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A STUDY OF SELECTED FLUTE WORKS OF OTTO LUENING

by

YILIN HSU

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

2005

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ABSTRACT

A STUDY OF SELECTED FLUTE WORKS OF OTTO LUENING

by

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Adviser: Professor Philip Rupprecht

Today Otto Luening (1900-1996) is probably best known for his pioneering achievements with Vladimir Ussachevsky in electronic and pre-recorded music that brought him into public attention in the 1950s. He has written over 300 compositions in all genres and a wide range of styles from traditional to experimental. As well as being a preeminent American composer, educator, writer, conductor and administrator, Luening was also a fine flutist.

Luening composed more than thirty solo and chamber works for the flute. Since his flute works have so far received scant attention and have not been performed widely, this study aims to bring his compositions for the flute to the attention of a much wider audience. Among Luening's many flute compositions, *Fantasy in Space* (1952), *Low Speed* (1952) and *Invention in Twelve Tones* (1952) for flute on tape recorder, *Lyric Scene* (1958) for flute and strings, *Fifth Suite* (1969) for flute solo, and *Trio* (1962) for flute, cello and piano will be discussed in detail in this study. These works are examined in both biographical and historical perspective in order to provide the context for the features presented in the music. The purpose of this study is to examine the importance of these flute works, and discover how the composer integrated his compositional talent with his instrument.

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TABLE OF CONTENTS

	Page
LIST OF EXAMPLES	vii
LIST OF CHARTS	ix
INTRODUCTION	1
CHAPTER	
I. HISTORICAL AND BIOGRAPHICAL REVIEW OF OTTO LUENING'S FLUTE WORKS	5
II. TAPE MUSIC WITH FLUTE	16
<i>Fantasy in Space</i>	
<i>Invention in Twelve Tones</i>	
<i>Low Speed</i>	
III. FIFTH SUITE FOR FLUTE SOLO	42
IV. <i>LYRIC SCENE</i>	65
V. <i>TRIO</i> FOR FLUTE, CELLO AND PIANO	88
APPENDICES	
A. List of flute works from the Otto Luening Collection of the New York Public Library, Research Collections.	104
B. Score of <i>Fantasy in Space</i>	117
C. Score of <i>Invention in Twelve Tones</i>	122
D. Score of <i>Low Speed</i>	123
E. Score of <i>Fifth Suite</i>	124
F. Score of <i>Lyric Scene</i>	127
SELECTED BIBLIOGRAPHY	147
DISCOGRAPHY	152

List of Examples

Example	Page
Example 2-1. Minor Second Intervals and the Trills in Measure 25 to 34.	28
Example 2-2. Three Triads	29
Example 2-3. Tone Rows in the <i>Invention in Twelve Tones</i>	31
Example 2-4. The Canon in the <i>Invention in Twelve Tones</i>	33
Example 3-1. <i>Preamble</i> , mm. 9-21, Irregularity of Phrase Lengths	47
Example 3-2. The Rhythmic Scheme of the <i>March</i>	53
Example 3-3. Ziehn's Diatonic Plurisignificance	56
Example 3-4. C-sharp Minor and E Major Triad.	57
Example 3-5. The Middle-Ground Level of <i>Ceremony</i>	58
Example 3-6. Tritones.	58
Example 3-7. The Repeating Pitch Cells in the Fourth Movement	61
Example 3-8. Triads, Seventh and Ninth chords in the Fourth Movement	62
Example 4-1a. Thematic Variation in the Introduction of the Sonata for Piano in Memoriam Ferruccio Busoni, mm. 1-4	70
Example 4-1b. Altered Theme, mm. 19-22.	70
Example 4-1c. mm. 26-29.	70
Example 4-1d. mm. 44-50	71
Example 4-2a. The original Theme in the <i>Lyric Scene</i> , mm 19-26, Flute Part	74
Example 4-2b. Altered Second Theme, mm 31-38, Cello Part.	75

Example 4-c. mm. 95-102, Flute Part	75
Example 4-3a. The Original Second Theme of <i>Legend</i> , mm. 82-92	76
Example 4-3b. Altered Second Theme in mm. 313-324.....	76
Example 4-3c. The Original Second Theme of <i>Lyric Scene</i> , mm. 19–26 Flute Part	76
Example 4-3d. The Altered Second Theme of <i>Lyric Scene</i> , mm. 31-38	77
Example 4-4. Three Diatonic Triads in <i>Fifth Suite</i>	78
Example 4-5. Harmonic Progression in <i>Lyric Scene</i> , mm. 1–5.....	79
Example 4-6. The Second Movement of Mozart Flute Quartet, K.285a (mm. 1-6) ...	82
Example 4-7. Harmonic Areas of <i>Lyric Scene</i> , mm. 19-108	83
Example 4-8. The Structure of the Second Theme of <i>Lyric Scene</i> , mm. 19-30	85
Example 4-9. The Variations of the Second Theme of <i>Lyric Scene</i> , mm. 31-42	85
Example 5-1a. Twelve Rhythmic Patterns from Luening’s Manuscript	91
Example 5-1b. Rhythmic Patterns in the Trio	91
Example 5-2a. The Trio, mm. 1–9	94
Example 5-2b. The Trio, mm. 281–287	95
Example 5-3. The Third Sonata, mm. 27-31	97

List of Charts

Chart	Page
Chart 4-1. <i>Legend</i> mm. 1–56	72
Chart 4-2. Formal Structure of <i>Legend</i>	73
Chart 4-3. Formal Structure of <i>Lyric Scene</i>	73
Chart 5-1. The Formal Structure of the <i>Trio</i>	88

INTRODUCTION

Otto Luening (1900–1996) was a man whose broad and varied musical career as a contemporary American composer, educator, writer, administrator, conductor, and flutist provided inspiration and encouragement to continuing generations of composers and musicians. Among his many awards and titles,¹ the Laurel Leaf Award of the American Composers Alliance “for distinguished achievement in fostering and encouraging American music” best exemplifies Luening’s life accomplishments.²

Today, Luening is probably best remembered for his pioneering achievements in electronic and pre-recorded music with Vladimir Ussachevsky (1911–1990) in the early 1950s, as the founder of the Columbia-Princeton Studio, and as the co-founder of the Composers Recording Incorporation recording company. Yet, as a productive composer, he had over 250 compositions in all genres, including many solo and chamber pieces for traditional instruments, more than 40 orchestral works, 50 songs, the opera *Evangeline*, the oratorio *No Jerusalem But This*, and music for plays. Styles range from the traditional to the experimental: diatonic, serial, polytonal, improvisatory, aleatory, and electronic music. The impact of his widely varied styles has been profound in influencing his composition students, including John Corigliano (b. 1938), Charles

¹ Luening received a Guggenheim Fellowship in 1930, and his many titles during his career include: founding member, president and cofounder of American Music Center (1940); president of American Composers Alliance (1945–1951); co-founder of Composers Recordings, Inc. (1954); founder and co-director of the Columbia-Princeton Electronic Music Center (1959–70); elected to membership of the National Institute of Arts and Letters (1952); and trustee of the American Academy in Rome (1953–70), as well as serving as a board member or advisor for numerous musical organizations, institutions, and foundations.

² Oliver Daniel, *Otto Luening* (New York: Broadcast Music, 1970), 4.

Wuorinen (b. 1938), Harvey Sollberger (b. 1938), Mario Davidovsky (b. 1934), Chou Wen-Chung (b. 1923), and Ezra Laderman (b. 1924).³

Although Luening had a long and productive career as a composer, his flute works have received scant attention so far and are not widely performed. Luening made his debut as a flutist and launched his professional career at the age of sixteen. He utilized his intimate knowledge of the flute's technical and musical potential to make important contributions to modern flute literature. In addition to three electronic works with Vladimir Ussachevsky -- *Fantasy in Space*, *Low Speed* and *Invention in Twelve Tones* for flute on tape recorder (1952) -- he composed more than thirty solo and chamber works for the flute with traditional instrumental combinations.⁴ Yet his lifelong contributions to flute music have not been duly recognized. According to Luening, it was because he lacked the skills of self-promotion.⁵ Having multiple careers, he found that it was difficult to follow up his accomplishments until it was too late.

The flute literature has grown immensely in the twentieth century in all solo, chamber and concerto catalogues. In the early twentieth century, the French woodwind

³ Ralph Hartsock, *Otto Luening: a Bio-Bibliography* (New York: Greenwood Press, 1991), 15-16.

⁴ Manuscripts, working notes (sketch-notes) and first editions of Luening's works are all collected in the Otto Luening Collection of the New York Public Library for the Performing Arts. The collection is listed in appendix A of this study.

⁵ "Although I sketched and composed a fair amount during most of these years, I neglected promoting my compositions. It took me decades to admit that unlike in Europe, where introductions from prominent colleagues were sufficient to launch one, in the United States, some degree of self-promotion was needed to make a career. Being a good musical citizen and writing good works was not enough. My reputation as composer fluctuated unduly, because I rarely followed up my occasional successes until years later." Lester Trimble, review of *The Odyssey of an American Composer: the Autobiography of Otto Luening*, *Musical Quarterly* 69 (Spring 1983): 284.

playing style was introduced through the immigration of French flutists.⁶ The refined tone of the French school and the development of the instrument inspired and encouraged American flutists which eventually made the flute a popular instrument in the United States. Many flutist-composers like Luening brought twentieth-century flute music into a new era with their avant-garde techniques.⁷ The continuously innovative techniques for the flutist's tonal and technical demands introduced into twentieth-century flute music have provided the most exciting challenge for all flutists. The technical demand of Luening's flute music is not extreme, but the sense of playfulness, wit and humor in his compositions creates a unique personal style. The purpose of this study is to bring Luening's flute compositions to the public's attention, examine the importance of these flute works, and discover how the composer integrated his compositional talent with his instrument.

The chapter one provides a brief review of Luening's life and will survey factors that contributed to the origins of his flute music, from his early training in flute and composition to his continuing activities during the 1940s, 1950s and 1960s as a flutist-composer. All his flute works, from his very first work as a composer through his last flute composition, and critical commentaries of the works, from brief reviews to Luening's own words, will also be discussed. The four chapters that follow provide an

⁶ Paul Taffanel's and Philippe Gaubert's students, Marcel Moyse, Georges Barrère, and Georges Laurent immigrated to US, and brought the pedagogy and tonal ideal of the French school – refined quality tone – to the United States. They fostered many great American flutists, such as William M. Kincaid (1895–1967) and Samuel Baron (1925–1997).

⁷ “. . . a new avant-garde school of flutists has expanded the concept of timbral variety far beyond what Paul Taffanel could have dreamed of. Robert Cantrick, Robert Dick, Otto Luening, Harvey Sollberger, and their colleagues have introduced entirely new techniques to the flutist's tonal and technical repertoire: buzzing, multiphonics, whistle tones, percussive effects such as key clicks and tongue slaps, and many more.” Nancy Toff, *The Flute Book* (New York: Oxford University Press, 1996), 102.

analysis of musical elements, formal structure, pitches, motive relationships and rhythms, and the styles of important pieces, including *Fantasy in Space* (1952), *Low Speed* (1952), *Invention in Twelve Tones* (1952) for flute on tape recorder, *Lyric Scene* (1958) for flute and strings, *Fifth Suite* (1969) for flute solo, and *Trio* (1962) for flute, cello and piano. These pieces are selected from his 1950s and 60s works mainly to represent Luening's eclectic style.

CHAPTER 1

HISTORICAL AND BIOGRAPHICAL REVIEW OF OTTO LUENING'S FLUTE WORKS

Early years

Born in Milwaukee, Wisconsin, on June 15, 1900, Luening grew up in a musician's family that had emigrated from Germany. His mother was a singer, and his father - who was active as a pianist, composer, and conductor - was Musical Director of the Milwaukee Musical Society and a professor at the University of Wisconsin. Luening showed his musical interest and talent early on, learning piano at age of four under his father's supervision in a casual manner.¹ When he was six years old, he was already writing music. Luening's earliest experience on the flute commenced at the age of nine, in 1909, with the present from his mother of an eight-keyed French piccolo and an instruction book.² However, his father did not want him to be a musician.³ Luening did not have any formal musical education until 1912, when the family moved to Europe and settled in Munich.

Since Luening had shown enthusiasm for music, his parents sent him to the Royal Academy of Music in Munich for private flute lessons with Professor Alois Schellhorn in 1913. At age thirteen he took his first flute lesson. Instead of the French piccolo, his first flute was a regular cylindrical Boehm flute that was built from specifications of Richard Wagner and Theobald Boehm, and handmade by

¹ Ralph Hartsock, *Otto Luening: a Bio-Bibliography* (New York: Greenwood Press, 1991), 3.

² Otto Luening, *The Odyssey of an American Composer: The Autobiography of Otto Luening* (New York: Scribner, 1980), 68.

³ After seeing Luening's first composition, his father said: "No, no. I do not want any of my children to be a musician. It should be discouraged. An artist's life is much too difficult in the United States." Luening, 42.

Bürger in Strasbourg.⁴ From Professor Schellhorn, Luening had a real introduction to the flute repertoire through Anderson's and Demersseman's etudes, Mozart's and Bach's standard solo music, and Wagner's and Richard Strauss's operas and symphonies.⁵ In 1916, at the age of sixteen, he made his debut as a flutist and launched his professional career.⁶

When America entered World War I in 1917, Luening fled to Zurich and studied flute with Jean Nada in the Municipal Conservatory. Luening recounts in detail his flute study with Nada in his autobiography.⁷ As a teacher, Nada was strict but patient. In addition to giving Luening private flute lessons, Nada also coached Luening in orchestral music; Luening joined the Tonhalle Orchestra and the Municipal Opera as a third flute, piccolo, and deputy first flute, sitting next to Nada. Years later, Luening graduated from the conservatory with honors.⁸

While playing in the orchestra as a professional flutist, Luening also had the chance to conduct the orchestra. The experience led him to join James Joyce's English Players company as an actor, composer and conductor working in the theater. Because of this broad musical background Luening gained valuable experience for a performer-conductor-flutist, allowing him to pursue a multiple-dimensional career later in his life.

⁴ Ibid., 100.

⁵ Ibid., 108.

⁶ "His concert debut as a flutist occurred on March 27, 1916. On December 18 of that year he made his debut at the Akademie der Tonkunst in Munich with Handel's Sonata in G minor for flute." Ralph Hartsock, 3.

⁷ Luening, 142-46.

⁸ On the final report from the Municipal Conservatory in Zurich, Jean Nada said: "Supported by his exemplary diligence and by his great talent, Mr. Luening finished his studies with excellent success. He played Chaminade's Concerto for Flute with polished technique and with excellent musicianship and proved himself a skillful flutist." *Otto Luening Centennial 2000* (The Otto Luening Trust, 2000), 9.

During these years, Luening studied composition privately with Ferruccio Busoni (1866–1924). Busoni's aesthetics and philosophical approach to music deeply influenced Luening's long music-making career. Luening attributed his concern with sound color in both traditional and electronic venues to Busoni's teachings.⁹ A brief description of Busoni's influence on Luening also shows that Luening adapted Busoni's eclectic style:

A student of Busoni, Luening absorbed from his teacher both the rigorous craft of neo-classic technique and the experimental bent that sought to liberate sounds from the restrictions of conventional scales and instruments.¹⁰

Besides Busoni, Philip Jarnach (1892–1982) also had a great and lasting influence on Luening's music. Luening mentioned in his autobiography that from Jarnach's teaching he learned how to carefully read and analyze a composition, which helped him enormously in his later conducting and teaching careers. In addition, Jarnach demanded the writing and studying of fugue and canon that helped develop Luening's counterpoint skills. Jarnach went over every detail of some of Luening's works, such as the *Sonatina for flute and piano*.¹¹

Beside the strong influences of both Busoni and Jarnach in Luening's early compositions, Bernhard Ziehn's (1845–1912) theory also had an impact on Luening's writing style.¹² Many of Luening's compositions are contrapuntal and use techniques

⁹ Lester Trimble and Severine Neff, "Otto Luening", *New Grove Dictionary of Music and Musicians* online, <<http://www.grovemusic.com>>

¹⁰ Elliott Schwartz, Barney Childs, James Fox, *Contemporary Composers on Contemporary Music* (New York: Da Capo Press, 1998), 251.

¹¹ Luening, 154-55.

¹² The details of Ziehn's influence will be included in the third chapter of this study.

that derive from the theories of Ziehn. According to Neff and Trimble, Luening's early compositions are "highly contrapuntal, combining tonal and atonal language, and using polytonal and protoserial techniques derived from the theories of Ziehn."¹³ The *Sextet*, for instance, a twenty-minute work in two movements in a polytonal style, with dissonant contrapuntal and tonal chromaticism, reflects German influence and a synthesis between both the conventional and experimental styles.¹⁴

Luening's two earliest compositions include the flute: the *Sextet* for flute, clarinet, horn, violin, viola and cello (1918) and *Sonatina for flute and piano* (1919). As a result of intensive performance experiences, Luening's knowledge of the instrument was reflected in these two early works.

Returning to the United States

Returning to the United States in 1920, Luening settled in Chicago. He once played the flute for the silent movies, and because of the continual support from his early acquaintance, Mrs. Edith Rockefeller McCormick, Luening was able to keep composing. He also conducted the American Grand Opera Company in 1920s. Through a connection with Howard Hanson (1896–1981), Luening soon joined the faculty of the Eastman School (1925–1928) in Rochester, New York, as vocal coach and opera conductor, and he became the executive director of the opera department in 1925. Awarded a Guggenheim fellowship, Luening chose Longfellow's *Evangeline* as the subject for his opera, which he wrote for the American Opera Company.

¹³ Trimble and Neff, "Otto Luening", *New Grove Dictionary of Music and Musicians* online.

¹⁴ "[The Sextet] exhibits polytonality and non-tonal writing." Barbara L. Tischler, *An American Music: the Search for an American Musical Identity* (New York: Oxford University Press, 1986), 125.

During these years, Luening incorporated his life interests into his work. His professional career as a vocal coach and in opera, his study of Vedanta, theosophy, and Yoga, and his decision to become a vegetarian all eventually influenced his compositional work. For instance, in the last movement of the *Trio* (1924) for soprano, flute, and violin, Luening indicates pitches only, with no rhythms, no dynamics, no phrasing, and no entrances, which leaves innumerable performing choices to the performers themselves.¹⁵ An aleatoric-like work is thus created. In addition to the *Trio*, the *Soundless Song* of 1923 also shows strong effects of Luening's theosophical and Indian studies.¹⁶ Luening composed a substantial number of vocal works during these years. It is a result of not only his career in directing and teaching positions, but also his marriage to a Canadian-born concert singer, Ethel Codd, in 1927.

Besides the *Soundless Song* and *Trio*, Luening's flute compositions in the 1920s also include *Concertino* for flute and chamber orchestra (1923) and *Fantasia Brevis* for flute and piano (1929). After returning from Europe in 1920, Luening did not explore "American" styles such as blues, jazz riffs, or folk tunes. Instead, writing in a slightly different style from most other twentieth-century American composers, the French-trained Nadia Boulanger School, or the post-Schoenbergians, Luening adopted German dissonant contrapuntal and tonal chromaticism. Among his early works, for instance, the *Concertino* is a chromatic but tonal work. It is for a solo flute with strings, celesta, and harp, but the orchestration is too fancy to be popular, as Luening

¹⁵ "Henry Cowell later wrote in *Musical Quarterly* that this and a work of Ives's were the first contemporary examples of aleatoric music." Luening, 253.

¹⁶ "I read everything I could find at the Theosophical Society. I realized that any serious student of yoga would have to accept the disciplines, so I became vegetarian... The strongest effect of the theosophical and Indian studies was apparent in *The Soundless Song* ..." Ibid., 240-41.

mentioned in his autobiography. He played it in Philadelphia with great success.¹⁷

Luening also commented in his autobiography that “My *Concertino* had a linear, sometimes polytonal, and neo-classical style that puzzled the audience, as did much of my 1920s music for many years.”¹⁸ The long and dissonant melody in the *Concertino* lingers in the mix of polytonal and neo-classical styles that makes the music complex and difficult to comprehend. As Luening said, it is “too fancy to be popular,” like most of his music.

1930s to 1940s

During the 1930s and 1940s, Luening moved from New York to Arizona, and then back to Vermont and New York due to his teaching positions in different universities.¹⁹ Besides being an educator, he continued to compose. In this period, his flute compositions included *Suite* (1936) for soprano and flute, *First Flute Sonata* (1937) for flute and piano, *Fuguing Tune* (1938) for woodwind quintet, *The Bass with the Delicate Air* (1940), and *First Suite* (1947) for flute solo. Most of these works were in a neo-classical style, but Luening’s main focus at this time was acoustic harmony.

Luening visited Dr. Dayton Miller’s (1866–1941) laboratory in the 1930s because of his long-time interest in acoustic harmony. Miller showed Luening his flute collection and answered his questions about sound production and the history of

¹⁷ Ibid., 234-35.

¹⁸ Ibid., 388.

¹⁹ Luening taught at the University of Arizona in Tucson (1932–1934) and Bennington College in Vermont (1934–1944). He moved to New York in 1944 and taught at Columbia University (1944–1970), Barnard College, and the Juilliard School (1971–73).

overtone theory.²⁰ His composition style thus inclines to the concept of using the overtone series as a source of harmonic materials, which later became the norm in his music. The approach of using acoustic harmony and overtone eventually led him to tape music experiments in the 1950s.²¹ The second chapter of this study provides a discussion of Luening's interest in acoustic harmony and overtones in detail.

1950s to 1960s

According to Barbara Tischler, "The roots of Luening's style of the 1950s and 1960s, like those of other modernists, can be found in his work in the 1920s and 1930s."²² From the 1950s through the 1960s, Luening composed a substantial number of chamber works for the flute that included: *Trio* (1952) for flute, violin and piano and three electronic pieces; *Second Suite* (1953) for flute solo; *Serenade* (1957) for flute and string; *Song, Poem and Dance* for flute and strings, and *Lyric Scene* (both 1958) for flute and strings; *Third Suite* (1961) for flute solo; *Trio* for flute, cello and piano, *Sonority Canon* for two to thirty-seven flutes, and *Three Duets* for two flutes (all 1962); *Fourth Suite* (1963) for flute solo; *Third Short Sonata* for flute and piano, and *Trio* for three flutists (both 1966); *Moonflight* (1967), an electronic piece; and the *Fifth Suite* (1969) for flute solo. These works are in multiple styles of neo-classical, aleatoric, atonal, and electronic.

In the 1950s, Luening's interest turned to electronic music, but he returned to chamber music in the 1960s, using simpler materials and structure.²³ The chamber

²⁰ The details of the visit will be provided in the chapter of tape music with flute of this study.

²¹ Hartsock, 9.

²² Tischler, 12.

works in the 1960s are in different styles, even though they were written almost at the same time. Among these works, the *Trio* for flute, violin and piano (1952) was premiered at Bennington. Like a Baroque sonata, it consists of four short movements, *Larghetto-Allegro-Largo-Allegro*, in an elegant neo-classical style. The last movement presents a *Gigue* style, which is one of the characteristics of Luening's music. Luening liked to combine a dance or a folk-tune with atonality. According to Luening, the *Trio* is "a tribute to the Handel sonatas [that] I had played often and liked so well. Dedicated to Douglas and Emily Moore, it is moderately difficult and meant to be accessible to average performers."²⁴

Sonority Canon (1962) for two to thirty-seven flutes is one of Luening's aleatoric pieces. As Byron Adams observes, "Luening's music is at its best when exploring novel timbral combinations."²⁵ *Sonority Canon* shows how much Luening understood the potential of the flute sound, a flutist-composer's appreciation and knowledge of the possibilities of the flute tone. On the other hand, in *Trio* for three flutists, written in 1966, two of the flutists change between C flute, piccolo and, sometimes, alto flute. Fusing melodic contrapuntal lines with an elaborate Swiss folk song, this trio creates a playful music within a tonal dissonant but neo-classical style. Compared with *Trio*, the *Third Short Sonata* (1966) for flute and piano is avant-garde in concept. The *Third Short Sonata* is in two parts, with an improvisatory interlude

²³ "Since 1965, after exploring and composing much electronic music, I again became interested in the power of the single tone and of the melodic-rhythmic lines as a vehicle for complete musical statement. This resulted in a number of solo works for flute, cello, and viola, as well as duets for these and various other instruments." Otto Luening, liner notes for Otto Luening CD, CRI Record 716, Dec. 2000
<<http://www.composersrecordings.com/cd/716.html>>

²⁴ Luening, 490.

²⁵ Byron Adams, review of *Otto Luening: a Bio-Bibliography*, by Otto Luening, *Notes* 48, no. 4 (June 1992): 1299-1301.

and cadenza in the middle.²⁶ It was not premiered until 1976, and is dedicated to Harvey Sollberger, a student of Luening.

Above all, Luening's compositions in the 1960s were neo-classical, and avant-garde, with atonality and polytonality. The eagerness for experiencing new styles is apparent in his music.

