nights (1991)

Quiet and Easy

Program Note: Influence of Jazz in Twentieth-Century Duos for Woodwinds and Piano

After the First World War, American composers began to move away from nineteenth-century norms and integrated American musical personality, drawing upon popular idioms including jazz. The popularity of duos for woodwinds and piano began to rise as composers started to pay attention to vernacular music with folk elements. Composers such as Robert Muczynski, Alvin Etler, and Leonard Bernstein were seeking musical identity in the early twentieth century, and they began to tap resources from jazz in an attempt to make their music more accessible to contemporary audience in concert halls.

In the earlier twentieth century, composers' efforts to incorporate American art and vernacular musical elements³⁹ found inspiration in the work of Stravinsky and Bartók who integrated folk music elements and technical innovations (particularly in harmony and rhythm) into classical forms. Before the 1920's, jazz began to appear notably in Stravinsky's *L'Histoire du soldat* (1918) and *Ragtime for Eleven Instruments* (1918). In the United States, George Gershwin's music featured many jazz elements within classical structures. Over the course of the twentieth century, jazz harmony, syncopations, and regular dance patterns appeared in duo genres. These works began to display distinctive musical styles with the combination of traditional musical language and new techniques in melodic, harmonic, and rhythmic language influenced by jazz.⁴⁰

³⁹ Levy, *Musical Nationalism*, viii.

⁴⁰ *Ibid.*, viii.

Gary Schocker: *Sonata for Clarinet and Piano No. 2* (1999)

Gary Schocker's compositions include an extensive repertoire of more than 120 works for woodwind instruments. His works encompass a wide range of levels and styles, and he is one of the most published living composers.⁴¹

Although written in the late twentieth century, *Sonata for Clarinet and Piano* displays nineteenth-century classical aspects, such as the four-bar phrase, clear and sequential figurations, and clear articulation. Like several late twentieth-century programmatic pieces presented in this dissertation, each movement of *Sonata for Clarinet and Piano* is also titled. In the first movement, *Allegro*, the conventional harmonies and rhythmic patterns are often interjected by the glimpse of unsettling moods with dissonances, meter changes, asymmetrical meters, and syncopations. During key changes, the primary material is fully developed in the dense texture filled with jazz-tinged chromatic harmonies and clashing chords in the development section until the music subsides in the recapitulation section. The second movement, *Souvenir*, also uses conventional four-bar phrasing of tuneful clarinet melodies accompanied by chordal figurations with gentle yet playful syncopations in the low register. The third movement, *Giocoso*, appears as if two chatty individuals were conversing back and forth.

Alvin Etler: *Introduction and Allegro for Oboe and Piano* (1952)

Alvin Etler was an oboist who performed with the Indianapolis Symphony Orchestra and the North American Wind Quintet. He was part-time composer who studied composition with Paul Hindemith from 1942 to 1944 while conducting and teaching wind instruments at Yale

⁴¹ Kristi Sealy-Miller, "An Annotated Guide to Gary Schocker's Music for Flute and Piccolo" (DMA diss., Florida State University, 2013), 13.

University. Some of his early symphonies were premiered by the Pittsburgh Symphony Orchestra. He is the author of *Making Music: An Introduction to Theory* and produced works for voice, keyboard, chamber ensemble, and orchestra.⁴²

Etler composed *Introduction and Allegro for Oboe and Piano* around the time he wrote both his bassoon and clarinet sonatas. It was dedicated cryptically to “C.M.E.” about whom we have no information. Written in a neoclassical style, the work has two movements that are thematically related. It also shows Etler’s use of jazz-influenced rhythmic and melodic elements. For instance, the first movement, *Introduction*, is deeply moody and colored by sustained syncopated harmonies with walking basslines. The second movement, *Allegro*, is written in an asymmetrical meter with rhythmic mobility and syncopations. Stemming from his background as an oboist, Etler crafted his writing focused on timbre and texture. Although the piano part is written with the combination of competing chordal figurations and contrapuntal melodies, the oboe soloist still comes through the dense texture.

Robert Muczynski: *Sonata for Alto Saxophone and Piano*, Op. 29 (1970)

Muczynski’s sonata was commissioned by saxophonist Trent Kynaston who also premiered the piece at the Second World Saxophone Congress held in Chicago (1970). Through this sonata, Muczynski introduced an innovative style of writing for the saxophone-piano duo genre. He considered an evocative title, *Desert Sketches* or *Desert Serenade* for the sonata, however, Kynaston thought people would not take the title seriously. Kynaston, in an interview published in the *Saxophone Journal* stated:⁴³

⁴² Laura Dawn Armstrong, “A Mutual Influence: Selected Solo and Chamber Works for Clarinet by Students of Paul Hindemith” (DMA diss., University of Maryland, 2010), 20.

⁴³ Beeson, “The Saxophone Sonata in Twentieth-century America,” 17.

The mind-set of the classical saxophonist at the time was such that if he used one of those titles, many players might not consider it a “serious” piece and overlook it. I suggested he call it Sonata, even though it had only two movements. After it had been out for several years, he had said he was glad we had made that decision but now when I play it I have these visions of that desert scene and I wish we had followed his original thought.⁴⁴

The opening melodic line of the first movement introduces a motivic idea that is permeated and developed throughout the ternary form. The major-second and minor-third motive of the opening line (Example 10) is also an homage to Gershwin’s iconic melodic motive from *Rhapsody in Blue* (Example 11).

Ex. 10, Muczynski’s *Sonata for Saxophone and Piano*, Op. 29, first mvt., m.1.



Ex. 11, Gershwin’s *Rhapsody in Blue*, mm.19.



The second movement is written in a modified sonata-rondo form framed by the syncopated recurring dissonant harmonies colored with parallel major-seventh chords. In the coda, the rhythmic motive from the opening section of the movement is transformed into perpetual swinging motion in 6/8 meter until the sonata closes with a dramatic ascending chromatic scale.

⁴⁴ Thurmond, “Selected Woodwind Compositions by Robert Muczynski,” 12.

Leonard Bernstein: *Sonata for Clarinet and Piano* (1941)

Bernstein is one of the most versatile composers of the twentieth century. His music shows a wide range of influences such as jazz idioms, Jewish folk elements, theater music, and the compositions of fellow neoclassicists Aaron Copland, Igor Stravinsky, and Paul Hindemith. Dedicated to clarinetist David Oppenheim, *Sonata for Clarinet and Piano* displays Bernstein's skill with thematic development alongside contrapuntal treatment. Musical material from the sonata is also used in *West Side Story*. For example, the walking bassline that comprises the basis of contrapuntal texture for the opening section of the sonata (Example 12) also makes an appearance in *Maria* from *West Side Story* (Example 13).

Ex. 12, Walking bassline in the opening of Bernstein's *Sonata for Clarinet and Piano*, first mvt., mm.1-3.