1970s to last years

In the late 1960s, Luening devoted his interest to orchestral and chamber music even more, and the juxtaposition of styles remained an essential principle of his chamber works.²⁷ Luening's flute compositions in the 1970s included: *Second Short Sonata* (1971) for flute and piano; *Prelude* for flute, clarinet and bassoon, *Fugue* for flute, clarinet and bassoon, and *Short Suite* for flute, clarinet and bassoon (all 1974); *Triadic Canon with Variations* for flute and two violins, and *Suite* (both 1976) for two flutes and piano with cello *ad lib*; *Ten Canons* for two flutes, and *Potawatomi Legends No. 2: Fantasias on Indian Motives* (both 1978) for flute solo, which uses musical themes of Native Americans.

Luening stayed remarkably healthy in his later years and continued to write until his mid-nineties. Before he passed away, he still kept composing new music.²⁸ These works were mainly short compositions, and most of them have not been performed or published. His later flute works included: *Serenade and Dialogue* for flute and piano,

²⁶ “[The music] is in two parts separated by an improvisatory interlude and cadenza. According to the composer, ‘the concise, aphoristic materials of the sonata lend an aura of spontaneity to the work...’ Otto Luening, liner notes for Otto Luening CD, CRI Record 716, Dec. 2000 <<http://www.composersrecordings.com/cd/716.html>>

²⁷ Trimble and Neff, “Otto Luening.”

²⁸ *Otto Luening Centennial 2000*, 6-8.

Duo for flute and viola, and *Three Canons* for two flutes (all 1985), *Three Fantasias* (1986) for Baroque flute; *Green Mountain Evening* (1988) for flute, oboe, clarinet, two cellos and piano; *Quartet* (1989) for four flutes; *Fantasia* (1992) for flute; *Fanfare* for four flutes and *Canonical Studies* (both 1993) for two flutes; *Canonical Variations* (1994) for flute; and *Divertimento* for woodwind quintet and *Six Etudes* (both 1995) for flute.

Conclusion

All of Luening's background material strongly indicates the importance of the flute in understanding his music style. Critical commentaries may be helpful in comprehending Luening's flute music, but they typically fall into the same vision: most critics talk about Luening's eclecticism when discussing his work.²⁹ Barbara Tischler writes in *An American Music*,

The career of Otto Luening exemplifies the eclecticism of the non-nationalist American composer. In addition, Luening's work helps to illustrate the connection between the varied styles of composers in the 1920s and 1930s and the explosion in musical creativity that followed World War II.³⁰

Luening was skillful in using counterpoint in his music because of his German musical training, and he was also careful in considering timbre and sonority. He often

²⁹ "Luening was a natural eclectic-assimilating, proselytizing and expounding, as well as inventing. . . he was a true 'all rounder'." Brett Johnson, "Obituary: Striking an American note Otto Luening," *The Guardian* (Manchester, UK, Sep 13, 1996).

³⁰ Tischler, 124.

applied the concept of the overtone and “acoustical harmony” in his music.³¹ His interest in sound eventually resulted in tape music in the 1950s, but in general his music exhibits juxtapositions of conventional and avant-garde styles, as well as instances of his musical wit.³²

Luening did not see himself as an avant-gardist.³³ He supposed that the diverse characteristics of his music were determined by their respective purposes.³⁴ He also believed that as a composer one should be aware of the most recent developments and trends.³⁵ Luening’s flute compositions reveal a willingness to explore new possibilities in twentieth-century music. In his words “I had always considered the old and the new to be interrelated.”³⁶ The term best expressing the essence of Luening’s music may be “eclectic.” Yet the simplicity of Luening’s flute compositions is unique and sophisticated, bringing together old and new things in the music, which is something beyond eclecticism.

³¹ “His music exhibits a life long interest in his concept of ‘acoustical harmony’ (using voicings involving careful aural recognition and use of overtones) and the notion of musical colour as an element of form.” Trimble and Neff, “Otto Luening.”

³² “Although his [Luening’s] early music was practically avant-garde in its degree of atonality and polytonality, he showed over his long career a tendency to embrace many styles, often within the same compositions, anticipating by many years Alfred Schnittke’s famous ‘polystylism.’ Even his early tape music pieces, the height of the avant-garde in the early 1950s, often are melodious and use clear, tonal harmonies.” Joseph Stevenson, “Otto Luening”, Nov. 2000 <<http://alleclassical.com>>

³³ “I never saw myself as a ‘composer,’ ‘master composer,’ or an ‘avant-gardist.’ I am musician, and a humanist, and I believe in the arts and humanities.” Brook Wentz, “Otto Luening at 85: an interview,” *HiFi/Musical America*, 35/11 (1985): 27.

³⁴ John Rockwell, “An Influential Musician at 80,” *New York Times*, June 15, 1980.

³⁵ “I believe that the music of our time will necessarily reflect in part the complexities and pattern of our age. It seems to me that a composer who is unaware of the most recent developments in his art and who does not use them when there is an artistic need for the use of such material, is turning his back on his own age.” *Otto Luening Centennial 2000*, 22.

³⁶ Luening, 520.

CHAPTER 2

TAPE MUSIC WITH FLUTE

On October 28, 1952, Luening and Ussachevsky premiered their first electronic compositions at New York's Museum of Modern Art. It was a concert that conducted by Leopold Stokowski under the auspices of the American Composers Alliance and Broadcast Music Incorporated.¹ This performance represented a revolution in music in the United States as it was the first public concert in the country with a program based on modified sounds of instruments. Luening presented three tape music pieces in the concert: *Fantasy in Space*, *Invention in Twelve Tones*, and *Low Speed*.²

In the early 1950s, the recording equipment that Luening had was very primitive, such as an Ampex 400 tape recorder, a borrowed Magnecord, a Western Electric 639 microphone, and a boxlike device for reverberation and feedback effects. This chapter will examine these three tape music pieces to show why Luening chose to experiment with tape music, how he manipulated the electronic medium with his instrument-flute, and what his tape music meant to flutists. Through analysis, the study will provide a brief sketch of the place of these three tape music pieces in the history of electronic music. As well, the project will reveal and evaluate Luening's contribution to the flute repertoire and his influence on later musicians.

Luening's personal sketches and notes within the manuscripts will be cited as references in this chapter. Aural analysis—purely aural examination through critical listening—from a listener's perspective also will be presented. Before analyzing the

¹ Luening, *The Odyssey of an American Composer*, 514.

² The term "tape music" was meant for any music produced direct on tape, regardless of the nature of the original sound sources. Subsequently it is called simply electronic music.

music, though, some background information about the origin of Luening's tape music in general is necessary.

Brief Background of Luening's Experiments with Tape Music

Electronic music developed quickly after World War II due to advancements in of the magnetic tape-recorder technology and the creation of the concept of "total control," an extension of serialism.³ Composers were trying to control the duration, timbre and whatever else the composition required in the score and the performance. In electronic music, with no interpretive middleman, composers had more direct control over all aspects of the piece than they had when composing for live performers. When the composer creates his work through the process of multiple superimposed recordings, he or she takes on the roles of both composer and performer.⁴ In the electronic medium, composers were free to exercise their musical imaginations directly upon the tape without restraints from the performer and the instrument. They no longer were forced to accept only what was available. As Ussachevsky notes:

its potential threat [is] to invade the traditional assumption that music is conceived in terms of musical instruments and that composer'[s] obligation ends with presenting a performer or a group of performers with a score which accurately represents his composition. A tape-recorder was, after all, a device to reproduce music, and not to assist in creating it.⁵

³ Elliott Schwartz, *Electronic Music: A Listener's Guide* (New York: Praeger, 1975), 22.

⁴ *Ibid.*, 9.

⁵ September 2001 <<http://music.columbia.edu/cmc/history>>

In addition, exploring new sonorities used to be an important task for early twentieth-century composers. Many new sonorities had been discovered through the invention of new instruments and the expansion of the limitations of existing instruments. The electronic medium offers new avenues for exploring new sonorities, and a new compositional approach that provides new territory to realize the composer's ideas.

Luening had been interested in acoustics since his youth. As he mentions in an essay, "In the twenties I was interested in tuning a piano differently from the tempered scale but found this experiment too time-consuming. I then became interested in acoustics."⁶ Studies by Busoni, Dayton Miller, Henry Cowell (1897–1965), and Harry Partch (1901–1974) aroused Luening's interest in the possibilities of electronic sound. As Luening recalled, "My own involvement in the medium began when I worked with Busoni in Zurich in 1918 and read his *A Sketch of a New Aesthetic of Music*."⁷ Written by Busoni in 1907, it was an argument for alternative scale formations, and discussed the potential of inventing electronic musical instruments. Dayton Miller's *Science of Musical Sound*, an article published in 1916, also brought to Luening's attention theories of sound production and acoustical studies. In his autobiography, Luening says that in the mid-1930s he was invited to Miller's laboratory.⁸ Miller showed Luening his flute collection and compared timbral differences of various flutes that were made from different materials. In addition, Miller responded to Luening's questions and speculations about sound

⁶ Vladimir Ussachevsky and Otto Luening, *1952 Electronic Tape Music: the First Compositions* (New York: Highgate Press, Galaxy Music Corporation, n.d.), 32.

⁷ Otto Luening, "Origin," in *The Development and Practice of Electronic Music*, ed. Jon H. Appleton (Englewood Cliffs, N.J.: Prentice-Hall, 1975), 16.

⁸ Dayton Miller, an American acoustician, is also known as the owner of one of the most important flute collections in the world. He donated his collection to the Library of Congress in Washington, D. C. in 1941.

production and the history of overtone theory.⁹ This visit led Luening to a profound interest in overtone technique, a fascination eventually reflected in his later compositions, such as *Low Speed* of 1952. In addition to the work of Busoni and Miller, Henry Cowell's *New Musical Resources* and Harry Partch's *Genesis of a New Music* also were helpful to Luening's studies in sound.¹⁰

The story of Luening's experiments with tape music begins in 1951. Luening met Ussachevsky when both were composition professors at Columbia University in New York. Ussachevsky was experimenting with tape recorders, significantly altering the sound of the instruments being recorded.¹¹ Since Luening had been interested in discovering new sounds and using the electronic medium for a long time, the cooperation between the two composers began immediately after Ussachevsky presented some of his experiments at the Composers Forum of Columbia University on 9 May 1952. Additionally, Luening invited Ussachevsky to present a program at Bennington College where Luening was directing the composer's program at the Vermont Composers Conference.¹²

With the equipment they had, Luening and Ussachevsky both presented some improvised short works at the composer's party at the Vermont Composers Conference. These pieces were *City Nocturne*, *Country Nocturne*, and *Insect*

⁹ Luening, *Odyssey*, 510.

¹⁰ "In the thirties and forties, I found Henry Cowell's *New Musical Resources* and Harry Partch's *Genesis of a New Music* very helpful in clarifying my studies in sound." Ussachevsky and Luening, *1952 Electronic Tape Music: the First Compositions*, 32.

¹¹ In the book, *1952 Electronic Tape Music*, Ussachevsky explains that his responsibility to take care of an Ampex tape recorder at Columbia in 1951 inspired him to experiment with the tape recorder. *Ibid.*, 4.

¹² Luening, *Odyssey*, 512.

Nocturne, and all three improvisations were based on flute sounds.¹³ In 1951, the recording equipment at the Columbia University Music Department was primitive and shabby. Included in Columbia's laboratory were an Ampex 400 tape recorder, a borrowed Magnecord, a Western Electric 639 microphone, and a boxlike device, designed by the young sound engineer Peter Mauzey to create feedback and reverberation.¹⁴ Luening recalled his selection of the sound source:

My own decision about experiments with the new medium was first to extend the resonance of existing instruments through electronic transformations of their sound. This meant choosing an existing instrument as a sound source and then extending the sound, changing it, mixing it with other sounds, studying its effect on me as I listened to it. The flute was my instrument since childhood, so it seems logical to begin with that instrument and make a careful study of its possibilities in connection with the new medium.¹⁵

The responses were varied after the demonstration in Vermont. Luening recounted, "After we played [our pieces], the other composers, astonished by our discoveries in the world of sound, countered with much applause and some grumbling."¹⁶ Henry Cowell wrote, "Ussachevsky is now in the process of

¹³ Since these pieces are improvised works, they are only known by name. There is no recording or surviving score. *Ibid.*, 514.

¹⁴ "Feedback is the automatic, controllable repetition of a sound or sounds being recorded on magnetic tape. On a professional tape recorder, the tape passes by a race head, then a record head, and then a playback head. Sound is heard a fraction of a second after it has been recorded through the playback head. If the output of the playback head is shuttled back to a record head, everything that is being recorded will be repeated immediately. The length of the sound pattern is dependent on the rate of repetition, so an overlapping of the original and the repetition takes place. With each repetition the quality of recording deteriorates." The tape recorder, Ampex 400, was used initially in teaching and for recording concerts. It has a speed-change switch and so, one can change the speed of the sound recorded. Mauzey's feedback box was specially made at the request of Ussachevsky for basic manipulation of the sounds. *Ibid.*, 513.

¹⁵ Ussachevsky and Luening, 33.

¹⁶ Luening, *Odyssey*, 514.

incorporating some of these sounds into a composition. The pitfalls are many: we wish him well!”¹⁷ On the other hand, Oliver Daniel requested that Luening and Ussachevsky present their works as part of the concert of 28 October, 1952 at the New York’s Museum of Modern Art.¹⁸ In the summer of 1952, using the flute and the piano as primary sound sources, Ussachevsky and Luening “composed” *Sonic Contours*, a seven-minute piece, and three short compositions: *Fantasy in Space*, *Invention in Twelve Tones*, and *Low Speed*.

The Score Question

Conventional music is performed from a score produced by the composer. Tape music, however, is different. The electronic music composer composes (produces) the music directly on tape. Because the music exists on tape, the need for a score is marginalized. After the tape has been made, the work is finished—much like a painting or a photograph. Nevertheless, some of Luening and Ussachevsky’s tape music compositions do have written scores. Included among these are three of Luening’s tape pieces: *Fantasy in Space*, *Invention in Twelve Tones*, and *Low Speed* (see the scores in Appendices B, C, and D).

These scores, sketches, and notes initially were made to satisfy the requirements for obtaining a copyright, but they also are able to serve as visual references of what is happening on tape. Luening used these sketches as original lead sheets that helped him improvise other parts against it. He also wrote down the details of making the tape on the sketches. Therefore, these electronic music sketches and scores were

¹⁷ Henry Cowell, “Current Chronicle,” *Musical Quarterly*, 40 (October 1952): 599-600.

¹⁸ Oliver Daniel was the coordinating manager of the American Composers Alliance.

generally the composer's private work notes, and consequently are of high value when examining Luening's electronic music.

Luening later reorganized these notes in 1986. Part of the note on his sketch of *Fantasy in Space*, reads:

The sketches were a 'lead sheet' of instructions, (like an electronic figured bass) that I used to improvise from. I used my Tillmetz wooden flute for the fine tone. Ussachevsky recorded the various components and we then put them together in the final version. Ussachevsky made a score from the final tape, because of [a] copyright requirement; it had to be visual, not aural to convey. So, we invented particular notations for the pieces when needed.¹⁹

It is a complicated task to notate music on paper by listening to the tape and trying to find a satisfactory solution to visually represent feedback-generated sound. This process of transcription reverses the more traditional method of making a visual score. Nonetheless, Luening and Ussachevsky completed scores for their electronic compositions, though their notation of pitches and rhythms may only be an approximation of the recording, with some background sound effects left out. Yet due to their efforts, the existing scores reduce some of the difficulty in developing graphic analyses and provide helpful clues to the gestural content of the music.

Fantasy in Space

The idea for this "moonstruck" title was, like Luening's other compositions, stimulated from a special experience that Luening had in Arizona in the early 1930s.²⁰

¹⁹ New York Public Library catalog: JPB 94-7 Series 11 No. 89. Luening's handwriting is not easy to read, and some words are not clear.

²⁰ When Luening was teaching in the University of Arizona, he had a chance to observe the stars with the enormous telescope. He said: "Stars in the clear southern air seemed to hang mysteriously low in the sky. Along with the poems of Stefan George and novels of Jules

With the help of a feedback effect, the overall result creates a feeling of spaciousness like one created in a large echoing hall. The music sounds like an echoing flute quartet providing blurred accompaniment for a solo flute. In fact, the most prominent and appealing electronic sound effects, overdubbing and tape echo, permeate the entire piece with a spatial ambiance matching perfectly with the title.

Fantasy in Space is a rather short piece that lasts only two minutes and fifty-one seconds. Compared to Ussachevsky's tape music compositions, the lengths of Luening's tape pieces from 1952 are all much shorter. Luening might have considered tape pieces as experimental works instead of conventional instrumental music. Most of the musical ideas are either very simple or originate from others like improvisational passages, and there is no real structural, thematic, or motivic development in the music. As well, Luening seems to have had many different ideas in his mind and preferred to assemble them separately. Thus, his tape pieces *Fantasy in Space*, *Invention in Twelve Tones*, and *Low Speed* are each presented in a different style. Each piece forges its own character by using different compositional techniques separately instead of combining ideas together, as a long, through-composed composition.

In 1954, Luening's *Fantasy in Space* and Ussachevsky's *Sonic Contours* were combined as *Poem in Cycles and Bells for Tape Recorder and Orchestra*, a piece commissioned by Alfred Wallenstein, then conductor of the Los Angeles Philharmonic.²¹

Verne, this stargazing influenced my composing and opened my imagination to a world of incredible new vistas and possibilities. I composed three short piano pieces, one called *Stars*, which Madame Eleanor Altman played at the University. Years later I composed two electronic works (for flute and tape music), *Fantasy in Space* and *Moonflight*, both slightly moonstruck." Luening, *Odyssey*, 328.

²¹ The sketch and notes for this orchestrated edition are retained in the Luening Collection of the New York Public Library. New York Public Library catalog: JPB 94-7 Series 11 No. 90.

Timbre for Sonority Form

Luening's score and notes for *Fantasy in Space*, both written in his own hand, are truly valuable for those investigating "tape music" and attempting to understand the usage and treatments within Luening's tape pieces. They also make it easier to see Luening's original musical ideas and the fundamental elements forming the structure of the piece. Luening's describes the procedure of making the tape music reads as follows:

After taping the first sound series, I listened to these on earphones, and, while hearing these, taped a second sound series over the first. I repeated the process until I had the equivalent of a flute quartet, all played by myself. This method was later named sound-on-sound. The separate sound series we called components. At the end of the composition I included a folklike melody, modal in character and played straight, to bring the listener back to a familiar musical experience.²²

In this paragraph, Luening not only explains how he "composed" the music but also points out that a folklike melody was played "straight" at the end of the composition. He makes similar point in *1952 Electronic Tape Music*: "At the end, I played a folk-like melody, modal in character, with no electronic manipulation over what had become a translucent background."²³ Luening here emphasizes the fundamental idea of what he called "sonority form."

In the opening section (mm. 1–33), electronic sound effects made by manipulating tones of the flute are highlighted (see the score in Appendix B). When the flute tone emerges gradually, the effects of feedback and reverberation withdraw into the background and the folk melody played by the unaltered flute sound takes

²² Luening, *Odyssey*, 515.

²³ Ussachevsky and Luening, 35.

over the leading role at (1:18) measure 34.²⁴ Here the unaltered flute tone becomes prominent and the whole section sounds simpler and purer than the opening of the piece. In this way, the acoustical relationship between the unaltered and altered flute sounds is established.

Luening describes this process: “I used acoustic relationships that produced interesting ‘sonority forms,’ as I called them.”²⁵ Luening was interested in the concept of “acoustical harmony” and the notion of musical color as an element of form throughout his life long career.²⁶ In order to impress the listener with virtuoso effects, tonal music and interesting acoustics produced by the flute, he intertwines normal and manipulated flute sounds to create what he called “rewarding sonority forms.”

Analysis

Fantasy in Space is through-composed music. The whole piece can be divided into two sections.²⁷ The first section, measure 1 to 33 (1:17), is arranged in two parts (see Appendix B): the flute solo part and an improvisation-like transitional passage. The flute solo part is surrounded by the electronic effects. The transitional passage (1:02), made up of trills and chromatic patterns, smoothly drives the melody into the second section. The second section, starts at measure 34 (1:18) and is dominated by a folk tune like melody played by an unaltered flute sound. Like the first section, the

²⁴ Since there is no published score, the timing from the recording of *Pioneers of Electronic Music*, CRI CD 611 (1991) is provided for the listener to follow the analysis easily when listening to the music without Luening's note.

²⁵ Luening, *Odyssey*, 514.

²⁶ Trimble and Neff, “Luening.”

²⁷ Ussachevsky and Luening, 36.

second part of second section also has an improvisational transition (1:55), but this transition descends chromatically toward the coda of measure 64 (2:26).

In *Fantasy in Space*, chromatics, triads, arpeggiation figures, and minor second intervals are the important compositional materials. Of these, the minor second is perhaps the most significant one. It appears not only at the very beginning of the work but also constantly permeates as background material and is modified into different shapes and forms.²⁸

It should be clarified that the modifying procedure is quite different from that of development. For instance, the transitional passages in sections use chromatic passages and trills. These chromatics and trills are generated by the different shapes and styles of the minor second. The chromatic passages combine sequential minor seconds and the trills are repetitions of minor seconds (see example 2.1). Thus, chromatic passages and trills are transfigurations of minor seconds. The minor second does not develop in a complete section as when, say, motivic and thematic elements develop in a usual development section.

Additionally, the minor second modified by chromatics and trills in an important feature that shape the texture and enhance the goal-directed motion of the piece and the coherence of its form. Although the minor second does not function as a motive, its transfigurations still work as coherent sources for constructing the texture. Thus, the purpose of the chromatic passages and trills is not only to elaborate the texture but also to serve as a smooth channel connecting the two sections and enhancing structural coherence.

Example 2.1: Minor Seconds and Trills in mm. 25 to 34

The musical score consists of four systems of two staves each. The first system (measures 25-26) shows a melodic line with trills and a bass line with chords. The second system (measures 27-28) continues the melodic line with trills and a bass line with chords. The third system (measures 29-30) shows a melodic line with trills and a bass line with chords. The fourth system (measures 31-32) shows a melodic line with trills and a bass line with chords. The tempo is marked 'tempo giusto' and the accompaniment is marked 'accompaniment'.

Tonality

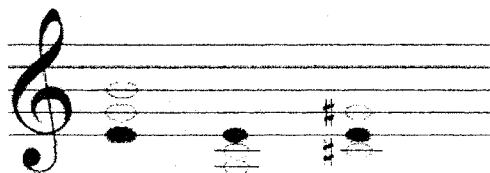
As in many of Luening's other compositions, the tonal center is ambiguous in *Fantasy in Space*. Notice that the music begins centered around the note E, but this sense of centrality becomes obscured when minor seconds continuously appear in different voices (mm.1-10). Although the "real" flute sound in measure 10 (0:22) seems to confirm the E tonic, the C-sharp chord of measure 18 still produces a conflict. In the folk melody section the pitch hierarchy seems ambiguous as well as the primary note in the folk melody section (the G-sharp in measure 48 seems to function like a Picardy 3rd), and the whole section ends on E, but the music is neither major nor minor. In the end, the music ends in the tonal center of A. A possible

²⁸ Note that the word "modified" is used here instead of "developed", as the minor second

explanation is that the E functions as the dominant of A, since there are not only D-sharps, but also many D naturals implying an E7 (see the score in Appendix B).

It is important to note that the ambiguous tonal center is one characteristic of Luening's works, and happens commonly. The question of this confusion may be solved by referring to Luening's biography. Luening explains that "this piece was designed to communicate with audiences conditioned to impressionistic, virtuoso and tonal music in its broadest sense . . . E minor, A minor, and C-sharp minor triads in varied combinations brought out overtones and created resultant tones that gave the recorded flute a rich sound."²⁹ It describes the role of tonal sound—making the music more accessible to audiences, but also introduces the importance of the three triads in the music. Here Luening applies the theories of Bernard Ziehn as the theoretical background. The three triads used in the music: E minor, A minor, and C-sharp minor, share E as a common tone (see example 2.2).³⁰

Example 2.2: Three Triads



This helps to explain why the tonal center of *Fantasy in Space* shifts between E minor, A minor, and C-sharp minor. However, when the coda section (m. 65) steadily stays in A minor, all three triads are presented, and the melody concludes on A, the

interval is never developed as a motive.

²⁹ Luening, *Odyssey*, 514.

³⁰ The Ziehn's basic theory is offered in the third chapter, and the further resources can be found in New Grove Dictionary under Bernard Ziehn.

conflict between the tonal centers of E and A disappeared. In the end, the whole confusing plot may only be a tease from Luening.

Invention in Twelve Tones

Invention in Twelve Tones is 3 minutes 42 seconds long. Although the piece is also fully filled, like *Fantasy in Space*, with overdubs and tape echoes, a different atmosphere is created by Luening's use of twelve-tone technique. Luening has a fair amount of twelve-tone compositions scored for more conventional instrumental combinations, and some of his electronic compositions use this compositional technique as well. In addition, both twelve-tone and electronic music are able to create pointillistic effects. By combining these two styles together, this interesting experiment demonstrated a new path.