Ex. 13, Walking bassline in the opening of the song *Maria* by Bernstein, mm.1-2.

The image shows a musical score for the first two measures of the opening of the song *Maria* by Leonard Bernstein. The score is written for piano and voice. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment is marked with a piano-piano (*pp*) dynamic. The right hand (R.H.) features a walking bassline with a long slur covering the first two measures. The left hand (L.H.) provides a simple harmonic accompaniment. The vocal line in the right hand is marked with a piano (*p*) dynamic and includes the lyrics: "The most beau - ti - ful sound I ev - er heard: Ma -".

The ascending second in the syncopated chord of the piano part and the opening three-note ascending line of the clarinet part from the second movement (Example 14) are the thematic motives of the entire movement, as they are in *Maria* from *West Side Story* (Example 15).

Ex. 14, Bernstein's *Sonata for Clarinet and Piano*, second mvt., mm.1-2.

Ex. 15, Bernstein's *Maria* from *West Side Story*, mm.9-11.

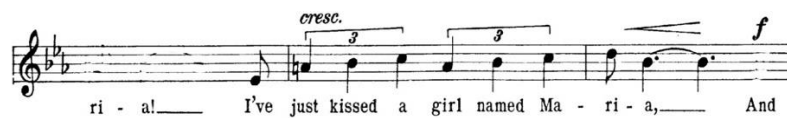
Simon Sargon: *Quiet and Easy* from *Deep Ellum Nights* (1991)

Bernstein's influence is also found in an unlikely piece, the second movement from *Deep Ellum Nights* by Simon Sargon (1991). The second movement features the phrase of the ascending melodic figuration followed by the punctuating two-note syncopated rhythm (Example 16) which resembles the melodic and rhythmic gestures used in Bernstein's *Maria* (Example 17).

Ex. 16, Melodic gestures from Sargon's *Quiet and Easy*, mm.11-12.



Ex. 17, Melodic gesture from Bernstein's *Maria*, mm.16-17.



Unlike the traditional regular pulsatory structure dominant in pre-twentieth-century traditional music, use of frequent meter change is what many twentieth-century American musicians adopted to fit colloquial and vernacular languages into traditional musical structure. Many American musical theater songs employ asymmetric meters, as well as alternating meters where the time signature keeps changing within the song to fit the lyric. This type of metrical and rhythmic practice can be found in the jazz-infused *Sonata for Clarinet and Piano, No.2* by Gary Schocker, *Introduction and Allegro for Oboe and Piano* Alvin Etler, *Sonata for Alto Saxophone and Piano, Op.29* by Robert Muczynski, and *Sonata for Clarinet and Piano* by Leonard Bernstein (Examples 18, 19, 19, and 21).

Ex. 18, Frequent meter changes in Schocker's *Sonata for Flute and Piano No.2*, first mvt., mm.73-78.

73 *relaxed tempo* *a tempo*

relaxed tempo a tempo

Ex. 19, Frequent meter changes in Etler's *Allegro*, mm.58-61

60

f marcato *cresc.*

Ex.20, Frequent meter changes in Muczynski's *Sonata for Alto Saxophone and Piano*, Op.29, second mvt., mm.1-6

Allegro energico ♩ = 144-150

f marcato *f marcato*

Ex. 21, Frequent meter changes in Bernstein's *Sonata for Clarinet and Piano*, second mvt., mm.192- 196.

Tempo I (♩ = 60 ♩ = ♩ preceding)

ppp staccato *cresc. poco a poco*

Conclusion

In the early twentieth century, there was a surge in the number of compositions written in America for woodwind and piano duos, and this was a result of the demand for compositions to be written in a neoclassical style. American composers found inspiration in the music of Bartók and Stravinsky who both integrated folk music elements with harmonic and rhythmic innovation using formal classical structure. The influence of Stravinsky's work established the basis for a widespread neoclassical movement,⁴⁵ and the genre of American duos for woodwinds and piano began to display influences of a neoclassical style.

Neoclassical style not only played a critical role in the proliferation of the American duo genre for woodwinds and piano but also facilitated the saxophone's move into the musical mainstream as a classical concert instrument. Most twentieth-century duos for saxophone and piano were written in a neoclassical style because of the dynamic relationship between the composers and the performers. American saxophonists preferred premiering music written in a traditional Western style to promote the establishment of the saxophone as a serious concert instrument in the early- and mid-twentieth century. Furthermore, performers in the mid-twentieth century inspired the composers to write duo works with new sonic and technical possibilities.

This compositional spike in duo creation is also a result of twentieth-century musical eclecticism and should be taken as an important element in the development of American music. Influences such as modernism, folk idioms, jazz, and popular music were adopted and fused with classical structures to make duo compositions more accessible to contemporary audiences. These influences are often displayed in the three recitals upon which this research is based. Distinctive

⁴⁵ Morgan, *Twentieth Century Music* (New York: W.W. Norton & Company, 1991), 172.

rhythmic emphasis including fluidity, drive, syncopation, and irregular rhythm are hallmarks of the jazz-influenced character unique to this new musical sound. This variety represents the vitality and the complexity of American music freed from the constraints and dominance of Western European musical tradition.

My research for this dissertation has demonstrated that the popularity of this duo genre among American composers has been relatively steady⁴⁶ and will likely continue to grow. I have discovered that the music is audience-friendly and easy to program in chamber performance settings. As my appreciation of these truly American compositions has only grown, I plan on championing these works in performance. I hope this dissertation will encourage others to explore this vast repertoire of uniquely American works and bring about more performances to share with audiences nationally and internationally.

⁴⁶ Based on the example I.

RECORDING TRACK LISTING

Recital I

- 1-1: Samuel Barber- Canzone
- 1-2: Robert Muczynski- Sonata for Flute and Piano, Op.14
- 1-3: Kent Kennan- Night Soliloquy
- 1-4: Lowell Liebermann- Sonata for Flute and Piano Op.23
- 1-5: Aaron Copland- Vocalise for Flute and Piano
- 1-6: Samuel Zyman- Sonata for Flute and Piano

Recital II

- 2-1: Paul Creston- Sonata for Alto Saxophone and Piano, Op.19
- 2-2: Ned Rorem- Picnic on the Marne (no.2 through no.7)
- 2-3: Walter Hartley- Duo for Alto Saxophone and Piano
- 2-4: Halsey Stevens- Dittico for E-flat Alto Saxophone and Piano
- 2-5: John Worley- Sonata for Alto Saxophone and Piano

Recital III

- 3-1: Lecture
- 3-2: Gary Schocker- Sonata for Clarinet and Piano No.2
- 3-3: Alvin Etler- Introduction and Allegro for Oboe and Piano
- 3-4: Robert Muczynski- Sonata for Alto Saxophone and Piano, Op.29
- 3-5: Leonard Bernstein- Sonata for Clarinet and Piano
- 3-6: Simon Sargon- Quiet and Easy from Deep Ellum Nights for Clarinet and Piano