Analysis

Invention in Twelve Tones is constructed as a theme and three variations. One of Luening's sketches from the book, *1952 Electronic Tape Music*, is given in Appendix C.³¹ Notice that while the theme contains a complete twelve-note row Variation I contains only 10 notes, Variation II has 11, and Variation III has 12. In Luening's manuscript, where 12 different tone rows in different rhythms were sketched, the theme and complete Variation I do exist.³² Variation I is supposed to comprise P11 <B, A#, E, D, C, D#, F# A, G#, F, C#, G>. Yet the pitch G natural has been left out on purpose by the composer. Example 2.3 indicates these rows and forms.

³¹ Ussachevsky and Luening, 43.

³² New York Public Library catalog: JPB 94-7 Series 11 No. 117.

Example 2.3 Tone Rows in the *Invention in Twelve Tones*

Theme, P4 [4,3,9,7,5,8,E,2,1,T,6,0]

Variation I, P11 [E,T,4,2,0,3,6,9,8,5,1,(7)] Variation II, R11 [1,(7),5,8,9,6,3,0,2,4,T,E]

Variation III, R4 [0,6,T,1,2,E,8,5,7,9,3,(4)]

Another device used by Luening is rhythmic and pitch retrograde. The second staff reverse the first, and C-sharp acts as the pivotal between the two. Variation III is supposed to be the retrograde of the theme, with the starting point of Variation III on the note C-natural instead of the B-flat seen in the score. The Theme and Variation III are made using P4 and R4 respectively, as seen in Example 2.3. Variation I and Variation II use P11, R11 respectively, both with a missing note, G-natural.

Luening illustrates the whole compositional procedure used in this piece in his autobiography.³³ There he states that the tone rows used in *Invention in Twelve Tones* are canonized and developed into a triple canon, which is combined with another triple canon moving twice as fast. After this, the same process is repeated once more. Compare this statement with the note on his manuscript as shown in Appendix C: "Play through Theme and Variations I, II, & III free in tempo and in canon, in free rhythm-entrances marked *. Repeat this entire pattern to end of piece". The description in his manuscript seems much more reliable, correct and easy for the reader to follow.

In addition, although these directions are defined strictly for the whole procedure, the overall result may vary nonetheless, depending on the first tempo the performer chooses. In other words, since Luening indicates that the tempo and rhythm are to be "free", the performer may choose a tempo different from Luening's. Thus, there is more variability of the end result of *Invention in Twelve Tones* than is in much non-electronic twelve-tone music. As Luening says in his autobiography:

I again used headphones and controlled the sound and rhythms of my playing so that the end result was freer and more elastic than in much twelve-tone musicThe flute sounds were to my ears new and mysterious, and had a certain cushioned quality.³⁴

On the other hand, notice that these variations are in different lengths since they are overlapped and some notes are missing. The reason why they are in different lengths is that Luening tends to create rhythmic counterpoint. Different lengths of Theme and Variations enables Luening to create counterpoint by anticipating the

³³ Luening, *Odyssey*, 515.

³⁴ Ibid.

entrances (see example 2.4). Notice he mentioned in his note that he plays through Theme and Variations I, II, & III free in tempo and in canon, in free rhythm-entrances marked. If they are in equal length, then the canon will not have rhythmic variety.

The piece actually sounds like it is performed by a flute orchestra with piccolos, auto flutes and bass flutes, although the instruments would only be able to produce a limited variety of sound. In other words, due to the varied timbres and the use of twelve-tone technique, the music turns out to have a special acoustic as produced by the real flute orchestra. The additional reverberation and the rhythmic contrapuntal design also make the entire piece sound totally different from non-electronic serial music. In the end, the concurrent and overlapped effects created in the electronic medium bring a new musical element to twelve-tone composition.

Example 2.4: The Canon in the *Invention in Twelve Tones*

Low Speed

Low Speed is simple and short, lasting only 3 min, 41 seconds (see score in Appendix D).³⁵ As mentioned earlier in the chapter, all three electronic compositions

³⁵ Ussachevsky and Luening, 44.

discussed obtain individuality by using different compositional techniques: adding reverberation, laying on successive tracks by superimposing something new on what has previously recorded, and recording at different speeds. In *Low Speed*, exploring a new sonority for the flute is the main idea of the piece. Nevertheless, unlike *Fantasy in Space*, *Low Speed* was made exclusively by using transformed flute sounds generated by electronic manipulation. Without any contrary distinction of the natural flute tones and with the help of certain acoustic combinations from Mauzey's reverberation box, *Low Speed* seems to be produced by a completely new instrument. This strange new instrument can create sonorities below the flute's natural range.³⁶ Its range is close to that of the bass flute, but its timbre is different. No flutist will be able to perform this music on bass flute without having breathing problems.

Since *Low Speed* is quite a simple piece, the thematic material is easy and short. In order to make the simple thematic material function in a coherent and unified manner throughout the piece, Luening indicates a tempo that is "slow." At that tempo, and with the help of the electronic medium, the reverberated echo sounds like a real vibrato from a flutist. As a result, one thing that makes this work interesting is the way the slow pace guides listener's attention more to the manipulated flute sound than to the electronic techniques.³⁷

Analysis

Basically, *Low Speed* is constructed using two eight-bar parallel phrases that overlap with each other in measure 9 (see Appendix D). The thematic material is easily recognized, as there is only one apparently thematic pattern in the music—the

³⁶ Luening, "Origin", 16.

³⁷ Joseph Rothstein, "Recording Reviews," *American Music* 12 (1994): 119.

interval of a perfect fifth followed by a stepwise descent of a major third followed by an ascent that goes to different intervals. In other words, this thematic pattern that appears consecutively every two measures acts as a motive-like component; however, this thematic material is never developed in the traditional sense. Because of its simplicity, the feature of timbral emphasis is distinguished.

In addition, Luening intends to emphasize the overtones of the instrument. Note that the sequential perfect fifth intervals, D-A, A-E, E-B, and B-F-sharp, in measure 1, 3, 5, and 13, respectively, are consequences of an emphasis on the second overtone. The first overtone, the octave, is equivalent to the fundamental note. The perfect fifth is the second overtone; for example, the note A is the second overtone produced by the note D. Thus, as Luening describes in his autobiography, the first component is set below the normal flute range, and then placed the second, third and fourth component a perfect fifth on the top of each other.³⁸ As a result, the highlighted second overtone, a perfect fifth from the tonic, produces a new sonority of the flute:

In Low Speed the overtones of D and A combined and sounded resultant tones, which added a new character to the natural flute tone . . . The resultant tones, not actually played on the flute, eventually produced a kind of unearthly and ghostlike counterpoint. The overall effect was that of a solemn, perhaps sacred, composition with some oriental allusions.³⁹

Regarding the tonality of *Low Speed*, it seems that a tonal center around the note D can be easily recognized, since D both opens and closes the music. Without any melodic and thematic development, the perfect fifths appear at various pitch levels (D-A, A-E, E-B, and B-F-sharp). The sense of tonality becomes obscure when the

³⁸ The "component" should be the thematic melody, a two-measure melody. Luening, *Odyssey*, 515.

music is in such slow tempo. Yet the composer uses the perfect fifths as pitch sources in nontraditional ways, often shifting from one to another as a structural gesture similar to a key change in Common Practice music. There is no functional harmony but it is clear the note D is the tonal center.

In fact, the essence of *Low Speed* is the use of new sonorities produced by the electronic medium. In order to draw the listener's attention to electronic sound effects, not only in *Low Speed*, but also in *Fantasy in Space* and *Invention in Twelve Tones*, the formal structure of the piece as well as its tonality is simple, and the effect of reverberation and the manipulation of register become prominent. By using the reverberation technique, *Low Speed* shares similar characteristics with both *Fantasy in Space* and *Invention in Twelve Tones*, as it features electronically modified flute sounds on the tape. As a flutist-composer, in *Low Speed* Luening provides a brilliant example of searching out new possibilities of flute sounds.

After the Concert

Throughout the past fifty years, composers have creative compositions using the new electrical technology, which encouraged the invention of new instruments, such as the synthesizer, and MIDI. Engineers and scientists have also contributed to new ideas with design of the innovative instruments. Today, the kind of sound generators, tape recording techniques and large equipment used in 1950s has been replaced by MIDI and computer technology. Through the use of MIDI and computer technology, electronic composers no longer need performers to realize their compositions. It is hard to say whether aesthetics led to the development of electronic music technology or vice versa. Nevertheless, when we look back, we see a clear

³⁹ Ibid.

path in the evolution of electronic music. The progression of technology has been step by step, with each new group of musicians or scientists either taking their own paths or following a course that parallels the paths of others. We have come a long way from the resources available to Luening and other early composers of electronic music. Now it is time to review what those early electronic music pioneers have done for the development of Western music. First of all, the reviews of the concert that Luening and Ussachevsky premiered their first electronic compositions in 1952 provide some interesting information concerning how people evaluated this historical concert. In the *New York Tribune*, Jay Harrison wrote,

It has been a long time in coming, but music and the machine are now finally wed And, the result is as nothing encountered before. It is the music of fevered dreams, of sensations called back from a dim past. It is the sound of echo, the sound of tone heard through aural binoculars. It is vaporous, tantalizing, cushioned. It is in the room, yet not a part of it. It is something entirely new. And genesis cannot be described. . . . But the evening belongs to the machine. One imagines that grisly creature from Mars, having unfortunately lost his way, would have found, last night in the Museum's auditorium, a place to hang his hat.⁴⁰

The reviewer for *Time* said,

The twentieth century instrument is the record machine—a phonograph or a tape recorder . . . Critics thought the sounds were striking or amusing, reserved judgment on musical values.⁴¹

However, some people were not optimistic. Experimental tape music in the 1950s did not please everybody. For some twentieth-century composers, it was a

⁴⁰ Jay S. Harrison, "Music and the Machine," *New York Tribune*, Oct. 29, 1952.

⁴¹ "The Tapesichordists," *Time*, Nov. 10, 1952.

great experience to discover a new medium for opening up the mysterious world of sound and for finding endless possibilities of expression. For example, with this new medium Luening was able to expand the aural language of the flute beyond the instrument's registral and idiomatic possibilities. For those people who enjoyed experiencing new music, it was interesting to see how Luening manipulated sound and brought out the features of his instrument with the medium. However, the assertion that "electronic music probably meant the end of live music" was intimidating. As Luening himself recalled, "David Broekman announced at the concert that electronic music probably meant the end of live music, and this sent shivers down the backs of the timid."⁴²

Tape music was prerecorded and projected through a speaker; it did not use a human performer as did standard live music. The transmuted flute sound that Luening made was produced by a unique set of electronic tools before the concert. In addition, "tape music" is a completed musical product that is finished by the composer himself. Like visual artists, painters, sculptors, and writers, the composer creates the music directly in the preferred medium instead of having an intermediate performer interpret it.⁴³ Thus, as Pierre Schaeffer predicted, "photography upset painting, and recording [will] upset music".⁴⁴ It seems like electronic music composers were trying to negate or even eliminate performers, to break down the

⁴² Luening, *Odyssey*, 520.

⁴³ H. Wiley Hitchcock, *Music in the United States: a Historical Introduction* (Englewood Cliffs, N.J: Prentice-Hall, 1969), 260.

⁴⁴ In 1955, Luening visited Pierre Schaeffer in Paris. They had a conversation about Schaeffer's machines, the need of education for oncoming generations, and leading and helping the successors to discover a new way for creating new sound. Luening, *Odyssey*, 529.

three-way relationship of composer, performer and listener in conventional music making.⁴⁵

Today, live music still exists. Electronic or computer music has not wholly replaced live music, although it increasingly is used for films, commercial, even in the theater. As Schwartz notes, “The [electronic] technology is irrelevant, in that it does not dictate the choices and does not limit the possibilities of human choice—on the contrary, it widens the possibilities.”⁴⁶ The electronic medium is simply a new instrument directly manipulated by the composer instead of performer. The composer is the performer.

On the other hand, in the twentieth century, flute music reached a golden age unseen since the Baroque period. The stable mechanism of the flute has allowed flutist to do all kinds of musical experimentation, and the capabilities of the flute were expanded. Many twentieth-century compositions including Edgard Varèse’s *Density 21.5* (1936) and Luciano Berio’s *Sequenza I* (1958) were pioneering works that contributed to the expansion of the sonorities of the flute. It is impossible to exaggerate the importance of those works because they are preliminary experiments that demonstrated the existence of new and vital musical worlds. Among those new musical worlds, the electronic modification of flute sonorities is one of the most prominent techniques. Luening is the one who initiated the electronic modification experiments.

What Luening did with the sound of the flute is to open up new possibilities not only for composers, but also for flutists. Musically, his tape music explores new flute sounds, which cannot be replicated by conventional flutes. For example, some of his

⁴⁵ Virginia K. Kellogg, “A New Repertoire: Music for Solo Violin and Tape” (DMA Diss., Eastman School of Music, 1975), ii.

tape music makes the soprano flute sound like a bass flute because the original recording was transposed down below its normal range by slowing the tape speed. In a live performance, with a regular bass flute, the flutist would have the problem of breath control. The mechanical manipulation allows for long phrases sounding in the bass flute range but impossible to reproduce on a bass flute. By using the timbre of the flute, Luening discovered a new path for twentieth-century American music and a new sonority and approach for composers. In the meantime, the expanded aural language of the instrument satisfied the hearing palette of the flutist. It is also important to note that many flutists actually may benefit from listening to the new sonorities and techniques.

For the composer, the new sonorities can inspire and lead them to develop and create even more new music. Luening chose his instrument, the flute, as a sound medium to increase the number of sonorities, the interaction of electronic and acoustic sounds, and the combination of sounds. It is unquestionable that Luening was a founder of new flute music styles for later composers. Many composers or flutist-composers who have worked intensively with twentieth-century flute music have written works extending the flute techniques through the sound. Among these composers are Robert Dick (b. 1950) and Bruno Bartolozzi (1911–1980), both of whom explore the new sounds of the flute in their books, *The Other Flute* and *New Sounds for Woodwind*, respectively. Mario Davidovsky (b. 1934), combines tape music with live performance in his *Synchronism No.1 for flute and Tape*, a work that gained popularity during the 1960s.⁴⁷ Moreover, many of Luening's students who also are flutists, including Harvey Sollberger (b. 1938), Charles Wuorinen (b. 1938),

⁴⁶ Schwartz, 9–10.

⁴⁷ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W. W. Norton, 1991), 470.

and John Heiss (b. 1938) have followed their teacher's steps in continually creating new repertoires for the flute.⁴⁸

Luening continued to use the electronic medium in his music until the *Variations on Fugue and Chorale Fantasy for Organ with Electronic Doubles* of 1973. Including the works of collaboration with other composers, Luening composed twenty-four electronic compositions. Other than the electronic works, Luening also composed some significant non-electronic compositions in the fifties and sixties, such as *Kentucky Concerto* (1951), *Lyric Scene* for flute and strings (1958), and *Sonority Canon for Two to Thirty-Seven Flutes* (1962).

Compared to Luening's other work, the style of 1950s to the 1960s was a period that focused on the sound. On the one hand, in his electronic music, Luening explored and experienced electronic sound production. On the other hand, in his non-electronic music, Luening's *Sonority Canon for Two to Thirty-Seven Flutes* (1962) also reveals the possibilities of the flute timbre. As mentioned in the biographical and historical review of this study, Byron Adams observes, "Luening's music is at its best when exploring novel timbral combinations, as in the intriguing *Sonority Canon for Two to Thirty-Seven Flutes* (1962) . . ."⁴⁹ *Sonority Canon* is an "acoustic" extension of Luening's electronic flute works.

In this day of electronic music we sometimes forget how limited and almost ineffective audio equipment was in 1952. Then, composers had to work together in a large studio with large equipment. The results of those struggles depended on the composers' willingness to experiment, to attempt (and sometimes to fail) to come to

⁴⁸ These three composers all have numerous compositions for the flute. Their principle flute works include *Riding the Wind I, II, III, IV* by Sollberger, *Variations I & II* by Wuorinen, and *Capriccio* by Heiss.

grips with new realities, and ultimately to trust in their own musical integrity.⁵⁰ Nevertheless, it was worthwhile. Fifty years later, the tape music Luening made is still appealing today because of its original, striking, and lovely results. It demonstrates that composers can win the struggle for mastery of new technologies and new sounds.

The music in the twentieth century encompassed more wildly different styles than the music of earlier centuries. It brought the flute into a golden age with vast amount of beautiful literature. As one of the pioneers of electronic music in America, Luening's accomplishments influenced twentieth-century music, and his music of the 1950s is significant beyond mere historical importance.

⁴⁹ Byron Adams, review of *Otto Luening: a Bio-Bibliography*, by Otto Luening, *Notes* 48, no. 4, (June 1992): 1299–1301.

⁵⁰ Rothstein, 119–21.

CHAPTER 3

FIFTH SUITE FOR FLUTE SOLO

In twentieth-century flute music, unaccompanied work achieves an important position not only because of its quantity but also its quality. An unaccompanied work can demonstrate the virtuosity of the performer as well as a composer's knowledge of the instrument. The best-known pieces among this large repertoire include Hindemith's *Acht Stücke* (1927), Varèse's *Density 21.5* (1936), Berio's *Sequenza I* (1958), and Takemitsu's *Voice* (1971). These works have been recognized as successful master-flute compositions because of their originality and because of the great challenge they pose for performers.

The Otto Luening Collection in the New York Public Library contains several sketches of Luening's unaccompanied works. Some of the works are published, but some are either unfinished or have been left in manuscript form only.¹ The five *Suites* are the most prominent compositions among those unaccompanied works. Are there any differences between Luening's unaccompanied flute works and those of other composers? What are the characteristics and stylistic traits of Luening's unaccompanied flute works? Where does Luening's unaccompanied flute music stand in his long creative life, and how does his flute music benefit flute literature in general? This chapter will attempt to answer these questions, focusing on the *Fifth Suite*. In order to illustrate the stylistic traits of his unaccompanied works and provide insight into his compositional techniques, this chapter will compare Luening's five *Suites* for solo flute, and analyze each movement of the *Fifth Suite*. Luening's manuscripts and published scores will be cited as the primary sources in examining

¹ NYPL, Luening Collection, JPB 94-7, Series 11.

the work. Some performance practice and pedagogical suggestions from a flutist's point of view will also be presented at the end of the chapter.

Luening's Unaccompanied Flute Works

Among Luening's works for solo flute, both published and unpublished, the five *Suites* are his most significant compositions. Composed during a twenty-year span from 1947 to 1969, these five unaccompanied flute works are all named *Suite*—the combination of many little pieces or movements. The five *Suites* reveal a development in Luening's personal composing style, from the dissonant contrapuntal and tonal chromaticism of his early study in Germany to a new style of emphasizing the single tone and melodic-rhythmic lines in the post-electronic music period. Luening explains his compositional intention for these five unaccompanied flute works,

[The *Suites*] emphasize the poetic possibilities of the flute, the great variety of tone color possible and the precise articulation and phrasing that can be mastered on the instrument.²

Because of the excellent, reliable and stable mechanism of the modern Boehm flute, the twentieth-century performer can easily demonstrate Luening's idea of "the great variety of tone color." In addition, the indication of the articulation in Luening's unaccompanied flute work is very clear. The enunciated articulation not only brings out the effects that Luening expected but also helps the flutist interpret the music accurately. It is one of the important characteristics of Luening's music and should be credited to his intimate knowledge of the instrument.

² Otto Luening, note from the recording of "A Tribute to Otto Luening", CRI, CD 561, 1998.

The *First Suite*, written in 1947, consists of three movements: *Pastoral Prologue*, *Monologue* and *Pastoral Epilogue*. It is a short and condensed piece in three sections. The *Prologue* and *Epilogue* are based on the same motive in a Sicilienne tempo. They precede and follow *Monologue*, a three-part movement. The suite still reflects Luening's early-period style—the influence of German dissonant contrapuntal and tonal chromaticism—tonal but very dissonant. Five years later, the *Second Suite* demonstrates a different approach.

Dated 1953, the *Second Suite* was completed during the period when the composer's attention was focused on tape music. Compared to the first *Suite*, the second suite shows us that the trend of his composing style had changed. Instead of the German influence, a chromatic and condensed structure as in the first suite, a long lyrical line, and an atonal style appear in the *Second Suite*. On the other hand, similar to his tape music work *Fantasy in Space*, a tonal-center emphasis and folksong-like tune are highlighted. The *Second Suite* represents one of Luening's musical characteristics—coexistence of the tonal and atonal style within one piece. He says,

The *Second Suite* opens with a *Lyric Scene* that has long melodic lines, carefully articulated and verging on the atonal. The rubato passages are an integral part of the structure. The second movement is like a fast dance, an intermezzo or masque for an opera. The third movement, *Song* centers around the note D. The vocal line suggests an arietta. Movement Four, *Finale*, has a virtuoso ending based in the motive in the first measure, developed and repeated at the close.³

The *Third Suite* (1961) and the *Fourth Suite* (1963) are both comprised of seven movements. The following remark by Luening offers insight into the style of the two suites:

³ Ibid.

Each of the seven movements in the third and fourth suites consists of a sonority form contrasting with all the others, . . . The intervallic relations, integrated with tempo, rhythm, and dynamics, bring out certain acoustic characteristics of each movement. The contrasting sound images balance and give an impression of the flute's manifold possibilities.⁴

Although these suites were written two years apart, they share a similar structure and style. In the above quotation, Luening clearly points out the essence of the *Third* and *Fourth Suites*, which is, ultimately, the most important feature of all his unaccompanied flute compositions: "contrasting sound images." In Luening's unaccompanied flute compositions, every movement provides different acoustics and sound images with varied flute timbres, tempo, rhythm, and dynamics. By changing the register, tempo, rhythm, and dynamics, each movement achieves its own character and presents different acoustics to contrast with each other. For instance, in the *Third Suite*, the use of mordents within wide leaps in the third movement contrasts with fast running triplets in the flute's low register in the fourth movement. In addition, the passages that cross three registers with the dynamic crescendo distinguish the third movement from the long and smooth legato passages of the fourth movement. The succeeding movement is performed with energizing staccatos in a fast tempo. A similar situation occurs in the *Fourth Suite*. With the slow tremolo passages, the fourth movement suggests a mysterious atmosphere, followed by the fifth movement with fast, wide leaps that cross three octaves.

In general, all the movements in these *Suites* are present individual, charming, and interesting characteristics. The most important thing is they all have Luening's distinctive style: "tended to be more diatonic and flowing, though often with a

⁴ Otto Luening, note from the recording of "Flute Possibilities", CRI 400, 1979.

generous mixture of chromatic elements.”⁵ These features can also be recognized in Luening’s last unaccompanied flute work, the *Fifth Suite*.

Fifth Suite

Written in 1969, the *Fifth Suite* is comprised of four movements: *Preamble*, *March*, *Ceremony*, and *Reception and Conversations*. At only 128 measures, the total performance duration is approximately five minutes. The programmatic subtitle, “Wedding Music,” and the formal dedication “to Rosemary and Milton Anastos,” clearly indicate the purpose of the piece. According to Ralph Hartsock:

Luening’s conception of a composer and his community is much broader than usual. His approach to a commission includes considering the tastes and abilities of performers plus musical backgrounds of the intended audiences. *Suite no. 5 for Flute Solo* is “an experiment in contemporary music for use,” and has been used at a wedding.⁶

Although we cannot verify the source of the quote, “an experiment in contemporary music for use,” or if the *Fifth Suite* was really “used at a wedding,” the titles of each movement: *Preamble*, *March*, *Ceremony*, and *Reception and Conversations* does imply a wedding ceremony.

Even though Luening’s music is usually notated in conventional pitch and rhythm, with constantly changing meter and wide melodic range under the operation of non-traditional tonality (i.e. not IV–I or V–I), the *Fifth Suite* exhibits an ambiguous and complex situation. The constantly changing meter switches the metrical accent

⁵ Harvey Sollberger, email interview by author, 23 Apr. 2004.

⁶ Hartsock, 16.

all the time (see score in Appendix E). It is difficult for a listener to follow the music without a steady and regular pulse. In the first movement, the meter signature changes constantly after measure 11 (see example 3.1). The changing meter causes an irregular metrical accent, and with a rest on the downbeat in measures 16, 18 and 19, the listener has no clear feeling of a downbeat. Finally, the irregular meter section is brought to an end by the strong downbeat of measure 21—the arrival of a *forte* C.