Appendix I

List of Twentieth-century American Duos for Woodwinds and Piano

By Year ⁴⁷

1920-1930

Daniel Gregory Mason: Clarinet Sonata, 1920

David Stanley Smith: Sonata for Oboe and Piano, 1925

Edward Burlingame Hill: Sonata for Clarinet and Piano, Op.32, 1926

Jascha Gurewich: Saxophone Sonata, 1928

Parker Bailey: Sonata for Flute and Piano, 1928

Robert Russell Bennett: Dance for Flute and Piano, 1928; Nocturne for Flute and Piano, 1928

1930-1940

Walter Piston: Sonata for Flute and Piano, 1930

Walter Piston: Suite for Oboe and Piano, 1931

Henry Brant: Partita for Flute and Piano, 1932

Marion Bauer Sonata: Op.22, Viola or Clarinet and Piano, 1932

-The composer wrote the clarinet part as well.

Paul Creston (1906-1985) Suite for Saxophone and Piano, 1935

⁴⁷ The music selections in this appendix were researched from online sources and *The Piano in Chamber Ensemble* by Maurice Hinson and Wesley Roberts. This is not a complete list.

Ingolf Dahl, Variations on French Folk Tune for Flute and Piano, 1935

Edwin Gerschefski: Sonatine for Clarinet and Piano, Op.18, 1935

Kent Kennan: Night Soliloquy for Flute and Piano, 1936

Burnet C. Tuthill: Fantasy Sonata for Clarinet and Piano, Op.3, 1936

Bernhard Heiden: Sonata for Alto Saxophone and Piano, 1937

Otto Luening: Fantasia Brevis for Clarinet and Piano, 1937

Stefan Wolpe: Sonata for Oboe and Piano, 1937-41

Leo Sowerby: Sonata for Clarinet and Piano, 1938

Ernst Krenek: Sonatine for Bass Clarinet and Piano, 1938

Vivian Fine: Sonatina for Oboe and Piano, 1939

1940-1950

Elliott Carter: Pastoral for Clarinet and Piano, 1940

Leonard Bernstein: Sonata for Clarinet and Piano, 1941

Halsey Stevens: Sonatina for Flute and Piano, 1943

Halsey Stevens: Serenade for Clarinet and piano, 1944

Paul Creston: Sonata for Alto Saxophone and Piano, Op.19, 1945

Halsey Stevens: Suite for Clarinet and Piano, 1945

Jack Beeson: Song for Flute and Piano, 1945

Elliott Carter: Pastorale for Clarinet and Piano, 1945

Halsey Stevens: Suite for Clarinet and Piano, 1945

Eldin Burton: Sonatina for Flute and Piano, 1946

Henry Cowell: Three Ostinati with Chorales for Oboe and Piano, 1946

Burnet Tuthill: Sonata for Oboe and Piano, 1946

Donald Pinkham: Sonata for Clarinet and Piano, 1946

Ruth Shaw Wylie: Song and Dance for Clarinet and Piano, Op.9, 1947

Gordon Binkerd: Sonatina for Flute and Piano, 1947

Elizabeth Sprague Coolidge: Sonata for Oboe and Piano, 1947

Romeo Cascarino: Sonata for Clarinet and Piano, 1947

Halsey Stevens: Three Pieces for Bassoon and Piano, 1947

Donald Keats: Sonata for Clarinet and Piano, 1948

Howard Hanson: Pastorale for Oboe and Piano, 1949

Ned Rorem: Mountain Song for Flute and Piano, 1948

Henry Cowell: Six Casual Developments for Clarinet and Piano, 1949

Kent Kennan: Scherzo, Aria, and Fugato for Oboe and Piano, 1949

William Latham: Sonata for Oboe and Piano, 1949

Howard Hanson: Pastorale for Oboe and Piano, Op. 38, 1949

Halsey Stevens: Sonata for Bassoon and Piano, 1949

Yehudi Wyner: Sonata for Clarinet and Piano, 1949

1950-1960

Richard Faith: Elegy for Clarinet and Piano, 1950

Frank Campo: Kinesis for Clarinet and Piano, 1950

Halsey Stevens: Three Hungarian Folk Songs for English Horn and Piano, 1950

Ruth Anderson: Sonata for Flute and Piano, 1951

Ruth Anderson: Sonatina for Flute and Piano, 1951

Donald Martino: Sonata for Clarinet and Piano, 1951

George Antheil: Sonata for Flute and Piano, 1951

Milton Adolphus: Opus 93 for Clarinet and Piano, 1951

Alvin Etler: Sonata for Bassoon and Piano, 1952

Alvin Etler: Sonata No.1 for Clarinet and Piano, 1952

Alvin Etler: Intro and Allegro for Oboe and Piano, 1952

Ferde Grofé: *Diana*, for Alto Saxophone and Piano, 1952
-sometimes listed as composed in 1908

Bernhard Heiden: Sonatina for Clarinet and Piano, 1937

George Crumb: Three Pastoral Pieces for Oboe and Piano, 1952

Everett Helm: Sonata C for Flute and Piano, 1952

Warren Benson: Song and Dance for Bassoon and Piano, 1953

Nicolas Flagello: Concerto Antonino for Flute and Piano, 1953
-originally for flute and orchestra, reduction by the composer.