Example 3.1: *Preamble*, mm. 9-21: Irregularity of Phrase Lengths

Not only does the meter shift confusingly but the melodic contour is also disjunctive, containing many abrupt and wide leaps. It is difficult to define where a phrase starts and ends. The eighth note rest on the downbeat of measures 16 and 18 seems to interrupt the progression of the phrase, which also disconnects the phrasing structure (see example 3.1). According to the manuscript, the quarter rest is a misprint of an eighth rest.⁷ It is ambiguous whether the whole section (mm.14-20)

⁷ According to the manuscript, there are two misprints on the published score. The note E, in measure 5, should be a sixteenth note instead of an eighth note, and the quarter rest in

should be seen as a single long phrase or a succession of short phrases (2+2+3) as shown in example 3.1. Nevertheless, in the solo piece, without the distraction from an accompaniment part, the phrase length may depend on the performer's interpretation and the listeners' experience. In this case, making a single long phrase from measures 14 to 20 would be preferable.

The irregular meter and wide melodic range may confuse the listener. However, each register of the flute produces a particular tone color. These wide leaps across the registers introduce various flute timbres. In other words, with the assistance of the manifold dynamics and articulations, wide-leaping passages that cross all three registers provide the colorful timbre in the music. Thus, in order to explore colorful sonorities, the register and the dynamic are modified. These features become predominant in Luening's flute music.

In considering the musical-expression markings, Luening's dynamic markings in the *Fifth Suite* are interesting. Like the changing of register, various dynamics can provide other possibilities for making colorful timbres. The dynamic markings in this work range from *piano* to double *forte*; they are clearly set for the necessity of musical expression. There is still enough freedom, however, for the performer's own interpretation. For example, there is no dynamic marking in the ending of the first movement. Luening leaves the decision for choosing the dynamic to the performer. After the high notes G and A in measure 24, the performer can choose either to end the music with full dynamic or diminuendo.

In addition, Luening often combines Italian and English terminology in his music, as do many other composers. The tempo markings of *Preamble, March,*

measure 16 is a misprint of an eighth rest. NYPL, Luening Collection, JPB 94-7, Series 11, No. 284.

Ceremony and Reception and Conversations are *Allegro*, “Fast 4,” “Slow-free-declamatory,” and “Fast,” respectively. In Luening’s manuscript, the metronome marking of the first movement is indicated as a quarter-note equal to 110 but, in the published edition, the Italian tempo marking *Allegro* is given instead.⁸ The composer’s decision to use the Italian tempo is understandable, giving the performer flexibility in making performing decisions. The second, third and fourth movements are clearly given English tempo/expression indications. Yet the cut-time meter marking in the second movement conflicts with the tempo marking, “Fast 4.” Should the performer follow a half-note or quarter-note pulse? These two conflicting indications produce a complicated dilemma. The rhythmic scheme of the *March* movement will be investigated later in this chapter. The tempo marking of the third movement, however, “Slow-free-declamatory,” implies the programmatic idea of the solemn ceremony which helps the performer interpret the music.

Although the non-traditional tonality and tonal ambiguity are characteristic of Luening’s music and are present in the *Fifth Suite*, there is something else that Luening designs on purpose in the *Fifth Suite*:

Since 1965, after exploring and composing much electronic music, I again became interested in the power of the single tone and of the melodic-rhythmic lines as a vehicle for complete musical statement. This resulted in a number of solo works for flute, cello, and viola, as well as duets for these and various other instruments.⁹

⁸ NYPL, Luening Collection, JPB 94-7, Series 11, No. 284.

⁹ Notes from CRI Recording 716, Dec. 11, 2000
<<http://www.composersrecordings.com/cd/716.html>>

Luening demonstrates the idea of “the power of the single tone” in the *Fifth Suite*. For example, “the power of the single tone” could be interpreted as the significance of the pitch F as a central tonality in the *March* movement. This feature not only appears in the *March* movement but also in the other three movements. Further discussion of the focal on single note will be presented in detail later in each movement. In the remainder of this chapter, the analysis of the *preamble* movement will show the ambiguous tonality and phrasing structure, and the *Ceremony* movement will study the theory of diatonic plurisignificance.

Preamble

Though the movement ends on the note G preceded by F sharp, the G is not necessarily its tonal center. In measure 4, the F-sharp trill with the half mordent is interrupted by a sudden stop, it does not resolve to G as expected. Without a resolution on G, the first two phrases (mm.1–4 and 5–8) seem incomplete. That is, they are discontinued by the abrupt silence. The following C-sharp trill, in measure 5, also does not resolve to D. Note that so far the attempts for the resolution on both G and D, the fifth of G, are both avoided. Additionally, the cadence for the ending of the first phrase in measure 8 is on the note A. Instead of providing G for the ending, the first phrase has the cadence on A in measure 8, which weakens the hypothetical tonal center G. The F-sharp, the leading note of G, is also avoided, since it can suggest a potential resolution on note G. Other than the unresolved F-sharp trill of measure 4, the note F sharp does not appear until the very end of the movement, and then as the leading tone to the final G. Thus, even though the movement starts on the note D and eventually ends on the note G, without a resolution, and lacking of the leading tone F-sharp, the centricity on G is weakened, unclear, and questionable.

Instead of emphasizing the tonal center G, Luening avoids it. The G centricity is ambiguous.

In addition to the ambiguous tonality, the wide leaps and intervals in the phrase structure make interesting contours for the phrase. Measures 9 to 13 act as an interesting mirror passage, where two pairs of descending staccato groups and ascending slur groups effectively complement each other. (Measure 10 is the only one in a different register.) Luening's original design uses the intervallic relationship produced by the passages of wide-range-leaps as the structural components of the music. Yet the unexpected stops and the wide-range intervallic melody in the first movement present a tricky scheme from the very beginning. These wide-range-leaps with the constantly changing meter introduce the various timbral colors of the flute though they also make the music difficult to comprehend.

March

As mentioned earlier, "the power of the single tone" could be interpreted as the significance of a tonal central -- the note F in the *March* movement, for example. The highlighted note F can serve as a tonal center successfully without using any harmonic operations of a traditional form. Unlike the first movement, the importance of the note F as a tonic is clearly presented from the beginning of the movement. Observe that the music is constructed by an A-B-A form: mm. 1-13, mm. 14-23, and mm. 24-33. Both A sections end with the cadence on F, although the allusion to the tonality of A minor (mm. 1-2) and V7-I cadence of D minor (mm. 4-5) change the harmonic progression on the way to cadence F (see example 3.2). The C in measure 8 still achieves the V-I cadence to F with a leading note D instead of E. The polyphonic melody (mm. 7-9) not only offers two contrary timbres but also approaches the F

tonality contrapuntally from two directions. Although the cadence on the dominant of the F, a C tonic in measures 19 and 23 of the B section seems alternate pitch focus. Yet, the F minor cadence in measure 13 and end of the piece still confirm strongly the F centricity within non-traditional harmony operation.

By comparing the first and second movement, we see how the composer establishes tonal centers without using any traditional harmonic operation, and demonstrates his idea of the importance of a single tone. In the *March*, the note F is emphasized by the cadence, articulation, tenuto marks, and accents, as well as the metrical accent (F on the downbeat) in measures 5, 6, and 9. Thus, without using any traditional harmonic procedures the note F is set up as a tonal center, even though the music is in neither F major nor F minor. In other words, when a tonal center is weakened, a single tone still can produce a phenomenon like that of the first movement, which causes ambiguous tonality. The importance of a single tone for Ziehn's theory will be confirmed again in the subsequent movements.¹⁰

Luening constructed the *March* in three sections, which can be labeled A, B, and A, from measures 1 to 9, 10 to 23, and 24 to 33, respectively. The phrase structure is much clearer than in the first movement. Although the length of the phrase is irregular, it is not difficult to identify. The combination of 5+4 bars, 4+6+4 bars, and 5+4 bars, represent the symmetrical March with Trio form. With the rhythmic gesture and strong dynamics in a brisk "Fast 4" tempo, the second movement presents a march with spirit.

¹⁰ See the discussion of Ziehn's theory in the next movement, *Ceremony*.

In Example 3.2, we see the *March* movement has a cut time meter, and the half-note pulse initiates the piece. Even though the movement begins with a half-note pulse (duple-meter pulse), the $\frac{3}{4}$ meter of measure 3 produces a sudden meter change, from the half-note to quarter-note pulse. The $\frac{3}{4}$ meter subsection (mm. 3–5) breaks down the consistency of the half-note pulse, until the second beat of measure 7—the note C—where the syncopation interrupts the quarter-note pulse. According to Lerdahl and Jackendoff's Metrical Preference Rules 5 (MPR 5), “relatively strong beats occur at the inception of notes of relatively long duration.”¹² The half-note C of measure 7 stops the quarter-note pulse, which helps to emphasize the metrical downbeat of the next measure. The melody line becomes polyphonic (mm. 8–9) and the metrical accent still allows the listener to follow with a half-note pulse. Thus, the duple-meter pulse returns.

The most prominent the half-note pulse subsection is at mm. 20–23. According to Lerdahl and Jackendoff, there are “two basic principles of visual and auditory grouping: groups are perceived in terms of the *proximity* and the *similarity* of the elements available to be groups.”¹³ The similar rhythmic pattern (mm. 20–23) that is displayed every two beats strongly suggest the half-note, a cut-time pulse. Note that the similar rhythmic pattern is formed by a three-note group as shown in example 3.2. It seems to be the basic motive for this movement.

Above all, even though Luening's tempo indications conflict with meter markings, and the rhythmic scheme is ambiguous and confusing, the metrical perception—cadence on the downbeat—and clear articulations still provide clear

¹² Lerdahl and Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983) 80.

¹³ Lerdahl and Jackendoff, 41.

metrical structure. The performer might want to play with a half-note pulse and bear in mind the “Fast 4” tempo.

Ceremony

To enhance the representation of a solemn wedding ceremony, the tempo of the third movement is very slow. The half-note pulse smoothly dominates the music without any meter changes. By using the middle register of the flute, the music possesses a different acoustic from the other movements. Indeed, by changing tempo, register and dynamics, each movement presents different sonorities and colorations of the flute. Contrasting sound images is the most important feature of Luening’s unaccompanied flute compositions, as mentioned earlier in this chapter.

The note E in the Ceremony movement is a common tone, because the harmonic progression seems surrounded by it. The first phrase, which ends on measure 9, does not suggest any operation of traditional tonality (i.e., not IV–I or V–I). Here, Luening applies the theory of diatonic plurisignificance proposed by his teacher, Bernard Ziehn.

According to Severine Neff, Ziehn’s theories provided the formal and structural coherence in Luening’s music and “helped Luening generate and vary chromatic pitch material. The result was the triadic but often tonally ambiguous sound that is characteristic of Luening’s works.”¹⁴ It was Busoni who drew Luening’s attention to Ziehn’s mastery of contrapuntal techniques and theory. Busoni had a chance to meet Ziehn and his student Wilhelm Middelschulte (1863–1943) in 1910. When Luening returned to America, Busoni suggested that he visit Middelschulte. Thus, Luening

¹⁴ Severine Neff, “Otto Luening (1900–) and the Theories of Bernhard Ziehn (1845–1912)”, *Current Musicology*, 39 (1985): 21–41.

studied harmony, theory, and counterpoint with Middelschulte, privately, in the early 1920s. Luening started to teach Ziehn's theories at Chicago Musical Arts Studio in 1922, and to use certain aspects of Ziehn's theories in his own compositions. These concepts eventually led Luening to a polytonal composing technique. The Ceremony movement of the *Fifth Suite* clearly demonstrates the application of Ziehn's theories.

Example 3.3: Ziehn's Diatonic Plurisignificance

c) The tone as part of diatonic triads.

A tone can be fundamental tone, Third or Fifth of a triad, and can, therefore, belong to three triads of every kind.



d) The tone as part of diatonic Seventh-chords.

A tone can be fundamental tone, Third, Fifth or Seventh of a Seventh-chord, and can, therefore, belong to four Seventh-chords of every kind.



e) The tone as part of large and small Ninth-chords.

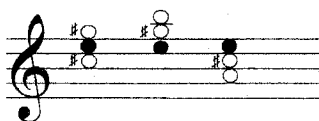


Since any tone belongs to seven major and seven minor scales, a given tone can be harmonized as follows. (The large Seventh-chords may be omitted here, because they appear mostly as accidental dissonances.)



The concept of Ziehn's diatonic plurisignificance is illustrated in example 3.3. Ziehn shows how the pitch D can belong to different triads or chords in different keys; multiple functions of a single pitch.¹⁵ Ziehn points out that theory, a single pitch or an interval can belong to a number of triads, seventh chords, and ninth chords in different diatonic tonalities. In the Ceremony movement, the pitch E apparently serves as a common tone. It represents the third of a C-sharp minor triad, the fundamental of an E major triad, and the fifth of an A major triad (see example 3.4).

Example 3.4: E as common tone in C-sharp Minor, E Major Triad, and A Major Triads



As a tonal center, E, emphasized by a tenuto marking and a metric accent, opens and ends the movement. In addition, E always appears in the same register, which follows Ziehn's instructions for good voice leading: "keeping the common tone within the same voice." Common tones remain within the same register while the other voices move through different settings of the interval.¹⁶ Like a thread, E ties the music together in a unified whole, just as the tonic in tonal music functions as the fundamental material. Through the timbral and registral repetition of the plurisignificant common-tone, the pitch E provides structural coherence. The use of

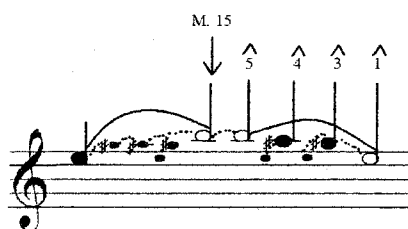
¹⁵ Bernhard Ziehn, *Manual of Harmony, Theoretical and Practical* (Milwaukee, Wis.: Wm. A. Kaun Music Co., 1907), 6.

¹⁶ Neff, 23.

this operation might produce tonally ambiguous chord progressions, because the chord-forming process does not seem to be associated with any key. Nevertheless, the harmony can still be related through the common pitches or intervals as they relate to pitch E.¹⁷

Besides the pitch E, there is another important pitch: A-sharp. When the listener hears A-sharp, the last note of the first phrase (mm.1–9), he or she may expect this phrase to end on a half cadence. One possibility is that A-sharp can refer to a Lydian mode. Another possibility is that A-sharp seems like a joke—like a “wrong-note”—because the listener might be expecting a resolution on the implied downbeat B for measure 10. The appearance, however, of the note A-sharp in measure 31 in a syncopated rhythm and with a *forte* dynamic shows that its use in measure 8 is not intended as a joke. Instead, A-sharp represents not only a half cadence but also a leading tone for the note B of measure 15 on the middle-ground level (see example 3.5).

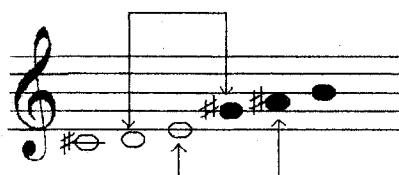
Example 3.5: the Middle-Ground Level of *Ceremony*



¹⁷ In Neff's article, the discussion of Luening's *First Symphonic Fantasia* provides a similar example of the application of Ziehn's diatonic plurisignificance. She comments on Luening's writing of the *First Symphonic Fantasia*: "The opening phrase is given structural coherence through the timbral and registral repetition of the plurisignificant third C, E-flat. As Luening himself explains: 'One must hear the passages as a variation on a constant.' Specifically, while C, E-flat remains stationary in the timpani and strings, all other instrumental parts move through different chordal settings of the interval." Neff, 24.

In addition, the pitches Luening uses in this movement -- C-sharp, D, E, G, A-sharp and B--form a symmetrical pitch collection (see example 3.6). It can be displayed in an octave and divided into two groups as follows: C-sharp, D, E, and G-sharp, A-sharp, B.

Example 3.6: Tritones



The pitch collection of example 4.6 contains two sets of tritones (inversions of each other): D- G-sharp and E- A-sharp. A tritone is an interesting interval because it contains many symmetrical intervals. It can divide the octave or be split into minor thirds or into two groups of 3 half-steps around one note. Luening's approach of featuring the tritone is emphasized pitches in the music; both E and A-sharp are highlighted in many ways. Notice that in the Ceremony, all pitches appear in the same register except notes A-sharp and G-sharp in measure 25. The note A-sharp has been emphasized not only with the dynamic and tenuto marking but also by syncopated rhythms. The use of note A-sharp is necessary for achieving a balance with the common note E. The importance of the note E and A-sharp is thus reflected in the music.

The programmatic intention of the movement is revealed in the title, the tempo marking-- "Slow-free-declamatory"--and the music itself. The music suggests that Luening ingeniously represents the conversation of the ritual of the vows between a priest and the newly married couple with the music. A whole-bar rest implies the

quiet of a careful and nervous conversation between a priest and the newly married couple. The rest appears both before and after the A-sharp to G-sharp descending second, which corresponds nicely to the atmosphere. In addition, Luening uses two different registers to imply the voices of different speakers. The A-sharp to G-sharp descending second in measures 19 and 25 reflects the ascending motion of measure 5, which also suggests the phrase “I do,” uttered by both the bride and groom. The high voice suggests the bride and the lower voice suggests the groom. Yet in an actual wedding, the priest usually asks the groom first, but in Luening’s music the higher A-sharp to G-sharp passage appears first. The music suggests to us a programmatic interpretation, although the composer’s real intention is unknown.

Reception and Conversations

Single note emphasis happens again in the fourth movement. As in the second movement, we see the emphasis on the single note A in this movement. Not only because of the music ends on note A but also because the recurrence of A sets the tonal center inevitably around note A. In the introduction, the flat ninth of note A, the note B flat appears without resolving. In the subsequent section, multiple ways of resolving on the note A are ingeniously demonstrated. The 3-2-1 melodic cadence in A major is heard in mm. 5 to 7 and in the ending. A cadence can happen simply with the leading note, G-sharp to A in m. 9, for example. Ziehn’s theory of the diatonic plurisignificance is also applied in the fourth movement through the timbral and registral repetition of the plurisignificant note A. It serves as a fundamental tone of these triads, seventh and ninth chords that are employed in the music, as in example 3.7.

components are presented either in repetition or in fragments for combining with other cells. For instance, the most prominent idea—the group A, G, and B-flat—appears in measure eight as well as measures 11, 13, 20, and 25. Multiple ways of resolving on the note A not only ensure the note A centrality but also help to identify the phrase in examining the phrase structure.

Example 3.8: The Repeating Pitch Cells in the Fourth Movement

IV. Reception and Conversations

The musical score for "IV. Reception and Conversations" is presented in a single staff with a treble clef and a 3/4 time signature. The tempo is marked "Fast". The score consists of 30 measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 indicated at the beginning of their respective lines. The key signature has one flat (B-flat). The score features several dynamics: *ff* (fortissimo) at the start, *dim* (diminuendo) at measure 6, *p* (piano) at measure 8, *f* (forte) at measures 8, 13, 14, and 20, *mf* (mezzo-forte) at measures 14 and 22, and *f* (forte) at measure 25. A prominent pitch cell consisting of the notes A, G, and B-flat is highlighted with boxes in measures 8, 11, 13, 20, and 25. The score includes various musical notations such as slurs, accents, and dynamic markings.

Like the first movement, not only does the meter changes but the melodic contour is also disjunctive, containing many abrupt and wide leaps in this movement. To identify the partition of phrases is thus difficult. But the G-sharp resolves to the note A, naturally achieves a cadence. With the 3-2-1 melodic cadence in A major in m. 14 and 21, these cadences help indicating the phrase at measures 9, 14 and 21. Through the cadences, multiple ways of resolving on the note A, the note A essentially provides a sense of pitch centricity in A.

Afterthought

The unaccompanied flute repertoire has grown immensely in the twentieth century. Since the Boehm system demonstrates an excellent, reliable and stable flute mechanism, and the overall technical level of flute performance has risen, twentieth-century composers have a better understanding of writing successful flute music. The flute is not merely viewed as an integral component of a varied texture in orchestral music, or as a bird making trills and ornaments as in the nineteenth-century.¹⁸ Instead, as Toff says: “the twentieth-century flute has gained an independent musical identity and developed an impressively extensive literature that is uniquely geared to its capabilities.”¹⁹

In the *Fifth Suite*, there is no intricate and extraordinary twentieth-century flute technique, such as flutter-tonguing, key clicks, or singing while playing. Even though the unpredictable and irregular meter is a challenge to the performer’s reading ability, the *Fifth Suite* is not as difficult as most contemporary music. It still demands a certain level of flute technique, however. Some challenging passages, like the abrupt,

¹⁸ Toff, 256.

¹⁹ Toff, 257.

wide leaps with fast notes in the last four measures of the first movement, require severe discipline in lip control from the performer. In order to force the lip to undergo these difficult passages, mouth flexibility needs to be strengthened, especially in increasing and decreasing lip pressure to adjust the pitch with awareness. The issue of breathing does not need to be addressed in performance, since Luening was probably aware of what was possible when he wrote the music. Yet, in the third movement, the tempo marking is indicated as “Slow;” the performer should also take the words “free-declamatory” into consideration. The meter marking indicates 4/4, though the performer may feel free to push the tempo forward; playing with a half-note pulse is a better choice for the flutist. Since the flutist is always concerned with the breathing issue, the half-note pulse can carry the music forward, which reduces the risk of running out of breath, and can also produce better phrasing. In other words, the half-note pulse gives a flexible and relatively smooth tempo. With the feeling of “declamatory,” it should be very helpful for the flutist in shaping the long phrase.

As a flutist-composer, Luening chose not to work with avant-garde flute techniques. Instead he used his unaccompanied flute music as a vehicle to present his musical originality, and through use of his knowledge of the instrument, to bring out the best sonorities of the flute. Although Luening’s unaccompanied flute works are not as significant as Varèse or Berio’s in the twentieth-century unaccompanied flute repertoire, his five *Suites* still offer flutists a different choice from avant-garde music and provide the connection between old and new flute music. As Luening says, his suite is the bridge for connecting the nineteenth-century flute music to the exciting new flute sounds of today.²⁰

²⁰ “In the suites I wished to build a bridge from the nineteenth century to the exciting new flute sounds of today.” Note from the recording of “Flute Possibilities”, CRI 400, 1979.

CHAPTER 4

Lyric Scene

Written in 1958, *Lyric Scene for Flute and Strings* is one of Luening's principal flute compositions. Having written several electronic compositions in the early fifties, either by himself or with Ussachevsky, Luening continued to compose non-electronic, traditional instrumental music as well. The year 1958 proved to be a productive and significant one for Luening. In addition to *Lyric Scene*, he wrote seven other non-electronic compositions that year.¹ He was also invited to be composer-in-residence by the American Academy in Rome, where he had chance to meet with several renowned European musicians, including flutist Severino Gazzelloni (1919–1992) and composers Luciano Berio, Pierre Boulez, and Dmitri Shostakovich. This experience led to fruitful interactions between Luening and the European composers over the course of the following years.²

The epigraph to *Lyric Scene*, “in memory of Busoni,” shows the purpose of the piece. A famous pianist, composer, and musical philosopher, Busoni had taught at the New England Conservatory in the 1890s and toured the United States several times. His pupils included Luening, Edgard Varèse, Stefan Wolpe, and Kurt Weill, all influential composers, yet Busoni's influence on American music mostly went unrecognized. During his youth in Zurich, Luening studied with Busoni and absorbed from him both neo-classic techniques and an experimental style. Busoni's influence

¹ Luening's autobiography listed these compositions as: Second Short Sonata for Piano; Sonata for Viola Solo; Sonata for Bass Solo; (second) Sonata Composed in Two Dayturnes for Cello Solo; First Sonata for Violin Solo; *Song, Poem, and Dance* for Flute and Strings; Third Short Sonata for Piano and *Lyric Scene* for Flute and Strings. Luening, *The Odyssey of an American Composer*, 590.

² “In Rome, [Luening] meets Shostakovich and invites him for his 1959 Columbia University visit. Attends ISCM Festival in Naples, Italy (Berio, Maderna and Boulez).” *Otto Luening Centennial 2000*, 31.

on Luening's music may be recognized from his two compositions that pay homage to Busoni—*Lyric Scene* and *The Sonata for Piano in Memoriam Ferruccio Busoni*.

The *Sonata* shows a wide variety of expression that reveals the influence of Busoni. It took Luening eleven years, from 1955 to 1966, to complete this work. Emily Good wrote that “each movement is a complex set of variations.”³ This “complex set of variations” that Good refers to is different from the usual concept of “variation form.” For Luening, the style of melodic variation became one of his personal compositional signatures, appearing frequently in his music. This chapter will mainly focus on *Lyric Scene*. I will also investigate Busoni's influence on Luening's distinctive personal musical idiom.

In order to have a better understanding of Luening's compositional style, I will compare *Lyric Scene* with two other contemporaneous works by him: *Legend for Oboe and Strings*, from 1952, and *Song, Poem, and Dance for Flute and Strings*, from 1958, both of which have instrumental settings and styles similar to *Lyric Scene*. Because of the influence of Busoni's neo-classical style, these woodwind compositions have both a distinct radiance and a serene spirit. Through comparison and examination, the study will reveal the essence of *Lyric Scene* and present a much clearer picture of Luening's solo woodwind instrumental music.