Ellis Kohs: Sonatina for Bassoon and Piano, 1953

Charles W. Smith: Rondo for Flute and Piano, 1955

William Grant Still: Incantation and Dance, 1955

Ernst Krenek: Suite for Clarinet and Piano, 1955

William Schmidt: Rhapsody I for Clarinet and Piano, 1955

Ernest Block: Suite Modale for Flute and Piano 1956

Halsey Stevens: Sonatina Piacevole for Oboe and Piano, 1956

Ellis Kohs: Sonata for Clarinet and Piano, 1956

Richard Faith: Sonata for Flute and Piano, 1957

John Elwood Price: Blues and Dance I for Clarinet and Piano, 1957

Arthur Berger: Duo for Clarinet and Piano, 1957

Undine Smith Moore: Three Pieces for Flute and Piano, 1958

George Rochberg: Dialogues for Clarinet and Piano, 1957–58

Grant Fletcher: Sonata for Clarinet and Piano, 1958

Vittorio Giannini: Sonata for Flute and Piano, 1958

Bernhard Heiden: Sonatina for Flute and Piano, 1958

Ruth Shaw Wylie: Sonata No.1 for Flute & Piano, Op.20, 1959

William Sydeman: Variations for Oboe and Piano, 1959

Lawson Lunde: Sonata for Alto Saxophone and Piano, 1959

1960-1970

Tomas Svoboda: Classical Sonatine for Oboe and Piano, Op.28, 1960

Walter Hartley: Suite for Flute and Piano, 1960

Robert Muczynski: Sonata for Flute and Piano, 1961

John Harbison: Duo for Flute and Piano, 1961

Gloria Coates: Sylken for Flute and Piano, 1961

Richard Lane: Suite for Alto Saxophone and Piano, 1962

Walter Hartley: Fantasia for Flute and Piano, 1961

John David Lamb: Sonata for Soprano Saxophone and Piano, 1961

Samuel Barber: Canzone for Flute and Piano, 1962

Leo Kraft: Five Pieces for Clarinet and Piano, 1962

Walter Skolnik: Sonatina for Alto Saxophone and Piano, 1962

Curtis Curtis-Smith: Sonata for Flute and Piano, 1963

Halsey Stevens: Four Folksongs of Touraine for Clarinet and Piano, 1963

Robert Basart: Fantasy for Flute and Piano, 1963

Edith Borroff: Variation and Theme for Oboe and Piano, 1963

Harvey Sollberger: Music for Flute and Piano, 1963

Lawrence Widdoes: Sonata G for Flute and Piano, 1963

Leo Sowerby: Suite for Oboe and Piano, 1963

Matt Doran: Sonata for Clarinet and Piano, 1963

Wen-Chung Chou: Cursive for Flute and Piano, 1964

Walter Hartley: Duo for Alto Saxophone and Piano, 1964

Alec Wilder: Sonata for Flute and Piano, No.1, 1964

Vittorio Giannini: Sonata for Flute and Piano, 1964

Richard Faith: Essays for Oboe and Piano, 1964

Bill Smith: Mosaic for Clarinet and piano, 1964

Walter Hartley: Duo for Alto Saxophone and Piano, 1964

George Antheil: Sonata for Flute and Piano, 1965

Robert Muczynski: Sonata for Flute and Piano, Op.14, 1965

Charles Wuorinen: Compositions for Oboe and Piano, 1965

Jack Delano: Sonatina for Flute and Piano, 1965

Ingolf Dahl: Variations on an Air by Couperin for Flute and Piano, 1965

Verne Reynolds: Sonata for Flute and Piano, 1965

George Walker: Perimeters for Clarinet and Piano, 1966

William Presser: Sonata for Oboe and Piano, 1966

John Boda: Sonatina for Clarinet and Piano, 1966

Burnet C. Tuthill: Sonata for Alto Saxophone and Piano, 1966

Richard Faith: Two Sea Pieces for Clarinet and Piano, 1966

Thomas Beversdorf: Sonata for Flute and Piano 1966

John Diercks: Sonata for Oboe and Piano, 1966

William Sydeman: Duo for Clarinet and Piano, 1966

George Walker: Sonatina for Clarinet and Piano, 1966

Peter Westergaard: Divertimento on Discobolic Fragments for Flute and Piano, 1967

Walter Hartley: Poem for Tenor Saxophone and Piano, 1967

Paul Cooper: Sonata for Flute and Piano, 1967

Walter Hartley: Poem for Tenor Saxophone and Piano, 1967

Larry Austin: Current for Clarinet and Piano, 1967

Joan Tower: Opa Eboni for Oboe and Piano, 1967

Sam Raphling: Sonata for Oboe and Piano, 1967

Anthony Donato: Sonata for Clarinet and Piano, 1967

William Presser: Suite for Bassoon and Piano, 1967

William Schmidt: Sonata for Alto Saxophone and Piano, 1967

Leon Stein: Sonata for Tenor Saxophone and Piano, 1967

Louise Talma: Three Duologues for Clarinet and Piano, 1967-68

Ursula Mamlok: Capriccios for Oboe and Piano, 1968

Garland Andersson: Sonata for Saxophone and Piano, 1968

Howard Rovics: Cybernetic Study for Alto Flute and Piano, 1968

Peter Schickele: Gardens for Oboe and Piano, 1968

Frank Levy: Sonata for Clarinet and Piano, 1968

Joseph C. Schwantner: Chronicon for Bassoon and Piano, 1968

Alec Wilder: Sonata for Bassoon and Piano, No.1, 1968

Leslie Bassett: Music for Saxophone and Piano, 1968

Sam Raphling: Sonata for Alto Saxophone No.2, 1968

Michael Cunningham: Trigon for Tenor Saxophone and Piano, Op.31, 1969

Yehudi Wyner: Cadenza! for Clarinet and piano, 1969

Wallace Berry: Duo for Flute and Piano, 1969

Bernhard Heiden: Solo for Alto Saxophone and Piano, 1969

Meyer Kupferman: In Two Bits for Alto Saxophone and Piano, 1969

1970-1980

Robert Muczynski: Sonata for Alto Saxophone and Piano, 1970

Alec Wilder: Sonata for Alto Saxophone and Piano, 1970

John Bavicchi: Sonatina for Oboe and Piano, Op.30, 1970

Richard Hervig: Sonata for Clarinet and Piano, No.2, 1970

Joan Tower: Movements for Flute and Piano, 1970

Otto Luening: Sonata for Bassoon and Piano, 1970

Rayner Brown: Sonata Breve for Saxophone and Piano, 1970

Aaron Copland: Duo for Flute and Piano, 1971

Gregory Kosteck: Mini-Variations for Tenor Saxophone and Piano, 1971

Gail Kubik: Sonatina for Clarinet and Piano, 1971

Alvin Etler: Sonata for Clarinet and Piano, 1971

Josef Alexander: Sonata for Clarinet and Piano, 1972

Neely Bruce: Grand Duo for Saxophone and Piano, 1972

George Perle: Sonata quasi una fantasia for Clarinet and Piano, 1972

John Diercks: Suite for Saxophone and Piano, 1972

Halsey Stevens: Dittico for Alto Saxophone and Piano, 1972

Alan Hovhaness: Night of a White Cat for Clarinet and Piano, 1973

Ingolf Dahl: Sonata da Camera for Clarinet and Piano, 1973

Ruth Schonthal: Sonata Concertante for Clarinet and Piano, 1973

Walter Hartley: Sonata for Tenor Saxophone and Piano, 1974

Walter Hartley: Little Suite for Baritone Saxophone and Piano, 1974

Stephen Douglas Burton: Stravinskiana: Concertino for Flute and Piano, 1974

Elliott Schwartz: Souvenir for Clarinet and Piano, 1974

Raynor Brown: Sonata I for Flute and Piano, 1975

Dinos Constantinides: Impressions II for Clarinet and Piano, 1975

Walter Hartley: Metamorphoses for Clarinet and Piano, 1975

Walter Hartley: Sonata for Baritone Saxophone and Piano, 1976

Walter Hartley: Sonorities IV for Alto Saxophone and Piano, 1976

Robert Baksa: Sonata for Flute and Piano, 1976

John Verrall: Sonata for Flute and Piano, 1976

Henri Lazarof: Adieu for Clarinet and Piano, 1976

Curtis Curtis-Smith: Unisonics for Alto Saxophone and Piano, 1977

Dinos Constantinides, Rhapsody II for Flute and Piano, 1977
-rev. 1998

Ned Rorem: Whales: Weep Not! for Flute and Piano, 1978

Gwyneth Walker: Sonata for Flute and Piano, 1978

Neely Bruce: Grand Duo for Flute and Piano, 1978

William Presser: Sonatina for Clarinet and Piano, 1978

David Maslanka: Music for Doctor Who for Bassoon and Piano, 1979

Gwyneth Walker: Theme and Variation for Flute and Piano, 1979

Walter Hartley: Diversions for Soprano Saxophone and Piano, 1979

1980-1990

Howard Boatwright: Sonata for Clarinet and Piano, 1980

Ronald L. Caravan: Quiet Time for Soprano Saxophone and Piano, 1980

Joseph Schwantner: Black Anemones for Flute and Piano, 1980

Roger Craig Vogel: Temporal Landscape Number 5, for Alto Saxophone and Piano, 1981

George Rochberg: Between Two Worlds for Flute and Piano, 1982

Charles Wuorinen: Divertimento for Alto Saxophone and Piano, 1982,

Alan Hovhaness: Sonata for Clarinet and Piano, 1983

Joan Tower: Fantasy for Clarinet and Piano, 1983

Robert Muczynski: Time Pieces for Clarinet and Piano, Op.43, 1983

Ned Rorem: Picnic on the Marne for Alto Saxophone and Piano, 1983

Peter Schickele: Summer Serenade for Bassoon and Piano, 1983

John W. Downey: Portrait No. 3 for Flute and Piano, 1984

Charles Knox: Song and Double for Oboe and Piano, 1984

William Albright: Sonata for Alto Saxophone and Piano, 1984

Herman Berlinski: Sonata for Flute and Piano, 1984.

Richard Faith: Phantasies for Saxophone and Piano, 1985

Richard Festinger: Impromptu Clarinet and Piano, 1985

Timothy Broege: Characteristic Suite for Saxophone and Piano, 1985

Walter Hartley: Sonorities VII for Tenor Saxophone and Piano, 1985

Aaron Copland: Sonata for Clarinet and Piano, 1986
-transcribed from violin sonata by the composer

Roger Nixon: Music for Clarinet and Piano, 1986

John Bavicchi: Sonata for Flute and Piano, 1986

Christopher J. Freyer: Sonata for Oboe and Piano, 1986

Joseph Schwantner: Soaring for Flute and Piano, 1986

Walter Hartley: Scherzino for Tenor Saxophone and Piano, 1986

David Diamond: Sonata for Flute and Piano, 1986- 1987

Walter Hartley: Sonata Elegiaca for Alto Saxophone and Piano, 1987

Walter Hartley: Giocosa for Bass Saxophone and Piano, 1987

Lowell Liebermann: Sonata for Flute and Piano, 1987

Peter Schickele: Music for Mary for Flute and Piano, 1988

Robert Baksa: Sonata Oboe and Piano, 1988

David Gillingham: Sonata for Alto Saxophone and Piano, 1988

David Maslanka: Sonata for Alto Saxophone and Piano, 1988

Richard Faith: Suite for Bassoon and Piano, 1989

David Baker: Sonata for Flute and Piano 1989

Samuel Adler: Sonata for Oboe and Piano, 1989

Katherine Hoover: Ritual for Clarinet and Piano, 1989

David Maslanka: Sonata for Alto Saxophone and Piano, 1989

Kenneth Fuchs: Gazing at Orion for Clarinet and Piano, 1989

Sebastian Currier: Intimations for Clarinet and Piano, 1989

Leslie Bassett: Illuminations for Flute and Piano, 1989

1990-2000

Bill Dobbins: Sonata for Soprano Saxophone and Piano, 1990

David Baker: Sonata for Clarinet and Piano, 1990

Samuel Adler: Sonata for Clarinet and Piano, 1990

David Ashley White: L'isola di S. Michele for Oboe and Piano, 1990

Rick Sowash: Une Pavane Americaine for Flute and Piano, 1990

-Homage à Ravel's Pavane pour une infante défunte with echoes of Gershwin and jazz.

Simon Sargon: Deep Ellum Nights for Clarinet and Piano, 1991

Gary Schocker: Airborne for Flute and Piano, 1991

Robert Baksa: Sonata for Bassoon and Piano, 1991

Robert Maggio: Fluno Pianute for Flute and Piano, 1992

Gary Schocker: Sonata for Clarinet and Piano, No.1, 1992

John La Montaine: Sonata for Piccolo and Piano, Op.61, 1993

Roger Craig Vogel: Sometimes Lyric Suite for Bassoon and Piano, 1993

Roger Craig Vogel: Sonata for Alto Saxophone and Piano, 1993

Tomas Svoboda: Chorale from 15th Century for Flute & Piano, Op.52b, 1993

Roger Craig Vogel: Sonata for Alto Saxophone and Piano, 1993

Lukas Foss: Three American Pieces for Flute and Piano, 1993

Milton Babbitt: Accompanied Recitative for Soprano Saxophone and Piano, 1994

Jennifer Higdon: Autumn Reflection for Flute and Piano, 1994

Walter Hartley: African Dance for Alto Saxophone and Piano, 1994

Walter Hartley: Sonata for Soprano Saxophone and Piano, 1994

Walter Hartley Sonatina Romantical for Clarinet and Piano, 1994

John Harbison: San Antonio: Sonata for Alto Saxophone and Piano, 1994

Kirke Mechem: Wedding Madrigal for Flute and Piano, Op.56, 1994.

Elliott Schwartz: Phoenix for Bassoon and Piano, 1995

Gary Schocker: Sicilienne for Flute and Piano, 1996

Michael Torke: Spirite for Flute and Piano, 1996

Thomas Pasatieri: Sonata for Flute and Piano, 1996

Walter Hartley: Romance for Bass Saxophone and Piano, 1996

Walter Hartley: Sonorities VIII for Bass Saxophone and Piano, 1996

Martin Amlin: Sonata for Flute and Piano, 1997

Samuel Zyman: Sonata for Flute and Piano, 1997

Samuel Adler: Pensive Soliloquy for Saxophone and Piano, 1997

Walter Hartley: Sonorities IX for Clarinet and Piano, 1997

Gary Schocker: Soliloquy for Flute and Piano, 1998

Katherine Hoover: Masks for Flute and Piano, Op. 56, 1998

Walter Hartley: Festive Ode to Yerevan for Alto Saxophone and Piano, 1998

Harold Levin: Sonata for Alto Saxophone and Piano, 1998

Walter Hartley: Nocturne for Bass Clarinet and Piano, 1998

Ned Rorem: An Oboe Book for Oboe and Piano, 1999

Henri Lazarof: Sonatina for Flute and Piano, 1999

Andre Previn: Sonata for Bassoon and Piano, 1999

Gary Schocker: Sonata for Bassoon and Piano, 1999

Appendix II

List of Twentieth-century American Duos for Woodwinds and Piano by Instruments

Flute and Piano

Parker Bailey: Sonata for Flute and Piano, 1928

Robert Russell Bennett: Dance for Flute and Piano, 1928; Nocturne for Flute and Piano, 1928