³ “Each movement is a complex set of variations in which simple and straightforward melodic material is repeated with embellishments and rhythmic and metric alterations, and new accompaniments, while the harmonic transformations suggested by the Ziehn system are explored.” Emily Good, “Otto Luening: An Appreciation,” *Notes* 46 (Dec. 1989): 491.

Busoni's Influence on Luening

As Luening recounts in his autobiography, before he was introduced to Busoni, he had already heard him play the piano and seen him as a conductor. He had also attended performances of Busoni's operas, *Arlecchino* and *Turandot*. Busoni's unique musical style instantly impressed the young Luening. Luening wrote,

I was amazed, after having heard heavy German music for almost five years, to discover an art lucid and transparent, melodious and rhythmically clear, yet not superficial; dramatically effective but brief in time, never turgid, and often profound. Busoni's ability to compose in various styles without losing his identity was impressive. . . . all showed me a musical and dramatic mastery I had not yet experienced before, but one that made a lasting impression on me.⁴

It is understandable that Luening was impressed by Busoni's music. Busoni's musical aesthetics were much different from what Luening had learned from German music. His admiration continued to grow as he read Busoni's essay, *A Sketch of a New Aesthetic of Music*, and he began to study with the older composer. As mentioned in chapter two of this study, Luening's interest in electronic music and avant-garde music may be traced back to the influence of Busoni. Busoni's aesthetics immediately opened up a new musical world for the young Luening. Moreover, the most important influence from Busoni was his ability to build a bridge between old and new musical styles. Luening recalls in his autobiography,

Although accused by conservative German composers of being a futurist, he was actually trying to bridge the gap between the old and the new by accepting traditions but transforming them into music for the future.⁵

⁴ Luening, 168.

⁵ Ibid., 181.

Sonata for Piano in Memoriam Ferruccio Busoni

Many of Luening's works reflect Busoni's influence on his musical thought. Among those, *Sonata for Piano in Memoriam Ferruccio Busoni* offers an interesting example. Consisting of four movements—Introduction, Dramatic Scene, Burlesque, and Fantasia—the *Sonata* commemorated the centenary of Busoni's birth. In the *Sonata*, Luening adapts Busoni's neo-classical and eclectic style without quoting directly from his music.⁶ The conventional contrapuntal writing, chord canon, Alberti bass, and minuets are all employed under Luening's non-conventional harmonic writing.⁷ On the other hand, the *Busoni* sonata presents Luening's personal touch. It is composed by a "complex set of variations," according to Emily Good.⁸

Luening's Style of Melodic Variation

"A complex set of variations," in Good's observation, is essentially a variation-like style or the style of melodic variation presented by the altered and transfigured thematic materials rather than a "variation form" as it is commonly known. Generally, in a conventional variation, there is one theme to be altered or modulated, and each individual variation is characterized by a particular rhythmic pattern or tonality. As one definition illustrates, variations form is "a form in which successive statements of a theme are altered or presented in altered settings."⁹ In Luening's compositions, however, the theme serves as a skeleton that can be filled in with embellishments

⁶ Notes from CRI CD 716, Nov. 2000 <<http://www.composersrecordings.com/cd/716.html>>

⁷ "Following the contrapuntal Introduction, the Dramatic Scene opens and closes with a chord canon in symmetrical inversion. The Burlesque is a spirited romp featuring shimmering scales with Alberti bass accompaniments, which in one passage suggest a walking bass; it also introduces a minuet inspired by Busoni's *Turandot*. The closing Fantasia is a virtuoso piece in the manner of the Liszt works that were staples of Busoni's repertoire." Good, 490-92.

⁸ *Ibid.*, 491.

⁹ Variation, *The New Grove Dictionary of Music and Musicians*, (London: Macmillan Publishers, 2001) 536.

instead of being further developed. When the theme reappears, either as a solo or in the accompaniment part, it is usually presented differently, by adding notes or changing rhythm, meter and tempo for alteration.

Example 4.1 shows Luening's style of melodic variation in the introduction of the *Sonata*. Notice that the theme is embellished and altered in every appearance. With different rhythmic figures and added notes, the first (mm. 19-22) and second (mm. 26-29) altered themes are more rhythmic than the original theme, and the left-hand figure is also changed into broken-chord harmonic progression. When the theme comes to the third alteration (mm. 44-50), two altered themes are overlapped into each other, and the meter changes from 4/4, to 3/4, and to 7/8, which contrasts with the meter of the original theme. It is also interesting to note that from measures 44 to 46, the theme is played one octave higher than the original. Since the music is heard in a higher octave, measures 44 to 46 add a special color to this theme variation. Furthermore, the theme may turn out to not only have different appearances but also different lengths. Observe that in measures 44 to 46 there is a shortened theme. Instead of having a complete eight-bar first theme, there is only a three-bar transformed theme. Because of the *accelerando* marking in measure 45 that makes the music move toward measure 47 with tension, the original theme in measures 44 to 46 lasts for only a very brief period of time. It may sound like a recapitulation. Yet, it is not a real recapitulation, since it is to be corrected right away; a new phrase starts at 47 (see example 4.1e).

It is important to note that because of these shortened or expanded passages, the length of the whole section may thus also be changed. For instance, the first theme contains only 10 measures, but in its second appearance, the whole section, altered and prolonged by doubling the first seven measures, becomes seventeen bars (see

score, mm. 19–35). In Luening's style of melodic variation, there are always more than two thematic materials within the same work, and, as mentioned above, all these materials are altered whenever they appear.

Example 4.1: Thematic Variations in the Introduction of the *Sonata for Piano in Memoriam Ferruccio Busoni*

a. *Moderato, poco rubato* $\text{♩} = 65$ OTTO LUENING

Altered Themes: mm. 19-22

b. *poco meno, ma rubato* $\text{♩} = 76$
poco accel.

mm. 26-29

c. *mf* *cresc...*

mm. 44-50

d.

e.

So far, Luening's style of melodic variation seems rather simple. Yet, when the style of melodic variation is incorporated with other formal structures, it becomes more complex. The concept of theme and variations is familiar to most people. It explains itself clearly: when the theme is completely presented, each variation appears as a single section, a closed cycle to vary the theme. Unlike conventional "theme and variations form" in a closed cycle, Luening's style of melodic variation widens the notion of variation; within one composition he integrates his style of melodic variation with other conventional structures, such as binary form, ternary form or rondo. In other words, when the thematic materials in Luening music are transfigured or modified, the basic structure of the composition still retains the outline of a traditional structure. Luening's *Legend for Oboe and Strings*—composed in 1952 for

oboist and composer Robert Bloom (1908–1994) and the New Music Society—offers a good example of combining ternary form and the style of melodic variation.

Legend

Legend, a single-movement piece, is composed for a solo woodwind instrument accompanied by strings. The first and second themes in *Legend*, in C minor (m. 3) and D major (m. 57), respectively, are varied with different rhythmic gestures and meters after they first appear, which clearly suggests Luening's variation-like style. The first fifty-six measures show a good example of his idea of variation (see chart 4.1).¹⁰

Chart 4.1: *Legend*, mm. 1–56

mm.1 – 2	a1 (strings only)
3 – 7	a1
8 – 9	b1 (strings only)
10 – 17	b1
18 – 19	c1 (strings only)
20 – 23	c1
24 – 26	a2
27 – 32	b2
33 – 34	a2 (strings only)
35 – 39	a2 with varied accompaniment
40 – 41	b2 (strings only)
42 – 48	b2 in cello and oboe
49 – 51	c2 (strings only)
52 – 56	c2

From Chart 4.1, one can clearly observe that these varied thematic passages are formed in a sort of ternary section: a1, b1, c1 / a2, b2 / a2, b2, c2. Additionally, when

¹⁰ The first fifty-six measures of *Legend* are essentially consisted with three thematic phrases. In order to show the differences of these thematic phrases, each of the phrases is labeled as a1, b1, c1, as shown in chart 4.1. So, the a1 and a2 represent the original, and varied first phrase respectively.

one views the piece as a whole, the formal structure of *Legend* is also a ternary. Chart 4.2 demonstrates the formal structure of *Legend*; the opening and closing sections embrace an episodic middle section in between. The combination of the style of melodic variation, and the classic outline of a traditional form can thus be easily observed in *Legend*.

Chart 4.2: Formal Structure of *Legend*¹¹

Section	Opening		Middle	Closing	
Bar Number	1-56	57-177	178-243	244-290	291-366
Theme	1 st	2 nd	Episode	1 st Var.	2 nd Var.
Starting Tonality	C /D	D	B	C /D	D

Legend and Lyric Scene

Like *Legend*, *Lyric Scene* is written for a solo woodwind instrument with strings, a single-movement work in five sections. *Legend* and *Lyric Scene* are similar not only in instrumental setting but also in basic structure. The theme for prelude and postlude of *Lyric Scene* embraces a second theme in the middle section, which suggests a ternary form. Chart 4.3 illustrates the formal structure of *Lyric Scene*. Although the first theme for both prelude and postlude, and the second theme in the middle section are in different tonal areas—D minor, and the combination of B-flat major / D minor / G major—the ternary form can easily be recognized due to the recapitulation of the first theme in D minor for postlude.

¹¹ It is important to understand that the tonality in most of Luening's music is ambiguous. The labeled key areas in chart 4.2 refer to keys at the beginning of the section.

Chart 4.3: Formal Structure of *Lyric Scene*

Section	Prelude	Middle			Postlude
Bar Number	1-18	19-43	44-82	83-108	109-123
Theme	1 st	2 nd	2 nd	2 nd	1 st
Starting Tonicity	D Minor	B-flat Major	D Minor	G Major	D Minor

It is important to note that D minor not only opens and closes the piece with the first theme, but also briefly appears with the second theme in the section before the development of the fugue (m. 44). When a new section starts (see score, mm. 52-82), the harmonic dissonance increases gradually, and the tonality becomes complex. The labeled D minor, for measures 44 to 82, represents the starting tonality of the new section, not the tonality of the whole section.

As seen in the *Sonata* and *Legend*, Luening's style of melodic variation is employed in *Lyric Scene* as well. Example 4.2 presents the second theme as first presented (m. 19), as well as its embellished and altered versions in the cello part (mm. 31-38) and in the flute part (mm. 95-102). As Good says, the straightforward melody, the embellished and altered second theme, is simply filled with more notes rather than being developed or elaborated in later sections. In other words, without further expansion or development, there are only thematic repetitions with embellished appearances in the work. By adding sixteenth notes, mordents, and modulating to a different key, *Lyric Scene* once again demonstrates again the composer's approach of using the theme as a skeleton for the style of melodic variation.

Example 4.2: The Original Theme in the *Lyric Scene*: mm. 19-26 Flute Part

a.

Fl. *p* *cresc.*
f
dim.

This musical score for the flute part consists of three staves. The first staff begins with a dynamic marking of *p* and a *cresc.* instruction. The second staff features a dynamic marking of *f*. The third staff concludes with a *dim.* instruction.

Altered Second Theme: mm. 31-38 Cello Part

b.

Cello *f, espr.* *cello solo if desired*
C.B. *(cello)*

This musical score for the cello part consists of three staves. The first staff is marked *f, espr.* and includes the instruction *cello solo if desired*. The second staff is marked *(cello)*. The third staff continues the melodic line.

mm. 95-102 Flute Part

c.

mf, espr. *cresc.* *(cresc.)*
ff *dim.* *mf*

This musical score for the flute part consists of two staves. The first staff begins with a dynamic marking of *mf, espr.* and includes *cresc.* and *(cresc.)* instructions. The second staff features dynamic markings of *ff*, *dim.*, and *mf*.

In addition to the formal structure, it is also important to note that the instrumental idiom of *Lyric Scene* and *Legend* differentiates the presentation of the compositions. Luening presents these two woodwind compositions in two styles due to the differences of the instrumental idioms. In *Legend*, the twisting melody of the oboe theme is made up of repeated notes within one register. On the other hand, in *Lyric Scene* the flute presents a different character with a long and stretched

melancholy melody in wide-leaps intervals. Example 4.3 shows the original and altered second themes of *Legend* (mm. 315-324) and *Lyric Scene* (mm. 31-38).

The theme in *Legend* spins around within the same register, and the altered theme is changed slightly, either with different meters or added notes for ornamentation. By using folk-like melody lines, Luening's *Legend* brings out the most characteristic range of the oboe: the middle register. Yet, in *Lyric Scene*, the flute theme is stretched and rearranged to cross three registers instead of staying in one octave. In order to bring out the timbre of the flute, Luening ingeniously emphasizes the woody middle register in the first theme with minor tonality and the bright high register in the second theme with major tonality, which successfully integrates the tone colors of the flute's middle and high register with the sense of two different tonalities, the minor and major tonality. It is interesting to observe how Luening composed these two woodwind works due to the differences of the instrumental idioms.

Example 4.3: The Original Second Theme of *Legend*, mm. 82-92

a.



Altered Second Theme in mm. 313-324

b.

313

317

321

324

The Original Second Theme of *Lyric Scene*, mm. 19-26 Flute Part

c.

p

cresc.

f

dim.

The Altered Second Theme of *Lyric Scene*: mm. 31-38

d.

31

f, espr.

35

3

3

3

Lyric Scene and *Legend* are both written for solo woodwind instruments with strings. *Legend*, however, is written in a more concerto-like style than *Lyric Scene*. In *Legend*, the oboe plays the main melody most of time, while the strings play the accompaniment. That is, strings simply provide harmonic support, and all strings are integrated to provide one voice instead of having individual parts. On the other hand, *Lyric Scene* is written in chamber style. The flute usually plays the main melody while the strings play the accompaniment; however, the roles of the solo and the accompaniment are often exchanged between the strings and flute. Also, each string gets its own part and sometimes the roles are exchanged between them.

Legend and *Lyric Scene* were written several years apart, but there are some similarities in compositional style. Comparing these two pieces with the *Sonata for Piano in Memoriam Ferruccio Busoni*, we see that, as is the case with most of Luening's compositions, the three compositions are notated with conventional pitches and rhythms. The important thing is that the idea of the variation style is presented in all three compositions. On the other hand, because of different instrumental idioms, the writing style and instrumentation for these three compositions are different. The two woodwind compositions seem to be written in a more traditional harmonic idiom. Luening's music usually teeters between shifting tonal centers and atonality, his personal distinctive idiom, but only the *Sonata* is more experimental in harmonic vocabulary and more diverse in rhythm. The two woodwind works contain stronger tonal elements and a clear, elegant form—the classic outline of a traditional form.

The three compositions presented here all provide a significant example of Luening's style of melodic variation, which presents a broader notion of conventional variation style. Through Luening's personal writing, the style of melodic variation, combined with a clear conventional form—ternary—represents the strong influence

of Busoni's neo-classical esthetics—the combination of the old and the new. In order to have a better understanding of Luening's neo-classical style, the following discussion of *Lyric Scene* will provide more analytical examples to show how Luening interestingly manipulates his compositional innovation, a combination of the style of melodic variation and conventional form that creates his personal music idiom.

Lyric Scene

As seen in chart 4.3 above, the formal ternary structure of *Lyric Scene* is built on three major tonalities: D minor, B-flat major and G major. These three tonal areas are discernable and give the music a strong tonal implication. Yet they are essentially manipulated by the non-conventional harmonic progression through the operation of Ziehn's theory (see chapter 3). They are related through the common note D (see example 4.4). The pitch D is the common pitch of these three diatonic triads that initiate the three sections and the sequence of tonal centers in the piece.

Example 4.4: Three Diatonic Triads in *Lyric Scene*

m. 1, 44, 109 m. 19 m. 83

D Minor B-flat Major G Major

Lyric Scene begins by implying a D tonal center, but the harmony quickly moves to other tonal areas after the opening. The first theme is built on the tonic and dominant of D minor, but notice how the first theme modulates from D minor to C

major (mm. 1-10). It happens often in Luening's music that harmonies shift unexpectedly and abruptly, especially in neighbor-note motion (see example 4.5). The harmony changes frequently in the *Lyric Scene*, although it does not stray far from traditional tonal practice.

Example 4.5: Harmonic Progression in *Lyric Scene*, mm. 1–5

Measure Number	1	2	3	4	5	
Chord	d g d	g d d6	C#6 A6 Bb6 5	Eb6 d A 4	A2 F d	etc.
Common Pitch	D	D	C#	Bb	A	

There are other interesting cases of harmonic progression in Luening's music. In *Legend*, for instance, chords move from the opening Cm7, to Dm measure 10. It clearly demonstrates the same motions as in *Lyric Scene*: the harmony moves by neighbor notes. In addition, harmonies progress not only minor-to-minor but also to major. The difference is that in *Lyric Scene* the harmony shifts from one tonality to another and back, but in the case of *Legend*, the sudden shift does not return to the original tonality, rather it moves to a new one. Regardless of how tonalities are manipulated in the music, the harmonic motion causes tonal instability and draws the listener's attention to an unusual harmonic feature that marks Luening's personal and distinctive musical language.

In another of Luening's solo flute compositions, *Song, Poem, and Dance*—composed in 1958 for flute and strings—the tonal center moves among G, E-flat, C, and F; it presents a different type of harmonic motion. As its title (*Poem*) shows, the theme acts like a stanza in a poem, with these four different tonalities -- G, E-flat, C,

and F -- functioning as four stanzas. When the theme modulates into a new area, the tonal center is thus relocated.

Although *Song, Poem, and Dance* was also composed in 1958, the same year as *Lyric Scene*, they are rather different pieces. In the *Song, Poem, and Dance* the flute plays as a solo character, as it would in a concerto composition, and there are the cadenza-like passages in the second and third movement. The cadenzas, written out by the composer, are made mostly with scales and arpeggio patterns, which is Luening's favorite writing style. From his tape music to his conventional compositions, the use of chromatic, mode-like scales and arpeggiation assumes a major role. Note that even in *Lyric Scene* these scales and arpeggios are filled in to vary the thematic material. As a flutist, Luening probably played his own music. Luening's flute music in general does not require any special performance techniques, as do most twentieth-century flute compositions. He might have composed only what he preferred to play. Scales and arpeggiation patterns are common in flute music. It is not surprising that Luening adapts scales and arpeggiation patterns in his music, since this idiom was already familiar to him as a flutist. Though they probably represent old-fashioned techniques, Luening continued to revitalize them and renew them through his own unique means of expression. His conservative flute music shows that the combination of the old and the new represents Luening's eclectic style.

Lyric Scene: the Prelude (mm. 1-18)

Fiona Connor notes that *Lyric Scene* "opens with the flute accompanied by strings in the manner of an eighteenth century aria."¹² However, the opening of *Lyric*

¹² Fiona Connor, note for the recording of *Lyric Scene*, Academy Sound and Vision recording, CD, DCA 741, 1990.

Scene sounds very much like a reminiscence of the second movement of Mozart's *Flute Quartet* in D major, K. 298 (see example 4.6).

Example 4.6: The Second Movement of Mozart Flute Quartet, K.285a (mm. 1-6)

The image shows a musical score for the second movement of Mozart's Flute Quartet, K. 285a, measures 1-6. The score is in 3/4 time and D major. It features a flute part and a string quartet. The flute part begins with a melodic line in the first measure, followed by a pizzicato section. The string quartet provides a rhythmic accompaniment, also featuring pizzicato. The tempo marking is 'Adagio' and the dynamic is 'sempre p'.

Notice that the similarity does not reside only in the pizzicato in the string parts, but also on the tempo marking, the 3/4 meter, and the rhythmic figure of the first two measures of the flute part. Both Mozart's and Luening's movement are set in the minor key. Luening's *Lyric Scene* presents a richer texture than Mozart's flute quartet, however, because the instrumental setting is for a string orchestra rather than a solo quartet. Even though the harmonic structure and style, and the instrumental setting of these two compositions are very different, the similarities between the openings of Mozart's flute quartet and Luening's *Lyric Scene* are obvious.

Despite the remarkable similarities between the opening of Luening's *Lyric Scene* and Mozart's quartet movement, it cannot be proved that Luening used

Mozart's music as a model while he was working on this piece. As a flutist, Luening certainly knew Mozart's piece, but there is no verification or documentation from Luening to confirm the presumption that two pieces are related.

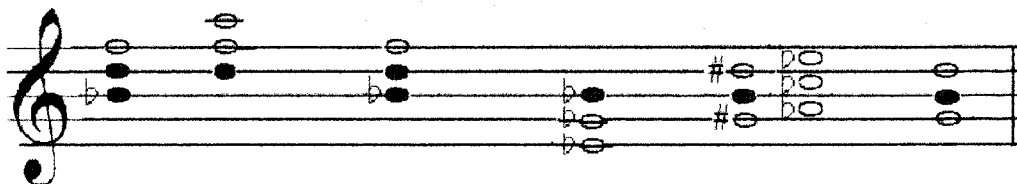
The Middle Section (mm. 19-108)

With a sudden move to the B-flat major tonality and a syncopated rhythm in the string parts (m. 19), the middle section exhibits a bright and spirited atmosphere that contrasts with the prelude section. The appearance here of the second theme in B-flat major tonality is not unexpected, since the B-flat major triad that opens the middle section is a common chord in D minor and B-flat major tonality. Through the common chord—B-flat major triad—D minor modulates to B-flat major. In addition to the major tonality, the range of the second theme features the middle and high registers of the flute, giving a bright and sharp timbre.

Furthermore, the whole second theme is represented in several tonal areas. After briefly returning to B-flat major (m. 60) for a reminiscence of the first appearance, the second theme continuously migrates to numerous tonalities and settles into a very dissonant chromaticism section (mm. 69-82). Example 4.7 illustrates the discernable key areas of this section: B-flat major, D major, E-flat minor, A-flat minor, and G major. These harmonic areas do not form a conventional harmonic progression. Yet, they suggest that through the second theme, the plurisignificant common-tones, B (B-flat) and D provide structural coherence within a large-scale form.

Example 4.7: Harmonic Areas of Second Theme of *Lyric Scene*, mm. 19-108

Bar Number	19-43	44-59	60-68	69-75	76-82	83-108
Discernable key	B-flat Major	D Minor	B-flat Major	E-flat Minor	G-sharp/ A-flat Minor	G Major



Note that the second theme modulates to G major in measure 83, with the same tempo as the beginning of the middle section, measure 19. In general, the G major section is a transformed repetition of B-flat major section. These measures are the climax of the piece. Also, the Golden proportion of the piece is right at measure 76, where the A-flat tonality appears, the most dissonant and softest dynamic spot of the piece. The G major tonality produces the climax of the piece with perfect timing, after the minor tonality section.

In addition, the structure of the second theme is more complicated than the first theme. The second theme is assembled as an 8+4 bar phrase. It not only appears in the solo flute part but also in the cello part with embellished and altered figures, giving the second theme an interesting character. The second theme is an ascending melody, constructed by a twelve-bar phrase that encloses a complete eight-bar (A+B), plus a four-bar phrase (B1), as seen in example 4.8. The four-bar phrase (B1) may be interpreted as an echo or embellishment of the B part of the eight-bar phrase. Thus, the structure can create the image of an expanded or compressed phrase because of its ambiguity.

The structure of the second theme seems ambiguous. In Example 4.9, the second theme seems shortened by the interruption of the echo of the phrase (m. 35); the phrase becomes four bars only because the varied B part appears in measure 35. In fact, the twelve-measure second theme is still achieved (see example 4.9). First of all, we see the twelve-bar phrase in the solo flute part of measures 31 to 42, while the second theme appears in the cello part. Even though measures 35 to 38 may look like a four-bar phrase, the real four-bar phrase is shown in the viola part of measures 39 to 42, with an extra bar for the extension. In other words, measures 35 to 38 (B2) are just another variation of the B in example 4.8. The second theme in the cello part is not cut short by the four-bar phrase; instead, it is another appearance of the second theme.

Through changing the tonality and timbre, varying the structure, and using a syncopated rhythm in the string accompaniment, the composer effectively distinguishes the second theme from the first one. Additionally, by varying embellished figures, adding notes, and changing rhythms, the second theme becomes transformed. Thus, there is no compression or expansion for the second theme. It is the process of embellishment that makes the phrasing structure ambiguous.

Example 4.8: The Structure of the Second Theme of *Lyric Scene*, mm. 19-30

The image displays two staves of musical notation. The top staff is labeled 'Flute' and begins with a measure number 'm. 19'. It contains two phrases: 'A' (measures 19-28) and 'B' (measures 29-30). The bottom staff is labeled 'Violin' and contains a phrase labeled 'B1' (measures 19-30). Both staves use a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and phrasing slurs.

Example 4.9: The Variations of the Second Theme of *Lyric Scene*, mm. 31-42

The image displays a musical score for two instruments: Cello and Viola. The Cello part is written on a single staff with a bass clef and a treble clef. It is divided into three sections: A1, B2, and B1. A1 and B2 are grouped together by a bracket above the staff. A1 consists of a melodic line with slurs and ties. B2 features a triplet of eighth notes. B1 is a single measure. The Viola part is written on a single staff with a bass clef. It consists of a single section, B1, which is a melodic line with slurs and ties, mirroring the structure of the Cello part.