Walter Piston: Sonata for Flute and Piano, 1930

Henry Brant: Partita for Flute and Piano, 1932

Ingolf Dahl, Variations on French Folk Tune for Flute and Piano, 1935

Kent Kennan: Night Soliloquy for Flute and Piano, 1936

Halsey Stevens: Sonatina for Flute and Piano, 1943

Jack Beeson: Song for Flute and Piano, 1945

Eldin Burton: Sonatina for Flute and Piano, 1946

Gordon Binkerd: Sonatina for Flute and Piano, 1947

Ned Rorem: Mountain Song for Flute and Piano, 1948

Ruth Anderson: Sonata for Flute and Piano, 1951

Ruth Anderson: Sonatina for Flute and Piano, 1951

George Antheil: Sonata for Flute and Piano, 1951

Everett Helm: Sonata C for Flute and Piano, 1952

Nicolas Flagello: Concerto Antonino for Flute and Piano, 1953

-originally for flute and orchestra, reduction by the composer.

Charles W. Smith: Rondo for Flute and Piano, 1955

Ernest Block: Suite Modale for Flute and Piano 1956

Richard Faith: Sonata for Flute and Piano, 1957

Undine Smith Moore: Three Pieces for Flute and Piano (1958

Vittorio Giannini: Sonata for Flute and Piano, 1958

Bernhard Heiden: Sonatina for Flute and Piano, 1958

Ruth Shaw Wylie: Sonata No.1 for Flute & Piano, Op.20,1959

Walter Hartley: Suite for Flute and Piano, 1960

Robert Muczynski: Sonata for Flute and Piano, 1961

John Harbison: Duo for Flute and Piano, 1961

Gloria Coates: Sylken for Flute and Piano, 1961

Walter Hartley: Fantasia for Flute and Piano, 1961

Samuel Barber: Canzone for Flute and Piano, 1962

Curtis Curtis-Smith: Sonata for Flute and Piano, 1963

Robert Basart: Fantasy for Flute and Piano, 1963

Harvey Sollberger: Music for Flute and Piano, 1963

Lawrence Widdoes: Sonata G for Flute and Piano, 1963

Wen-Chung Chou: Cursive for Flute and Piano, 1964

Alec Wilder: Sonata for Flute and Piano, No.1, 1964

Vittorio Giannini: Sonata for Flute and Piano, 1964

George Antheil: Sonata for Flute and Piano, 1965

Jack Delano: Sonatina for Flute and Piano, 1965

Ingolf Dahl: Variations on an Air by Couperin for Flute and Piano, 1965

Verne Reynolds: Sonata for Flute and Piano, 1965

Thomas Beversdorf: Sonata for Flute and Piano 1966

Peter Westergaard: Divertimento on Discobolic Fragments for Flute and Piano, 1967

Paul Cooper: Sonata for Flute and Piano, 1967

Howard Rovics: Cybernetic Study for Alto Flute and Piano, 1968

Wallace Berry: Duo for Flute and Piano, 1969

Joan Tower: Movements for Flute and Piano, 1970

Aaron Copland: Duo for Flute and Piano, 1971

Raynor Brown: Sonata I for Flute and Piano, 1975

Robert Baksa: Sonata for Flute and Piano, 1976

John Verrall: Sonata for Flute and Piano, 1976

Dinos Constantinides, Rhapsody II for Flute and Piano, 1977
-rev. 1998

Ned Rorem: Whales: Weep Not! for Flute and Piano, 1978

Gwyneth Walker: Sonata for Flute and Piano, 1978

Neely Bruce: Grand Duo for Flute and Piano, 1978

Joseph Schwantner: Black Anemones for Flute and Piano, 1980

George Rochberg: Between Two Worlds for Flute and Piano, 1982

John W. Downey: Portrait No. 3 for Flute and Piano, 1984

Herman Berlinski: Sonata for Flute and Piano, 1984

John Bavicchi: Sonata for Flute and Piano, 1986

Joseph Schwantner: Soaring for Flute and Piano, 1986

Lowell Liebermann: Sonata for Flute and Piano, Op.23, 1987

Peter Schickele: Music for Mary for Flute and Piano, 1988

David Baker: Sonata for Flute and Piano 1989

Leslie Bassett: Illuminations for Flute and Piano, 1989

Rick Sowash: Une Pavane Americaine for Flute and Piano, 1990
-Homage à Ravel's Pavane pour une infante défunte with echoes of Gershwin and jazz.

Gary Schocker: Airborne for Flute and Piano, 1991

Robert Maggio: Flute and Piano for Flute and Piano, 1992

John La Montaine: Sonata for Piccolo and Piano, Op.61, 1993

Tomas Svoboda: Chorale from 15th Century for Flute & Piano, Op.52b, 1993

Lukas Foss: Three American Pieces for Flute and Piano, 1993

Jennifer Higdon: Autumn Reflection for Flute and Piano, 1994

Kirke Mechem: Wedding Madrigal for Flute and Piano, Op.56, 1994

Gary Schocker: Sicilienne for Flute and Piano, 1996

Michael Torke: Spirite for Flute and Piano, 1996

Thomas Pasatieri: Sonata for Flute and Piano, 1996

Martin Amlin: Sonata for Flute and Piano, 1997

Samuel Zyman: Sonata for Flute and Piano, 1997

Gary Schocker: Soliloquy for Flute and Piano, 1998

Katherine Hoover: Masks for Flute and Piano, Op.56, 1998

Henri Lazarof: Sonatina for Flute and Piano, 1999

Oboe and Piano

David Stanley Smith: Sonata for Oboe and Piano, 1925

Walter Piston: Suite for Oboe and Piano, 1931

Stefan Wolpe: Sonata for Oboe and Piano, 1937-41

Vivien Fine: Sonata for Oboe and Piano, 1939

Burnet Tuthill: Sonata for Oboe and Piano, 1946

Henry Cowell: Three Ostinati with Chorales for Oboe and Piano, 1946

Elizabeth Sprague Coolidge: Sonata for Oboe and Piano, 1947

Howard Hanson: Pastorale for Oboe and Piano, 1949

Kent Kennan: Scherzo, Aria, and Fugato for Oboe and Piano, 1949

William Latham: Sonata for Oboe and Piano, 1949

Howard Hanson: Pastorale for Oboe and Piano, Op.38, 1949

Alvin Etler: Intro and Allegro for Oboe and Piano, 1952

George Crumb: Three Pastoral Pieces for Oboe and Piano, 1952

Halsey Stevens: Sonatina Piacevole for Oboe and Piano, 1956

William Sydeman: Variations for Oboe and Piano, 1959

Tomas Svoboda: Classical Sonatine for Oboe and Piano, Op.28, 1960

Edith Borroff: Variation and Theme for Oboe and Piano, 1963

Leo Sowerby: Suite for Oboe and Piano, 1963

Richard Faith: Essays for Oboe and Piano, 1964

Charles Wuorinen: Compositions for Oboe and Piano, 1965

William Presser: Sonata for Oboe and Piano, 1966

John Diercks: Sonata for Oboe and Piano, 1966

Joan Tower: Opa Eboni for Oboe and Piano, 1967

Sam Raphling: Sonata for Oboe and Piano, 1967

Ursula Mamlok: Capriccios for Oboe and Piano, 1968

Peter Schickele: Gardens for Oboe and Piano, 1968

John Bavicchi: Sonatina for Oboe and Piano, Op.30, 1970

Charles Knox: Song and Double for Oboe and Piano, 1984

Christopher J. Freyer: Sonata for Oboe and Piano, 1986

Robert Baksa: Sonata Oboe and Piano, 1988

Samuel Adler: Sonata for Oboe and Piano, 1989

David Ashley White: L'isola di S. Michele for Oboe and Piano,

English Horn and Piano

Halsey Stevens: Three Hungarian Folk Songs for English Horn and Piano, 1950

Clarinet and Piano

Edward Burlingame Hill: Sonata for Clarinet and Piano, Op.32, 1926

Marion Bauer Sonata: Op.22, Viola or Clarinet and Piano, 1932

-The composer wrote the clarinet part as well.

Edwin Gerschefski: Sonatine for Clarinet and Piano, Op.18, 1935

Burnet C. Tuthill: Fantasy Sonata for Clarinet and Piano, Op.3, 1936

Otto Luening: Fantasia Brevis for Clarinet and Piano, 1937

Leo Sowerby: Sonata for Clarinet and Piano, 1938

Ernst Krenek: Sonatine for Bass Clarinet and Piano, 1938

Elliott Carter: Pastoral for Clarinet and Piano, 1940

Leonard Bernstein: Sonata for Clarinet and Piano, 1941

Halsey Stevens: Serenade for Clarinet and piano, 1944

Halsey Stevens: Suite for Clarinet and Piano, 1945

Elliott Carter: Pastorale for Clarinet and Piano, 1945

Halsey Stevens: Suite for Clarinet and Piano, 1945

Donald Pinkham: Sonata for Clarinet and Piano, 1946

Romeo Cascarino: Sonata for Clarinet and Piano, 1947

Donald Keats: Sonata for Clarinet and Piano, 1948

Henry Cowell: Six Casual Developments for Clarinet and Piano, 1949

Richard Faith: Elegy for Clarinet and Piano, 1950

Frank Campo: Kinesis for Clarinet and Piano, 1950

Donald Martino: Sonata for Clarinet and Piano, 1951

Milton Adolphus: Opus 93 for Clarinet and Piano, 1951

Alvin Etler: Sonata No.1 for Clarinet and Piano, 1952

Bernhard Heiden: Sonatina for Clarinet and Piano, 1937

Ernst Krenek: Suite for Clarinet and Piano, 1955

William Schmidt: Rhapsody I for Clarinet and Piano, 1955

Ellis Kohs: Sonata for Clarinet and Piano, 1956

John Elwood Price: Blues and Dance I for Clarinet and Piano, 1957

Arthur Berger: Duo for Clarinet and Piano, 1957

George Rochberg: Dialogues for Clarinet and Piano, 1957–58

Grant Fletcher: Sonata for Clarinet and Piano, 1958

Leo Kraft: Five Pieces for Clarinet and Piano, 1962

Matt Doran: Sonata for Clarinet and Piano, 1963

Halsey Stevens: Four Folksongs of Touraine for Clarinet and Piano, 1963

Bill Smith: Mosaic for Clarinet and piano, 1964

George Walker: Perimeters for Clarinet and Piano, 1966

John Boda: Sonatina for Clarinet and Piano, 1966

Richard Faith: Two Sea Pieces for Clarinet and Piano, 1966

William Sydeman: Duo for Clarinet and Piano, 1966

George Walker: Sonatina for Clarinet and Piano, 1966

Larry Austin: Current for Clarinet and Piano, 1967

Anthony Donato: Sonata for Clarinet and Piano, 1967

Louise Talma: Three Duologues for Clarinet and Piano, 1967-68

Frank Levy: Sonata for Clarinet and Piano, 1968

Yehudi Wyner: Cadenza! for Clarinet and piano, 1969

Richard Hervig: Sonata for Clarinet and Piano, No.2, 1970

Gail Kubik: Sonatina for Clarinet and Piano, 1971

Alvin Etler: Sonata for Clarinet and Piano, 1971

Josef Alexander: Sonata for Clarinet and Piano, 1972

George Perle: Sonata quasi una fantasia for Clarinet and Piano, 1972

Alan Hovhaness: Night of a White Cat for Clarinet and Piano, 1973

Ingolf Dahl: Sonata da Camera for Clarinet and Piano, 1973

Ruth Schonthal: Sonata Concertante for Clarinet and Piano, 1973

Elliott Schwartz: Souvenir for Clarinet and Piano, 1974

Dinos Constantinides: Impressions II for Clarinet and Piano, 1975

Walter Hartley: Metamorphoses for Clarinet and Piano, 1975

Henri Lazarof: Adieu for Clarinet and Piano, 1976

William Presser: Sonatina for Clarinet and Piano, 1978

Howard Boatwright: Sonata for Clarinet and Piano, 1980

Alan Hovhaness: Sonata for Clarinet and Piano, 1983

Joan Tower: Fantasy for Clarinet and Piano, 1983

Robert Muczynski: Time Pieces for Clarinet and Piano, Op.43, 1983

Richard Festinger: Impromptu Clarinet and Piano, 1985

Aaron Copland: Sonata for Clarinet and Piano, 1986
-transcribed from violin sonata by the composer