In fact, Luening's style of melodic variation derives from a simple idea—a method of modification. He ingeniously manipulates this technique in a new way that combines it with his personal writing style; the modification not only happens to the theme but also within the theme. Thus, his intention of finding a new style to state the old one in his composition becomes clear, bridging old and new things in his neo-classical composition.

The postlude (mm. 109-123) simply offers a reminiscence of the beginning by repeating the opening section. The return only retains the first part of the opening, however, without further modulating into another key area as in the opening section. In the end, the music concludes with the dominant-tonic (V-I) cadence in D minor.

Conclusion

Lyric Scene, as its title shows, is an expressive and moving six-minute score. The composer himself also confirmed that it was "written in the Neo-Classic style, befitting a work in memory of Busoni."¹³ Not only is the embellished and altered

¹³ "*Lyric Scene* another composition in memory of Ferruccio Busoni is described by its composer as 'written in the Neo Classic style, befitting a work in memory of Busoni.'" Arlington Civic Symphony Program (October 25, 1964): 11. Hartsock, 15.

theme “neo-classical,” but the structure and harmonic vocabulary make the music sound conventional. Luening unites his personal music idiom, the style of melodic variation into the classic outline of traditional form, although often the tonality is ambiguous because of the unstable and abrupt harmonic shifts.

The four pieces discussed in this chapter -- *Sonata for Piano*; *Song, Poem, and Dance*; *Legend* and *Lyric Scene* -- represent Luening’s neo-classical compositions. Even though they are from different periods each one shows Luening’s personal distinctive idiom and demonstrates clearly the eclecticism of his style. Apparently Busoni’s aesthetics of “trying to build a bridge between old and new” and his eclecticism deeply influenced Luening’s musical thoughts.¹⁴

¹⁴ Luening, 181.

CHAPTER 5

TRIO FOR FLUTE, CELLO AND PIANO

The *Trio* was commissioned by the Group for Contemporary Music for their inaugural concert and had its premiere on 22 October 1962 at the McMillin Theatre, Columbia University.¹ The juxtaposition of atonal and tonal styles and an experimental approach—especially the sudden pauses—characterize Luening's *Trio* for flute, cello and piano an ideal piece to celebrate the inauguration of a new contemporary ensemble.

Luening's student, Harvey Sollberger, said that Luening himself

regarded his *Trio* as, in a way, is response to the compositional “new wave” of that time, and I think you can see in its silences, abrupt changes of texture and continuity, and generally disjunct writing, his unique response to and engagement with the music that the “Young Turks” of that time were writing. . . . Otto's *Trio*, aside from its *tuttis*, features each instrument soloistically and explores, as well as all of the duet possibilities—flute and piano, cello and piano, flute and cello. Measured silences also play an important role in the articulation of the work's progress through time, and the overall effect is, to my mind, that of a kaleidoscope shifting and recombining images in a variety of combinations and contexts.²

This chapter focuses mainly on examining the *Trio* from several perspectives: the statistical form of the piece, the composer's musical jesting, the use of sudden

¹ The Group for Contemporary Music was found by Luening's two students, composers Harvey Sollberger and Charles Wuorinen, in 1962 at Columbia University. It was one of the influential and leading contemporary ensembles in New York. “During its thirty-year existence, The Group has premiered works by Babbitt, Carter, Davidovsky, Martino, Sollberger, Wolpe, Wuorinen and given a place for two generations of performers and younger composers to be heard in high-caliber concerts.” Susan Elizabeth Deaver, “The Group for Contemporary Music, 1962 to 1992” (DMA Dissertation, The Manhattan School of Music, 1993.)

² Harvey Sollberger, e-mail to author, 23 April 2004.

pauses throughout, and the juxtaposition of atonal and tonal pitch materials. The composer's surviving working notes in manuscript provide an important documentary evidence to consider. In order to distinguish the stylistic feature of the *Trio*, Luening's other atonal compositions from different periods will also be considered. Through analysis, this chapter attempts to provide a better understanding of Luening's atonal compositions for flute and to investigate the most important characteristic of his writing style, its eclecticism.

Formal Structure: Three Sections

As in much of Luening's music, the formal structure of the *Trio* adopts the outline of a three-part form. That is the work is in a single movement that consists of three sections with a coda, as shown in chart 5.1. Each section has its own feature, and an A-B-A form is outlined. The flute solo in m. 203 ends the middle section and restates the flute theme of m. 31 of the opening section. Thus, the closing section sounds like a recapitulation of the A section.

Chart 5.1: The Formal Structure of the *Trio*

Opening Section	Middle Section	Closing Section	Coda
mm. 1-100	mm. 101-202	mm. 203-270	mm. 271-287

Three instruments play equal roles in the *Trio*. In the opening section, for instance, each instrument enters as a solo, followed by a duet or trio that adds the other instruments. A piano solo that starts the introduction of the opening section consists of twenty-eight measures that mix consonant and dissonant chords. After a

chord on D-flat and A-flat lasting four measures, the flute solo enters in m. 29 for a pair of three-measure thematic phrases that are followed by a flute and piano duet from measures 36 to 58. Finally, the cello joins in at m. 59. These entries define three subdivisions of the opening section: the piano solo (mm. 1–28), flute and piano duet (mm. 29–58), and the trio of cello, flute and piano (mm. 59–100). The similarity of these entries is that they all end on a long chord: the D-flat chord of measure 24, D in measure 58, and B-flat in m. 100. These long chords distinctly indicate the subdivisions. However, one should question why Luening use written-out long notes instead of a simple fermata in between the subdivisions.

Luening's Working Notes

The composer's working notes give important information about his compositional process. Even for his electronic compositions, Luening left a large number of working notes in his manuscripts. Since the *Trio* is written as a quasi-serial piece, Luening's manuscript provides important information about the compositional procedure and elements of the work itself. From his note we learn that the formal structure of the *Trio* is based on a statistical design.

Most of Luening's notes are not easy to read, and there are many numbers, signs, and words whose meaning is cryptic. In his working notes, there are three dynamics-- *f*, *mf*, and *p* -- three tempos: in metronome markings of 120 for fast, 80 for slow, and 100 for moderate (see Figure 5.1).

The three dynamics actually appear in the music. Yet except for the metronome marking of 120 given in measure one, the other two tempo markings (quarter notes at 80 and 100) are missing. In addition to the tempos and dynamics, on the note there are fourteen roman numerals followed by the names of instruments and rests. They

could represent the instrumental setting initially, but they do not correspond to the music. For example, in Roman numeral one -- I. piano (10+7) -- the piano, indeed, is the first instrument that plays in the music. Yet the figure "10+7" remains a mystery, it neither matches the measure number nor the rest. Therefore, in the end, Luening may not have applied all of the materials in his music as he first sketched them in the working notes. The importance of this fact is that Luening must have thinking about using these materials. The manuscript provides valuable information about which elements Luening manipulates and how he assembles these ideas together.

Figure 5.1: Selected Note from Luening's Manuscript

con/diss		dynamics	
		<i>f—mf—p</i>	
Fl	10+8	F	6+6+6
Ce	9+8	Ce	6+6+5
Piano	9+8	P	6+6+5
P/F	10+8	P/F	6+6+6
P/C	11+9	P/C	6+6+8
F/C	11+9	F/C	6+6+8
F/P/C	20+20	F/C/P	12-12-16-

Tempo

120 Fast

80 Slow

100 Moderate

- | | |
|------------------------------------|----------------------------|
| I. I. Piano (10+7) | VIII. 10 rests |
| II. 8 rests | IX. Cello (10-8) |
| III. Flute (10+8) | X. 8 rests |
| IV. 8 rests | XI. Piano, Fl, 10-8 |
| V. Piano, Cello (11+9) | XII. 6 |
| VI. 6 rests | XIII. Fl-Cello-11-9 |
| VII. Piano, Flute, Cello
(11+9) | XIV. Fl, Cello, Piano 11-9 |

For instance, there are twelve different rhythmic combinations on the working note. The manuscript shows these twelve rhythmic patterns, which are labeled from one to twelve, as given in example 5.1a.³ They are the rhythmic patterns he chose as he was composing the music. The note values range from a whole note to a thirty-second note and include a triplet and sextuplet. It is interesting to observe that in the manuscript, these patterns are labeled with a number, but they are not in the order of when or how they appear in the music. Rather, they are applied in the music randomly in terms of the rate of recurrence and the timing of using a certain rhythmic pattern.

Example 5.1

a. Twelve Rhythmic Patterns from Luening's Manuscript

The image displays twelve rhythmic patterns, numbered 1 through 12, arranged in three rows of four patterns each. Each pattern is written on a single staff in treble clef. Pattern 1 is a whole note. Pattern 2 is a half note. Pattern 3 is a quarter note. Pattern 4 is an eighth note. Pattern 5 is a sixteenth note. Pattern 6 is a thirty-second note. Pattern 7 is a triplet of eighth notes. Pattern 8 is a sextuplet of thirty-second notes. Pattern 9 is a triplet of eighth notes. Pattern 10 is a quarter note. Pattern 11 is a triplet of eighth notes. Pattern 12 is a sextuplet of thirty-second notes.

³ Luening's manuscript. JPB 94-7 Series 11 no. 451.

b. Rhythmic Patterns in the *Trio* mm.1-9

The image shows a musical score for the opening of the Trio (measures 1-9). The score is divided into two systems. The first system is labeled 'PIANO' and shows measures 1, 2, 3, and 5. The second system is labeled 'PF.' and shows measures 6, 7, 8, and 9. Rhythmic patterns are identified with numbers 1, 2, 7, and 8. Pattern 1 is a quarter-note pattern in measure 1. Pattern 2 is a quarter-note pattern in measure 6. Pattern 7 is a quarter-note pattern in measure 5. Pattern 8 is a quarter-note pattern in measure 8. The score includes dynamic markings like 'f' and 'p', and tempo markings like 'And.' and 'Allegro'.

The opening of the music (mm.1-9) provides a good example of how the composer applies the rhythmic patterns in the music. Rhythmic patterns numbers 1 and 2 in example 5.1a appear in measures 1 to 3 and 6 in the music, respectively, and the quarter-note pattern from number 7 is seen in measure five (see example 5.1b). Additionally, these rhythmic patterns can also be combined with others or be modified. The long chord in between the subsections -- measures 24-28, for instance -- is a modification of rhythmic pattern 1.

Humor in the Music

As critics and reviewers have remarked, humor is one of the significant attributes in Luening's music. The *Trio* of 1962 provides a good example. Eric Salzman writes:

The work, in quasi-serial form, is a witty take on the serialist predilections of the period, complete with pregnant pauses, fits and starts, and that astonishing C major finish . . .⁴

A dry and sophisticated humor is an important part of Luening's personality and a strong component of his teaching techniques; it is also a major and often overlooked quality of his music. Only Otto Luening could end a relentlessly and almost comically surreal serial piece with a blazing C major chord.⁵

According to these comments, the sense of humor in his personality is expressed through his compositions in the coexistence of the C-major triad and the quasi-serial style. Indeed, it is a fascinating design—starting and ending with the C-major triad, without using the traditional tonal structure-- that draws people's attention, and makes Luening's *Trio* an interesting piece. However, there is a question: Why does this tonal structure design have to be labeled as musical humor? Why does a piece starting and ending with a C-major tonic triad in a non-traditional tonal structure sound like a "parody"? What can make people easily recognize a composer's intention of humor in the music?

Gretchen Wheelock says of humor in Haydn's music that "jokes require ready listeners who understand the terms of the jester."⁶ According to Wheelock, a "ready listener" who is able to perceive a musical joke should share common ground with the composer in terms of language, experience, appropriate time frame, place, taste and disposition in order to understand the composer's humor. She raises these questions to discuss the issue of musical humor: "How is a musical joke different from a non-joke? What makes a joke? Why does the joke succeed? What does the joke

⁴ Eric Salzman, Liner notes for *Otto Luening* (CRI CD 716, 1996).

⁵ Ibid.

⁶ Gretchen A. Wheelock, *Haydn's Ingenious Jesting with Art: Contexts of Musical Wit and Humor* (New York: Schirmer, 1992), 4.

accomplish?"⁷ She additionally discusses the question of that a musical joke can convey surprise, incongruity, exaggeration, understatement, economy, and the characteristics of the comic in music. In fact, these features are the components of musical jesting. The overall context of a joke provides the basis for making a joke different from a non-joke. The motivation creates a joke and, in some way, it reminds the listeners of "something else" from the composer they might have expected. A successful joke must come under certain conditions and factors, and should be successful not only to the listener's ear but also in its own function and value beyond the laughter it provokes. All of these play a significant part in understanding Luening's music.

In the case of the Luening's *Trio*, the effect that consonant and dissonant chords produce confuses most listeners. It is still not easy music to listen to, even for those who are able to decipher the teasing and the sense of musical humor. When the *Trio* opens with a C-major chord, a listener perceives it as a proclamation for what is to follow. Yet the dissonant chord in measure two that appears right after measure one conflicts with listener's expectation (see example 5.2a). Since there is only one measure of a consonant chord, it cannot establish that tonality for the receptive ear. The appearance of dissonance in measure two does not affect the listener much. Instead, the C chord sounds like a trick, and what really surprises the listener is the clashing dissonance in measure six. It leads the listener into an unknown territory without any preparation. With the emergence of the dissonant harmony, the listener adjusts his or her expectation in between consonance and dissonance accordingly.

⁷ Wheelock, 4-6.

Example 5.2: The Trio

a. mm. 1-9

Musical score for piano and piano-forte, measures 1-9. The piano part (PIANO) starts at measure 1 with a forte (f) dynamic. The piano-forte part (PF) starts at measure 6. The score includes dynamic markings such as *f*, *pp*, and *ppp*, and articulation marks like accents and slurs. The key signature is C major. The time signature is 2/4 for measures 1-5 and 3/4 for measures 6-9. A first ending bracket is shown above measure 1.

b. mm. 281-287

Musical score for flute (FL), violin (VC), and piano-forte (PF), measures 281-287. The tempo is marked *MENO MOSSO* with a metronome marking of $\text{♩} = 100$. The score includes dynamic markings such as *pp*, *ppp*, and *ppp*, and articulation marks like accents and slurs. The key signature is C major. The time signature is 2/4. A first ending bracket is shown above measure 281.

At the end of the piece, it is the presentation of the C-major triad that creates an unexpected surprise for the listener after all the confusion of consonance and dissonance (see example 5.2b). Notice that the opening C chord in measure one lacks a G, scale degree 5. Yet, in the end of the piece, the effect of last bars confirms a true and complete C-major triad, with G's resounding in both flute and cello. The extreme between consonance and dissonance creates the confusion and paradox brings about the jest. The composer is teasing us. This musical humor, again, can only be perceived by listeners who are capable of differentiating between consonance and dissonance, and who can appreciate the composer's motivation.

It is important to note that, as a composer, Luening has had a special interest in the subject of overtone acoustics.⁸ He enjoys experimenting and applying unique acoustics in his music. In the *Trio*, the operation on the dissonant and consonant chords that are presented by the three instruments creates various sound and unique acoustics. One can easily sense the composer's intention in characterizing the music through the differences of tonal and atonal, dissonant and consonant acoustics. In contrasting the differences of the sounds, this piece provides the listener with a very special auditory experience.

Juxtaposition of Atonal and Tonal Styles

Luening's music usually combines tonal and atonal language and uses polytonal and protoseriate techniques.⁹ He operates the tonal and non-tonal components with his instinctive musical wit, reflecting ingeniously on the music. The coexisting tonal and non-tonal styles of his *Trio* are not an unusual approach in Luening's music. As

⁸ See chapter of Tape music with flute of this study.

⁹Trimble and Neff, "Luening"

mentioned in the third chapter of this study, the *Second Suite* for solo flutes (1953) offers both tonal and atonal styles within one piece. Moreover, the *Third Sonata* for flute and piano (1966), written four years later than the *Trio*, offers interesting contrasts and similarities to the *Trio*.

Luening applied the same concept of mixing tonal and non-tonal idioms in the *Third Sonata*. Although the first movement of *Third Sonata* is written with non-tonal harmony, an interlude between the first and second movements -- D-minor triad and F-major seventh (m. 28) -- seems strange (see example 5.3). Imagine listening to an atonal work and the music suddenly turns to a more familiar harmony. Additionally, the appearance of the pitch A in measure 27 of the flute part also adds an interesting flavor. Because of the d-minor triad underneath the pitch A, the interlude can serve to mislead the listener into thinking that the performers are tuning their instruments between movements. Regardless of the “tune ad lib” that is written on the music (see example 5.3), it is obvious that the composer’s intention of making a musical joke is presented in the interlude.¹⁰

Furthermore, the rest with a fermata on the top in the end of measure 27 intrigues the listener. An unexpected silence from the rest delivers a surprise, as well as creating suspense of what will happen next. The rest is used to challenge and humor the listener’s well-trained ears. Again, as Wheelock asserts, “jokes require ready listeners who understand the terms of the jester.”¹¹ Those people who do not know about the tuning process won’t be able to recognize the joke. Even though the contrast between consonance and dissonance is not emphasized, as in the *Trio*, the composer’s sense of humor is ingeniously introduced in the music once more.

¹⁰ Remember that the listener doesn’t see “tune ad lib”.

¹¹ Wheelock, 4.

Example 5.3: The Third Sonata, mm. 27-31

Sudden Pauses

In addition to the coexisting tonal and non-tonal styles and the musical humor, there is one more important feature in the *Trio*: sudden pauses. Luening is always willing to try out new ideas in his compositions.¹² Even though atonal writing was not a novel compositional style in 1962, a modified atonal work with sudden pauses was an interesting and new experiment for Luening. Unlike the musical humor that often appears in Luening's music, the design of recurring sudden pauses in the *Trio* is a unique and experimental idea. Since atonal music is usually not easy to comprehend, sudden pauses may be able to provide a different experience for the listener, allowing him or her to appreciate the composition.

For some people, atonal music is difficult to comprehend and listen. Without an interpreter or the composer's explanation, the perplexing structure with dissonant sound makes the music difficult to understand. When listening to atonal music, sound

¹² "I'm [a] musician and it's [a] musician's job to study sounds, even if they are new. What's wrong with it?" Luening, 520.

is the element that gets the most attention. Listeners need to have well-trained ears and the musical knowledge to comprehend the work. In Luening's *Trio*, the silence between chords creates a different acoustic and may also provide the listener with a chance to take a break for reflecting on what they have heard. An appropriate length of pause in the music is necessary. When the pause is too short, the effect will not succeed. Yet, when the pause is too long, the musical thought is uncompleted and the listener may feel disconnected to the music. Therefore, in order to utilize the silence effectively, the pause must be of a suitable duration and placed within appropriate timing. Luening's sudden pause provides us with a chance to understand the confusion that is made by the constant shifting of consonance and dissonance.

Because of the pauses, listening to the *Trio* is an extraordinary experience. On one hand, sudden pauses may sound bizarre to the listener because the unusual silence discontinues the melodic line. On the other hand, sudden pauses provide a different sound effect in the music and also create a unique acoustic for the composition. It is important to understand that silence is also a kind of sound. Silence in the work can produce a kind of sound effect and acoustic that is different from regular music. Think of the short notes in pointillistic music, for example. Pointillism is characterized by the application of paint in small dots and brush strokes. The short note and phrase in the music are like the small dots and brush stroke on a painting. The multiple rests between notes not only shortens the length of the note but also creates a different acoustic for the listener. Thus, the multiple rests take on the central role in the music. Due to multiple rests, the pointillistic composition creates a wonderful style. In the case of Luening's *Trio*, the idea of leaving silence in the work may be derived from pointillism. The multiple rests make the short phrase in *Trio* distinctive. Since Luening's experimental approach is perceptible, the *Trio* could be

regarded as an enlarged notion of the pointillist writing style. The short rest has been transformed into a whole-bar rest in Luening's music.

Eclecticism

We can see a stylistic continuity in Luening's music from one period to another, but we can also find two pieces from the same era written in totally different styles. It is no surprise that Luening is categorized as an eclectic composer. One of Luening's aleatoric pieces, *Sonority Canon* for two to thirty-seven flutes, which was also written in 1962, demonstrates a totally different style from the *Trio*. The idea of the *Trio* derives from serial music. On the other hand, since *Sonority Canon* represents aleatoric music, in which unconditioned interpretation is the key, the composer's control is limited and the music will be different from performance to performance. The *Trio* and *Sonority Canon*, though written in the same time period, were written in different styles. They show that the composer did not focus on one style only in any particular period. Furthermore, atonal, serial, electronic and neo-classical styles have all appeared in Luening's music, revealing Luening's interest in many twentieth-century styles. As Trimble remarks: "Throughout these works, as in Busoni's music, the juxtaposition of styles is an essential forming principle."¹³ The juxtaposition of styles also brings Luening another label from critics: eclecticism.

¹³ Trimble and Neff, "Luening."

Conclusion

Otto Luening's lifespan of ninety-six years represents a cultural and historical chronicle of twentieth-century American music.¹⁴ He was not only a contemporary American composer, but also an educator, writer, administrator, conductor, and flutist. His music, like his broad and varied musical career, exhibits a combination of many different styles. In general, there are two main influences on Luening's music: the German tradition and his association with Ferruccio Busoni.

Due to his early musical training in Germany, some of Luening's compositions are highly contrapuntal, combining tonal and atonal idioms, and using polytonal and proto-serial techniques. The influence from Ferruccio Busoni has three components: eclecticism or bridging the gap between the old and new, Bernard Ziehn's theory, and acoustic harmony.

Most critics consider Luening's style to be eclectic because it combined many different styles. In fact, it is more appropriate to describe Luening's music as embodying Busoni's concept of bridging the old and new. Luening combines a variation-like style and traditional form in *Lyric Scene*. The *Trio* for flute, cello and piano is also the product of "bridging the old and new." He combines tonal pitch materials and experimental atonal approach in the music. It was also Busoni who drew Luening's attention to Ziehn's theory, which he applied in the *Fifth Suite*. In the *Fifth Suite*, for example, the pitch E in the ceremony movement provides structural coherence through the timbral and registral repetition of the plurisignificant common-tone. The music reflects one of the recurring characteristics of Luening's compositions: triadic, but often tonally ambiguous music. In addition to applying

¹⁴ Lester Trimble, "The Odyssey of an American Composer: the Autobiography of Otto Luening," *Musical Quarterly* 67 (Spring 1983) 279.

Ziehn's theory, Luening was careful in considering timbre and sonority in his compositions. He often applied the concept of the overtone and what he called "acoustic harmony" in the music. His interest in sound eventually resulted in the tape music in the 1950s, and many of Luening's works applied overtone theory. For instance, the sequential perfect-fifth intervals in *Low Speed* are consequences of an emphasis on the second overtone. The ideas of Busoni and the theories of Ziehn remained at the core of Luening's musical thought.

In conclusion, the term most often used to describe Luening's music may be "eclectic," but bringing together old and new traditions is the essence of his own coherent style. His sophisticated flute compositions exemplify this unique synthesis of influences and styles.

APPENDICES

A. Flute Works of the Otto Luening Collection from NYPL

The Bass with the Delicate Air: Ostinato for Flute, Oboe, Clarinet and Bassoon

JPB 94-7 Series 11 no. 11— 1940. 1 ms. score, bound (2 v. ([36], [12] p.) ; 15 x 9 cm. 1 holograph score in 2 sketchbooks signed, in pencil. With Nocturne for oboe and piano (in sketchbook II) Published: Highgate Press, c1974.

JPB 94-7 Series 11 no. 12 — [American Composers Alliance, c1958] 1 score (12 p.) + 4 parts ; 32 cm. Title on parts: "Mr. Boogie Woogie goes for a buggy ride". Parts have annotations in pencil. Stamped on parts: Broadcast Music Inc. Scores and parts. Alternate title: Mr. Boogie Woogie goes for a buggy ride.

JPB 94-7 Series 11 no. 13 — c1974. 1 score (12 p.) + 4 parts ; 31 cm. Highgate Press 7.0087.4.

Three Canons for Two Flutes

JPB 94-7 Series 11 no. 21 — 1985. 1 ms. score ([1] leaf) ; 18 x 22 cm. Caption title. Holograph sketch signed, in ink. Highgate Press 1985.

JPB 94-7 Series 11 no. 22 — 1 ms. score (4 [i.e. 9] p.); 27 cm. Caption title. Holograph signed, in pencil. At end: WABC Dial ? Feb. 28 - 12 PM. Published as: Three canons for two flutes. Highgate Press, c1986. Facsimiles.

JPB 94-7 Series 11 no. 23 — 1 ms. score (4 [i.e. 8] leaves) ; 28 cm. Caption title. Photocopy of holograph signed. Annotations in blue pencil. Published as: Three canons for two flutes. Highgate Press, c1986.

JPB 94-7 Series 11 no. 24 — American Composers Alliance, c1985. 1 score (12 p.) ; 32 cm. Composers facsimile edition. Caption title. Photocopy of ms. in unknown hand. Cover title: 3 canons for 2 flutes. Also published: Highgate Press, c1986.