Roger Nixon: Music for Clarinet and Piano, 1986

Katherine Hoover: Ritual for Clarinet and Piano, 1989

Kenneth Fuchs: Gazing at Orion for Clarinet and Piano, 1989

Sebastian Currier: Intimations for Clarinet and Piano, 1989

David Baker: Sonata for Clarinet and Piano, 1990

Samuel Adler: Sonata for Clarinet and Piano, 1990

Simon Sargon: Deep Ellum Nights for Clarinet and Piano, 1991

Gary Schocker: Sonata for Clarinet and Piano, No.1, 1992

Walter Hartley Sonatina Romantica for Clarinet and Piano, 1994

Walter Hartley: Sonorities IX for Clarinet and Piano, 1997

Walter Hartley: Nocturne for Bass Clarinet and Piano, 1998

Bassoon and Piano

Halsey Stevens: Three Pieces for Bassoon and Piano, 1947

Halsey Stevens: Sonata for Bassoon and Piano, 1949

Alvin Etler: Sonata for Bassoon and Piano, 1952

Warren Benson: Song and Dance for Bassoon and Piano, 1953

Ellis Kohs: Sonatina for Bassoon and Piano, 1953

William Presser: Suite for Bassoon and Piano, 1967

Joseph C. Schwantner: Chronicon for Bassoon and Piano, 1968

Alec Wilder: Sonata for Bassoon and Piano, No.1, 1968

Otto Luening: Sonata for Bassoon and Piano, 1970

David Maslanka: Music for Doctor Who for Bassoon and Piano, 1979

Peter Schickele: Summer Serenade for Bassoon and Piano, 1983

Richard Faith: Suite for Bassoon and Piano, 1989

Robert Baksa: Sonata for Bassoon and Piano, 1991

Roger Craig Vogel: Sometimes Lyric Suite for Bassoon and Piano, 1993

Elliott Schwartz: Phoenix for Bassoon and Piano, 1995

Andre Previn: Sonata for Bassoon and Piano, 1999

Gary Schocker: Sonata for Bassoon and Piano, 1999

Saxophone and Piano

Jascha Gurewich: Saxophone Sonata, 1928

Paul Creston (1906-1985) Suite for Saxophone and Piano, 1935

Bernhard Heiden: Sonata for Alto Saxophone and Piano, 1937

Paul Creston: Sonata for Alto Saxophone and Piano, Op.19, 1945

Ferde Grofé: *Diana*, for Alto Saxophone and Piano, 1952
-sometimes listed as composed in 1908

Lawson Lunde: Sonata for Alto Saxophone and Piano, 1959

Richard Lane: Suite for Alto Saxophone and Piano, 1962

John David Lamb: Sonata for Soprano Saxophone and Piano, 1961

Walter Skolnik: Sonatina for Alto Saxophone and Piano, 1962

Walter Hartley: Duo for Alto Saxophone and Piano, 1964

Walter Hartley: Duo for Alto Saxophone and Piano, 1964

Burnet C. Tuthill: Sonata for Alto Saxophone and Piano, 1966

Walter Hartley: Poem for Tenor Saxophone and Piano, 1967

Walter Hartley: Poem for Tenor Saxophone and Piano, 1967

William Schmidt: Sonata for Alto Saxophone and Piano, 1967

Leon Stein: Sonata for Tenor Saxophone and Piano, 1967

Garland Andersson: Sonata for Saxophone and Piano, 1968

Leslie Bassett: Music for Saxophone and Piano, 1968

Michael Cunningham: Trigon for Tenor Saxophone and Piano, Op.31, 1969

Bernhard Heiden: Solo for Alto Saxophone and Piano, 1969

Robert Muczynski: Sonata for Alto Saxophone and Piano, 1970

Alec Wilder: Sonata for Alto Saxophone and Piano, 1970

Rayner Brown: Sonata Breve for Saxophone and Piano, 1970

Gregory Kosteck: Mini-Variations for Tenor Saxophone and Piano, 1971

Neely Bruce: Grand Duo for Saxophone and Piano, 1972

John Diercks: Suite for Saxophone and Piano, 1972

Halsey Stevens: Dittico for Alto Saxophone and Piano, 1972

Walter Hartley: Sonata for Tenor Saxophone and Piano, 1974

Walter Hartley: Little Suite for Baritone Saxophone and Piano, 1974

Walter Hartley: Sonata for Baritone Saxophone and Piano, 1976

Walter Hartley: Sonorities IV for Alto Saxophone and Piano, 1976

Curtis Curtis-Smith: Unisonics for Alto Saxophone and Piano, 1977

Walter Hartley: Diversions for Soprano Saxophone and Piano, 1979

Ronald L. Caravan: Quiet Time for Soprano Saxophone and Piano, 1980

Roger Craig Vogel: Temporal Landscape Number 5, for Alto Saxophone and Piano, 1981

Charles Wuorinen: Divertimento for Alto Saxophone and Piano, 1982,

Ned Rorem: Picnic on the Marne for Alto Saxophone and Piano, 1983

William Albright: Sonata for Alto Saxophone and Piano, 1984

Richard Faith: Phantasies for Saxophone and Piano, 1985

Timothy Broege: Characteristic Suite for Saxophone and Piano, 1985

Walter Hartley: Sonorities VII for Tenor Saxophone and Piano, 1985

Walter Hartley: Scherzino for Tenor Saxophone and Piano, 1986

Walter Hartley: Sonata Elegiaca for Alto Saxophone and Piano, 1987

Walter Hartley: Giocosa for Bass Saxophone and Piano, 1987

David Gillingham: Sonata for Alto Saxophone and Piano, 1988

David Maslanka: Sonata for Alto Saxophone and Piano, 1988

David Maslanka: Sonata for Alto Saxophone and Piano, 1989

Bill Dobbins: Sonata for Soprano Saxophone and Piano, 1990

Roger Craig Vogel: Sonata for Alto Saxophone and Piano, 1993

Milton Babbitt: Accompanied Recitative for Soprano Saxophone and Piano, 1994

Walter Hartley: African Dance for Alto Saxophone and Piano, 1994

Walter Hartley: Sonata for Soprano Saxophone and Piano, 1994

John Harbison: San Antonio: Sonata for Alto Saxophone and Piano, 1994

Walter Hartley: Romance for Bass Saxophone and Piano, 1996

Walter Hartley: Sonorities VIII for Bass Saxophone and Piano, 1996

Samuel Adler: Pensive Soliloquy for Saxophone and Piano, 1997

Walter Hartley: Festive Ode to Yerevan for Alto Saxophone and Piano, 1998

Harold Levin: Sonata for Alto Saxophone and Piano, 1998

Appendix III

List of Composers and Performers

Arthur Foote (1853-1937)

Béla Bartók (1881-1945)

Cecil Lesson (1902-1989)

David Oppenheim (1922-2007)

Donald Sinta (b.1937)

Elliott Carter (1908-2012)

Eugene Rousseau (b.1932)

George Gershwin (1898-1937)

Harold Shapero (1920-2013)

Harvey Pittel (b.1943)

Igor Stravinsky (1882-1971)

Larry Teal (1905-1984)

Paul Hindemith (1895-1963)

Siguard Rascher (1907-2001)

Virgil Thomson (1896-1989)

Walter Piston (1894-1976)

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This thesis provides information about Muczynski's life, and it includes program notes on his major duo works.

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