Concertino for Flute and Chamber Orchestra

JPB 94-7 Series 11 no. 34 — [1923] 1 ms. score (17 p.) ; 33 cm. Holograph in ink, signed in pencil. Annotations in blue pencil. Caption title. Acc. arr. for piano by the composer. Published: C.F. Peters, c1969.

JPB 94-7 Series 11 no. 35 — 12 ms. parts ; 35 cm. Holograph in ink, signed in pencil. Annotations in pencil and red pencil. Published: C.F. Peters, c1969.

JPB 94-7 Series 11 no. 36 — 1 ms. score (47 p.) bound; 32 cm. Holograph signed, in ink, with annotations in red and blue pencil. Stamp at foot of p.1: Affiliated Music Corp. Published: C.F. Peter, c1969.

JPB 94-7 Series 11 no. 37 — [1923] c1969. 1 ms. score (47 p.); 32 cm. Photocopy of holograph. Cover title. At foot of p.1 in ink: Edition Peters 66004 copyright c.1969 by C.F. Peters Corporation; stamp: Affiliated Music Corp.

JPB 94-7 Series 11 no. 38 — Selections. 1 ms. part ([1] p.); 32 cm. Holograph part signed, in ink, for violin II, incomplete. Fragment of part beginning on p.3.

Three Duets for Two Flutes

JPB 94-7 Series 11 no. 45 — 1962. 1 ms. score (7 p.); 32 cm. Holograph signed, in pencil. Annotations in red pencil. Caption title. Published: New Valley Music Press, c1976.

JPB 94-7 Series 11 no. 46 — [American Composers Alliance] c1965. 1 ms. score (6 p.); 33 cm. Composers facsimile edition. Photocopy of ms. in unknown hand. On cover in pencil: Not a copy. Mounted at foot of p. 1: Composers facsimile edition Scores.

Fantasy in Space

JPB 94-7 Series 11 no. 89 — [1952?] first sketch : for tape recorder [5] p. of ms. music ; 32 cm. Holograph sketches signed, in pencil. Sketches are accompanied by a "lead sheet" of instructions used for improvisation and an explanatory note from composer, dated 1986.

JPB 94-7 Series 11 no. 90 — Orch. sketch Fantasy in space : as used in Poem in cycles & bells. [13] p. of ms. music + 1 part ([4] p.); 32 cm. Holograph sketches signed, in pencil. Sketches for an orchestral version accompanied by part for tape.

JPB 94-7 Series 11 no. 91 — 6 p. of ms. music; 36 cm. Facsimile of ms. in hand of Ussachevsky. Note at head of p. [1]: Ussachevsky took this down by ear & made this notation to fill copyright requirements. Annotations in pencil.

JPB 87-9 — sketch / by Otto Luening ; realized for tape recorder by Vladimir Ussachevski. [2] leaves of ms. music ; 32 cm. Holograph signed, in ink. American Composers Alliance Library.

Fuguing Tune for Wind Quintet

JPB 94-7 Series 11 no. 100 — Between 1938 and 1939? 1 ms. score ([8] p.); 34 cm. Holograph signed, in pencil. On cover: Original copy. Published as Fuguing tune for five wind instruments: Associated Music Publishers, c1944.

JPB 94-7 Series 11 no. 101 — 1 ms. score (6 p.) + 3 parts ; 34 cm. ms. in unknown hand in ink; parts are signed by composer. Caption title. First word "fugeing" crossed out; "Fuguing" penciled in. Mounted at head of p. [1] in pencil: Otto Luening, probably not in

composer's hand. Label on cover has two versions of title: Fuguing [and] fugeing tune. Signature: Otto Luening. "1938-39 (?)" Parts are for flute, clarinet and bassoon. Parts are titled: Fugeing tune for winds. Published as Fuguing tune for five wind instruments: Associated Music Publishers, c1944.

Incantation for Tape Recorder

JPB 94-7 Series 11 no. 111 — 1952. c1954. 1 ms. score (8 p.) ; 35 cm. Reproduced from ms. probably in hand of Ussachevsky. Note at foot of p. 1: Sound sources include flute, recorder, voice, bell, and piano. Accompanied by [1] leaf of notation for production of sounds on tape and 1 positive and 1 negative photo of leaf, and by a letter from the Copyright Office to the composer. Published in: 1952 electronic tape music, the first compositions by Vladimir Ussachevsky and Otto Luening, Highgate Press, c 1977.

Invention in Twelve Tones

JPB 94-7 Series 11 no. 116 — Original Invention for flute on taperecorder [sic] [1952], [2] p. of ms. music; 18 x 20 cm. Holograph in pencil and ink. Includes instructions for performance and recording (p. [2]). Accompanied by photocopy of a different holograph signed ([1] leaf). Published as Invention for twelve tones, in 1952 Electronic tape music / by Otto Luening and Vladimir Ussachevsky. Highgate Press, c1977.

JPB 94-7 Series 11 no. 117 — [1952] Original sketch. [4] p. of ms. music; 32 cm. Holograph signed, in pencil. Sketch and performance instructions on p. [2] and [4]; p. [3] blank. Published as Invention for twelve tones, in 1952 electronic tape music/ by Otto Luening and Vladimir Ussachevsky. Highgate Press, c1977.

JPB 94-7 Series 11 no. 118 — [1952], [1] leaf of ms. music; 32 cm. Holograph signed, in ink. Published as Invention for twelve tones, in 1952. Highgate Press, c1977.

Low Speed for Flute on Tape Recorder

JPB 94-7 Series 11 no. 127 — [1] p. of ms. music; 32 cm. Holograph signed, in ink. Includes instructions for recording process and remarks on results. on cover: Composed August-October 1952. Stamp on cover: American Composers Alliance Library. At end in pencil, probably in composer's hand: Published in 1952 electronic tape music: the first compositions. Highgate Press, c1977.

JPB 94-7 Series 11 no. 128 — [1] leaf of ms. music; 36 cm. Manuscript in unknown hand (photocopy) with emendations in ink probably in the composer's hand. Includes instructions for recording process

and remarks on results. Caption title. At end in pencil: US Copyright by O L 1953. Realized for tape recorder by Vladimir Ussachevsky. Published in: 1952 electronic tape music: the first compositions. Highgate Press, c1977.

Lyric Scene for Flute & Strings

JPB 94-7 Series 11 no. 129 — [1958]. 1 ms. score (2 v. ([34], [10] p.)) ; 9 x 15 cm. Holograph signed, in ink and pencil. Published: C.F. Peters, c1958.

JPB 94-7 Series 11 no. 130 — Scena lirica : per flauto e archi = Lyric scene : for flute and strings. [American Composers Alliance, 1958]. 1 score (20 p.) ; 33 cm. Also published: C.F. Peters, c1958. Stamp on p. [1] and on cover: American Composers Alliance Library. At foot of p. [1]: Copyright 1958 [added in ink]: by C.F. Peters.

JNG 90-42— C.F. Peters, c1958. 1 score (20 p.) ; 31 cm Duration: 7:00.

March for Wind Instrument & Piano

JPB 94-7 Series 11 no. 133 — 1950. 1 ms. score (4 p.); 32 cm. + 3 ms. parts ; 25 cm. or smaller. Holograph signed, in pencil. Unidentified sketch on verso of recorder part. Published as March for high instruments and piano in: Juilliard repertory library: Instrumental I. Canyon Press, c1970.

JPB 94-7 Series 11 no. 134 — 1966. 1 ms. score (5 leaves); 31 cm. In ink. "Any of the following instruments may be used on any of the three upper parts: piccolo, flute, oboe, recorder, violin, clarinet. A Second piano may be used on one, two, or three for the upper parts. Any part may be played by any solo instrument or any combination of these instruments with or without piano accompaniment. At the discretion of the conductor, tutti sections can alternate with solo sections as in a concerto grosso."--Directions for performance (on verso of cover). Accompanied by a photocopy of manuscript.

JPB 94-7 Series 11 no. 135 — [S.l. : s.n.], c1967. 1 score ([2] leaves) + 6 parts ; 28 cm. Parts for clarinet I-III; piccolo, flute, oboe, recorder, violin I-III. "For use in grades kindergarten through six"--Preface, Juilliard Repertory Library: Instrumental I. Published in: Juilliard Repertory Library: Instrumental I. Cincinnati, Ohio: Canyon Press, c1970. Accompanied by copy of Juilliard Repertory Library : Instrumental I, in which this work appears (p. 26-30), and flyer from the Juilliard Repertory Library listing table of contents of all current series and giving sample musical examples and a description of the Juilliard Repertory Project.

Prelude and Fugue for Flute, C Clarinet and Bassoon.

JPB 94-7 Series 11 no. 163 — c1974. 1 ms. score (8 leaves); 30 cm. Holograph signed, in pencil. Caption title. Accompanied by photocopy of holograph.

JPB 94-7 Series 11 no. 164 — 1 ms. score (6 p.) + 3 ms. parts ; 32 cm. Photocopy. Caption title.

Serenades for Flute and String Orchestra

JPB 94-7 Series 11 no. 185 — [1940?] c1976. 1 ms. score (29 p.)+ 4 ms. parts; 34 cm. Score: holograph signed, in ink; parts: holograph in ink and pencil. Caption title; on cover: "1939-40(?)" Published as: Serenade for flute and strings. American Composers Alliance, c1953. Flute part wanting.

JPB 94-7 Series 11 no. 186 — c1953, c1976. 1 ms. score (26 p.) + 6 ms. parts ; 36 cm. Photocopy of manuscript score and parts in hand of Chou Wen -Chung. For flute and string orchestra or string quartet . Caption title. At foot of p. 1 of score in ink. At foot of parts: Composers facsimile edition, copyright 1953. Score is fragile with excisions and sections replaced with mounted additions; paper is damaged by adhesive. Parts have blank spaces due to photocopying of excisions. Published: American Composers Alliance, c1953.

Short Sonata for Flute and Harpsichord or Piano. No. 1

JPB 94-7 Series 11 no. 196 — 1937. 1 ms. score (14 p.) + 1 ms. part ([4] p.); 32 cm. Holograph signed, in ink and pencil. Caption title. Published: New Valley Music Press, c1976.

JPB 94-7 Series 11 no. 197 — [1937?] c1976. 1 ms. score ([17] p.); 33 cm. Holograph signed, in ink and pencil. Published: New Valley Music Press, c1976.

JPB 94-7 Series 11 no. 198 — c1952. 1 ms. score (14 leaves); 35 cm. + 1 ms. part (3 leaves); 38 cm. In ink on transparent paper in the hand of Frank Wigglesworth. Caption title. Stamp at foot of p. 1: Composers facsimile edition. Published: New Valley Music Press, c1976.

JPB 94-7 Series 11 no. 199 — [American Composers Alliance] c1952. 1 score (14 p.); 36 cm. + 1 part (3 folded leaves); 40 cm. Composers facsimile edition. Photocopy of manuscript in hand of Frank Wigglesworth. Caption title.

Short Sonata for Flute & Piano, No. 2

JPB 94-7 Series 11 no. 200 — [1971]. 1 ms. score (11 leaves) ; 30 cm. Holograph in pencil with minor annotations in blue pencil. Published as: Second short sonata for flute and piano. New Valley Music Press, c1976.

- JPB 94-7 Series 11 no. 201** — c1976. 1 ms. score (7 leaves) + 1 ms. part ([3] leaves) ; 32 cm. In ink on transparent paper in unknown hand. Published as: Second sonata for flute and piano. New Valley Music Press, c1976. Accompanied by photocopy.
- JPB 94-7 Series 11 no. 202** — [American Composers Alliance, c1976]. 1 score (7 p.) + 1 part ([3] p.); 33 cm. Photocopy of manuscript in unknown hand.

Third Short Sonata for Flute and Piano

- JPB 94-7 Series 11 no. 203** — [1966?]. Sketch piece. 2 leaves of ms. music; 30 cm. Holograph sketches signed, in pencil and ink. Caption title. Published as: Third short sonata for flute and piano. New Valley Music Press, c1976.
- JPB 94-7 Series 11 no. 204** — Two pieces for flute & piano. c1966. 1 ms. score (6 leaves) ; 33 cm. Holograph signed, in ink, on tracing sheets. Stamp at foot of leaf 1: Composers facsimile edition, Published as: Third short sonata for flute and piano. New Valley Music Press, c1976.
- JPB 94-7 Series 11 no. 205** — Two pieces for flute & piano. [American Composers Alliance], c1966. 1 score (6 p.) ; 33 cm. Composers facsimile edition. Photocopy of holograph signed. Also published as: Third short sonata. New Valley Music Press, c1976. Accompanied by an additional photocopy with title corrected to III rd short sonata for flute and piano.
- JPB 94-7 Series 11 no. 206** — c1976. 1 score (7 p.) + 1 part (2 p.); 36 cm. Caption title. Corrected page proofs. Mounted on cover (crossed out): Galaxy Music Corp. Label on p. [1] of score and part: Copyright 1976. Published: New Valley Music Press, c1976. Also published as Two pieces for flute and piano. American Composers Alliance, c1966.

Cartoons

- JPB 94-7 Series 11 no. 216** — 1974. Short suite: for flute, clarinet & bassoon. 1 ms. score (8 leaves) ; 30 cm. Holograph signed, in pencil. Caption title. Accompanied by photocopy of holograph; at foot of leaf [1]: Published as: Four cartoons. Highgate Press, c1974.
- JPB 94-7 Series 11 no. 217** — Full score. 1 ms. score (7 p.) ; 32 cm. Photocopy of manuscript in unknown hand. Caption title. Published as Four cartoons. Highgate Press, c1974. Introduction -- Ancient dance -- Modern dance -- Fugue.

Sonatas for Flute & Piano

- JPB 94-7 Series 11 no. 223** — 1944. 1 ms. score ([5] p.) ; 33 cm. Holograph in pencil, signed in ink and pencil. Caption title, in ink. Incomplete.

Sonatina for Flute and Piano op.3

- JPB 94-7 Series 11 no. 252** — 1 ms. score (4 p.), bound + 1 ms. part ([2] p.); 33 cm. Holograph signed, in ink with annotations in pencil and red pencil. Title from caption of score. At end of score: Zurich, Oct. 7, 1919. Accompanied by an additional flute part in ink and a slightly variant flute part in pencil; on verso part in pencil: "Es taget vor dem Walde. (16 Jahrhundert.) 4 stimmigen Chor." 3 lines of ms. music. Published: New Valley Music Press, c1976.
- JPB 94-7 Series 11 no. 253** — c1952. 1 ms. score (4 folded leaves) + 1 ms. part ([1] leaf); 34 cm. In ink on transparent paper in hand of Frank Wigglesworth. Caption title. Stamp at foot of leaf [1]: Composers facsimile edition. Accompanied by 2 photocopies without the stamp, signed by composer with additional information in his hand, in ink and pencil. Published: New Valley Music Press, c1976.
- JPB 94-7 Series 11 no. 254** — [American Composers Alliance], c1976. 1 score (4 folded leaves); 33 cm. Composers facsimile edition. Photocopy of manuscript in hand of Frank Wigglesworth. Caption title. Additions in composer's hand, in ink. Copyright date corrected in ink from 1952.
- JPB 94-7 Series 11 no. 255** — [American Composers Alliance], c1976. 1 score (5 p.) + 1 part ([2] p.); 33 cm. Composers facsimile edition. Copyright date corrected in ink from 1952. Photocopy of manuscript in hand of Sbarra. Accompanied by another copy of score (37 cm.) with label on cover: Galaxy Music Corp.

Sonority Canon

- JPB 94-7 Series 11 no. 258** — 1958. 1st version. Sketches. [2] leaves of ms. music; 33 cm. Holograph sketch signed, in pencil. Rough copy; many corrections, in pencil. Caption title. Accompanied by [1] leaf of performance instructions. Chance composition, for 3 to 37 flutes (first version)
- JPB 94-7 Series 11 no. 259** — 1st version. [1958?] leaves 3-4 of ms. music; 33 cm. Holograph signed, in ink. Stamp at side of leaf 3: Composers facsimile edition; [crossed out:] Includes performance instructions. Accompanied by a photocopy without the stamp. Second version published as: Sonority canon for flutes : 2 to 37 players. [S.I.] : Highgate Press; agents: Galaxy Music, c1973.
- JPB 94-7 Series 11 no. 260** — 2nd version. [1962?] 1 ms. score ([4] p.); 32 cm. + 1 ms. part ([2] p.); 26 cm. Holograph in pencil. Caption title. Part is for flute I, movement II. Accompanied by performance instructions ([7] p., 14 cm., in pencil). Chance composition, for 2 to 74 flutes. Published as: Sonority canon for flutes : 2

to 37 players. [S.l.]: Highgate Press; agents: Galaxy Music, c1973.

- JPB 94-7 Series 11 no. 261** — 2nd version. [1962?] 1 ms. score (5 [i.e. 4] leaves); 32 cm. In ink on transparent paper, in unknown hand. Caption title. Accompanied by photocopy of ms. with label on cover: Galaxy Music Corp. Published as: Sonority canon for flutes: 2 to 37 players. [S.l.]: Highgate Press; agents: Galaxy Music, c1973.

The Soundless Song, a Poem for Soprano, 2 Violins, Viola, Cello, Flute, Clarinet & Piano. op.12

- JPB 94-7 Series 11 no. 262** — 1923-1924. 1 ms. score (49 p.), bound; 21 x 24 cm. Holograph signed, in ink, in composition book. Caption title. Cover title: The soundless song: opus 12. On label mounted on cover: Original. At end: November 1923; July 1924; Chicago & Oconomowoc. Published: American Composers Alliance, c1952, c1954. Composition book also includes a table of chordal clusters ([1] leaf). Accompanied by an incomplete fair copy, probably by the composer (in ink, [12] p., 35 cm.); in caption in pencil: Soundless song partially copied here. I. Grave -- III. Presto -- II. -- Moonlight -- IV. The silent voice -- V. Allegro vivace -- VI. The soundless song.
- JPB 94-7 Series 11 no. 263** — 1 ms. score (21 p.), bound + 8 ms. parts, bound; 34 cm. Holographs in ink with minor annotations in pencil. Statement of responsibility corrected in pencil on t.p. of score from: Words and music by Otto C. Luening. On t.p. of score: Nov. 1923 - July 1924; Chicago & Oconomowoc. Accompanied by text of songs, written in composer's hand in ink. Published: American Composers Alliance, c1954.
- JPB 94-7 Series 11 no. 264** — 1 ms. vocal score ([3] p.) ; 32 cm. Holograph in ink. Caption title. Originally for soprano, 2 violins, viola, violoncello, flute, clarinet, and piano; acc. arr. for piano. Accompanied by an incomplete copy of Moonlight from The soundless song, in ink in an unknown hand ([1] leaf), signed by the composer in pencil.
- JPB 94-7 Series 11 no. 265** — [American Composers Alliance], c1952. 1 score ([2] leaves) ; 36 cm. Composers facsimile edition. Photocopy of manuscript in hand of Frank Wigglesworth. Originally for soprano, 2 violins, viola, violoncello, flute, clarinet, and piano; acc. arr. for piano. Caption title; stamp on verso leaf [1]: Highgate Press. Accompanied by another copy with annotations in pencil, probably by composer.

Suite for Flute Alone, No. 1

- JPB 94-7 Series 11 no. 274** — Selections. Monologue & pastoral interlude: for flute solo. [3] p. of ms. music; 32 cm. Holograph signed, in ink. Cover title ; on cover (in pencil): 1947 ; Copied tracing sheets; III movement added, title now Suite for Fl. alone. Pastoral prologue, Monologue, Pastoral epilogue. Published as: Suite for flute alone, no. 1. [S.l.]: Highgate Press; agents: Galaxy Music Corp., c1969.
- JPB 94-7 Series 11 no. 275** — c1952. 4 leaves of ms. music; 34 cm. Holograph, signed in ink on tracing sheets. Stamp at foot of leaf 1: Composers facsimile edition.
- JPB 94-7 Series 11 no. 276** — [American Composers Alliance], c1952. 4 p. of music; 35 cm. Composers facsimile edition. Reproduced from holograph, signed. Cover title.
- JPB 94-7 Series 11 no. 277** — c1958. 4 p. of ms. music ; 33 cm. In ink on transparent paper with annotations and corrections in blue and red pencil. Mounted at foot of leaf [1]: Copyright 1958 by Highgate Press. Manuscripts.
- Music-Am. (Sheet) 76-241** — [n. p.] Highgate Press; [agents:] Galaxy Music Corp., [c1969] 5 p. 31 cm. Pastoral prologue. - Monologue. - Pastoral epilogue.

Suites for Flute Solo, No. 2

- JPB 94-7 Series 11 no. 278** — [1959?] 14 p. of ms. music ; 27 cm. Holograph signed, in ink in composition book. Caption title; in caption (in pencil) 1959? Title corrected in pencil from: Flute solo. Published as: Second Suite, flute solo. Colfranc Music Pub. Corp., c1964. I. Lyric scene -- II. Intermezzo -- III. Song -- IV. Finale.
- JPB 94-7 Series 11 no. 279** — [between 1957 and 1961]. 6 leaves of ms. music ; 32 cm. In ink on transparent paper with annotations in pencil and ink, probably in composer's hand. Caption title. Published as: Second suite, flute solo. Colfranc Music Pub. Corp., c1964. Accompanied by photocopy of manuscript with "Suite for flute solo, by Otto Luening" on cover in pencil, in composer's hand, and annotations in pencil.
- JPB 94-7 Series 11 no. 280** — c1961. 7 leaves of ms. music ; 33 cm. In ink on transparent paper with minor annotations in blue pencil. At foot of leaf [1] in ink: Copyright 1961, U.S.A Also published as: Second suite, flute solo. Colfranc Music Pub. Corp., c1964.

Third Suites for Flute Solo

- JPB 94-7 Series 11 no. 281** — [1961] 7 p. of ms. music ; 31 cm. Holograph signed, in pencil with minor annotations in blue pencil. Caption title. Published as: Third suite for flute solo. Hastings-on-Hudson,

N.Y. : Joshua Corp., c1977. Accompanied by a photocopy of holograph.

- JPB 94-7 Series 11 no. 282** — [S.l.] : Highgate Press, c1965. 7 p. of music ; 36 cm. Photocopy of manuscript in unknown hand. Mounted on cover: Galaxy Music Corp. Accompanied by another photocopy without publication information, with minor annotations in pencil. Published: Hasting-on-Hudson, N.Y. : Joshua Corp., c1977.

Fourth Suites for Flute Solo

- JPB 94-7 Series 11 no. 283** — [S.l.] : Highgate Press, c1966. 8 p. of music; 36 cm. Mounted on cover: Galaxy Music Corp. Accompanied by another copy without publication information, with annotations and signed by the composer in pencil (9 [i.e. 7] folded leaves).

- Music-Am. (Sheet) 80-640** — Hastings-on-Hudson, N. Y. : Joshua Corp. ; New York: exclusive representatives, G. Schirmer, [c1977] 6 p. ; 31 cm.

Fifth Suite for Flute Solo

- JPB 94-7 Series 11 no. 284** — [1969] Wedding music. 4 leaves of ms. music ; 33 cm. Holograph signed, in ink on tracing sheets. Published: Hasting-on-Hudson, N.Y. : Joshua Corp., c1977. Accompanied by a photocopy of holograph. I. Preamble -- II. March -- III. Ceremony -- IV. Reception & conversations.

- JPB 94-7 Series 11 no. 285** — [American Composers Alliance, between 1969 and 1977]. [4] p. of ms. music ; 32 cm. Composers facsimile edition. Photocopy of manuscript in unknown hand. Label on cover: Fifth suite for solo flute / Otto Luening. Published: Hasting-on-Hudson, N.Y. : Joshua Corp., c1977. Accompanied by another photocopy with label on cover: Galaxy music corp.

- Music-Am. (Sheet) 83-399** — Hastings-on-Hudson, N.Y. : Joshua Corp. ; New York : exclusive representatives, G. Schirmer, [c1977] 4 p. ; 31 cm. Preamble. --March. --Ceremony. --Reception and conversations.

Suite for 2 Flutes and Piano with Cello ad lib.

- JPB 94-7 Series 11 no. 286** — [1976]. 1 ms. score (29 leaves) ; 30 cm. Holograph signed, in pencil. Caption title. Published: [S.l.]: Joshua Corp., 1977. Entrance march -- Slow dance -- Strange interlude -- Nightsounds -- Exit march (with memories).

Suite for Voice and Flute

JPB 94-7 Series 11 no. 295 — 1936-1937.1 ms. score ([15] p.) ; 34 cm. Holograph in pencil and ink; signature in pencil. On cover: Suite for soprano & flute; This composition may be performed by any other instruments with the proper range. Without words. Alternate version of Night song titled Night piece. Published as: Suite for soprano and flute. Galaxy Music, c1966. Night song (two versions) -- Dawn piece -- Morning song -- Evening song.

Trio for Three Flutists: 3 Flutes, 2 Piccolos, 1 Alto Flute

JPB 94-7 Series 11 no. 313 — [1966]. 1 ms. score (2 v.) ([28, 23] p.), bound ; 9 x 15 cm. Holograph in two notebooks, signed, in pencil. Preceded by an unidentified sketch in notebook I. Published: Galaxy Music, c1967. I. Introduction -- II. Pastorale -- III. Interlude -- IV. Cadenza -- V. Song -- VI. Interlude -- [VII] March (Finale)

JPB 94-7 Series 11 no. 314 — c1976. 1 ms. score (18 p.) ; 36 cm + 3 ms. parts ; 32 cm. Photocopy of manuscripts in unknown hand. On cover in pencil (crossed out): 1966. Copyright dates on parts corrected from 1966. Stamp on parts: American Composers Alliance Library, New York. Published: Galaxy Music, c1967.

Trio for Flute (or Violin or Oboe), Violin & Piano (Cello or Basson ad. lib)

JPB 94-7 Series 11 no. 315 — 1952. 1 ms. score (21 leaves) ; 31 cm. + 3 ms. parts ; 34 cm. Holographs, signed, in ink on tracing sheets. At end: Yaddo, July 5, 1952. Stamp at foot of p. 1: Composers facsimile edition. Accompanied by an additional violin part in hand of Charles Wuorinen in pencil. Published: Galaxy Music Corp., c1974.

JPB 94-7 Series 11 no. 316 — [American Composers Alliance], c1952. 1 score (21 p.) ; 32 cm. + 3 parts ; 35 cm. Composers facsimile edition. Photocopy of holograph score and parts, signed. Annotations in ink in composer's hand on cover of parts. Accompanied by an additional photocopy of score with annotations ink in composer's hand on t.p.

JPB 94-7 Series 11 no. 317 — American Composers Alliance, c1952. 1 score (22 p.) + 3 parts ; 36 cm. Composers facsimile edition. Photocopy of manuscript in unknown hand ; title copied incorrectly from holograph: Trio for flute (or violin or oboe), violin and piano (cello or bssn ad. lib.). Annotations in pencil on p. 19 of score. Mounted on cover of score and each part: Galaxy Music Corp. Accompanied by 2 additional parts, 1 for flute and 1 for cello or bassoon, with minor annotations on covers in ink, partly in composer's hand.

JNG 75-322 — [s. l.] Highgate Press: sole U. S. agents, Galaxy Music Corp., [1974]
Score (22 p.) and 2 parts; 31 cm. Includes part for violoncello or
bassoon ad lib.

Trio for Flute, Violin and Soprano, op.10

JPB 94-7 Series 11 no. 323 — 1923. Selections. Essay in sound : flute, violin, and
soprano. 1 ms. score (5 p.) ; 34 cm. Holograph signed, in ink.
Without words. Includes Sections 1-3 of work published in
8 sections as Trio for flute, soprano and violin. Galaxy
Music, c1960. At end: Sept. 1, 1923. Followed by [Essay in
sound] II, (score, [2] p.), with directions for performance ; at
end: Oct. 24, 1923.

JPB 94-7 Series 11 no. 324 — Trio for voice, flute & violin. 1924. 1 ms. score (21 p.),
bound ; 21 x 24 cm. Holograph in ink in composition book,
signed in pencil. Without words. Caption title. At end: Fine,
April 28, 1924. Followed in composition book by an
unidentified poem in German. Published as: Trio for flute,
soprano and violin. Galaxy Music, c1960.

JPB 94-7 Series 11 no. 325 — 1 ms. score (12 p.), bound + 2 ms. parts ; 32 cm.
Holographs signed, in ink, with annotations in pencil.
Without words. Flute part bound; violin part in different
hand but with composer's signature in different ink. On
label on cover of flute part: 1923-24. Published as Trio for
flute, soprano and violin. Galaxy Music, c1960.

JPB 94-7 Series 11 no. 326 — [19--] 1 ms. score (12 leaves); 36 cm. In ink on
transparent paper in hand of Frank Wigglesworth, signed by
composer. Without words. Caption title. Published: Galaxy
Music, c1960.

JPB 94-7 Series 11 no. 327 — [1960?] 1 ms. score (13 leaves) + 3 ms. parts ; 33 cm. or
smaller. In ink on transparent paper, possibly in hand of
Roger Goeb. Without words. Caption title. Published:
Galaxy Music, c1960.

Song, Poem and Dance

JPB 94-7 Series 11 no. 410 — 1958. c1976. 1 ms. score (29 leaves) ; 36 cm. or smaller.
Chiefly holograph in ink on transparent paper; signed on
leaf 4. Caption title; copyright date corrected to 1976 in
pencil at foot of leaf 1.

JPB 94-7 Series 11 no. 411 — c1958 1 ms. score (29 p.), bound ; 39 cm. Chiefly
holograph; signed on leaf 4 (photocopy).

Trio for Flute, Cello & Piano no. 2

JPB 94-7 Series 11 no. 428 — c1963. 1 ms. score (22 leaves) ; 44 cm. Holograph signed,
in ink on transparent paper. Music varies only slightly from
that in first Trio. Stamp at foot of leaf 1: Composers
facsimile edition.

JPB 94-7 Series 11 no. 429 — [American Composers Alliance], c1963. 1 score (22 leaves) ; 44 cm. Reproduced from holograph, signed. Title from caption ; "No 2" added in pencil. Music varies only slightly from that in first Trio. Accompanied by 2 copies with title uncorrected ; 1 copy has no imprint information ; 1 copy has stamp at foot of leaf 1: Composers facsimile edition.

Sextet

JPB 94-7 Series 11 no. 439 — [1918]. 1 ms. score (1a-4a, 38 p.) ; 34 cm. or smaller. Holograph signed, in pencil. For flute, clarinet, horn, violin, viola and cello. Caption title.

JPB 94-7 Series 11 no. 440 — 1 ms. score (21 p.) ; 36 cm. Holograph in ink. Caption title ; in caption: Clean copy.

JPB 94-7 Series 11 no. 441 — 1 ms. score ([28] p.) ; 34 cm. + 6 ms. parts ; 32 cm. Score: holograph signed, in ink ; parts: in ink in a copyist's hand.

JPB 94-7 Series 11 no. 442 — c1976. 1 ms score (27 p.) ; 39 cm. Photocopy. Caption title ; in caption (in pencil): Wrong rehearsal no. ; don't use with parts. Rehearsal numbers have been added in pencil. On cover (in pencil): Corrected.

JPB 94-7 Series 11 no. 443 — American Composers Alliance, 1958. 1 score (35 p.) ; 37 cm. Title from label on cover; on label (in pencil) Corrected. OK. Reproduced from manuscript.

Trios for Flute, Violoncello, and Piano

JPB 94-7 Series 11 no. 451 — [1962?] Sketches. [10], 16 p. of ms. music ; 21 x 26 cm. Holograph in pencil.

JPB 94-7 Series 11 no. 452 — Galaxy Music Corp., c1956. 1 score (39 p.); 33 cm. + 2 parts; 36 cm. Reproduced from manuscript. Imprint from labels on covers of scores and parts. Stamp at foot of p. [1] of parts: Composers facsimile edition, c1956.

JPB 94-7 Series 11 no. 453 — [American Composers Alliance] c1956. 1 score (39 p.) + 2 parts; 34 cm. Composers facsimile edition. Reproduced from manuscript.

Fantasia Brevis : for Flute and Piano

JNG 75-319 — [s. l.]: Highgate Press; sole U. S. agents, Galaxy Music Corp., [1974] score (11 p.) and part; 31 cm.

Music-Am. (Sheet) 92-126 — Triadic canon with variations: for flute and two violins (1976) American Composers Alliance, 1976? 1 score (3 p.); 36 cm. Caption title.

B. FANTASY IN SPACE

FOR TAPE RECORDER

OTTO LUENING

1

6 *tempo accel.*

10 *faster* *slower*

14 *poco rit.*

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17

Musical notation for measures 17 and 18. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure 17 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 18 continues the melodic line with a more complex rhythmic pattern.

19

a tempo *accel.*

Musical notation for measures 19 through 22. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure 19 is marked *a tempo*. Measure 20 is marked *accel.*. The notation includes various rhythmic values and dynamic markings.

23

Musical notation for measures 23 and 24. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure 23 features a melodic line in the upper staff and a bass line in the lower staff. Measure 24 continues the melodic line with a more complex rhythmic pattern.

25

Musical notation for measures 25 and 26. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure 25 features a melodic line in the upper staff and a bass line in the lower staff. Measure 26 continues the melodic line with a more complex rhythmic pattern.

27

Musical notation for measures 27 and 28. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure 27 features a melodic line in the upper staff and a bass line in the lower staff. Measure 28 continues the melodic line with a more complex rhythmic pattern.

29



32

tempo giusto

accompaniment



35

in contrapuntal runs and arpeggios



39



44

pochissimo meno



49

Musical notation for measures 49-51. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with a slur over measures 49 and 50, and a fermata over measure 51. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes.

52 *a tempo*

Musical notation for measures 52-53. The system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a complex rhythmic pattern with many beamed notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment.

54

Musical notation for measure 54. The system consists of two staves. The upper staff is in treble clef and contains a dense, rapid sixteenth-note passage with a long slur. The lower staff is in bass clef and contains a few notes, including a fermata.

55

Musical notation for measures 55-56. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various accidentals and slurs. The lower staff is in bass clef and contains a few notes.

57

Musical notation for measures 57-58. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur and a fermata. The lower staff is in bass clef and contains a few notes.

59

Musical notation for measures 59-61. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 60. The lower staff provides a bass line with eighth and sixteenth notes, often beamed together.

62

Musical notation for measures 62-63. The system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a bass line with eighth and sixteenth notes.

64

Musical notation for measures 64-66. The system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 65. The lower staff has a bass line with eighth and sixteenth notes.

67

Musical notation for measures 67-70. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 68. The lower staff has a bass line with eighth and sixteenth notes.

71

Musical notation for measures 71-72. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 71. The lower staff has a bass line with eighth and sixteenth notes.

C. *Invention for Flute on Taperecorder.* Otto Luening.

Amplex 14R-8 Switches down Equalization 15.

Theme Moderato-rubato (reverberated) Variation I.

Var. II

Play through Theme and Variations I II & III free in tempo and in canon in free rhythm - entrances marked *.

Repeat this entire pattern to end of piece.

At $63\frac{1}{5}$ seconds superimpose this pattern 2 octaves higher (in double diminution).

At 1 minute $52\frac{1}{5}$ seconds superimpose this pattern 1 octave higher (in simple diminution).

At 2 min $48\frac{1}{2}$ seconds superimpose this pattern 1 octave higher (in simple diminution) + simultaneously superimpose 2 octaves higher (in double diminution).

Editor's note: The title *Invention for Flute on Taperecorder* was later changed to *Invention in 12 Tones*.

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D. *Low Speed*
for Flute on Tapesrecorder

By
Otto Luening

Composed August - October 1952
First performed October 28, 1952, Museum of Modern Art, New York
A.C.A. Concert, Leopold Stokowski, Conductor

Slow

I. Played once ~~with flutes~~ ^{reverb} Recorded at 7/8, with IPS, reverberated
6 times. ~~reverb~~

II. Played back and two parts superimposed. Recorded, with entire composition
~~reverb~~ again.
reverb

III. Re-recording one octave below original - half speed.

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E. FIFTH SUITE FOR FLUTE SOLO

"Wedding Music"
for Rosemary and Milton Anastos

I. Preamble

Otto Luening

Allegro

5
9
14
19
22

II. March

Fast 4

6
10

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14 *p* *cresc.* *f* *mf*

19 *f* *mf* *f*

23 *mf* *ff broader* *f*

26 *ff*

30

III. Ceremony

Slow-free-declamatory

mf *p*

6 *f* *p*

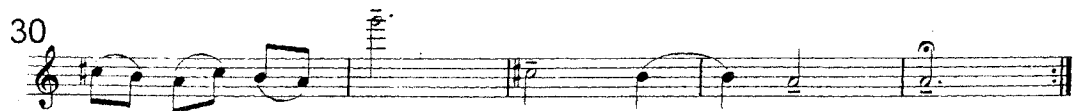
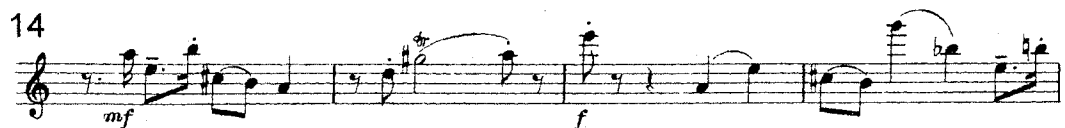
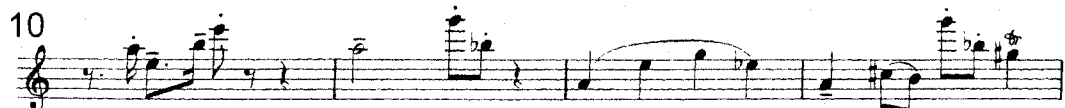
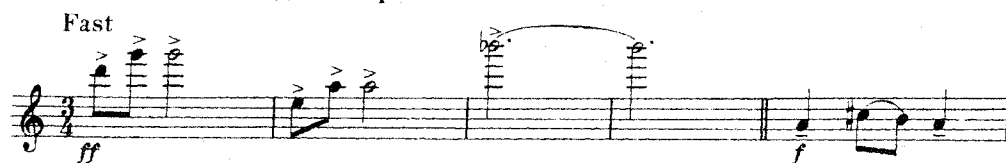
11 *cresc.* *f* *f*

16 *p*

21 *f* *mf*



IV. Reception and Conversations



F.

in memory of Ferruccio Busoni

LYRIC SCENE

Flute and Strings

OTTO LUENING

Adagio $\text{♩} = 48-60$

Flauto *mf, espr.*

I. Vlni *Pizz. sempre*
p

II. Vlni *Pizz. sempre*
p

Viola *Pizz. sempre*
p

Cello
C. basso
(ad lib.) *Basso Pizz.*
cello arco
p

5

Flauto *mf, espr.* *f*

I. Vlni *ppp* *p*

II. Vlni *ppp* *p*

Viola *ppp* *p*

Cello
C. basso
(ad lib.) *ppp* *p*

Edition Peters 66008

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Fl. *trm*
mf
I. *mf*
II. *mf*
Vi. 2 *mf*
Cello
c. B. *cello*

10

mf
p
p
p
p
piu f dim.
piu f dim.
piu f dim.
piu f dim.
piu f dim.

15

Musical score for the first system, measures 15-17. The score is written for five staves: Violin I, Violin II, Flute, Clarinet, and Cello. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The first staff (Violin I) has a dynamic marking of *mf*. The second and third staves (Violin II and Flute) have a dynamic marking of *pp*. The fourth staff (Clarinet) has a dynamic marking of *pp*. The fifth staff (Cello) has a dynamic marking of *pp*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for the second system, measures 18-20. The score is written for five staves: Violin I, Violin II, Flute, Clarinet, and Cello. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The first staff (Violin I) has a dynamic marking of *f*. The second and third staves (Violin II and Flute) have a dynamic marking of *p*. The fourth staff (Clarinet) has a dynamic marking of *p*. The fifth staff (Cello) has a dynamic marking of *mf*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are also some rests and longer note values in the upper staves.

- 4 -

Foco più mosso $\text{♩} = 60.69$ 20

Fl. *p* arco *cresc.*

Vi. *pp* arco *cresc.*

Vla. *pp* arco *cresc.*

cello *pp* *cresc.*

c.B. *pp* *cresc.*

f

mf

mf

cello

c.B.

- 7 -

Musical score for measures 37-39. The score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

40

Musical score for measures 40-42. The score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Dynamic markings include *dim. p* and *dim.*

poco rit^e ♩ = 52 - 8 - 66 45

Fl. I
Fl. II
Vl. I
Vl. II
Vla.
Cello
C.B.

p, espr.
f
pp
f
f
p

50

cresc.
cresc.
cresc.
f
mf
mf

- 9 -

The first system of music consists of three measures. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a bass clef line. Measure 1: Treble clef has a quarter note G4. Grand staff has a quarter note G3 in the bass clef. Measure 2: Treble clef has a quarter rest. Grand staff has a quarter note G3 in the bass clef. Measure 3: Treble clef has a quarter rest. Grand staff has a quarter note G3 in the bass clef. Dynamics: *f* (forte) is marked in the grand staff in measures 2 and 3.

Two empty musical staves. The second staff contains a measure rest symbol.

The second system of music consists of three measures. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a bass clef line. Measure 4: Treble clef has a quarter note G4. Grand staff has a quarter note G3 in the bass clef. Measure 5: Treble clef has a quarter note G4. Grand staff has a quarter note G3 in the bass clef. Measure 6: Treble clef has a quarter note G4. Grand staff has a quarter note G3 in the bass clef. Dynamics: *f* (forte) is marked in the grand staff in measures 4 and 5.

- 10 -

Musical score for the first system, measures 57-59. The system consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a melodic line starting on a half note, marked *dim.* in the first measure and *mf* in the third. The third staff is a treble clef with a melodic line starting on a half note, marked *dim.* in the first measure and *mf* in the third. The fourth staff is an alto clef with a melodic line starting on a half note, marked *dim.* in the first measure and *mf* in the third. The fifth staff is a bass clef with a whole rest.

60

Musical score for the second system, measures 60-62. The system consists of five staves. The top staff is a treble clef with a melodic line starting on a half note, marked *f* in the first measure. The second staff is a treble clef with a whole rest. The third staff is a treble clef with a melodic line starting on a half note, marked *mf* in the first measure. The fourth staff is an alto clef with a melodic line starting on a half note, marked *mf* in the first measure. The fifth staff is a bass clef with a melodic line starting on a half note, marked *mf* in the first measure. The word *cello tutti* is written above the fourth staff in the second measure.

- 11 - 65

The first system of music consists of five staves. The top staff is a single melodic line with dynamics *cresc.*, *f*, and *dim.*. The second and third staves are a grand staff with dynamics *mf, cresc.*, *f*, and *dim.*. The fourth staff is a bass line with dynamics *cresc.*, *mf cresc.*, and *f*. The fifth staff is a bass line with dynamics *cresc.* and *f*. The music features various rhythmic patterns and articulations.

The second system of music consists of five staves. The top staff has dynamics *p* and a triplet of eighth notes. The second and third staves have dynamics *mf* and a triplet of eighth notes. The fourth staff has dynamics *dim.*, *(Vc tutti)*, and *p*. The fifth staff has dynamics *p* and a triplet of eighth notes. The music continues with various rhythmic patterns and articulations.

- 12 -

70

Musical score for Flute (Fl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello (Cello). The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The Flute part is mostly silent. Violin I and II play a rhythmic pattern of eighth notes, starting with a *p* dynamic and moving to *mf, espr.* in the third measure. Viola and Cello play a similar rhythmic pattern, starting with a *pp* dynamic and moving to *pp* in the third measure.

Musical score for Piano. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody starts with a *mf* dynamic and moves to *f* in the third measure. The left-hand accompaniment starts with a *mf* dynamic and moves to *f* in the third measure.

- 13 -

75

Musical score for measures 75-79. The score is written for four staves: Treble Clef, Violin, Viola, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. The Violin part has a melodic line with slurs and accents. The Viola part has a rhythmic pattern of eighth notes. The Bass part has a melodic line with slurs and accents. The dynamic marking *pp* is present in the second measure of each staff. The text "(Vc)" is written above the Bass staff in the second measure, and "Bass." is written below it. The score ends with a double bar line in the third measure of the system.

80

Musical score for measures 80-84. The score is written for four staves: Treble Clef, Violin, Viola, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. The Violin part has a melodic line with slurs and accents. The Viola part has a rhythmic pattern of eighth notes. The Bass part has a melodic line with slurs and accents. The dynamic marking *pp* is present in the first measure of the Bass staff. The text "mf, espr." is written to the right of the Violin and Viola staves in the fourth measure of the system. The score ends with a double bar line in the third measure of the system.

- 14 -

Foco rit^o *a tempo (Più mosso)* ♩ = 60-69

Fl.

I

II

Vla.

Cello
c. B.

f

f

f

mf

mf

mf

Pizz.

Pizz.

85

cresc.

cresc.

cresc.

cresc.

cresc.

- 15 -

Musical score for measures 87-89. The score is written for four staves: Treble, Grand Staff (Violin and Viola), Bass, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The first staff (Treble) starts with a forte dynamic (*ff*) and features a melodic line with slurs and accents. The second staff (Grand Staff) starts with a forte dynamic (*f*) and features a rhythmic accompaniment. The third staff (Bass) starts with a forte dynamic (*f*) and features a rhythmic accompaniment. The fourth staff (Bass) starts with a forte dynamic (*f*) and features a simple bass line. The score concludes with a *dim.* (diminuendo) marking in the final measure of each staff.

Musical score for measures 90-92. The score is written for four staves: Treble, Grand Staff (Violin and Viola), Bass, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The first staff (Treble) starts with a forte dynamic (*f*) and features a melodic line with slurs and accents. The second staff (Grand Staff) starts with a mezzo-forte dynamic (*mf*) and features a rhythmic accompaniment. The third staff (Bass) starts with a mezzo-forte dynamic (*mf*) and features a rhythmic accompaniment. The fourth staff (Bass) starts with a mezzo-forte dynamic (*mf*) and features a simple bass line. The score concludes with a *dim.* (diminuendo) marking in the final measure of each staff.

95

Musical score for measures 93-95. The score includes parts for Flute (Fl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello (Cello). The Flute part begins in measure 93 with a whole note rest, followed by a half note rest in measure 94, and then a half note in measure 95. The Violin I and II parts play sixteenth-note patterns. The Viola part plays a melodic line. The Cello part plays a rhythmic accompaniment. Dynamics include *pp*, *p*, *mf*, *mf, espr.*, and *cresc.*. The Flute part in measure 95 is marked *mf, espr.* and *cresc.*. The Cello part in measure 95 is marked *mf, cresc.* and includes the word *cello*.

Musical score for measures 96-98. This section features five staves, likely representing Violin I, Violin II, Viola, Cello, and Double Bass. All parts play sixteenth-note patterns. Dynamics include *f* and *(cresc.)*. The first measure of this section is marked *f*. The second measure is marked *(cresc.)*. The third measure is marked *(cresc.)*. The fourth measure is marked *(cresc.)*. The fifth measure is marked *(cresc.)*.

100

-17-

Musical score for measures 100-102. The score is written for five staves: Treble clef, Grand staff (Right and Left hands), Bass clef, and two empty staves. The key signature has one sharp (F#). The time signature is 4/4. Measure 100 starts with a forte (*ff*) dynamic and a *dim.* marking. Measure 101 features a piano (*f*) dynamic and a *dim.* marking. Measure 102 includes a piano (*f*) dynamic and a *dim.* marking. The notation includes triplets, slurs, and accents.

Musical score for measures 103-105. The score is written for five staves: Treble clef, Grand staff (Right and Left hands), Bass clef, and two empty staves. The key signature has one sharp (F#). The time signature is 4/4. Measure 103 starts with a mezzo-forte (*mf*) dynamic. Measure 104 features a mezzo-forte (*mf*) dynamic. Measure 105 includes a mezzo-forte (*mf*) dynamic and a *dim.* marking. The notation includes slurs, accents, and triplets.

- 18 -

105

Fl.

Vl. I

Vl. II

Vcllo

Cello

mf

p

110

RALL.

ADAGIO ♩ = 48-60

Vl. I

Vl. II

Vcllo

Cello

Pizz.

mf, espr.

p

p

p

Basso

Basso Pizz.

p

cello arco

Musical score for measures 17-19. The score consists of five staves. The top staff is a vocal line with notes and rests. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with a bass clef. The fifth staff is a bass line with a bass clef. Dynamics include *mf, espr.* and *pp*. There are also some performance markings like *tr* and *acc.*

Musical score for measures 20-22. The score consists of five staves. The top staff is a vocal line with notes and rests. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with a bass clef. The fifth staff is a bass line with a bass clef. Dynamics include *f*, *p*, and *cozza (ten.)*. There are also some performance markings like *tr* and *tr*.

145

Fl. *mf*
arco

VI. I *pp*
arco

VI. II *pp*
arco

VI^a *pp*
arco

cello
c. B. *pp*

Musical score for Flute, Violins I and II, Viola, Cello, and Double Bass. The Flute part starts with a half rest followed by a dotted half note. The strings play a rhythmic pattern of eighth notes. Dynamics include *mf* and *pp*. The instruction *arco* is present for the string parts.

420

mp dim.

mp dim.

mp dim.

Bass. *mp*

cello *mp*

FINE

Musical score for Violin, Viola, Cello, and Double Bass. The Violin part has a half note followed by a dotted half note. The Viola, Cello, and Double Bass parts have a half note followed by a dotted half note. Dynamics include *mp dim.* and *mp*. The instruction *arco* is present for the string parts.

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